

# **CITY OF BOROONDARA**

## **Review of B-graded buildings in Kew, Camberwell and Hawthorn**

Prepared for  
City of Boroondara

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### **VOLUME 2 DATA SHEETS FOR KEW**

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## Introduction to the Data Sheets

The following data sheets have been designed to incorporate relevant factual information relating to the history and physical fabric of each place, as well as the analysis and assessment supporting the recommendation for the application of the overlay.

The following table contains explanatory notes on the various sections of the data sheets

Section on data sheet	Explanatory Note
Name	Original and later names have been included where known.  In the event no name is known, the work House appears on the data sheet
Reference No.	For administrative use by Council.
Building type	Usually Residence, unless otherwise stated.
Address	Address as advised by Council and checked on site.
Survey Date	Date when site visited. Noted here if access was requested but not provided.
Grading	Grading following review (A or B). While the reviewed gradings are broadly in line with the general approach of the earlier studies, they do not always reflect the detail of the definitions in the earlier studies. In general, a B grading reflects a local level of significance, while an A grading reflects a higher level of significance (either state or municipal, refer to the statement of significance for clarification). It is noted that the City of Boroondara is currently working on a review of its local heritage policy framework which would seek to develop categories of 'Significant' and 'Contributory' buildings (these categories to be defined with reference to the grading systems used in the earlier municipal studies).
Date	Date of construction.
Previous Grading	Grading in earlier study.
Photograph	Photographs were taken by the consultants in 2005-6.
Extent of overlay	As recommended in this Review. Most commonly the recommendation is to title boundaries as this is accepted practice in the application of planning scheme overlays. In a small number of cases this recommendation varies.
Intactness	Where possible, an assessment of intactness has been made. This assessment (Good, Fair or Poor) is intended to refer only to visible external fabric and is not intended in most cases to

	consider rear or otherwise non-visible fabric or interiors.
Heritage Status	Indicates any listing on the Victorian Heritage Register, the Register of the National Estate or the National Trust Register. The recommendation for inclusion in the Boroondara Planning Scheme is noted here.
History	The history section incorporates in most cases material prepared by other consultants in the earlier municipal heritage studies. This material has been revised and in many cases expanded (though in others material considered to be of limited significance equally has been deleted). Footnotes from the original studies have been included (though these have not been verified). The authors of the earlier studies have been acknowledged by the note at the end of the history section.
Description & Integrity	This section is based on the site inspection, in most cases combined with other documentation such as drawings and planning and building file information. The objective in this section is to describe the fabric and identify alterations and additions. Refer to Section 2.4 in Volume 1.
Historical Context	This brief note is intended to help to place the building in its historical context. In some cases it includes information on the historical development of the surrounding area; in others it is simply a note about the building stock existing in the area.
Comparative Analysis	This section helps to place the building in its architectural and typological contexts, making reference to stylistic sources in some cases, and to other comparable buildings. Refer to section 2.6 in Volume 1 for further discussion.
Assessment Against Criteria	For a discussion of the criteria and their application in this Review, refer to section 2.7 in Volume 1 of the report.
Statement of Significance	<p>The statement of significance summarises the results of the assessment against criteria. It is a concise and brief statement noting the level of significance (local, municipal or state/national) and the nature of the significance. It does not repeat historical or descriptive material or list all significant fabric.</p> <p>Note that in all cases, buildings have been noted as being of historical significance even where not assessed against the relevant criteria (A or G). This is in recognition of the fact that all the buildings contribute in a general sense and at a local level to the historical framework of the area. Refer to discussion at section 2.7 of Volume 1.</p>
Grading Review	Comments on the revised grading.

Recommendations	Recommendations for the inclusion in the overlay.  In some cases, additional recommendations are made.
Identified By	Reference to the earlier municipal study in which the building was identified.
References	General and specific references. Refer also to the Select Bibliography in Volume 1 (4.0)

This volume of the report includes data sheets for the following buildings:

83-85	Barkers Road, Kew
231	Barkers Road, Kew
311	Barkers Road, Kew
389	Barkers Road, Kew
35-37	Belford Road, Kew
5	Bowen Street, Kew
7	Bowen Street, Kew
1	Bradford Avenue, Kew
1199	Burke Road, Kew
1205	Burke Road, Kew
1221	Burke Road, Kew
1223	Burke Road, Kew
1291	Burke Road, Kew
46	Clyde Street, Kew
161	Cotham Road, Kew
167	Cotham Road, Kew
206-208	Cotham Road, Kew
221-229	Cotham Road, Kew
241	Cotham Road, Kew
294	Cotham Road, Kew
340	Cotham Road, Kew
2	Daracombe Avenue, Kew
1	Denmark Street, Kew
2	Denmark Street, Kew

8	Denmark Street, Kew
24-26	Edgecombe Street, Kew
9	Eglinton Street, Kew
162	Eglinton Street, Kew
20	Fernhurst Grove, Kew
48	Foley Street, Kew
2	Gellibrand Street, Kew
6	Gellibrand Street, Kew
25-27	Gellibrand Street, Kew
29-31	Gellibrand Street, Kew
77	Gladstone Street, Kew
12	Grange Road, Kew
53	Harp Road, Kew
6	High Street, Kew
35	High Street, Kew
73	High Street, Kew
28	Holroyd Street, Kew
2	Howard Street, Kew
10	Howard Street, Kew
20	Howard Street, Kew
2	John Street, Kew
16	John Street, Kew
24	Lister Street, Kew
2	Merrion Grove, Kew
24	Miller Grove, Kew
26	Miller Grove, Kew
28	Miller Grove, Kew
76	Molesworth Street, Kew
82	Molesworth Street, Kew
17	O'Shaughnessy Street, Kew
57	Pakington Street, Kew
66-68	Pakington Street, Kew

70	Pakington Street, Kew
83	Pakington Street, Kew
98	Pakington Street, Kew
72	Peel Street, Kew
33-35	Princess Street, Kew
16	Queen Street, Kew
11	Redmond Street, Kew
21	Redmond Street, Kew
34	Rowland Street, Kew
3	Second Avenue, Kew
12	Stevenson Street, Kew
34	Stevenson Street, Kew
13	Studley Ave, Kew
25	Studley Park Road, Kew
44	Studley Park Road, Kew
52	Studley Park Road, Kew
75	Studley Park Road, Kew
89	Studley Park Road, Kew
12	Tara Avenue, Kew
1	Tennyson Street, Kew
14	Vista Avenue, Kew
51	Walpole Street, Kew
52	Walpole Street, Kew
63	Walpole Street, Kew
83	Walpole Street, Kew
84	Walpole Street, Kew
96	Walpole Street, Kew
118	Walpole Street, Kew
11	Wellington Street, Kew
23	Wellington Street, Kew
25	Wellington Street, Kew
47	Wills Street, Kew



10 Wimba Avenue, Kew

Name	Terrace pair	Reference No	
Address	83-85 Barkers Road, Kew	Survey Date	23 August 2005
Building Type	Residence	Grading	B
Date	c.1887	Previous Grading	B

#### Extent of Overlay

To title boundaries.



Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

The land occupied by this pair of brick two-storey terrace houses was owned by the Smart family by the late 1880s.<sup>1</sup> The houses are thought to have been constructed in c.1887, with their first listing in the *Sands & McDougall Melbourne Directory*<sup>2</sup> in 1888 describing them as vacant.<sup>3</sup> Adjacent to the property, and running through to Bulleen Road (now High Street) was George Smart's brick yard, which had been operating since the late 1850s.<sup>4</sup> Following George Smart's death in late 1891, Mary Jane Smart sold these two properties to a Margaret Smart in late 1891.

The terrace houses appear not to have been occupied by the Smart family in this period; instead, during the early 1890s, the houses were taken over by the Bank of New South Wales, who subsequently leased them out. The properties were only sporadically tenanted and were listed as vacant for several years between 1896 and 1904.<sup>5</sup> Among those who did tenant the properties were Charles Riches, G T Rutland, stationmaster, Miss M Gill a costumier, and a Mrs. Greenwood, draper. Others were Kip Walters and Donald Fraser, a dairyman. Arthur Webb was one of the longer-term occupiers, being in residence at 85 Barkers Road from 1907 until 1911.<sup>6</sup>

The houses changed hands several times in the twentieth century. When offered for sale in 1977, 83 was described as a 'large family home' while 85 had been converted to two flats. The houses were said to still possess their high ceilings and some early internal elements.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The building at 83-85 Barkers Road, Kew, comprises a pair of double-storey Victorian terrace houses of brick construction, Italianate in style. The hipped roofs are concealed behind balustraded parapets and were originally slate-clad, however the roof of No. 85 has been replaced with profile sheet metal. It would appear that the parapet originally featured urns, which have since been removed. Both

terraces retain rendered brick chimneys with moulded caps to the front bays and corbelled face brick chimneys to the rear wings. The street elevations have a rendered finish, while the side elevations are brick, all of which are overpainted. The single-fronted facades feature heavily moulded quoins, architraves, bosses, swags and cornices, and the ground floor level is set in behind and arcaded verandah which is supported by cast iron columns and screened by cast iron palisade fences. There is some uncertainty as to the integrity of the ground floor façade as documentary evidence suggests that the wall may have originally been set back only slightly within the front boundary alignment with a splayed entrance to each property.<sup>8</sup> The same plan indicates a projecting porch in the location of the existing but suggests that these may have originally opened to the north, only providing access to the side and rear of the property.

The verandah floor of No. 83 has been replaced with concrete, while the verandah of No. 85 retains tessellated tiling. Each terrace is accessed via the small single-storey rendered brick side porch which also features parapeted walls, moulded cornices and architraves. Both houses have panelled timber doors with leadlight glazing to surrounding fan and sidelights, with that to 85 Barkers Road retaining its original leadlighting, stained glass panels as well as some panels with transfer designs of birds or vegetation. The porch at No. 85 has been altered with the conversion of a small window located in the rear wall into a doorway accessing the rear yard and the addition of a steel gate in the opening. The porch at No. 83 retains its small decorative glass window in the rear porch wall. Each house has a symmetrical façade containing a pair of tall windows with arched heads at ground and first floor levels, all of which contain timber-framed double-hung sashes. Side elevations contain similar window sashes, albeit with square heads.<sup>9</sup>

Both terraces have paved areas between the porch and street, providing for carparking, and non-original fences screening the rear yards.

### Historical Context

As indicated by the MMBW 160':1" Detail Plan No. 40 (undated), the north side of Barkers Road was virtually undeveloped at the turn of the twentieth century, though some development had occurred on the south side of the street.

### Comparative Analysis

While a number of double-storey Victorian terraces exist in Kew, the pair at 83-85 Barkers Road are unusual in the Boroondara context for being constructed directly on the front boundary alignment. This is an approach which is more typically found in inner suburbs such as Fitzroy, Carlton and South Melbourne. The side entrance porches are also unusual in the local context.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION D:** *The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The building at 83-85 Barkers Road is a fine and broadly externally intact example of a boom-period terrace pair.

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Unusual and distinguishing characteristics in the Boroondara context include the arcaded ground floor façade located on the front boundary alignment - an atypical form within the municipality and one which is more akin with Melbourne's inner suburbs - and the side entrance porches, which are also unusual in the local context.

### Statement of Significance

The pair of terrace houses at 83-85 Barkers Road is of local historical and architectural significance as a fine and broadly externally intact example of a boom-period terrace pair. Unusual and distinguishing characteristics in the Boroondara context include the arcaded ground floor façade located on the front boundary alignment - an atypical form within the municipality and one which is more akin with Melbourne's inner suburbs - and the side entrance porches, which are also unusual in

the local context. The retention of the original leadlighting, stained glass panels and transfer glass to the door and surrounds to 85 Barkers Road and the original stained glass panels to the staircase window of 83 Barkers Road are elements which add to the significance of the terrace pair.<sup>10</sup>

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of Denmark Street between Barkers Road and High Street, Foley Street and the section of Barkers Road bounded by High Street and Power Street, and the northern side of Barkers Road between High Street and Denmark Street. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct. While only 5 houses were graded B in the 1988 Kew Conservation Study (1, 2 and 8 Denmark Street, 48 Foley Street and 83-85 Barkers Road), the broader area contains three B-graded institutional/retail properties and substantial numbers of C-graded houses from the Victorian and Federation periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

In the event a new Heritage Overlay precinct is introduced which includes 83-85 Barkers Road, the individual HO control over these two properties could be removed (Panel for Amendment C64 Boroondara Planning Scheme, December 2008).

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Registrar General's Office AP 28426.

<sup>2</sup> The listing for the brickworks does not appear in the *Sands & McDougall Melbourne Directory* after 1895, and by 1896 this portion of the site was occupied by a market gardener, Ah Chow.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1888.

<sup>4</sup> *Boroondara Standard*, 10 May 1889.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, various years.

<sup>6</sup> City of Kew Rate Books, 1907-8 #2534; 1910-11 #2811.

<sup>7</sup> *The Age* 28 May 1977, p. 35.

<sup>8</sup> *MMBW Detail Plan*, 1":40', No. 1297, Borough of Kew, 1903.

<sup>9</sup> Additional descriptive material is from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>10</sup> Additional descriptive detail of the original glazing is based on text from the peer review by RBA Architects and Conservation Consultants, October 2008. The statement of significance has also been amended in accordance with the peer review. These revisions have been made at the direction of the Panel for Amendment C64 Boroondara Planning Scheme, December 2008.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	231 Barkers Road, Kew	<b>Survey Date</b>	21 June 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1901	<b>Previous Grading</b>	B



#### Extent of Overlay

To the extent of original title boundary (prior to incorporation into larger Methodist Ladies College title).

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

231 Barkers Road, formerly 193 Barkers Road<sup>1</sup> was constructed in 1901. Described as a 7-roomed brick house, it was built for James Parker, a timber merchant, on an allotment which earlier had formed part of Crown Portion 72.<sup>2</sup> A large allotment separated it from its neighbour to the west, the Methodist Ladies' College. The subject property (together with a vacant allotment to its east) remained in the Parker and later the Holmes family (the two being linked by marriage) until recent times. From 1930 William Holmes, James Parker's son-in-law, with his wife Lilian May Holmes, nee Parker, lived at this address. Ownership of the house remained with James Parker, who had moved to 5 Manningtree Road, Hawthorn by this time. During this period William Holmes acquired the two neighbouring allotments to the west, 227 and 229 Barkers Road, which were later sold to the Methodist Ladies' College.<sup>3</sup>

On the death of William Holmes, the ownership of the subject property was transferred to his widow Lilian and their daughter Eileen Holmes in the mid 1940s.<sup>4</sup> Lilian Holmes died in 1969 and Eileen Holmes died in 1993.<sup>5</sup> After the death of Eileen Holmes, the allotment to the east was acquired by the Methodist Ladies' College. In 2003 the subject property was also sold by the Estate of Lilian Holmes to the College. The College currently uses the house for administrative purposes.

In February 2005, the City of Boroondara approved the demolition of brick outbuildings and timber garage behind the property.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

## Description & Integrity

231 Barkers Road, Kew, is a single storey Federation Queen Anne villa of tuck-pointed red face brick construction on a bluestone plinth. The hipped and gabled slate roof has terracotta ridge cresting, timber finials and a rendered cornice mould and is penetrated by brick chimneys with moulded caps. It also features a faceted slate-clad candle snuffer turret with cast iron finial, and bracketed projecting gables with dentilled bargeboards and half timbered ends in an unusual diamond pattern. The asymmetrical façade features rendered dressings and quoins and a projecting bay with faceted bay window. The return verandah has paired cast iron posts and frieze with corrugated galvanised steel skillion roof and bluestone steps with rendered balustrade and urns. The windows are timber-framed double-hung sashes, some with margin bars and leadlight glazing, and the front door has glazed sidelights and fanlight. There is a later brick skillion-roofed addition at the rear.

The property has a low non-original clinker brick and wrought iron fence and gates, concrete driveway and garden path.

## Historical Context

Though the land boom of the 1880s saw some subdivision for residential estates in Kew, a lack of reliable transport in the area meant that development occurred relatively slowly in this period by comparison with neighbouring Hawthorn and Camberwell. The rate of development increased after the turn of the century, but was still hampered by the relatively poor transport links.<sup>7</sup>

## Comparative Analysis

231 Barkers Road, Kew, can be compared to the following properties in the municipality:

- Anadiha*, 387 Barkers Road, Kew (B) is a very similar example in reasonable proximity, albeit a mirrored plan without half-timbered gables
- 22 Barrington Avenue, Kew (B) has timber fretwork rather than ironwork and features a square turret
- 23 Barry Street, Kew (B)
- 5 Bowen Street, Kew (B) has a shingled wing gable, terracotta roof tiled on the Marseilles pattern and ball finials, with an integrated verandah roof, with timber fretwork posts and verandah frieze on a set of brick pedestals and brick balustrade.
- 74 Charles Street, Kew (B) does not have a turret but features a return verandah
- 193 Cotham Road (B), similar albeit with a prominent dormer
- 853 Glenferrie Road, Kew (B), similar albeit with a rendered finish
- 73 High Street, Kew (B)
- 22 Studley Avenue, Kew (B), however the original face brick has been overpainted
- 24 Walmer Street, Kew (B) has slightly stronger Edwardian overtones than the subject property
- 53 Wellington Street, Kew (B)
- Eurobin*, 42 Bryson Street, Camberwell (B) timber fretwork
- St Catharine's Home for the Aged, 1 Clayton Road, Balwyn (B)

Though there are many other broadly comparable examples in the municipality, this stands as a representative and externally intact example of a single-storey villa constructed at the turn of the twentieth century.

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

**CRITERION D** The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.

*231 Barkers Road is a fine and substantially externally intact example of a single-storey brick transitional villa with strong Victorian overtones.*

**CRITERION E** The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.

*While not particularly unusual or distinctive in its architectural treatment, 231 Barkers Road is nevertheless a good example of the transitional Queen Anne style as applied to a single-storey villa, in this case incorporating some elements more typical of the Victorian period.*

### Statement of Significance

The house at 231 Barkers Road, Kew, is of historical and architectural significance at a local level. It is a good and substantially intact example of a Queen Anne villa which incorporates a rich combination of Federation stylistic characteristics with Victorian architectural elements such as cast iron lacework and verandah posts.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* G Butler, Camberwell Conservation Study, 1991; Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> The house became No. 231 during a renumbering of Barkers Road, which occurred in c. 1915; derived from the *Sands & McDougall Directory of Victoria*, various years.

<sup>2</sup> Borough of Kew Rate Books, 1901-02, #1634, nav £65, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> City of Kew Rate Books, various years.

<sup>4</sup> City of Kew Rate Books, 1945-46, #5781, nav £120.

<sup>5</sup> Index to Deaths in Victoria, 1921-1985.

<sup>6</sup> City of Boroondara Building File, 40/408/30328.

<sup>7</sup> Pru Sanderson Design, Kew Urban Conservation Study 1988, volume 2, pp. 4/8-4/12.

<b>Name</b>	<i>Carn Brae, Glenwood, Wrixon House</i>	<b>Reference No</b>	
<b>Address</b>	311 Barkers Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1908	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

*Carn Brae* or *Glenwood*, later *Wrixon House*, 311 Barkers Road was built in 1908 for Richard Aitken Pryor. Municipal rate records for 1907-08 listed Pryor as the owner of an unfinished house of six rooms.<sup>1</sup> The house had been completed by the following year's rate cycle, in which entry it was described as a brick and wood house of six rooms plus a wash house.<sup>2</sup> The Pryor family occupied the residence until 1940.<sup>3</sup> Subsequently the house was occupied by Stanley Jackson (c.1940), George Murphy (c. 1944/5), Donald S Gill (c. 1950) and Ross D Batten (c. 1955-58).<sup>4</sup> In January 1959, alterations were undertaken by a new owner, N M Lynch to convert the property into the *Glenwood Private Hospital*.<sup>5</sup> Further additions were undertaken in 1961, with several small ward rooms added to the rear of the building.<sup>6</sup> The property continued to operate as a private hospital, until c. 1994, when it was sold and subsequently operated as a private family residence which also provided live-in boarding facilities for secondary school students.<sup>7</sup> At this time the name of the property changed to *Wrixon House*, presumably after the nearby street of the same name.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Wrixon House*, at 311 Barkers Road, is a double-fronted Federation period house facing south to Barkers Road near the top of a steep hill, with views west to Kew, Hawthorn and the inner city. To take in these views the house has a return verandah facing south-west, its tiled roof integral and flared from the main pyramidal roof structure and anchored, compositionally, by a projecting, south-facing gabled wing and a similar wing facing west. The roof is terracotta tile in a Marseilles pattern. Two tall chimneys located parallel with each other visible at the east and west sides. Between them is a prominent dormer facing Barkers Road and behind transverse roof forms (dormers?) extending east-west. The ridge capping is notched terracotta, coupled with round-headed terracotta finials.



The later east-facing flat roofed dormer (?) structure of the post WWII period has been added.

The house is face red brick featuring extensive textured stucco, which extends to the chimney stacks, which are then topped with corbelled red brick. The southern dormer has a gable with what appears to be shingling or in a shingle pattern, while the sides are half-timbered with stucco. The windows in this dormer are not original. The south-east gabled wing also a half-timbered gable front and a broad bay window with five lights running across.

The verandah frieze is in vertical timber slats over segmental arches, and the verandah posts are in turned timber. The entry area and front steps are delineated by a canted bay projecting at the point where the verandah meets the south-east wing. The verandah floor is not original.

Some restoration of the house was undertaken after its reversion to a family house, including work on the verandah. Rear additions were made when the house was used as a private hospital. This extension was altered in 1977. Behind the house, a former matron's flat was also added to in 1977.<sup>8</sup>

The original fence has been replaced by a low stone fence.

### Historical Context

Barkers Road was relatively undeveloped at the turn of the twentieth century, with only a few small weatherboard houses in existence.<sup>9</sup> Most development on the north side of the street occurred between the 1910s and 1930s as demonstrated by MMBW Plan no. 65, 160':1" of c.1904.<sup>10</sup> Generally, the allotments had generous frontages and allowed for large rear yards.

### Comparative Analysis

As viewed from the street 311 Barkers Road is an externally relatively intact house from the middle to later Federation period. Its compositional line is elegant, and there are some unusual elements such as the unusually long ribbon window on the south-east wing, and the canted, open verandah bay between the verandah and the south-facing wing.

311 Barkers Road compares with other two-storey attic and dormer pattern Federation houses in the Boroondara area, such as those by the Tompkins Brothers, Ussher and Kemp and Christopher Cowper, and is, compositionally, a precursor of the attic bungalow mode that would gain favour in the late teens and 1920s. The house has an elegance in line and composition that compares interestingly with the generally thickly-proportioned and robust Federation modes more typically found in the Boroondara region.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

311 Barkers Road is an accomplished and relatively intact example of Federation architecture applied to an attic villa.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The house is an elegant composition and is interesting for the way its attic form predates the popular attic bungalow mode of the 1920s.

### Statement of Significance

The house at 311 Barkers Road, Kew is of local historical and architectural significance as an externally relatively intact attic villa from the middle to later Federation period. It is of interest for the way its attic form predates the popular attic bungalow mode of the 1920s. Its compositional line is elegant, and there are some unusual elements such as the unusually long ribbon window on the south-east wing, and the canted, open verandah bay between the verandah and the south-facing wing.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate books, 1907-08, #1719, nav £30.

<sup>2</sup> Borough of Kew Rate Books, 1908-09, #1801, nav £62.

<sup>3</sup> City of Kew Rate Books, 1939-40, #5567, nav £106.

<sup>4</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1940 and 1960.

<sup>5</sup> Details taken from the City of Kew Building Index, #348, dated 27 January 1959.

<sup>6</sup> Details and drawings sourced from the City of Kew Building Index, #423, dated 3 August 1961.

<sup>7</sup> Details sourced from the City of Boroondara Planning File 40/409/03517 Part 1 and Building File 40/408/103957.

<sup>8</sup> Drawings by R Durran and Associates: working drawing of alterations, October 1977, sourced from the City of Boroondara Building File 40/408/103957.

<sup>9</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c. 1904 (with 1933 overlay).

<sup>10</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c. 1904 (with 1933 overlay).

<b>Name</b>	<i>Eurobin</i>	<b>Reference No</b>	
<b>Address</b>	389 Barkers Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1898-9	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Three brick residences at 387, 389 and 393 Barkers Road were reputedly built by John Kaiser in 1898.<sup>1</sup> The *Sands & McDougall Melbourne Directory* listed 'three vacant houses' in its 1899 edition, on the north side of Barkers Road, just east of Brougham Place, today known Daniell Place.<sup>2</sup> All three houses also appear on the MMBW survey plan of 1903 – respectively they were known as *Anadiha*, *Eurobin* and *Carlsruhe*.<sup>3</sup>

Municipal rate books listed Arthur Lamborn a jeweller, as the first owner and occupant of 389 Barkers Road in the 1899-1900 rate cycle.<sup>4</sup> Rate records from the 1900-01 rate cycle described the house as a brick residence of nine rooms, named *Eurobin*.<sup>5</sup> The Lamborn family owned the property until 1934.<sup>6</sup> Subsequently *Eurobin* was owned by Roy Shankley (c. 1936) and Dr. J Ellis Gillespie, before its acquisition by barrister Henry Winneke - later judge and Governor of Victoria – in the mid 1950s.<sup>7</sup> The Winneke family owned the property until at least 1974, with Michael Henry Winneke, a barrister and son of Sir Henry Winneke, listed as the occupant.<sup>8</sup>

Though not confirmed, it has been suggested that the residence at No. 389 Barkers Road was designed by the architect John Beswicke;<sup>9</sup> by association, it is also possible that No. 387 was also designed by Beswicke.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Eurobin* is a single-storey house set in a deep front garden. Compositionally it is a mixture of Federation return verandah form and later Victorian detailing, with a slate roof and galvanized iron ridge capping, stuccoed and corniced chimneys, and bracketed eaves. A verandah (possibly

reconstructed)<sup>10</sup> sits just below these brackets, with a bluestone footing and steps, shallow stuccoed balustrading with urns on either side of the steps, a straight-sloping galvanized iron roof and cast iron frieze and columns. This is framed, compositionally, by two wings facing south and west respectively. These wings have canted bays emphasized by triple gables matching the bay angles, and these are steeply pitched freely Gothic in detail, pushed well out from the walling, each linked by a cross beam bisected with an inverted finial. The verandah's turn is complemented by a diagonally angled flat bay with two tall sash windows. All other windows at the front are tall sashes, bisected with a deep moulded course line running the length of the stuccoed front walling. This moulded course also acts as a conspicuous springing point for stilted segmental arches around the wing windows. These arches are also richly moulded and are topped with scrolled keystone mouldings. Heavy quoin patterning appears on the wing corners. The front door case, with fan and side lights, is similarly rich in modelling. There have been additions to the west side and rear, but these are screened by a high transverse fence. The original house to the front is basically intact as designed.

Several trees in the front garden are original; the gravel drive and entry path has been expanded more recently to accommodate vehicles and a garage was constructed adjacent to the house in 2004.<sup>11</sup> The front fence is a timber frame structure, quite recent, with small-gauge corrugated iron cladding.

### Historical Context

In the late nineteenth century a series of comfortable villas were constructed in this section of Barkers Road, as shown on the MMBW Plan no. 66, of c.1903.

### Comparative Analysis

*Eurobin* is one of three Barkers Road houses credited to the builder John Kaiser, all dating from 1898. As with No. 387 next door, *Eurobin* is transitional in design, between the later Victorian modes and the incoming Federation styles. *Eurobin's* stuccoed walling, sculpted course lines and roof treatment places it more in the later Victorian camp than the Federation, though this may be the result of overpainting and stuccoed front, given that its identically planned neighbour, 387, has walls in exposed red brickwork and cream brick striping. In plan it shows how much the Federation layout derived from Australian verandahed Italianate. Externally it is relatively conservative for 1898, more so (in degree) than its neighbour at No. 387, or when compared with earlier transitional designs in Camberwell, such as *Coolattie* at 25 Canterbury Road (q.v.), *Elderlsie* at 15 Alma Road (q.v.), or 620 Riverdale Road (q.v.). This is due primarily to its stuccoed finish and accentuated quoins, both of which became less evident as Federation design took hold.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

*Eurobin* was for some years the house of the Winneke family, of whom the best known was Sir Henry Winneke, who served as Governor of Victoria from 1974 to 1982.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Eurobin* is a fine and relatively externally intact example of an early Federation villa.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Though a relatively conservative example, stylistically, *Eurobin* is of interest for its demonstration of the transition between later Victorian and Federation architecture.

### Statement of Significance

*Eurobin*, at 389 Barkers Road, is of local historical and architectural significance as a fine and relatively externally intact example of a Federation villa. *Eurobin* is of interest for its demonstration of the transition between later Victorian and Federation architecture, though it is a relatively

conservative example, with its stuccoed walling, sculpted course lines and roof treatment placing it more in the later Victorian period. The house was the residence from the 1950s of Sir Henry Winneke, Governor of Victoria (1974-82) and this historical association is of interest.

#### **Grading Review**

Unchanged.

#### **Recommendations**

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

#### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> As researched by Graeme Butler, G Butler & Associates, Kew B-graded places study (draft), 2001.

<sup>2</sup> *Sands & McDougall Melbourne Directory*, 1899.

<sup>3</sup> MMBW Plan No. 66, Kew, scale 160':1", dated 1903.

<sup>4</sup> Borough of Kew Rate books 1899-00, #1534, nav £65.

<sup>5</sup> Borough of Kew Rate Books, 1900-01, brick, 9 rooms, #1554, nav £65., cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, various years, 1900-1935.

<sup>7</sup> City of Kew Rate books, 1957-8, #5367, nav £248.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>9</sup> Miles Lewis. Melbourne Mansions Database, online database.

<sup>10</sup> Information provided to Council by submitter, April 2007.

<sup>11</sup> City of Kew Building Permit # 103/31090, 2004.

<b>Name</b>	Former Kew Fire Station	<b>Reference No</b>	
<b>Address</b>	35-37 Belford Road, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Flats	<b>Grading</b>	B
<b>Date</b>	1940-1	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

**Intactness**    ☐ Good    ☒ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

The Kew Fire Station was constructed in Belford Road in 1940-41, replacing an earlier building which was located in Walton Street. The architect of the new station was Harry Winbush.<sup>1</sup> The new site was apparently chosen not only for its more central position but because a larger building was required to house new larger fire engines. The new building contained an engine hall as well as 3 three bedroom flats and 1 two bedroom flat for resident brigade officers. The new complex cost £9,000 and was opened on the 8 May 1941 by Cr. J L Murphy, MLA.<sup>2</sup>

In 1986 an application was lodged with the Kew City Council and subsequently approved for the construction of a hose drying and training tower structure.<sup>3</sup>

In c.1996 the property was put up for sale by the MFB and subsequently purchased by the state government on behalf of the Inner East Housing Group to provide affordable housing for low-income and disabled people, with first priority being those within the immediate district. The property was converted to provide 11 x 1 bedroom units and 2 x bedsitter units. The bedsitters were constructed within the two fire truck garages on the ground floor. The property has been retained as low-income housing and the extent of modification, at least to the outside, is minimal.<sup>4</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

The former Kew Fire Station is a large interwar building of face red brick construction designed around an elongated rectangular plan. The breakfronted parapeted façade is characterized by Modern styling and an essentially symmetrical design, and comprises three bays, with a central bay which projects out and up from the flanking bays. This central element (originally housing the engine bays) is further

articulated by a dentilled cornice, concrete fins and rendered spandrel panel above the original engine bay doors (which survive, albeit with new window and wall insertions within the openings). A flagpole and crest distinguish the building's original use, however the lettering 'METROPOLITAN FIRE BRIGADE' has been removed from beneath the flagpole. The principal elevation is relieved by bands of ribbed Manganese brickwork which define the bands of fenestration. Secondary elevations are in plain red face brick. A pair of pedestrian entrances screened by concrete hoods flank the central bay and provide access to glazed stair halls. Fenestration is generally repetitive between floors with grouped, and window openings containing timber-framed double-hung multi-paned sashes.

The front and side boundaries have low brick walls contemporary with the building and later steel and timber fences. The letterboxes and screen planting to the main entrance date from the conversion of the building for residential use, however the building is otherwise externally intact as viewed from the street.

### Historical Context

The former Kew Fire Station is sited in a primarily residential area, the site chosen for its central location, as Kew expanded to the east and north in the first half of the twentieth century.

### Comparative Analysis

The Kew Fire Station is one of a number of fire station buildings designed by modernist architect Harry Winbush. Winbush had recently completed one of Melbourne's most notable football venues, the Arthur Showers stand at Essendon Oval, in 1939.

Fire station design of the 1930s and '40s followed on from designs of the 1910s and 1920s by architects Smith Ogg and Serpell, Cedric Ballantyne<sup>5</sup> and others. Winbush's commission followed several notable fire station designs by the practice of Seabrook and Fildes, including the cream brick MFB Number 4 (1938-40) a combination truck depot and residential flats in three blocks, originally with a programme similar to this building, at 24 Blyth Street Brunswick.<sup>6</sup> Others from this period include the fire stations at Brighton, now closed, and at Windsor, since demolished. Camberwell Fire Station, situated in Camberwell Road, Hartwell, was similar in plan form – in that it also consisted of a fire station and residential flats - but was of a more cautious design, with a pitched tile roof. Winbush's Kew design reinstated the red face brick favored in earlier designs by Ballantyne, but combined it with a glazed amber brick in deep relieving courses linking the windows in continuous banding. This had been employed by Mewton and Grounds in their *Belair* flats in Cowderoy Street St Kilda, of 1935-6, and marked several Percy Everett designs in the State Government Architects office, notably the William Angliss School in La Trobe Street, Melbourne, of 1938-40.

Modernist designs such as this dominated small public buildings at this time, as with the Infant Welfare centres at 51 Bluff Road, Black Rock (1939) and elsewhere, and, in Boroondara, Percy Everett's Police Station at 311-317 Camberwell Road, Camberwell (1938-9).<sup>7</sup> Notwithstanding this, in some ways Winbush's design is advanced stylistically, and could easily be mistaken for a design of the later 1950s or even the early 1960s.<sup>8</sup> It has a shadow box in thin concrete piers to either side of a paneled entry façade and generally accentuates lightly drawn lines and planes. These contrast with the generally weightier texture and scale in other public utility buildings of the period, such as Seabrook and Fildes' Brunswick MFB No. 4 or the Tramways Board's similarly configured Moreland electricity depot, of 1935.<sup>9</sup> The elevation over the Kew Fire Station entry also resembles the panel-facade on Seabrook and Fildes Barnett's Building in Bourke Street, Melbourne, of the same period, but the details and materials usage have closer parallels to Arthur Baldwinson's *Beaufort* Buildings at Essendon Airport, of c.1940-1.<sup>10</sup> There, Baldwinson abandoned the rounded corners and more obvious streamlining that had marked his earlier designs with Stephenson and Turner, and adopted a formally much simpler, more abstract combination of red brick interspersed with horizontal and vertical sun screen blades in reinforced concrete. Winbush's MFB station has that detailing as well: virtually the only '1930s' elements left are the rings round the flagpole base and the relieving brick ribbon between the windows. The MFB crest was heraldic: traditional emblems were generally accepted in Modernist architecture at that time and recurred in work by both Stephenson and Turner and Seabrook and Fildes.<sup>11</sup>

By contemporary standards the MFB Station was an unusual building in Kew, where pitched tiled roofs and complex elevations were the general rule. These qualities were accentuated by its relatively open

site, at a former Outer Circle railway crossing near the now-demolished East Kew station. In Boroondara more generally, its closest counterparts were Holeproof's two hosiery factories designed by Gawler and Drummond, situated in Whitehorse Road, Deepdene (demolished) and Box Hill, both of 1940-1 (now part of Whitehorse TAFE College), both with pitched roofs but similarly configured elevations. Other buildings with similarly treated exteriors, such as Boyd, Pethebridge and Bell's Dainty Frock factory at 114-6 Church Street Hawthorn (1946-8, heavily altered)<sup>12</sup> and the Herald Gravure Printery in Burwood Road Hawthorn (now demolished), did not appear until after World War II.

### **Assessment Against Criteria**

#### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

35-37 Belford Road, Kew, is of local historical significance for its role as the Kew Fire Brigade Station between 1941 and the 1990s.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The former Kew MFB Station at 35-7 Belford Road, Kew, is a good, representative and externally intact example of a large suburban fire station of the late interwar period, which demonstrates its original use through the retention of details such as the central flagpole and MFB crest, but also through its overall form.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Architecturally, 135-7 Belford Road, Kew, is a good example of the Modernism dominant in smaller and medium-sized institutional buildings in Melbourne by 1940-1, Winbush's design comparing favourably with contemporary Seabrook and Fildes and Percy Everett designs. It is distinguished by a plainness and elegance in its massing and detailing which sets it aside from earlier Streamlined Moderne treatments, and is a key example in Boroondara of Modern architecture of the period.

### **Statement of Significance**

Designed by architect Harry Winbush in 1940-41, the former MFB fire station at 135-137 Belford Road, Kew is of local historical and architectural significance. It is a good, representative and externally intact example of a large suburban fire station of the late interwar period, which demonstrates its original use through the retention of details such as the central flagpole and MFB crest, but also through its overall form. Architecturally, the building stands as a good example of the Modernism dominant in smaller and medium-sized institutional buildings in Melbourne by 1940-1, Winbush's design comparing favourably with contemporary Seabrook and Fildes and Percy Everett designs. It is distinguished by a plainness and elegance in its massing and detailing which sets it aside from earlier Streamlined Moderne treatments, and is a key example in Boroondara of Modern architecture of the period.

### **Grading Review**

Unchanged

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.



<sup>1</sup> *Pers comm.* Christine Phillips (M. Arch. Candidate, University of Melbourne, thesis topic The Modernist Work of Seabrook & Fildes)

<sup>2</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 159.

<sup>3</sup> City of Boroondara Building File 40/408/01142 Part 1.

<sup>4</sup> Drawings and details of conversion sourced from the City of Boroondara Building File 40/408/01142 Part 1.

<sup>5</sup> As, for example at 264 Bluff Road Sandringham, of 1924, and Atherton Road Oakleigh, 1931, at the Grant Street corner, opposite the present Edmond and Corrigan design. Dates and Sandringham details sourced from Allom Lovell, City of Bayside Heritage Review, v. 2/1: Building citations, pp. 207-9.

<sup>6</sup> Allom Lovell & Associates, City of Moreland Heritage Review, 1999, pp. 105-8.

<sup>7</sup> Graeme Butler, Camberwell Conservation study 1991, vol. 4, pp. 60-1.

<sup>8</sup> It has, in fact, a similar appearance to Stuart Calder's MFB No. 2, in Batman Street West Melbourne, of 1961.

<sup>9</sup> Details sourced from Allom Lovell & Associates, City of Moreland Heritage Review, volumes 2/1, pp. 105-8; 2/2, pp. 615-6.

<sup>10</sup> For manufacture of the Bristol *Beaufort* bomber and, later, the *Beaufighter*. Details sourced from Godden Mackay Logan, Essendon Airport Buildings 46, 47, 61 and 64: Heritage Assessment and Archival record, Sydney, 2003, p. 6.

<sup>11</sup> As with their Brunswick Fire station.

<sup>12</sup> Details sourced from C Hamann, *Three Leaders of Modern Architecture in Melbourne*, Ph D thesis, Monash University, Melbourne, 1978, and *Transition*, 38, p. 195.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	5 Bowen Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1916	<b>Previous Grading</b>	B



**Extent of Overlay**  
To title boundaries.  
Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor		
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input checked="" type="checkbox"/> Rec.	BPS Heritage Overlay

### History

The site of 5 Bowen Street (lot 5 of a 1913 subdivision)<sup>1</sup> was owned by Miss Hilda Sharp and built upon in 1915.<sup>2</sup> Previously the land had been part of the quaintly named *Findon Paddocks*,<sup>3</sup> occupied by William Thornthwaite.<sup>4</sup> Houses commenced construction in the newly-created Bowen Street in 1914. It appeared that the subject property may have been constructed as an investment as no residential listing for Miss Sharp has been located. The 1916 edition of the *Sands & McDougall Directory of Victoria* recorded George Briggs as being the occupant of the house. Municipal rate records for the 1915-16 rate cycle confirmed that Briggs was the owner of a brick house of six rooms.<sup>5</sup> In 1920, the house was sold by George Briggs and subsequently acquired by P R Payne, who was the owner and occupier until 1925.<sup>6</sup> In 1925, Samuel and Ruby Gare purchased the house, residing there until at least 1974.<sup>7</sup> A later owner made an extensive addition to the rear of the property in 1984, and further works were undertaken in 1993.<sup>8</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

### Description & Integrity

5 Bowen Street, Kew, is a single-storey double-fronted Federation villa in the Queen Anne style. The gabled roof is clad with terracotta tiles and has terracotta ridge cresting and finials, timber shingle clad gable ends, exposed rafters and slender face brick chimneys with roughcast rendered and ribbed caps. The return verandah has a corner turret and bellcast roof supported on square timber posts with timber brackets and brick dwarf wall, which appears to have been either reconstructed or repointed. The asymmetrical façade is of tuckpointed red brick construction on a face bluestone plinth. Projecting bays feature bow and bay windows and sashes throughout are timber-framed casements with leadlight glazing; a keyhole window is located adjacent to the main entrance which

contains a timber-framed half-glazed door with matching leadlight sidelights and a wrought iron screen door.

It is believed the brick fence was constructed around 1982.<sup>9</sup> A number of applications have also been made for alterations and additions to the house and works are being undertaken at the time of writing. To date, none of these changes has had a negative impact on the presentation of the property to the street.

### Historical Context

Bowen Street was undeveloped prior to 1904, as demonstrated by MMBW Plan no. 40, 160':1". The street was subsequently subdivided and substantially developed during the 1910s and 1920s, as a result, it can be assumed, of the expansion in tramway transportation.

### Comparative Analysis

5 Bowen Street forms part of a cohesive group of Federation houses which includes Nos. 3, 5, 7, 9, 12, 13, 16, 18 and 20 Bowen Street. No. 5 is individually interesting within the group, being an intact example of the classic Federation composition, albeit very late in the Federation period, at a time where Federation house design was about to shift toward the bungalow forms which dominated the 1920s. A very basic level, the compositional source was Beverley Ussher's *Cottage by the Sea* of 1891-2, where a hipped roof, nearly pyramidal, was flanked by two gabled wings projecting at right angles and forming an L-shaped armature.<sup>10</sup> At the 'free' corner of the main roof a faceted bay was amplified in presence by a small faceted tower. In Boroondara the best-known surviving examples of this typology are Ussher and Kemp's *Travancore* at 608 Riversdale Road, of 1899-1900 (A-graded), and 27 Balwyn Road Canterbury, 1906 (A-graded);<sup>11</sup> and there are numerous later examples. 5 Bowen Street is distinguished by being more elegantly horizontal in its proportions than many Federation houses in the region, possibly suggesting the transition toward the more emphatic horizontality of the 1910s and 1920s bungalow forms.

### Assessment Against Criteria

*Amended Heritage Victoria criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

5 Bowen Street is a fine, representative and relatively intact example of single-storey Federation house design, with flanking wings, homestead-form main roof, corner tower and diagonal address of property and street.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

5 Bowen Street is richly and robustly detailed, yet maintains an elegance of line and an emphatic horizontality.

### Statement of Significance

5 Bowen Street, Kew is of local historical and architectural significance as a *fine, representative and relatively intact example of single-storey Federation house design, with flanking wings, homestead-form main roof, corner tower and diagonal address of property and street. It is richly and robustly detailed, yet maintains an elegance of line and an emphatic horizontality. The house makes a vital contribution to Bowen Street's group of late Federation houses.*

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct.

While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Local plan #6225, 1913, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>2</sup> Borough of Kew Rate Books 1913-14, #3020, nav £10, cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001 ; *Sands & McDougall Directory of Victoria*, 1915.

<sup>3</sup> MMBW Detail Plan no. 1298 and 1299, Borough of Kew, scale 40':1", dated 1904.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1913.

<sup>5</sup> Borough of Kew Rate Books, 1915-16, #3706, nav £55.

<sup>6</sup> Borough of Kew Rate Books, 1921-22, #4828, P R Payne, brick 6 rooms, nav £70.

<sup>7</sup> City of Kew Rate Books, 1925-6, #5966, nav £90; City of Kew Rate books, 1954-55, #8169, nav £250; *Sands & McDougall Directory of Victoria*, 1974.

<sup>8</sup> Details and partial drawings sourced from the City of Kew Building Index, #1169, dated 18 July 1984 and #6777, dated 23 August 1993.

<sup>9</sup> Details sourced from the City of Kew Building Index, #9802, dated 2 June 1982.

<sup>10</sup> This had been illustrated in the *Building and Engineering Journal*, 8,184, 9 January 1892, p. 14, Cited by George Tibbits in Ch 4 of Trevor Howells (ed.), *Towards the Dawn: Federation architecture in Australia 1890-1915*, Hale and Iremonger, Sydney, 1989, p. 61.

<sup>11</sup> See Butler, Camberwell Conservation Study 1991, v. 4, pp. 231-2; 20-21. *Travancore*, aka the Cupples House, is illustrated in JM Freeland, *Architecture in Australia: a History*, Cheshire, Melbourne, 1968; Conrad Hamann, *A History of Australian architecture v. 3, 1900-1945*, Educational Media, Melbourne, 1985. George Tibbits mentions both in his Ch 4 of Trevor Howells, *Towards the Dawn*, pp. 58, 62, 64. Of these two, 27 Balwyn Road is *attributed* to Ussher and Kemp.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	7 Bowen Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1917	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

The site of 7 Bowen Street was formed as part of a 1913 subdivision.<sup>1</sup> Previously the land had been part of the quaintly named *Findon Paddocks*,<sup>2</sup> occupied by William Thornthwaite.<sup>3</sup> Houses commenced construction in the newly-created Bowen Street in 1914. Alfred Thomas Young, of Fitzroy, acquired the land, known as allotment 6, on 16 March 1917.<sup>4</sup> Alfred Young commissioned the prominent architectural firm of Twentymen & Askew to design his new residence.<sup>5</sup> The subject property is first listed in the 1919 edition of the *Sands & McDougall Directory of Victoria*, as 'vacant'. Alfred and Josephine Young occupied the house, described as a brick house of seven rooms, until 1957.<sup>6</sup> The property was subsequently acquired by Dr and Mrs Thomas Spring, who, in 1966, sold the house to Mrs Phyllis Esther Poon. Mr and Mrs Poon occupied the house until at least 1974.<sup>7</sup>

(Lovell Chen, 2006)

#### Description & Integrity

7 Bowen Street, Kew, is a single-storey double-fronted bungalow of red face brick construction. The pyramidal roof, recently reclad with terracotta tiles, has terracotta ridge cresting, finials, exposed rafters and slender face brick chimneys with rendered bands, flat plate tops and terracotta pots. The roof of the broad return verandah is integral with the general roof structure. This verandah roof is supported on square timber posts with a simple timber frieze and tessellated tile floor. Both the front facade and a projecting bay on the south elevation feature broad bow windows; sashes throughout are timber-framed casements with leadlight glazing and rendered dressings. The entrance is via a broad brick arch beneath the side return verandah and comprises a paneled timber door with glazed fan and sidelights containing non-original obscure glazing.

A number of applications have also been made for alterations and additions to the house. Most recently, a two-storey addition of distinctly contemporary appearance (designed by Allom Lovell &

Associates) has been constructed at the rear of the property. The construction of this addition involved the demolition of an altered section at the rear of the house. Though visible from the street this addition is well back into the site and reads as a separate structure. The original house itself remains intact as viewed from the street.

It is believed the timber paling and fretwork fence were constructed around 1982.<sup>8</sup>

### Historical Context

Bowen Street was undeveloped prior to 1904, as demonstrated by MMBW Plan no. 40, 160':1". The street was subsequently subdivided and substantially developed during the 1910s and 1920s, as a result, it can be assumed, of the expansion in tramway transportation.

### Comparative Analysis

7 Bowen Street is one of a series of simply composed pyramidal or hipped-roofed variants of Federation house design. Houses such as these reasserted the simple homestead-roof that formed the core of most Federation composition, and left it largely unpunctuated by the usual projecting wings and bays. They appeared very early in the emergence of the Federation house, as in Christopher Cowper's Hawthorne house at Kerang in Northern Victoria, of 1890. They were usually asymmetrical at some point externally- as in the placement of bays under the verandah or, as here, in an incision between the main roof and the verandah on the right side facing the street. A similar house is at 14 Selwyn Street, Canterbury, which uses a broad, diagonally placed 'homestead' verandah front expanded from an angled corner bay.<sup>9</sup> A straight fronted 'homestead' house of this period is in Bell Street, West Coburg, though altered in detail. HV McKay commissioned his chief civil engineer to design a series of Federation homestead bungalows for workers at the Sunshine Harvester factory in new garden suburb areas around Sunshine, after the industrial disputes of 1911.<sup>10</sup> In Boroondara there are other B-graded contemporaries: 32 Highbury Grove is a double-fronted house that pushes its wing to the rear and presents a symmetrical verandah to the street; the other two are a shelter shed at Kew Primary School and the Tennis Club, both in Peel Street.<sup>11</sup> Boroondara also has a group of fairly contemporary, albeit slightly later, examples from between 1919 and 1926, in Yarrbat Avenue Balwyn, Cotham Road and Swinton Avenue Kew and in Deepdene and Mont Albert Roads, Camberwell.

No. 7 Bowen Street, Kew forms part of a cohesive group which includes Nos. 3, 5, 9, 12, 13, 16, 18 and 20.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

7 Bowen Street is an interesting and externally relatively intact example of the 'homestead' variant in suburban Federation housing, more common interstate and in country areas but occasionally appearing in Melbourne. Its design responds to the emergence of both the Bungalow and Colonial Revivalism as dominant suburban forms.

### Statement of Significance

7 Bowen Street Kew is of local historical and architectural significance as an interesting and externally relatively intact example of the 'homestead' variant in suburban Federation housing, more common interstate and in country areas but occasionally appearing in Melbourne. Its design responds to the emergence of both the Bungalow and Colonial Revivalism as dominant suburban forms.

### Grading Review

Unchanged.

It is noted that there is a note (dated 19 March 2004) on the Planning File for this property to the effect that the grading had been reviewed by Council's heritage Graeme Butler and downgraded to C.<sup>12</sup> Notwithstanding this, the current review has assessed the building as warranting the original B-grading.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct. While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Plan of Subdivision #6225, 1913, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>2</sup> MMBW Detail Plan no. 1298 and 1299, Borough of Kew, scale 40':1", dated 1904.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1913.

<sup>4</sup> Certificate of Title, Vol. 4029, Fol. 759.

<sup>5</sup> Property Service Plan #00109244, dated 11 July 1917, lists the architects as Twentyman & Askew.

<sup>6</sup> City of Kew Rate Books, 1946-47, #7464, Alfred Young [owner-occupier], brick 7 rooms, nav £96; Certificate of Title, Vol. 4029, Fol. 759.

<sup>7</sup> Certificate of Title, Vol. 4029, Fol. 759; *Sands & McDougall Directory of Victoria*, 1974.

<sup>8</sup> Details sourced from City of Kew Building Index, # 2323, dated 26 May 1986.

<sup>9</sup> Illustrated by C Hamann, 'Nationalism and reform in Australian Architecture, 1880-1920', *Historical Studies*, October 1979. The house has since been renovated and refurbished.

<sup>10</sup> John Lack, 'HV McKay', *Australian Dictionary of Biography*, v.10, Melbourne University Press, 1986, p. 293a.

<sup>11</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Grade B building section.

<sup>12</sup> Note is on a memoranda dated 27 February 2004 from Robert Peart, Building Dept to Noel Matthews, Planning Department. City of Boroondara Building File # 40/408/28119.



Name	House	Reference No	
Address	1 Bradford Avenue, Kew	Survey Date	13 December 2005
Building Type	Residence	Grading	B
Date	1927-8	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

Bradford Avenue was first listed in the *Sands & McDougall Directory of Victoria* in 1917. It was named after James R Bradford, a resident of Cotham Road, whose property subsequently formed the eastern border of the street. In the mid nineteenth century, the subject site had been part of a large land holding owned by William Holt, who established the *Sandhill* nursery. In 1889 negotiations began for the purchase of much of the Holt land holding and the Genazzano Convent and School were founded on a significant portion of the *Sandhill* nursery's site.<sup>1</sup> This part of Kew seemed to have been a favoured location of nurseries - George Rimington's *Parkhill* nursery was situated in nearby Mont Victor Road.

1 Bradford Avenue was constructed in 1927-8 for Arnold T Simonton. Municipal rate records first listed a brick house of 10 rooms in the 1927-8 rate books.<sup>2</sup> The property was initially listed as vacant in the 1928 edition of the *Sands & McDougall Directory of Victoria*. An examination of Directory records indicated that it was one of the last houses to be built on the west side of the street.<sup>3</sup> The property was occupied by the Simonton family until c. 1938, from which date it was tenanted. Tenants included William J McAuley (c. 1940), Charles F Bateson (c. 1944/5) and William Rainbow (c. 1947-53). In c. 1955, the property was acquired by John and Patricia Moran, of Ivanhoe, with the property continuing to be tenanted for several years. Alan J Moyle, a journalist, occupied the property until the late 1950s, and by 1960 it was occupied by owners, the Morans, until at least 1974.<sup>4</sup> Additions and alterations to the property took place in 1981, the nature of which is not known.<sup>5</sup>

(Lovell Chen, 2005)

#### Description & Integrity

1 Bradford Avenue is a single-fronted two storey house, with a hipped roof clad in cement tiles. The upper floor has two windows facing Bradford Avenue, and a large square recessed balcony to its right, facing past nearby houses to take in views of the great Dividing Range and the Dandenongs. The ground floor is a mirror image in some aspects: the right side is solid, marked by a sturdy, even



heavy- looking bay with a hipped roof, three windows, and its left by a double- arched loggia around the front door. All the windows are sashes, the upper panes small and the lower a single sheet- an arrangement then common in Boroondara. The wall surface is textured stucco; the arch reveals are in a smooth rendered concrete, stepped inward from the outer walls. The loggia has French windows in a solidly barred set of small panes. As viewed from the street, the house appears to be generally externally intact.

The garden complements the house well, some of the trees being mature and of long standing. A building permit was issued for a brick front fence in 1968.<sup>6</sup>

### Historical Context

The formation of Bradford Avenue to facilitate a land subdivision was a pattern repeated across North and East Kew during this period. Bradford Avenue is an inter-war subdivision characterized by gracious homes on generous allotments.

### Comparative Analysis

1 Bradford Avenue in a stylistic sense, draws upon a range of sources and stylistic elements, but predominantly reflects an interest in Mediterranean forms and detailing of the mid to late 1920s. The arched loggia, the juxtaposition of smooth and textured stucco, the relaxed, shadowed and cool entrance and the prominence given the recessed balcony, all draw on freely treated Mediterranean form and details, at the time deemed suitable for Australia's Mediterranean climate. Reflecting the stylistic eclecticism of the interwar period, a number of details also reflect an interest in the Georgian Revival, including the hipped roof, multi-paned windows with shutters, and the wall surface in textured stucco, designed to pick up shadows of the surrounding trees.

Parallels can be seen in terms of its stucco treatment and use of the arch at *Mallow*, 33 Deepdene Road (q.v., B-graded), about a kilometre away, though *Mallow* is single-storied and much more linear and horizontal in proportions. Some similarities also exist between 1 Bradford Avenue and 1291 Burke Road Kew (q.v., B-graded) completed two years later on a similarly commanding site, though in that design the Italian Villa sense is mixed with a simplified Baroque detailing.

1 Bradford Avenue is more closely related to the two-storey Mediterranean Style residence at 22 Balwyn Road Canterbury (included in the Balwyn Road Precinct HO264), which also retains its original unpainted finish.<sup>7</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

Though a relatively late example, 1 Bradford Avenue is a fine and intact example of a two-storey Mediterranean Style suburban residence of the interwar period incorporating Georgian Revival influences and detailing.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Stylistically, the house is an accomplished design which fuses Mediterranean forms and usage of loggias and arcades with elements of Georgian Revival. The synthesis of Mediterranean and Georgian Revival styles was central to Australian trained architects' thinking in the interwar period, at least in high culture circles.<sup>8</sup> The gracefully planted and tranquil garden complements the air of innate repose and balance.

### Statement of Significance

1 Bradford Avenue, Kew is of local historical and architectural significance. Though a relatively late example, 1 Bradford Avenue is a fine and intact example of a two-storey Mediterranean Style suburban residence of the interwar period. Stylistically, the house is an accomplished exercise in the fusion of Mediterranean forms and usage of loggias and arcades with elements of Georgian Revival

detailing. The synthesis was central to Australian trained architects' thinking in the interwar period, at least in high culture circles. The gracefully planted and tranquil garden complements the air of innate repose and balance.

#### **Grading Review**

Unchanged.

#### **Recommendations**

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

#### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

1 Rogers, Dorothy. *A history of Kew*, 1973, pp. 30-31.

2 City of Kew Rate Books, 1927-28, #3410, A T Simonton, brick, nav £100.

3 *Sands & McDougall Directory of Victoria*, various years, 1917-1928.

4 Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1935 and 1974.

5 Details sourced from the City of Kew Building Index cards, #9395, dated 25 September 1981. The nature of these works is not known, as the drawings accompanying the permit application were not available.

6 Details sourced from the City of Kew Building Index #982, dated 16 November 1968.

7 Stylistic references cited in the comparative analysis have been revised and the statement of significance amended in accordance with the peer review by RBA Architects and Conservation Consultants, October 2008. These revisions have been made at the direction of the Panel for Amendment C64 Boroondara Planning Scheme, December 2008.

8 Rodney Howard Alsop was a strong advocate of the synthesis of Mediterranean and Colonial/Georgian revival styles, as were Hardy Wilson, then also living in Kew, Professor Leslie Wilkinson in Sydney, John D Moore, the noted architect and critic, and Leighton Irwin, the director of the University of Melbourne Atelier.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	1199 Burke Road, Kew	<b>Survey Date</b>	6 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1918	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Originally 132 and then 126 Burke Road, 1199 Burke Road was constructed in c.1918 for Mrs. E B Johnson.<sup>1</sup> The allotment was formed several years earlier from the subdivision of land surrounding the Kew reservoir in c. 1909.<sup>2</sup> Numbering in this part of Burke Road changed frequently in the following years, with the property being retained by the Johnson family until the mid 1930s. By 1938 the property had become 1199 Burke Road and was owned by Dr Keith Hallam, a radiologist. Municipal rate records for the 1946-47 rate cycle described the property as a ten roomed brick home.<sup>3</sup> By the mid 1950s, the property again changed hands, and Lorna Versluys was recorded as the owner and occupier in the 1956-57 rate records.<sup>4</sup> A later owner applied to convert the property into a special accommodation home in 1977, later withdrawing the application.<sup>5</sup>

(Lovell Chen, 2005)

#### Description & Integrity

1199 Burke Road appears to be basically intact as viewed from the Burke Road front, though overpainted. It is a moderately large bungalow of 1918, marked by a long transverse gable ending in a gabled hip at the north end, and punctuated by a wing, again roofed in a gabled hip, that projects toward Burke Road. A second wing roof, projecting over a bay and also facing Burke Road, is a standard gable that projects from a point just below the main roof eave. Its roof is clad in terracotta tiles in a Marseilles pattern, its rafters are exposed, its Burke Road elevation is an episodic sequence of bays, a wing, an enclosed verandah, and a delineated entry point for the front door. This episodic sense is built up further by other, smaller 'events' across the house front: such as the angled and leaning buttresses. The windows are mostly tall casements, rather like the grouped, plain glassed casements of the British Arts and Crafts Free Styles (Voysey, Mackintosh) or the Bungalow or regional styles (Greene and Greene, Irving Gill) being employed in the United States. The plan is open with a living room and dining room opening off the entry hall through double-width doors, while a passage to

the rear linked a large bedroom to the three spaces to form a fourth component in the Burke Street front. The house is viewed in sections through three gateways in an otherwise concealing high fence. The main additions are at the rear,<sup>6</sup> and are not visible from the street. The house also appears to have been overpainted. Other additions and alterations include a brick garage added in 1962, a swimming pool in 1966, unspecified additions, 1978; and an enclosed verandah of that year. All these were at the rear of the building.<sup>7</sup>

Later additions included a spa, further unspecified alterations, fences, retaining wall, tennis court. 1988 saw another group of alterations, including a spa pool, more unspecified alterations and a terrace, retaining wall and (another?) tennis court and garage.<sup>8</sup>

The car court at the northern end and the brick gate posts behind that, and the asphalted and brick-lined drive from the south entrance to the site all appear to be of recent origins.

### Historical Context

Originally part of Captain Edward Dumaresq's large land holding, the west side of Burke Road between Cotham and Sackville streets, surrounding the Kew reservoir, was subdivided in 1909.<sup>9</sup> The generous-sized allotments were predominantly developed during the mid-1910s with substantial villas.

### Comparative Analysis

Constructed in c.1918, 1199 Burke Road suggests the link between an emerging bungalow form in 1918 and the continuing desire to acknowledge ideas of the British Arts and Crafts movement and its attendant free styles. It also illustrates how the bungalow, emerging as a new approach to house design, could do so without necessarily having any specifically Californian or even Eastern US components. *Mallow*, (q.v.) nearby in Deepdene Road, though later, is a similar demonstration of this and invites specific comparison. 126 Winmallee Road Balwyn (q.v.), of 1920, is another example. It comes relatively early in the development of the bungalow as a new suburban type in the 1920s.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

1199 Burke Road is an interesting example of a residence of the late 1910s which adopted aspects of the bungalow form, being emphatically single-storied, informal, comfortably domestic in bearing, elegant in expressing horizontality and line, providing for the car, generous in its fusion of porch and verandah, open in its internal plan. Stylistically, however, it demonstrates a continuing attachment to the Federation and Arts and Crafts detailing of the early twentieth century.

### Statement of Significance

1199 Burke Road is of local historical and architectural significance. It is an interesting example of a residence of the late 1910s which adopted aspects of the bungalow form, being emphatically single-storied, informal, comfortably domestic in bearing, elegant in expressing horizontality and line, providing for the car, generous in its fusion of porch and verandah, open in its internal plan. Stylistically, however, it demonstrates a continuing attachment to the Federation and Arts and Crafts detailing of the early twentieth century.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

- 1 Based on an examination of listings in the *Sands & McDougall Directory of Victoria*. Municipal rate records for the 1918-1921 rate cycles were not available for consultation.
- 2 LP 5064, 1909, cited in G Butler & Associates, Kew B-graded places study (draft), 2001.
- 3 City of Kew Rate Books, 1946-47, #5745, brick 10 rooms, nav £162.
- 4 City of Kew Rate Books, 1956-57, #5300, nav £475.
- 5 Details sourced from the City of Boroondara Planning File, 40/409/03719 Part1.
- 6 See Donald Walker and Associates, working drawings, dated 22 December 1994, #1420 in City of Boroondara Building Index: same date.
- 7 Details sourced from City of Kew Building Index, 57, dated 12 September 1962 (garage); #888, dated 31 August 1966 (swimming pool); #7370, dated 6 July 1978 (unspecified additions); #7537, dated 15 September 1978: Enclosure of a verandah,
- 8 Details sourced from the City of Boroondara and Kew Building Indexes, Planning file 40/409/03719 Pt1 ; Building: #40/408/15008 Pt 1. Also #4422-for a proposed new footing.
- 9 LP 5064, 1909, cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

Name	House	Reference No	
Address	1205 Burke Road, Kew	Survey Date	6 December 2005
Building Type	Residence	Grading	B
Date	1938	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

The two-storey brick residence at 1205 Burke Road was designed by architects A C Leith & Bartlett for Cecil Whale, a director of C J Coles & Co., in 1938.<sup>1</sup> The allotment was formed many years earlier from the subdivision of land surrounding the Kew reservoir in c. 1909.<sup>2</sup> Described as a brick house of ten rooms, it was owned by Whale until 1951.<sup>3</sup> The property also included a tennis court with associated pavilion and detached garage. A plan for the garden was drawn up by the prominent landscape designer Edna Walling in February 1938,<sup>4</sup> however this plan was apparently only partly implemented.<sup>5</sup>

In 1951 the house was sold to John Adamson.<sup>6</sup> Later owners included Kevin and Lenore Timms from 1962 until 1981 and David and Beverley McIntosh between 1981 and 1983.<sup>7</sup> The house remained virtually unaltered until current owners commissioned architects Barrack Douglas and Co. to make minor internal alterations in 1987. Alterations were made to the garden areas, including the construction of pergolas in 1992.<sup>8</sup> The original entry gate piers were replaced in 2008-9.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005 and 2009)

#### Description & Integrity

1205 Burke Road is an imposing Streamlined Moderne brick residence, predominantly two-storey but with smaller single-storey sections on the south and at the rear. The primary façade is asymmetrical and comprises umber glazed brickwork combined with extensive areas of painted cement render, creating a strongly horizontal banded quality. The pitched roof is in umber glazed terracotta tiling, in the Marseilles pattern, with boxed eaves, interrupted at several points by curved parapets, notably around the east-facing dining room wing, which also works to dramatize a broad, rectangular chimney shaft in umber glazed brick. The rear section of roof comprises three low hipped forms (not visible from the street).<sup>9</sup>

The brickwork to the principal façade is distinguished by a mix of narrow tapestry bricks to the main wall sections and standard size bricks for the base courses and expressed chimney. (The same combination of brick types is replicated on the front fence). The broad balcony that runs across the front is, like the parapets, completed in a cream cement rendering applied with a subtle swirl motif.

The windows are in timber frames (mostly double-hung), painted white currently, and those in the projecting curved parapetted bay wrap themselves round corners in tight curves, giving a sense of mechanical streamlining. This is augmented by the flat windows, all of which have an emphatic horizontal framing, and by the balcony itself, which retreats into the front wall 2/3 the way across by sweeping into a rendered cement surface flush with the wall. This curve is accentuated with three indented stripes, and is taken up again by a curved patio extending off the living room, running north. Some windows and door panels feature translucent and etched glass; the current owners retain documentation of designs by the firm of Silverwood and Beck.

The house is set in a mature garden. The driveway is on its original alignment but of recent construction with random Castlemaine slate paving replacing the original concrete. A detached garage is located at the rear of the drive. There is a matching fence in umber glazed brick and a wrought-iron gate with linked crescents and a set of arrowheads lined with inverse chevrons. The fence is original but the entry gate piers, curved wall and gates have been altered.

1205 Burke Road house is broadly intact as viewed from the street. As noted by RBA Architects and Conservation Consultants:

*the changes to the front are limited to features such as new sandstone paving to the front porch and a new, semi-circular enclosed area at the north end and the adjacent opening. The wall of the enclosed area matches the original detailing using bricks recycled from an original section of fence to the southern perimeter that had been removed. The owner indicated that some minor changes (removal of some framing timber components) to the bank of windows to the ground floor southern elevation had also been undertaken.<sup>10</sup>*

An application was made for additions and alterations to the building in 1987, to designs by Barrack Douglas & Co.<sup>11</sup> These works were all internal.<sup>12</sup>

To the rear of the property and not visible from the public domain is a single-storey section with a balcony above to the centre of the rear elevation. As well, there is a tennis court with light fittings, and a small tennis pavilion with a gable roof clad in corrugated sheet metal and rustic detailing to the walls, which are clad with saplings, orientated both horizontally and vertically.<sup>13</sup>

## Historical Context

Originally part of Captain Edward Dumaresq's large land holding, the west side of Burke Road between Cotham and Sackville streets, surrounding the Kew reservoir, was subdivided in 1909.<sup>14</sup> The generous-sized allotments were predominantly developed during the mid-1910s with substantial villas with some additional development during the interwar years.

## Comparative Analysis

1205 Burke Road compares with several other designs making their appearance in the Camberwell region at this time. Among these are 177 Glen Iris Road, Glen Iris, of 1935 (q.v., B-graded); 136 Whitehorse Road, Balwyn, of 1938 (q.v., B-graded); 56 Riverside Avenue, Balwyn North, 1940 (q.v., B-graded, recommended for C-grading in this review); and 1297 Toorak Road Surrey Hills, 1940 (q.v., B-graded). These are all generally marked by hipped tile roofs, broad, double-storied fronts, in some cases the use of a parapet, a simplicity and directness in addressing the street and the use of windows with shallow reveals. 1205 Burke Road differs from these in having a plan that accentuates wings, rather than one emphasizing juxtaposed squares or simple L-form volumes, which mark other broadly modern designs in Boroondara during this period.<sup>15</sup>

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

1205 Burke Road is a fine and externally highly intact example of a substantial residence in the Streamlined Moderne style. It is one of a number of examples of a new typology of houses being built in the Boroondara area and elsewhere in the late 1930s and early 1940s. It is an adept fusion of modern movement architectural imagery with more standard building techniques, and speaks simultaneously of an intense and particular care and direction in its construction, the machine aesthetic, and the new, unornamented or relatively unornamented modern architecture. Along with other examples, this suggests a move toward the generation of house design that would appear *en masse* after World War II.

#### Statement of Significance

1205 Burke Road, Kew, is of local historical and architectural significance. A fine and externally highly intact example of a substantial residence in the Streamlined Moderne style, it is one of a number of houses constructed in the Boroondara area and elsewhere in the late 1930s and early 1940s which fused modern movement architectural imagery with more standard building techniques. This is an interesting example which simultaneously demonstrates an intense and particular care and direction in its construction, the machine aesthetic, and the new, unornamented or relatively unornamented modern architecture.

#### Grading Review

Unchanged.

#### Recommendations

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

#### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Occupancy records derived from the *Sands & McDougall Directory of Victoria*, 1938-1940 and augmented by information provided by the present owners, May 2007.

2 LP 5064, 1909, cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

3 City of Kew Rate Books, 1947-48, #5743, Cecil Whale, brick, ten rooms, nav £258; augmented by information provided by the present owners, drawn from the Certificate of Title, May 2007.

4 The original garden plan, dated 14 February 1938, is held by the State Library of Victoria.

5 Tricia Dixon and Jennie Churchill, *The Vision of Edna Walling*, 1998, p. 110.

6 City of Kew Rate Books, 1950-51, #5846, John Adamson, brick, ten rooms, nav £370.

7 Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974, augmented by information provided by the present owners, drawn from the Certificate of Title, May 2007.

8 Details and drawings sourced from the City of Kew Building Index, #3311, dated 13 November 1987; details of the 1992 scheme of works provided by the present owners, May 2007.

9 Information provided by the present owners, May 2007 and confirmed in the review by RBA Architects and Conservation Consultants, May 2008 and October 2008.

10 RBA Architects and Conservation Consultants, October 2008.

11 Barrack and Douglas, working drawings, dated July 1987, drawings sourced from the City of Kew Buildings Index, #3311, dated 13 November 1987.

<sup>12</sup> Information provided by the current owners.

13 Additional descriptive detail of the rear elevation, tennis court and tennis pavilion is based on text from the peer review by RBA Architects and Conservation Consultants, October 2008.

14 LP 5064, 1909, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

15 Robin Boyd later argued this was characteristic of an emerging planning type distinctive to Victoria. but wing-form plans of this type, pivoting around a centrally placed kitchen and bathroom area, were common in eclectic or 'traditional' house design ('Stockbroker's Tudor', 'Cotswold' and 'French Provincial' among them) in the US after c. 1915, and images of these were widely available in



Australia through US architectural journals. Robin Boyd, *Victorian Modern: 111 years of Modern Architecture in the State of Victoria, Australia*, Architectural Students' Society, RVIA, Melbourne, 1947. cf. a critique of Boyd's explanation by Philip Goad, 'This is not a type', in *Architecture Australia*, June 1988. The American journals included *Pencil Points*, *Architectural Record* and *American Architect*. An overview of American 'eclectic' house design- and its many modern qualities- can also be found in Walter Kidney, *The Architecture of Choice: Eclecticism in America*, Braziller, New York, 1974, or later monographic studies such as Robert Stern's *George Howe*, Yale, New Haven, 1972.

<b>Name</b>	<i>Gosmont</i>	<b>Reference No</b>	
<b>Address</b>	1221 Burke Road, Kew	<b>Survey Date</b>	6 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	A
<b>Date</b>	1910-11	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Check that the rear half of the block has not been subdivided (permit issued but this not shown on property map).

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The land upon which *Gosmont* was constructed was part of Captain Edward Dumaesq's holding, purchased for £157 in late 1851.<sup>1</sup> Adjacent to the site of the Kew Reservoir, allotments facing Burke Road were subdivided in 1909 for a Walter G Hiscock.<sup>2</sup> Hiscock retained the allotment at the corner of Cotham Road for his own use. The generous-sized allotments faced east towards the Dandenong Ranges, providing a desirable setting for the construction of new homes.

*Gosmont*, a brick house of eight rooms, was designed by architect Richard Malvern Gutheridge, for Alfred Vasey, a business man and member of a locally prominent family.<sup>3</sup> Vasey lived at *Gosmont* until the early 1930s, before it was occupied by Adrian Ball (c. 1936), Kenneth Armstrong (c. 1940) and Frederick W Haig from the mid 1940s.<sup>4</sup> By the mid 1950s the property had again changed hands and new owner Mrs Mary Niall, commissioned a series of additions and alterations to the property during 1954.<sup>5</sup> The exact scope of these works, which seem to have been confined to the rear of the property, are unknown.<sup>6</sup> From the early 1960s the property was owned by Dr S Phillips and further alterations were undertaken in 1964.<sup>7</sup> Dr Phillips owned the property until at least 1974.<sup>8</sup> A proposal to demolish the building was put forward in 1998, prior to the lodgment of an application for the subdivision of the property to form two allotments in 1999.<sup>9</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Gosmont*, the house at 1221 Burke Road, Kew, is a substantial attic design from the middle to later period of Federation architecture. Like many neighbours in this area, it was designed to allow broad views of the eastern hills. The walls are in plain-coursed umber 'Hawthorn' brick, relieved with cream and red brick striping, and the brick is used as a pedestal for the main verandah posts, being drawn apart and perforated like a brick grille. This device was popular in the 1920s but makes its

appearance in the middle Federation period. Its street presentation is dominated by a plain slate roof with terracotta ridge capping and ball finials, in two large hips with two additional, smaller hips over the north east bay. The roof is punctuated by several chimneys, similar to those on *Carbethon* at 1223 next door (q.v., B-graded). These have open brick stacks topped by necks in textured stucco and then in turn by terracotta mouldings just below the chimney pots. The roof has bracketed eaves, the brackets springing from a deep frieze, and the verandah roof is separate from the contours of the main roofing. In general, this treatment recalls that of *Coolattie*, an earlier design of Gutheridge's, at 25 Canterbury Road, Camberwell. As at *Coolattie*, there is some elaboration of wing details, as in the east-facing window bays, which project from the main wing endings in a step and have sash windows in segmentally arched frames, forming a 2/3 division typical of the casement window bays of Norman Shaw and other leaders of the British Queen Anne tendency. These are in turn surmounted by a half-timbered frieze and roof bracketing, interspersed, on the southeast bay, by two sheets of flared shingles.

The verandah is a solid timber structure that sits almost independent of the main building, with a near flat roof broken at the centre by a gablet that marks the entry to the main door. The posts are thick turned timber, and the frieze is timber slatting supported on segmental arches. This arrangement is repeated on a doorway to the south and a three-arched loggia on the north side, the latter infilled.

The building is generally intact as viewed from the street. Approval was given for the subdivision of rear of the allotment in 1999, though an application to demolish the house failed. A proposal to demolish part of the rear of the house was submitted 2002. It is not known whether these works proceeded.<sup>10</sup>

Graeme Butler prepared a report on the building in 1998 at which time he noted that the interiors include a barrel-vaulted room, and a large proportion of original joinery and detailing.<sup>11</sup>

The garden is marked by a brick-edged asphalt drive that appears to be of some age.<sup>12</sup>

### Historical Context

Originally part of Captain Edward Dumaesq's large land holding, the west side of Burke Road between Cotham and Sackville streets, surrounding the Kew reservoir, was subdivided in 1909.<sup>13</sup> The generous-sized allotments were predominantly developed during the mid-1910s with substantial villas.

### Comparative Analysis

The strength of *Gosmont* is the quality of its composition and the grain of its surfacing.

Compositionally, *Gosmont* presents its unifying hipped roof simply and directly, yet the transverse hip is used to set off a series of wing, dormer and gallery 'events', thus deriving a significant measure of formal complexity. The proportions mix the vertical with the solid and horizontal in careful proportions, and the juxtaposition of projecting elements- dormer, wing, verandah hood, and corner gallery is successfully executed. It is a design that in formal terms, has considerable poise and elegance.

The architect, Richard Gutheridge, is known elsewhere in Boroondara for *Coolattie*, at 25 Canterbury Road Camberwell, of 1896 (q.v., B-graded). *Coolattie* employed the stepped wing bays Gutheridge uses here, and significantly, *Coolattie* also showed an enjoyment of materials and of the intersection of detail. This certainly comes through at *Gosmont*, with materials being addressed in the lively if fairly traditional use of brick polychrome. The brickwork is employed to maximum effect, being patterned strongly on the projecting wings rather than simply buried behind a verandah, as was frequent. The timber friezes and bay window framing, wing spandrels and verandah and balcony columns are all finely proportioned in relation to the general massing and composition, and they combine with the walls in projecting a warmth of texture and a subtlety in grain. *Gosmont* makes *Carbethon*, its neighbour at 1223, look raw and proportionally awkward by comparison.<sup>14</sup>

In other details *Gosmont* is an interesting mixture of the recent and the more traditional, combining a separate verandah and roof masses in the manner of early Federation design, and perforated brick verandah walling, a comparatively new element- appearing in conjunction with the later Federation period and the rise of the Bungalow.

## Assessment Against Criteria

### Amended Heritage Victoria Criteria

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Gosmont* is a fine and externally highly intact example of a substantial suburban attic residence from the mid to later Federation period in Australian architecture.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Gosmont* is an elegantly composed, lively and forceful example of Federation design, drawing animation from constant modulation of compositional mass and wall surface colour, which is ably applied. The design exhibits poise and elegance in its proportioning and composition, and stands as a demonstration of the Federation style in Victoria towards the height of its powers.

### Statement of Significance

*Gosmont*, at 1221 Burke Road, is of local historical and municipal architectural significance as a fine and externally highly intact example of a suburban residence from the mid to later Federation period in Australian architecture. *Gosmont* is an elegantly composed, lively and forceful example of Federation design, drawing animation from constant modulation of compositional mass and wall surface colour, which is ably applied. The design exhibits poise and elegance in its proportioning and composition, and stands as a demonstration of the Federation style in Victoria towards the height of its powers.

### Grading Review

Upgrade to A.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.

<sup>2</sup> Graeme Butler and Associates, '*Gosmont*, the Vasey house at 1221 Burke Road, Kew', 1998, p. 5.

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 57, 163.

<sup>4</sup> City of Kew Rate Books, 1946-47, #5725, brick 8 rooms, nav £108.

<sup>5</sup> Drawings and details sourced from the City of Kew Building Index, #154, dated 21 July 1954.

<sup>6</sup> The plans could not be copied in a legible form.

<sup>7</sup> Details sourced from the City of Kew Building Index, #889, dated 7 February 1964.

<sup>8</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1935 and 1974.

<sup>9</sup> Details sourced from the City of Boroondara Planning File 40/409/02938 and the City of Boroondara Building File 40/408/07205.

<sup>10</sup> Details sourced from the City of Boroondara Planning and Building Files (40/409/02938 and 40/408/07205, respectively)

<sup>11</sup> Butler also noted that the rear had a U-shaped service yard encircled by a galvanized iron verandah, later filled in with the addition of a family room and two additional rooms. G Butler, 'Report: *Gosmont*,' p. 3.

<sup>12</sup> G Butler, 'Report: *Gosmont*,' p. 1.

<sup>13</sup> LP 5064, 1909, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>14</sup> Graeme Butler has suggested this may also have been by Gutheridge but this has not been confirmed. See G Butler, 'Report: *Gosmont*,' p. 5.

<b>Name</b>	<i>Carbethon</i>	<b>Reference No</b>	
<b>Address</b>	1223 Burke Road, Kew	<b>Survey Date</b>	6 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1911-12	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The land upon which *Carbethon* was constructed was part of Captain Edward Dumaresq's holding, purchased for £157 in late 1851.<sup>1</sup> Adjacent to the site of the Kew Reservoir, allotments facing Burke Road were subdivided in 1909 for a Walter G Hiscock.<sup>2</sup> Hiscock retained the allotment at the corner of Cotham Road for his own use. The generous-sized allotments faced east towards the Dandenong Ranges, providing a desirable setting for the construction of new homes.

*Carbethon*, a brick house of eight rooms, was built upon allotment 5 of the 1909 subdivision for Robert and Harriet Ross in 1910-11.<sup>3</sup> Initially 112, then 106 Burke Road, the house is similar in style and date of construction to its immediate neighbour to the south, *Gosmont*, 1221 Burke Road (q.v., B-graded), designed by Richard Malvern Gutheridge.

The house was occupied by the Ross family until 1945, before it was purchased by Leonard B Jacobs in 1946.<sup>4</sup> From the early 1960s the property was owned by C M Oakley, who was in residence at the address until at least 1974.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Carbethon* is a house from the later Federation period, with two square-fronted wings facing east to the Burke Road frontage and a third wing facing south. The roof is a mixture of gables around a central hip, with terracotta tiles in a Marseilles pattern, with chamfered fin ridge capping and terracotta ball-finials. The chimneys have red brick stacks and caps, flat cement cornices bracketed on bricks, and with necking in textured stucco. There are two dormers visible from the street: a small south-facing addition set well back and thought to date from 1956, and a prominent and somewhat

overscaled (but original) central former balcony, now glazed in.<sup>6</sup> The ground floor gables are bracketed out from the walls, and have Tudor or Perpendicular lines to their half-timbering. The walls are red brick up to 3/8 height, above which there is a textured stucco frieze takes over, separated from the brick below by a moulded string course.

A verandah is integrated with the right hand frontal wing and its frieze is in timber slats with a segmental arch marking the front door approach. A set of stilted round arches support the frieze round the actual verandah. The front steps are flanked by a shallow balustrade in red brick in three facets, each topped by a cement platform. The original windows are almost entirely two-part casements on a 2:1 ratio, after the practice of Norman Shaw and others, and characterize the Federation style. The front and side bays are canted and square respectively, with their upper lights matched in area by panels in textured stucco immediately above, divided by half-timbered framing that continues the window mullion lines from below. This echoes an Ussher and Kemp motif in Federation houses nearby, both in Kew and in the Camberwell area.

The house is generally intact as viewed from the street, other than for the glassed in balcony (central dormer) and the rear south-facing dormer of 1956, which is visible but set well back.

The garden has an original gate and timber posts and retains its diagonal alignment 'against' the house, albeit now set into a bluestone retaining wall. The garden plantings generally appear relatively recent, as are the driveway and brick paving at the front of the house.

### Historical Context

Edward Dumaresq's large land holding, the west side of Burke Road between Cotham and Sackville streets, surrounding the Kew reservoir, was subdivided in 1909.<sup>7</sup> The generous-sized allotments were predominantly developed during the mid-1910s with substantial villas.

### Comparative Analysis

1223 is a striking, energetically detailed and relatively intact house from the Federation period which can be compared with many others in Boroondara. It is perhaps not as successful a design as others, including the contemporary 1221 Burke Road (1910-11, q.v., B-graded), with which it has some similarities (see, for example, the distinctive chimneys). While the modulation of wall surfacing, window detail and verandah frieze is lively and well-proportioned, the overall composition of *Carbethon* is dominated by its central dormer balcony. The composition, with central dormer-balcony above and between two similar (but usually differing) ground floor frontal wings, is a fairly abundant Kew type. Closely related compositions there include 6 Walmer Street, 15 Uvadale Grove, 83 Pakington Street, 1 Nolan Avenue, 24 Miller Grove, 5 Fenhurst Grove, 8 Denmark Street, 171 and 193 Cotham Road Kew.<sup>8</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Carbethon* is a richly detailed and generally intact example of a substantial house from the mid to later phase of Federation architecture.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

While perhaps not as successful a design as others in the municipality, it is nonetheless an unusual and highly distinctive composition, and the modulation of wall surfacing, window detail and verandah frieze is lively and well-proportioned.

### Statement of Significance

*Carbethon* is of local historical and architectural significance as a richly detailed and generally intact example of a substantial house from the later phase of Federation architecture. While perhaps not as successful a design as others in the municipality, it is nonetheless an unusual and highly distinctive

composition, and the modulation of the wall surfacing, window detail and verandah frieze is lively and well-proportioned.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.

<sup>2</sup> Butler, Graeme. *Gosmont, the Vasey house at 1221 Burke Road, Kew*, 1998, p. 5.

<sup>3</sup> City of Kew Rate Books 1911-12, #1862, nav £60.

<sup>4</sup> City of Kew Rate Books, 1954-55, #6275, nav £290.

<sup>5</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1940 and 1974.

<sup>6</sup> The brick additions, by Swanson brothers, appear to have been at the rear, details sourced from the City of Kew Building Index, #52, dated 11 November 1946, refer working drawing, dated 11 November 1946. 'T F Room in attic', details sourced from the City of Kew Building Index, #273, dated 1 November 1956.

<sup>7</sup> LP 5064, 1909, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>8</sup> All are illustrated in Pru Sanderson, City of Kew urban Conservation Study, 1988, Grade B building section.

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<b>Name</b>	<i>E A Watts House</i>	<b>Reference No</b>	
<b>Address</b>	1291 Burke Road, Kew	<b>Survey Date</b>	6 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1930-1	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

1291 Burke Road was built in 1931 by and for its first owner Ernest A Watts, a building contractor.<sup>1</sup> Watts was the managing director of E A Watts Pty Ltd, one of Victoria's most prolific building companies. Building projects for which the firm was responsible included the 1956 Olympic Stand at the Melbourne Cricket Ground, the Hotel Australia, Collins Street and the Southern Cross Hotel, Exhibition Street, among many others.<sup>2</sup>

Though the house appears likely to have been architect-designed, no architect has to date been identified.

It is likely that the house's fixtures and fittings were finished to a high standard, commensurate with its construction for a prominent member of the building industry.

The Watts family only occupied the house until 1939, at which time it was sold to Ivor W Trescowthick, who owned it until 1956.<sup>3</sup> Dr Albert Piper subsequently acquired the property,<sup>4</sup> residing there until at least 1974.<sup>5</sup> A detailed description of the property was published in the *Herald*, when the property was sold in 1985. Situated on an allotment of 1500 square feet, it had views over the Yarra Valley to the Dandenong Ranges beyond. The finely detailed interiors and its proportions were also described in detail.<sup>6</sup>

The subsequent owners made a series of alterations to the rear and north elevation of the property in 1989.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)



## Description & Integrity

1291 Burke Road is a triple fronted, two-storied brick house with stucco rendering, currently painted in ochre. It has a hipped terracotta-clad roof in three main masses, simply corniced stuccoed chimneys, tiles in the Marseilles pattern and boxed eaves. In common with other 1930s designs in the Boroondara region, its plan was in three frontal steps (in this case including a projecting arcaded porch/balcony element), with a simple right angle behind them, and a garage attached as a fourth front for visual integration. The walls feature prominently sculpted quoin patterns and a set of sculpted voussoirs over the garage entry, and decorative semicircular panels across the ground floor of the main house.

The prominent entry porch and first floor balcony above have both been glazed in. The other major alteration to the house has been John Siversen's 1989 design for a new family room, conservatory, kitchen, pantry, laundry, bathroom, and storeroom, but these are all at the rear and are not visible. A swimming pool was also added in that year.<sup>8</sup> The only alterations recorded prior to 1989 were to the original kitchen in 1968 and an oil heater added in 1972.<sup>9</sup>

The garage is original but the driveway has been renewed. The fence appears to have been replaced since the 1988 Kew Conservation Study survey and the wrought iron gates noted at that time are no longer present.

## Historical Context

Originally part of Captain Edward Dumaesq's large land holding, the west side of Burke Road between Cotham and Sackville streets, surrounding the Kew reservoir, was subdivided in 1909.<sup>10</sup> The generous-sized allotments were predominantly developed during the mid-1910s with substantial villas, with additional development during the interwar years. The house was fairly close to a surviving section of the outer circle railway (East Camberwell to East Kew), but this closed soon after the house was built.

## Comparative Analysis

Mediterranean forms and detailing were gaining in popularity around Australia by the mid to late 1920s and into the 1930s. For many, the Mediterranean mode evoked a sense of grace, solidity, easeful hospitality and personal refuge as well as an element of glamour, and varied Italian and Spanish forms were adopted by many Australian architects as a cultivated domestic style. Boroondara counterparts include houses at the Golf links and Hassett Estates in Camberwell,<sup>11</sup> a run of houses in Camberwell and Toorak Roads, and individual arcaded and parapet-hipped roof designs such as 63 Cookson Street, Camberwell. 1 Fairmont Avenue, Camberwell, is a related single story type, built in 1935. It and the nearby 460 Camberwell Road<sup>12</sup> thought to be by the builder, A Mortimer McMillan, use Serlian arched windows, a motif recalled in 1291's front, though the arches there are blind. 3 Finsbury Way, also by McMillan, was a two-storied design nearby, of similar hefty proportions to No.1291 Burke Road, Kew. Surprisingly few counterparts in Kew have been noted, though 15 Studley Park Road, built in the 1920s, has similarly scales quoin patterning and similar weighty proportions.<sup>13</sup> No. 1291 Burke Road, Kew, has a simple driveway arrangement running up to a masonry side gate that integrates the garage area with the house, in ways that would be emulated in other, often architect designed houses in the Camberwell and North Balwyn areas. The plan form, in receding steps away from the street front but with a simple straight back, has parallels in later two storey designs in the Boroondara area such as 32 Hortense Street, Burwood of 1938 by Leslie Reed (q.v., B-graded), the AK Lines-Jessica MacFarlane designs for 136 Whitehorse Road, Balwyn, of 1938 (q.v.), 19 Oakdale Road and 8 City View Road, Balwyn North, of 1936 and 1939 respectively., and Clive Miller's design for 56 Riverside Avenue North Balwyn, of 1940 (q.v.).

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

1291 Burke Road, Kew, is a handsome and externally relatively intact example of a substantial two-storey interwar residence designed in a broadly Mediterranean mode.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

1291 Burke Road, Kew, is a skillful fusion of Mediterranean styles commonly applied in larger houses of the period 1925-39, which in this case incorporates elements of the later English Baroque. The design evokes the scale, detailing, and utopian qualities of Italian *contado* villas and reflects the strong general knowledge and interest in a wide range of architecture of the client/owner, EA Watts.

### Statement of Significance

The EA Watts house, at 1291 Burke Road, Kew, is of local historical and architectural significance as a handsome and externally relatively intact example of a substantial two-storey interwar residence designed in a broadly Mediterranean mode. The design is a skillful fusion of Mediterranean styles commonly applied in larger houses of the period 1925-39, which in this case incorporates elements of the later English Baroque. The design evokes the scale, detailing, and utopian qualities of Italian *contado* villas and reflects the strong general knowledge of, and interest in, a wide range of architecture of the client/owner, EA Watts.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate books, 1930-1, #3572, nav £200.

<sup>2</sup> *The Age*, 11 January 1963.

<sup>3</sup> City of Kew Rate Books, 1939-40, #3566, nav £200; *Sands & McDougall Directory of Victoria*, various years.

<sup>4</sup> City of Kew Rate Books, 1957-8, rate no. 3000, nav £570).

<sup>5</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

<sup>6</sup> *The Herald*, 1985, date unknown, cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>7</sup> Details and drawings sourced from the City of Kew Building Index, #4258, dated 8 March 1989.

<sup>8</sup> John Siversen, working drawings, showing the original plan as part of a demolition schedule: dated 3 April 1989, and sourced from Boroondara archives and City of Kew Building Index, #4258, same date. The swimming pool was #4336, dated 18 April 1989.

<sup>9</sup> City of Kew Building Index, #965, dated 19 November 1968 (kitchen) and #3397, dated 25 July 1972 (oil heater).

<sup>10</sup> LP 5064, 1909, cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>11</sup> Discussed by Butler in his City of Camberwell Conservation Study 1991, v. 3, designated precincts 15 and 28.

<sup>12</sup> Butler, City of Camberwell Conservation Study 1991, v.4 p. 117-118.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, Designation A Citation 54.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	46 Clyde Street, East Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1929	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

46 Clyde Street, East Kew, a brick house of five rooms, was constructed in 1929 for Gertrude May Irving and Margaret Ivanhoe Harry.<sup>1</sup> Miss Irving and Miss Harry were portrait photographers, who traded under the name Irving & Harry for many years. Their studio was located in the Public Benefit Bootery building at 325 Bourke Street, Melbourne.<sup>2</sup> The house was owned jointly by Miss Irving and Miss Harry, and, from c. 1960, presumably after the death of Miss Irving, by Miss Harry until at least 1974.<sup>3</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

46 Clyde Street is a single-storied brick bungalow with two clinker-brick chimneys to either side. It is dominated by a pair of superimposed terracotta tile clad gables facing the street, one of the basic variants of the early twentieth-century bungalow form.<sup>4</sup> The larger of the two gables has a very low pitch, lightly treated with cement sheet, thin timber battens at the front to heighten a Japanese appearance, and which then encompasses a smaller gable to one side, making the house read as double-fronted. In fact its original plan, concealed by the deep verandah, was almost a pure rectangle.<sup>5</sup> The gables are supplemented with shingled and timber paneled fronts, kept deliberately thin and whose lightness is then emphasized by the rows of exposed rafters and joists emerging from underneath them. This is underlined by the rhythmic use of projecting rafters along the verandah and the verandah structure being borne on light-looking clustered timber posts. Below this, the thick and heavy masonry piers, trimmed in grey stucco and rough-finished brick, heighten the sense of lightness in the roof and verandah structure.

There are only two chimneys; reduction of fireplaces being a bungalow theme. The side wall is widely characteristic of Melbourne bungalows, being plain red brick, with a chimney breast on the outside, a porthole window set in an externally-mounted box-frame, and a single indented window further back, to the rear of the chimney. There is leadlighting on the front windows. As in Federation architecture, the front entrance is marked out externally: with steps through the central dip in the brick and cement rendered verandah screen, flanked by two stubby balustrades.

The existing driveway and path are later and the original fence does not survive.

There have been several additions: a carport in 1986,<sup>6</sup> and a large addition to the rear in 1988.<sup>7</sup> The 1988 addition includes a family room, balcony, laundry, bedroom and renovated kitchen on the ground floor, and an additional sitting and storage rooms placed up in the roof, accessed by a tight stair and visible as a dormer at the rear north-east corner. The change most visible from the street is a brick driveway fence attached to the house, probably added in the earlier 1980s (possibly with the carport) and projecting across the driveway area. The rear east elevation is substantially new.

### Historical Context

As demonstrated by MMBW Detail Plan No 68, Clyde Street was relatively undeveloped prior to 1907, except for a few weatherboard residences on the east side of the street. The remaining allotments in the street were substantially developed between the 1910s and mid-1930s.<sup>8</sup>

### Comparative Analysis

46 Clyde Street is an intact bungalow from very late in the bungalow era. While the bungalow would continue in some applications through the thirties, as in L Hume Sherrard's holiday bungalows publicized in *Home Beautiful*,<sup>9</sup> 1929 was really its final year as the core presence in Australian suburban design. Already, the mode was transforming into a heavier type with more closed internal planning, and from this would come the so-called postwar vernacular of 1945-70.

No 46 Clyde Street is an exemplar of the bungalow closer to its Californian sense, horizontality combined with some Japanese motifs, governing the use of conspicuous timber beaming and exposed rafters, and, as in Charles and Henry Greene's pioneering bungalows in Los Angeles,<sup>10</sup> setting up a firm contrast of solid and void, a 'dissolved façade' as it faces Clyde Street. For this reason the verandah parapet and piers, of a type whose heaviness was derided by Boyd in his general discussions of Australian bungalow form,<sup>11</sup> is arguably necessary and works well in building up this spatial argument. The combination of orange and other coloured brickwork and textured stucco lends an appropriately *bungalow* rusticity to the front, while allowing a significant expression of masonry in the construction.

There are many bungalows of similar typology in Boroondara, that is, single or concealed attic-storey double-fronted with superimposed gables. Many of these are State Savings Bank designs dotted along Mont Albert Road, Surrey Hills, Athelstan Road, Camberwell, and elsewhere. One similar B-graded example is 102 Wellington Street, Kew.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

46 Clyde Street, East Kew, is a representative and relatively intact example of the fully developed bungalow form. It fuses Californian aspects, the reflection of Japanese timber construction and its transformation of Arts and Crafts fabric into thin, screen-like surfaces and lines, and the Pasadena bungalow's 'dissolved façade' and emphatic horizontality into a brick form utilising an array of other local materials including cement stucco and cement sheeting.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

46 Clyde Street, East Kew, is accomplished in its use of line and its employment of contrast between mass and lightness in structural expression. The manipulation of solid and void generates a strong visual expression of the idea of the domestic retreat.

### Statement of Significance

46 Clyde Street, East Kew, is of local historical and architectural significance as a representative and relatively intact example of the fully developed bungalow form. It fuses Californian aspects, the reflection of Japanese timber construction and its transformation of Arts and Crafts fabric into thin, screen-like surfaces and lines, and the Pasadena bungalow's 'dissolved façade' and emphatic horizontality - into a brick form utilising an array of other local materials including cement stucco and cement sheeting. The design is accomplished in its use of line and its employment of contrast between mass and lightness in structural expression. The manipulation of solid and void generates a strong visual expression of the idea of the domestic retreat.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1929-30, #1950, nav £68.

<sup>2</sup> Sands & McDougall Directory of Victoria, various years, 1930-1950.

<sup>3</sup> Sands & McDougall Directory of Victoria, various years between 1950 and 1974.

<sup>4</sup> See Butler's discussion of Bungalow types in *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, pp. 14-19. In early American terminology the superimposed gable type was referred to as a 'tent house', though having a permanent fabric. It was the overwhelming favourite in Sydney Bungalow design, but was more evenly represented here alongside transverse roof bungalows, and central dormer bungalows owing more to the US East Coast bungalow movement.

<sup>5</sup> Sperway Constructions, working drawing of additions and alterations, dated 23 June 1988. Drawing sourced from City of Kew Building Index, #3774, dated 20 July 1988.

<sup>6</sup> Details sourced from the City of Kew Building Index, #2361, dated 17 June 1986.

<sup>7</sup> Sperway Constructions, working drawing of additions and alterations, dated 23 June 1988. Drawing sourced from City of Kew Building Index, #3774, dated 20 July 1988.

<sup>8</sup> MMBW Plan no. 68, Municipality of Kew, scale 160':1", dated c.1904 with 1936 overlay.

<sup>9</sup> Illustrated in Peter Cuffley, *Australian Houses of the 'Twenties and 'Thirties*, Five Mile, Melbourne, 1989, pp. 34.

<sup>10</sup> See Randell Mackinson, *Greene and Greene: Architecture as a Fine Art*, Peregrine Smith, Salt Lake City, 1977.

<sup>11</sup> In particular, in *Australia's Home*, Melbourne University Press, 1952, and *The Walls Around Us*, Cheshire, Melbourne, 1963.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	161 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1891-2	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

161 Cotham Road, formerly 159 Cotham Road, was Lot 4 of a subdivision of Crown Portion 85 in 1891.<sup>1</sup> The residence is situated at the north-east corner of Cotham Road and Belmont Avenue, one of three houses all constructed during 1891-2. Belmont Avenue followed the alignment of the driveway of *Mount Belmont*, a large brick residence, still extant,<sup>2</sup> which was the home of George W Lilley at the time of construction of the subject property.<sup>3</sup>

161 Cotham Road and its two neighbouring houses are first listed in the 1892 edition of the *Sands & McDougall Melbourne Directory* where they are all described as vacant.<sup>4</sup> The following year's Directory listed the house as occupied by Allan Mansfield.<sup>5</sup> Municipal rate records for the 1892-93 rate cycle recorded Allan and Elizabeth Mansfield as both owner and occupiers of a brick house of seven rooms, with a net annual value (nav) of £90.<sup>6</sup> In 1921 the property was acquired by John Henry Webster,<sup>7</sup> whose family owned and occupied the house until the early 1960s,<sup>8</sup> in later years being owned by solicitor John Hedley Webster.<sup>9</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 161 Cotham Road, Kew, is a substantial single-storey double-fronted Italianate villa of brick construction on an asymmetrical plan. The decorative slate-clad hipped roof features bracketed eaves and bichrome brick chimneys with moulded caps, while the service wings have corrugated galvanised steel roofs. The façade displays tuckpointed bichrome brickwork with red face brick elsewhere. It is screened by a cast iron return verandah with bullnosed corrugated galvanised steel roof supported by Corinthian columns with frieze and brackets which is flanked at each end by a projecting bay; the verandah floor retains a bluestone edge and steps, however the original tiles have

been replaced with concrete. The main entrance contains a 6-panel timber door with etched glass surround and consoled transom. Each projecting bay contains a canted bay window with timber-framed double-hung sashes with single and paired fenestration elsewhere.

Extensive rear wings are constructed along the eastern and northern property boundaries, and these appear to incorporate substantial early fabric associated with the former kitchen wing and stable shown on MMBW plans of the area dated c.1904.<sup>10</sup> The rear wings are partly visible from the side street, however closer inspection is required to clarify this.

Amongst other more minor changes, internal alterations and rear additions were carried out in 1960, 1970, 1972 and 1994,<sup>11</sup> none of which are visible from Cotham Road and, as such, the frontage remains externally intact.

The front and side fences are non-original timber paling fences which flank a corner entrance containing an early, if not original cast iron gate with trellis work posts.

### **Historical Context**

Both sides of Cotham Road, in the area close to Belmont Avenue, were substantially developed by 1904 with predominantly brick residences on generously sized allotments, prompted by the proximity to tram services. Subsequent infill development occurred during the early years of the twentieth century, increasing the density of development along Cotham Road.<sup>12</sup>

### **Comparative Analysis**

While the house dates from the transitional era between the Victorian and Federation periods, stylistically it is representative of the Victorian Italianate style. In this regard, it is similar to numerous other examples in Kew such as 33 Wills Street (B), and 23 and 25 Wellington Street (B), all of which are similarly scaled and styled bichrome brick villas of comparable integrity, and possibly the neighbouring 163 and 165 Cotham Road, albeit the latter are both C graded, slightly smaller scale and obscured examples.

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

161 Cotham Road, Kew, is a representative and externally relatively intact example of a substantial single-storey Victorian Italianate brick villa, prominently sited on a corner block. The house appears to retain substantial early fabric associated with a rear service wing and stable (albeit partly altered and/or overbuilt) together with original or early gateposts and gate.

### **Statement of Significance**

161 Cotham Street, Kew is of local historical and architectural significance as a representative and externally relatively intact example of a substantial single-storey Victorian Italianate brick villa, prominently sited on a corner block. The house retains some early fabric associated with a rear service wing and stable (albeit partly altered and/or overbuilt) together with original or early gateposts and gate.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

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- <sup>1</sup> LP 905 Lot 4, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.
- <sup>2</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, citation no, 17.
- <sup>3</sup> 'Mount Belmont', *Melbourne Mansions database*.
- <sup>4</sup> *Sands & McDougall Melbourne Directory*, 1892.
- <sup>5</sup> *Sands & McDougall Melbourne Directory*, 1893.
- <sup>6</sup> Borough of Kew Rate Books, 1892-93, #605, nav £90.
- <sup>7</sup> City of Kew Rate Books, 1921-22, #1586, nav £90.
- <sup>8</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1921 and 1965.
- <sup>9</sup> City of Kew Rate Books, 1945-55, #3064, nav £153.
- <sup>10</sup> MMBW Plan No.65, Kew, scale 160':1", dated c. 1904.
- <sup>11</sup> Details sourced from the City of Kew Building Index, #711, dated 7 June 1960; #1967, dated 29 June 1970; #3345, dated 28 June 1972; and #1078, dated 21 July, 1994.
- <sup>12</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904 with 1933 overlay.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	167 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1911	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

167 Cotham Road was constructed in 1911. Municipal rate records for the 1910-11 rate cycle recorded the house as unfinished.<sup>1</sup> The house is thought to have been constructed for a draper, Horace James Smith. Smith is listed as the occupant in the 1912 edition of the *Sands & McDougall Directory of Victoria*.

Attorney-General, and later Prime Minister, William Morris Hughes (1862-1952), acquired the house and was listed as its occupant by 1915 (though local historian, Dorothy Rogers claims that Hughes was in residence at the address from as early as 1912).<sup>2</sup> Hughes became Prime Minister in October 1915, following the resignation of Andrew Fisher due to ill health.<sup>3</sup> Though this was a period when Hughes travelled abroad extensively, he continued to be listed as the occupant of the house in Cotham Road until c. 1924. According to Rogers, Hughes was 'a familiar site as he rode his horse about the streets of Kew'; she also notes that Hughes hosted the Prince of Wales at the Cotham Road house in 1920.<sup>4</sup> In 1924, Hughes relocated to Sydney, acquiring a house in Lindfield.<sup>5</sup>

Charles C Blazey, Town Clerk of the City of Kew, subsequently acquired the house in 1925.<sup>6</sup> By 1939 Charles Blazey had the property converted into two flats,<sup>7</sup> described in municipal rate records as consisting of four and five rooms respectively.<sup>8</sup> Blazey retained one of the flats for his own use with the other flat, then numbered 137a Cotham Road. This flat was let to Philip L Luby (ca. 1950) and William Davis (ca. 1955), among others.<sup>9</sup> Charles Blazey died in 1965,<sup>10</sup> and the property continued to operate as two separate residences until at least 1974.<sup>11</sup> At a later unknown date the property was converted back to a single residence.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

## Description & Integrity

The house at 167 Cotham Road, Kew, is a single-storey double-fronted Federation-style villa of brick construction on an asymmetrical plan. The hipped and gabled slate-clad roof has terracotta ridge cresting and overpainted brick chimneys. The façade has tuckpointed brickwork and features a distinctive centrally-placed square porch with parapeted walls, Art Nouveau styling, tessellated floor and wide arched openings. The porch is flanked by a gabled projecting bay with canted bay window, shingle cladding and timber-framed casement sashes with multi-paned highlight sashes. The opposing side is flanked by a return verandah with bullnosed corrugated galvanised steel roof supported by turned timber posts with timber fretwork frieze and balustrade, which terminates short of a second projecting bay. The entrance contains a half-glazed panelled timber door with leadlight surrounds, arched head and wrought iron screen and the fenestration is irregular with mostly timber-framed casement sashes. Rear additions constructed around 1996 are visible from the side lane, however the house appears otherwise externally intact as viewed from the street.

The timber paling fence and gate are not original.

## Historical Context

Both sides of Cotham Road, in the area close to Belmont Avenue, were substantially developed by 1904 with predominantly brick residences on generously sized allotments, prompted by the proximity to tram services. Subsequent infill development occurred, especially to the west, during the early years of the twentieth century, increasing the density of development along Cotham Road.<sup>12</sup>

## Comparative Analysis

In its general form, scale and Federation styling, the house at 167 Cotham Road, Kew, is similar to numerous other examples throughout the municipality. One aspect which sets it apart, however, is its eclectic combination of features including bullnosed verandah with predominantly hipped roof and distinctive entrance porch.

The house was quite late in having a bullnosed verandah combined with a hipped slate roof; this combination had been seen in Federation style prototypes as early as 1892 at 622 Riversdale Road (q.v., B-graded) and 15 Alma Road Camberwell (q.v., B-graded) by J Charlesworth and Evander McIver respectively.<sup>13</sup> Later the preferred Federation approach was to integrate the verandah under the main hipped or pyramidal roof, often expressing its presence with an outward flare in the main roof pitch. The entry porch is the most individual element in this house, and this is monumental in its scaling and presence. It stands out much more than a similarly utilised arched porch at 1195 Burke Road (q.v.).<sup>14</sup> The patterning of stripes, the brick perforation and crisply detailed cornice are Art Nouveau details. The closest Kew parallels is arguably *Ormonde*, at 51 Walpole Street (q.v., B-graded), which has a similar arched porch with a similar curved parapet. By comparison, No 167's porch is visibly heavier.

The curving parapet, large stilted arches and weighty proportions are also often seen combined on larger institutional buildings of this period, such as the Conservatorium of Music in Royal Parade, Parkville, of 1909, or the State Library extensions of 1909-11,<sup>15</sup> and suggests a dalliance with the Edwardian Baroque Revival.<sup>16</sup> But it was not unusual to have institutional levels of expression in a Federation house. Contemporary architects and builders generally saw the two modes as interchangeable in their palette of forms.<sup>17</sup>

## Assessment Against Criteria

### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The house at 167 Cotham Road, Kew is of historical significance as the residence for a number of years of Attorney-General, and later Prime Minister of Australia, William Morris Hughes (1862-1952).

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house is a good and generally externally intact example of a brick residence of the late Federation period.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Stylistically, 167 Cotham Road, Kew, is an interesting juxtaposition of a fairly conventional, even rather conservative Federation house with a signature entry porch that draws together elements of both the Art Nouveau and the contemporary Baroque Revival.

### Statement of Significance

167 Cotham Road, Kew, is of local historical and architectural significance. The house is of historical significance as the residence for several years in the late 1910s and into the 1920s of William Morris Hughes, Prime Minister of Australia (1915-1922). A good and generally externally intact example of a brick residence of the late Federation period, the house is of additional architectural interest and significance for its juxtaposition of a relatively conventional Federation design with a signature entry porch that draws together elements of both the Art Nouveau and the contemporary Baroque Revival.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1910-11, #775, nav £25.

<sup>2</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 228.

<sup>3</sup> LF Fitzhardinge, 'William Morris Hughes', in B Nairn, G Serle (eds), *Australian Dictionary of Biography*, vol. 9, Melbourne University Press, 1983, pp. 393-400.

<sup>4</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 228.

<sup>5</sup> *Australian Dictionary of Biography*, 1983, vol. 9, pp. 393-400. Hughes' biographer, L F Fitzhardinge, does not mention the property in Kew, but notes that when he relocated to New South Wales, Hughes kept his farm at Sassafras (in the Dandenongs), see p. 399.

<sup>6</sup> City of Kew Rate Books, 1925-26, #2251, nav £100.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1939.

<sup>8</sup> City of Kew Rate Books, 1939-40, #2797 & 2798, each nav £63 and nav £80.

<sup>9</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1965.

<sup>10</sup> Births, Deaths and Marriages Indexes, State Library of Victoria, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>11</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>12</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904 with 1933 overlay.

<sup>13</sup> Both buildings have been recommended to be upgraded to A as part of this review.

<sup>14</sup> Details sourced from City of Kew Urban Conservation Study, 1988, Grade B listings.

<sup>15</sup> Bates, Peebles and Smart designed both the Conservatorium and the Library extensions and Dome: see Lewis, Part 2 of P Goad et al., *Bates Smart*, Thames and Hudson, Melbourne, 2004, pp. 102-111.

<sup>16</sup> The Baroque Revival or 'English Renaissance' after the 1880s is examined by Alastair Service, *Edwardian Architecture*, Thames and Hudson, London, 1977, Chs 4, 10. He notes that some British architects, such as Charles Harrison Townsend, combined conspicuous arch usage with elements of both Art Nouveau and Baroque Revivalism. Certainly the entry porch on this house has affinities with Townsend's Horniman Museum of 1896-1901 (Service, pp. 50-1).

<sup>17</sup> Discussed by C Hamann, in *A History of Australian Architecture, Part 3: 1900-1945*, Educational Media, Melbourne, 1985, series editor Leon Paroissien; and C Hamann, 'The inclusive tradition in Victoria's architecture', in AGL Shaw, ed., *Victoria's Heritage*, Allen and Unwin, Sydney, 1986.

<b>Name</b>	<i>Sheringham Flats</i>	<b>Reference No</b>	
<b>Address</b>	206-8 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1924-5	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries. Note that the property is shown as a single property on the maps, despite a subdivision being noted on the file. If this subdivision was effected there would be no requirement to include the rear block.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

*Sheringham*, a block of 4 four-roomed brick flats at 206-208 Cotham Road were constructed for Miss Ethel Villiers and Miss Jean McCormick. Municipal rate records for 1923-4 listed Miss Villiers and Miss McCormick as the owner of a vacant allotment with a net annual value (nav) of £35.<sup>1</sup> By the next year's rate cycle the present building had been constructed.<sup>2</sup> *Sands & McDougall Directory of Victoria* listings initially did not describe the property as flats; for several years during the late 1920s two tenants were listed at 206 Cotham Road with a single tenant at 208. Miss Villiers and subsequently Miss McCormick were listed as the tenant of 208, which may suggest that they lived one below the other in the two flats which adjoined Atkins Street – flats 2 and 3. Early residents of the other flats included George Onions, a commercial traveller, William Strong, a clerk, and a Miss Doris Sibly, a teacher.<sup>3</sup> Subsequently the building was owned by David H Hare; like the Misses Villiers and McCormick before him, he occupied one of the two flats which adjoined Atkins Street.<sup>4</sup>

An examination of Council building files indicates that the property was subdivided and strata-titled in 2001. At this time the property's front garden was fenced to provide flats 1 and 2 with private garden areas.<sup>5</sup> Subsequently in June 2002, an additional two-storey unit, facing Atkins Street, was constructed behind the existing building, to a design prepared by Avi Milder P/L. New garaging facilities for the existing flats were also constructed on the rear property boundary at this time.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Sheringham*, at 206-8 Cotham Road at the Atkins Street corner, is a group of originally four brick flats, dating from 1924-5, with walls clad in textured stucco, facing north onto Cotham Road and west onto Davis Street. The design is symmetrical on its north elevation. The main roof is in terracotta

tiling in a Marseilles pattern. The main roof mass is a transverse hip with a central chimney. A central bay facing Cotham Road is used to draw the four original flats together compositionally. The bay has a large, flattened gable of bungalow proportions, with four canted bay windows, each with a small flat roof and formed as a timber-framed box assembly. The upper bays are bracketed out from the front wall on diagonal struts, and while the lower bays are supported on deep stuccoed sills. The bay roofs have chains linking them to the wall above each. (This arrangement is repeated with the four canted bays on the side elevations - minus the suspension chains and with the upper bays' brackets being concave, east and west. On the north elevation, two open balcony pairs, positioned under the main transverse roof, flank the central pavilion. Of these, the west facing balcony is glassed in on the Atkins Street side.

The flats are entered from the side at each end of the building, with the upper flats approached by a robust stair in reinforced concrete with masonry balustrading. A landing halfway up each stair fits neatly with the side bay windows, and forms a roof over the two lower bay windows. A smooth rendered course line marks the floor level of the upper flats.

In 2001 the front yard was divided into sections to separate the two pairs of flats and screen the yards from Davis Street and Cotham Road (see n.5, above). This has been done simply, with timber fences clad in horizontal strips. The original rendered brick pillared fence survives (complete with chain sections) and extends around the street frontages of the property.

An additional unit was added at the rear, facing the side street to the south-west in 2002. This new unit, in brick veneer, continued the hipped roof, stuccoed walling, main course line and brick footings of the original building, and is attached to a rebuilt carport. This unit includes a living room, family and dining room, kitchen, three bedrooms, study and two bathrooms, and is linked to a fenced off area of the remaining back yard.<sup>7</sup> Fence alterations are listed in Kew's Building Index but no other entries are recorded before Kew's amalgamation into the City of Boroondara.<sup>8</sup>

### Historical Context

Only a few large mansions and other detached brick villas pre-dated the early twentieth century development along Cotham Road and the surrounding streets to the north – Barrington Avenue, Uvadale Grove, Hopetoun Avenue and Park Street.<sup>9</sup> The area was developed for residential use during the early decades of the twentieth century, presumably prompted by its proximity to Kew Junction and the tram service.

### Comparative Analysis

In its form, proportions and general appearance *Sheringham* presents as a large detached house, reflecting an approach to flat blocks common in the 1920s, when there was a certain stigma attached to apartments and their occupants, particularly in real estate circles. Several similar designs appeared in the *Australian Home Builder* in the early 1920s. Flats were considered acceptable for 'young people' and workers who had not settled down. Long term flat dwellers, however, were often considered either indolent or disorganized by many involved in building and architecture.<sup>10</sup> In this regard, *Sheringham* compares interestingly with the later 340 Cotham Road (q.v., B-graded), constructed at a time when apartment life had generally become more acceptable. In several of its details *Sheringham* also reflects other aspects of apartment design in Melbourne during the 1920s, in adapting a series of elements from contemporary bungalow designs. These include the low-pitched central gable, the arrangement of windows into identical, 'applique' timber and glass cases, diagonal and curved brackets, conspicuous flat-topped piers similar to those found on single-storey Bungalow verandahs and porches, projecting sections of flat roofing, and the extensive use of textured stucco. Presumably because these designs rose more than one storey, they were being referred to as 'Manhattan bungalows' in *The Australian Home Builder* by mid-1920s. Amongst the more conspicuous examples were flats by Harold Lawson, JAB Koch and others spread along sections of St Kilda, Dandenong and Toorak Roads, and many of these have now been demolished. Manhattan Bungalow components are clearly used here as well, but in an interesting fusion with the 'detached house' configuration.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Sheringham* is a representative and generally intact example of a Melbourne apartment design of the 1920s. In its proportions and general bearing it has been designed to resemble a large detached (and therefore 'respectable') house, while using adapted components from contemporary bungalow design.

### Statement of Significance

*Sheringham* at 206-8 Cotham Road, Kew is of local historical and architectural significance as a representative and generally intact example of a Melbourne apartment design of the 1920s. In its proportions and general bearing it has been designed to resemble a large detached (and therefore 'respectable') house, while using adapted components from contemporary bungalow design. Despite some additions and the redevelopment of the rear of the block, the principal elevations of the original flat block are intact and the block retains its original fencing.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1923-24, #3474, nav £35.

<sup>2</sup> City of Kew Rate Books, 1924-25 #3834, nav £225.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, various years between 1925 and 1930.

<sup>4</sup> City of Kew Rate Books, 1957-58, #4307-4310, nav £100 each.

<sup>5</sup> Details of recent history and subdivision plan #PS 501851 F, dated 11 September 2001, and other details sourced from the City of Boroondara Planning File.

<sup>6</sup> Drawings sourced from the City of Boroondara Planning and Building Files, esp. Ref. BOR/01/1499 relating to the fifth apartment and garage added by Avi Milder dated 24 June 2002. The permit, issued by the Glen Iris Consulting Building Surveyor, is listed as BS-1214-20010394/0 and dated 18 July 2002.

<sup>7</sup> See Avi Milder, sketch plans, and the subdivision survey by Neil Webster, dated 11 September 2001. Both are held in Boroondara archives

<sup>8</sup> City of Kew Building Index, #6626, dated 14 May 1993.

<sup>9</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated 1904 with 1933 overlay.

<sup>10</sup> This may explain why *Sheringham* was not listed as flats for some years. See, in particular, the addresses by representatives of the American Real Estate Association to Australian audiences in the period 1918-25, regularly reported in *Australian Home Builder* and *Australian Home Beautiful* later. The influential Sydney-based *Building* carried a regular column on 'Tenants I have Known' by George Taylor in the period before World War 1 and his wife Florence also wrote on flats and their problematic place re the 'home building spirit'. Australian apartment life was also presented as a social evil in some films of the period, notably in Ken Hall's *The Squatter's Daughter*, as a variation on Hollywood's popular opium-den/perils of Pauline genre. Graeme Davison remarked on the public disapproval of apartment life in *The Rise and Fall of Marvellous Melbourne*, Melbourne University Press, 1978, rev. ed., Monash, 2006.



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<b>Name</b>	<i>Tanfield Lee Flats</i>	<b>Reference No</b>	
<b>Address</b>	221-229 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1940	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor	
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec. BPS Heritage Overlay

**History**

*Tanfield Lee (or Lea) Flats* take their name from a town in the county of Durham, England. They were built for Alfred and Eliza Urwin in 1940. Originally constructed as a block of six flats, the complex appears to have incorporated the Urwin's pre-existing brick home (refer discussion below under Description and Integrity).<sup>1</sup> On its completion, the Urwins occupied flat no. 1, a large apartment consisting of nine rooms.<sup>2</sup> Other flats were all significantly smaller with the smallest being a one roomed flat, occupied by the caretaker.

The property changed hands during the early 1950s and was acquired by Mrs Eileen Mardling. In 1957 Mrs. Mardling commissioned architect James Wardrop to make alterations to the building, dividing the Urwin's flat in two (between the ground and first floor levels) to create a seventh flat and to increase flat six by an additional room.<sup>3</sup>

Mrs. Eileen Mardling retained the property until 1984, at which time it was sold to Frederick Koch in 1984. In 1991, the property again consisted of 6 flats, suggesting that the caretaker's one-roomed flat had been absorbed into one of the other flats. In 1995 approval was given for the subdivision of the *Tanfield Lee flats* into six lots.<sup>4</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

The *Tanfield Lee Flats* at 221-229 Cotham Road, Kew, comprises an interwar building of brick construction and asymmetrical planning which displays Old English and bungalow styling. At the western end the complex appears to have incorporated an existing c. 1920s attic storey house of complex massing. The gabled roofscape of the original house is finished with terracotta tiles and



exposed rafters and is punctuated by roughcast rendered chimneys while gable ends are variously unadorned or half timbered. With two principal elevations addressing a corner location, the façade of this section generally displays roughcast rendered walls on a brick plinth – the exception being a small parapeted porch on the symmetrical west elevation which is of rich cream coloured face brick and which appears to have been the main entrance. This is flanked by a pair of single-storey projecting gabled bays, each of which contain singular and paired windows with timber-framed double-hung sashes with carved timber heads and leadlight glazing. The south-west corner of the building is marked by a large semi-circular bow window containing similar windows.

To the east the building becomes double-storey and the composition here is awkward, suggesting the transitional area between either the original house and the later flats. The roofscape is gabled and the plain chimneys are of cream face brick. The break-fronted façade (or south elevation) of this eastern section largely displays cream face brickwork with sections of roughcast rendered finish to friezes and smaller first floor areas. The double-height gabled projecting bays have mock half-timbering which extends down to meet the first floor window heads. This frontage also contains two additional entrances which access the stairwells which are fitted with wrought iron screens. The windows throughout this section lack the detail of the western section and comprise conventional singular and grouped timber-framed double-hung sashes.

A non-original brick fence extends along both street frontages with steel gates located at the corner vehicular access and timber gates at the south-east corner. Incorporated into the fence are recessed pedestrian gates.

### Historical Context

Other than for a few large mansions, the area along the north side of Cotham Road and the surrounding streets –Uvadale Grove, Hopetoun Avenue and Park Street was developed for residential use during the early decades of the twentieth century, presumably prompted by its proximity to Kew Junction and the tram service.<sup>5</sup>

### Comparative Analysis

It is difficult to identify direct comparisons for the complex, because of its apparent composite form. The western section of the flat block (ie, the attic residence) bears some similarities to a small number of interwar bungalows located throughout the municipality, including, for example, 44 Studley Park Road, Kew (q.v., B-graded). For 1940, the balance of the building is an extremely late mix of Old English and Bungalow styling. It compares with *Cloville Flats* at 31-9 Cookson Street Camberwell (C-graded), of 1939-1940, built in a revived Federation style with some Neo-Georgian touches, and voted Blot of the Month in the student broadsheet *Smudges*. Similar critical fates awaited other throwbacks from around this period, as with Bernard Evans' Tudor flats and shops in Toorak and South Melbourne, and Arthur Plaisted's *Castle Towers*, Toorak, of 1940-1.<sup>6</sup> *Tanfield Lee* similarly, would have struck most contemporaries as stylistically regressive, though it also reads a quite sympathetic addition, in 1940 terms, to the earlier house on its site.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Tanfield Lee* is an interesting example of an apartment block which appears to have been created using an existing interwar residence. It is one of a small number of stylistically conservative – even regressive - apartment blocks appearing in Melbourne suburbs at the end of the interwar period. In this case, the flats read as a sympathetic acknowledgement of the earlier house, at a time when most architects and designers were struggling to find ways of adding well to earlier twentieth century styles.

### Statement of Significance

*Tanfield Lee*, at 221-229 Cotham Road, Kew, is of local historical and architectural significance as an unusual and interesting example of an apartment block which appears to have been created incorporating an existing interwar residence. Architecturally, it is one of a small number of stylistically conservative – even regressive - apartment blocks appearing in Melbourne suburbs at the end of the

interwar period. In this case, the flats read as a sympathetic acknowledgement of the earlier house, at a time when most architects and designers were struggling to find ways of adding well to earlier twentieth century styles.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria* listings for the years 1938-41, listed Mrs. Eliza Urwin as resident at 229 Cotham Road during 1938 and 1939, the property listed as vacant during 1940 and then listed as *Tanfield Lea flats* occupied by Alfred T Urwin during 1941.

<sup>2</sup> City of Kew Rate Books, 1940-41, #2817-2813.

<sup>3</sup> Drawings sourced from the City of Kew Building Index cards, #886, dated 23 May 1957; City of Kew Rate books, 1957-58, #2091-2097, nav £127-200.

<sup>4</sup> Details of recent history and subdivision plans copied from the City of Boroondara Building file 40/408/07381 Part 1, and the City of Kew Property file 108443 1 & 2.

<sup>5</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated 1904 with 1933 overlay.

<sup>6</sup> See Conrad and Chris Hamann, 'Anger and the New Order: some aspects of Robin Boyd's career', *Transition*, 2, 3-4 (7-8), 1981; reprinted in *Transition* 38, Robin Boyd retrospective issue, 1992, pp. 16-43, esp. 18-19.

<b>Name</b>	<i>Elsfield</i>	<b>Reference No</b>	
<b>Address</b>	241 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1887	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

241 Cotham Road, previously 271 Cotham Road, is thought to have been built by Sydney Bull, a contractor, in c. 1887, but initially occupied by a Thomas Bull.<sup>1</sup> The following year the property was occupied by a Dr McGregor, before Robert Nelson, a commercial agent, took up residence from c. 1888.<sup>2</sup> Municipal rate records for the 1888 rate cycle confirmed that Robert Nelson was the owner and occupier of the house, which he named *Elsfield*, from this date. No detailed description of the property was given until the 1900-01 rate cycle, where it was described as a brick house of eight rooms, with a net annual value (nav) of £50.<sup>3</sup> Robert Nelson occupied the house until c.1918.<sup>4</sup>

Subsequently the house was occupied by George A Moir, a barrister, among others, before it was acquired by the Vaughan family in the late 1920s.<sup>5</sup> William David Vaughan was a prominent member of the Kew community, who founded the *Kew Advertiser* in 1926.<sup>6</sup> Vaughan also served as a Councillor in the City of Kew for many years, and as Mayor in 1937-38 and again in 1947-48.<sup>7</sup> The Vaughan family resided at this address until at least 1974.<sup>8</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Elsfield* at 241 Cotham Road, Kew, is a single-storey double-fronted Victorian villa of brick construction and asymmetrical planning. The slate roof is unconventional in form, being mostly hipped with a single gabled section with circular vent, which is further accentuated by the adjoining portion which extends over a broad projecting canted bay. There is a single rendered chimney with moulded cap which retains an unpainted finish; a second chimney has been removed from the western side. The canted bay terminates a reconstructed cast iron return verandah with shallow convex roof, fluted Corinthian columns, aluminium frieze and brackets and possibly non-original timber floor. The

façade and side returns display an overpainted ruled ashlar rendered finish on a bluestone plinth, while the remaining walls are of Hawthorn face brick. The main entrance contains a panelled timber door with glazed surrounds with non-original patterned glass and timber-framed screen door. It is flanked by a single full-height window opening to the verandah with timber-framed double-hung sash, moulded architraves and bluestone sill. The original windows elsewhere are conventional double-hung sashes; two windows in the east elevation have been enlarged and replaced with 1950s steel-framed windows.

It is noted that the combination of the unconventional roof forms with the oversized canted bay is unusual, and it is possible that the arrangement reflects a very early (pre-1913) alteration to the front of the house. It is possible that the room at the rear, northwest, corner of the original building was also a pre-1913 alteration.<sup>9</sup>

A rear addition of red brick is visible on the eastern side of the house which dates from the 1950s and 1960s; this replaced the original weatherboard lean-to construction and outbuildings. Other than for the alterations mentioned above, the house appears otherwise intact externally when viewed from the street.

The brick and cast iron front fence is non-original.

### Historical Context

*Elsfield* is one of the few brick villas that were constructed along the eastern section of Cotham Road, on the northern side, prior to 1904. Generally, in the vicinity of the subject property, development at the turn of the twentieth century consisted of large mansions on substantial allotments, as well as some smaller brick villas. The area was further developed for residential use during the early decades of the twentieth century, presumably prompted by its proximity to Kew Junction and the tram service.

### Comparative Analysis

While *Elsfield* is comparable in its period of construction and overall Victorian style to numerous other examples throughout the municipality, it is particularly eclectic in its composition and massing. As noted above, the juxtaposition of a narrow gabled bay with an unusually broad canted bay with hipped roof sets the design apart. The scale of this canted bay is large by comparison to the rest of the house. The gabled bay with its circular vent is also unusual, reading, like the canted bay, as a kind of disparate event in itself. The return verandah is by comparison more conventional and helps to visually anchor the peculiarities of the bay and the gable. The idea of masonry episodes held in order by an encircling verandah became a favourite generator of Federation house designs over the next decade. In considering other Kew houses, *Elsfield* is not dissimilar to 180 Cotham Road (q.v., B-graded), which is similarly spare in its external detailing, similarly ground-hugging in its frontal appearance and similarly rendered and slate roofed, with a similarly proportioned garden.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

*Elsfield*, at 241 Cotham Road, Kew, is of local historical significance for its association with William David Vaughan, long-time Kew councillor and Mayor in 1937-38 and again in 1947-48, who resided here from the late 1920s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

While 241 Cotham Road uses relatively standard Italianate forms in its canted bay and cast iron return verandah, it differs from other examples in the extraordinarily scale of the bay and the pronounced gable over its verandah window. These read as discrete episodes, held together in precarious yet successful architectural unity by the verandah.

### Statement of Significance

*Elsfield*, at 241 Cotham Road, Kew, is of local historical and architectural significance. A relatively intact brick suburban villa of c. 1887, the house is of historical significance for its association with William David Vaughan, long-time Kew councillor and Mayor in 1937-38 and again in 1947-48, who resided here from the late 1920s. Architecturally, the house is an unusual and distinctive composition. While it uses relatively standard Italianate forms in its canted bay and cast iron return verandah, it differs from other examples in the extraordinarily scale of the bay and the pronounced gable over its verandah window. These read as discrete episodes, held together in precarious yet successful architectural unity by the verandah. Though altered through overpainting and minor changes to windows, the house is generally relatively intact as viewed from the street.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1886, #1309, nav£66.

<sup>2</sup> Pattern of occupation derived from listings in the *Sands & McDougall Melbourne Directory*, between 1886 and 1890.

<sup>3</sup> Borough of Kew Rate Books, 1900-01, 8 rooms, Bk house, Cotham Road, nav £50, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1918.

<sup>5</sup> City of Kew Rate Books, 1929-30, #2831, nav £85.

<sup>6</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 195.

<sup>7</sup> Vaughan, William David. *Kew's civic century*, 1960, p. 8.

<sup>8</sup> City of Kew Rate books, 1957-8, #2103, nav £114; *Sands & McDougall Directory of Victoria*, 1974.

<sup>9</sup> Melbourne and Metropolitan Board of Works detail plan no. 1597, Kew, published c.1913.

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<b>Name</b>	<i>El Paso</i>	<b>Reference No</b>	
<b>Address</b>	294 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1930	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

*El Paso*, 294 Cotham Road was built in 1930 for Mrs Lizzie Hutton.<sup>1</sup> Previously the allotment had formed part of the grounds of *Charleville*, a large Victorian house, subsequently named *Ross House*, which is still extant to the west of the subject property.<sup>2</sup> Municipal rate records for 1930-31 described the property as a seven-roomed brick residence on a land holding with a frontage of 100 feet and a depth of 160 feet.<sup>3</sup> Mrs Hutton did not reside at the address for long – by 1934, the property had changed hands and the new owners, William and Edith Collie occupied the property until the early 1960s.<sup>4</sup> By the middle of the 1960s the property was owned by H F Tompkins, who retained it until at least 1974.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*El Paso*, named after a city and former mission in southern Texas, is a substantial brick house with Mediterranean and in particular Spanish Mission details, placed transverse on a large site and marked so with a long hipped roof in terracotta tiles in a Marseilles pattern. The walls are brick and covered in textured stucco. The windows are a series of sashes generally separated by mullions with spiral patterned columns, with some of the windows directly arched or with blind arches above, forming Serlian window patterns.

The front, facing Cotham Road, has a projecting parapet wall defined with a smooth stuccoed border, composed around a central semicircular moulding. This projecting part, a breakfront, effectively, contains a porch and some room space behind it, the porch being expressed with a pair of open full-height arches, counterbalanced by two glazed arches at the other end.

The house appears to be intact, with few works recorded in the Council records consulted. A swimming pool was added in 1981, decking – presumably to the rear – was added in 2004, and the house was restumped.<sup>6</sup>

The garden appears largely contemporary with the house, and is marked by several large trees offsetting the house composition carefully, and a placement of lower, darker shrubs to heighten a sense of light increasing at the surfaces of the original house. The fence, a low brick wall strengthened with piers, is clad in textured stucco and appears to be original.

### Historical Context

The grounds to the east of the mansion, *Charleville (Ross House)*, were subdivided to provide the allotment for *El Paso*. Historically, development at the turn of the twentieth century consisted of large mansions on substantial allotments, as well as some smaller brick villas.<sup>7</sup> The area in the vicinity of the subject property, was further developed for residential use during the early decades of the twentieth century, presumably prompted by its proximity to Kew Junction and the tram service.

### Comparative Analysis

*El Paso* is an impressive and externally intact single-storey variant of the Spanish Mission and Mediterranean modes as practiced in 1930. Its Cotham Road front appears virtually intact. The near symmetrical composition resembles a larger version of symmetrical and carriage-sweep houses in the Mediterranean mode elsewhere in Boroondara, as with 63 Cookson Street Camberwell, built in the same period. It also compares with several hipped roofed 'Mission' houses in the East Malvern – Murrumbeena- Waverley Road area, in its composition, weight and use of Serlian window detailing. Like them, it also seems as concerned to evoke a simple hipped-roof oblong form, rather like Hardy Wilson's part Mediterranean, part Regency Colonial *Purulia* in Wahroonga NSW, published widely in *Art in Australia* and *The Home*.<sup>8</sup> Its scale, horizontality and fairly flat site also parallel 1930s houses in the Beverley Hills district of Los Angeles, and *El Paso* certainly speaks of Hollywood as a mediation for Spanish mission houses in Melbourne.<sup>9</sup> Compositionally, the house appears comparatively staid alongside the more lively inventions of Howard Lawson's *Beverley Hills*, South Yarra, 1935-6.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*El Paso* is an impressive (albeit compositionally somewhat staid) and externally intact example of the Spanish Colonial Mission applied to a conventional hipped roof rectangular pavilion house form.

### Statement of Significance

*El Paso*, at 294 Cotham Road, Kew, is of local historical and architectural significance as a fine, impressive, and externally intact example of the Spanish Colonial Mission applied to a conventional hipped roof rectangular pavilion house form. While compositionally somewhat staid when compared with the better metropolitan examples of the style, *El Paso* is distinguished by its intactness (including original fence) and is complemented by its garden setting.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Sands & McDougall Directory of Victoria, 1930.

<sup>2</sup> MMBW Plan no. 66, Kew, scale 160':1", dated 1904. Charleville is graded A in the 1988 City of Kew Urban Conservation Study, v. 2, Citation 21.

<sup>3</sup> City of Kew Rate Books description cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

<sup>4</sup> Sands & McDougall Directory of Victoria, 1934; City of Kew Rate books, 1957-8, # 4335, nav £380.

<sup>5</sup> Pattern of occupation derived from listings in the Sands & McDougall Directory of Victoria, various years between 1950 and 1974.

<sup>6</sup> Details sourced from the City of Kew Building Index, #8988, dated 23 February 1981 (swimming pool); the City of Boroondara Building Index, BS-1255 20047648/0, dated 8 September 2004 (decking), and # BS-1068/990340/0, dated 12 March 1999 (restumping).

<sup>7</sup> MMBW Plan no. 66, Kew, scale 160':1", dated 1904.

<sup>8</sup> See, esp., William Hardy Wilson, 'Building Purulia', in *Domestic Architecture in Australia*, whole issue of *Art in Australia*, edited by Ure Smith and Bertram Stevens with Wilson as associate, 1919. Despite his reputation as a Sydney figure, Hardy Wilson was living at 84 Peel Street Kew when this house was being designed, and he was something of a presence in the Kew area. See Sands and McDougall's *Victorian Post Office Directory*, Melbourne, 1928.

<sup>9</sup> Including medium-sized houses such as that later occupied by Marilyn Monroe. Cf. David Gebhard, Robert Winter et al., *Guide to the Architecture of Los Angeles and Southern California*, Peregrine Smith, Salt Lake, 1978.



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<b>Name</b>	<i>Cotham</i>	<b>Reference No</b>	
<b>Address</b>	340 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1937	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

Previously a vacant allotment of 90 x 225 feet and owned during the 1930s by Herbert Wright,<sup>1</sup> *Cotham*, a block of six flats, was built for Mrs Anne Prentice in 1937. Two of the flats were of five rooms, while the remaining four were of six rooms each.<sup>2</sup> Residents of the flats included managers, solicitors and other professional people.<sup>3</sup> After the death of Anne Prentice in 1952,<sup>4</sup> the property was subsequently owned by a Mr and Mrs Mitchell.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

*Cotham* is a block of six flats with roughcast stucco on the walling and an eventful roofline of steep gables punctuated by clinker-brick corbelled chimneys and a small copper-clad pyramidal tower. The roof is clad in glazed tiles in the Marseilles pattern. The flats' internal layouts are expressed by a repeated series of asymmetrical façade episodes with two of the four three bedroom flats being angled at 90 degrees to the rear of the site. The front elevation to Cotham Road therefore presents the living and dining room elevation as a 'side' for the other two three-bedroom units, and the two-bedroom units are sandwiched in between the three-bedroom units.<sup>6</sup>

The windows are almost all sashes, some grouped on either side of a fixed plate glass window in the Chicago pattern then popular in Melbourne apartment designs, some being simple paired sashes and some being triple sashes under arches. The arches in this design are flattened and outlined solidly with clinker brick, and the same border surrounds all windows visible from Cotham Road, apart from the oblong stair well windows. There are three pairs of balconies in the projecting pavilions, fronting the living and dining area of each flat. One of these holds a stair hall, with the other two stairs being

recessed rather than expressed. 'Cotham' is inscribed vertically down the front elevation in 'period' lettering.

The hedged garden looks contemporary with the building, though probably renewed over the years, and the trees along the drive to the north and east sides are mature.

The front fence and gate are in similar colours and texture but are not original. A car port was added at the rear, out of sight from Cotham Road.<sup>7</sup>

### Historical Context

The area in the vicinity of the subject property was generally vacant up until the early twentieth century, other than for a few large mansions situated on substantial allotments, and the *Genazzano Convent*.<sup>8</sup> The area was generally not developed for residential use until the early decades of the twentieth century.

### Comparative Analysis

Constructed in the late 1930s, *Cotham* dates from a period when apartment living was gaining in respectability. After the Great Depression, building a detached house was no longer as automatic, or easy, as it had been.<sup>9</sup> In common with most of Melbourne's later 1930s flats, *Cotham* was medieval in demeanour, with a picturesque, undulating roofline, inviting nooks and bays, shared stair and entry halls, and use of overlapping spaces (bedrooms over stairs, primarily) to conserve ground area and tighten the plan.<sup>10</sup> The stuccoed walling was common in flats too, though by no means universal; bare clinker brick was also popular. The plans, entry system, scales, garden usage and the external system of changeful 'village' elevations also give this group much in common with contemporary suburban flat designs in Britain and the United States.<sup>11</sup> Locally they compare directly with Bernard Evans' Old English apartments at 33 Queens Road, South Melbourne, and elsewhere in that area including Evans' Toorak and Glen Iris Villages, c. 1938. The segmentally arched recessed balconies are similar to earlier examples such as 219 Cotham Road, Kew, of 1917 or 35 High Street, Kew, of 1914 (both q.v.) and are relatively uncommon in buildings such as this one; flat topped recessed balconies were more common in flats of this period.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Cotham* is a fine, representative and externally intact example of a flat block of the late interwar period, where Medieval forms and styling has been applied to group and modulate modern flats. To the extent that its external form expresses the layout of the flats within, the design reflects the new acceptability and prestige of apartment life in the later 1930s.

### Statement of Significance

*Cotham* is of local historical and architectural significance as a fine, representative and externally intact example of a flat block of the late interwar period, where Medieval forms and styling has been applied to group and modulate modern flats. To the extent that its external form expresses the layout of the flats within, the design reflects the new acceptability and prestige of apartment life in the later 1930s.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1929-30, #4656, nav £65.

<sup>2</sup> City of Kew Rate Books, 1937-8, #4640-4645, nav £100-121.

<sup>3</sup> City of Kew Rate Books, 1939-40, #4673-8, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>4</sup> Births, Deaths and Marriages Indexes, State Library of Victoria, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>5</sup> City of Kew Rate Books, 1957-8 #4359-4364, nav £90-110.

<sup>6</sup> See preliminary drawings for an assortment of internal alterations, possibly those relating to the brick fence and internal additions by L Chester and given a permit dated 27 June 1984: see City of Kew Building Index, # 1135.

<sup>7</sup> Details sourced from the City of Kew Building Index, #1217, dated 16 August 1984.

<sup>8</sup> MMBW Plan no. 66, Kew, scale 160':1", dated 1904.

<sup>9</sup> There was an acute housing shortage in Australia following the Depression, and apartments filled much of this need, frequently being subdivisions of larger old houses or made up from verandah wall-ins.

<sup>10</sup> See, in particular, the 'existing conditions' on the 1984 working drawings for the internal renovations.

<sup>11</sup> American examples include Newhall and Blevins' pioneering 1897 flats in Commonwealth Avenue, Cambridge, Massachusetts (now part of MIT), Grosvenor Atterbury's Forest Hills Gardens apartments in New York of 1914-22, 2 Alden Avenue in New Haven Connecticut, of c. 1935, and the English and French Villages by Edmund Gilchrist and others of c. 1930 in Philadelphia. For the last see Edward Teitelman and Richard Longstreth, *A guide to Philadelphia Architecture*, MIT, Cambridge MA, 1976.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	2 Daracombe Avenue, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1927	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

The land upon which 2 Daracombe Avenue is sited formed part of the *Daracombe* estate subdivision of 1922.<sup>1</sup> *Daracombe*, after which the estate was named, was constructed in 1873 and was the home of Reverend Thomas Ness. In 1923, *Daracombe* was sold to Alexander Mollison. The generous grounds of the subject property, at 2 Daracombe Avenue, were formed from three allotments – nos 5, 6 and 7 – acquired by Arthur and Elsie Webb. Municipal rate records for the 1926-27 cycle, described the house as 'unfinished', built of brick and consisting of ten rooms with a net annual value (nav) of £100.<sup>2</sup> The Webbs occupied the house until 1956, after which time it was purchased by Gustav and Mary Beck.<sup>3</sup> The Beck family resided at the property until at least 1974.<sup>4</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 2 Daracombe Avenue, Kew, is a substantial two-storey interwar Old English / Tudor-style house of clinker brick construction and asymmetrical planning and massing. The broad gabled roof is finished with terracotta shingles and gable ends are clad with hung terracotta tiles with louvred eyelid gable vents. The roofscape comprises intersecting gables relieved by pyramidal dormers and is punctuated by handsome brick chimneys with paired shafts, corbelled brickwork and terracotta pots. Owing to the siting, the house is viewed from the west and north and, as such, has two principal elevations which generally display clinker brick augmented by sections of imitation half timbering and brick nogging to second floor areas and dormer windows. The main entrance is set within a projecting bay in the west elevation, fronting Daracombe Avenue, however is obscured from view. Fenestration is irregular and consists of singular and grouped timber-framed double-hung sash windows generally with diaper leadlight sashes; the exception being the first floor areas of a large projecting wing on the north elevation which are bays of timber-framed multi-paned sliding sashes.

To the north-west of the house is a brick triple garage, constructed and detailed to match the house, though most likely dating from c. 1955-56. The property is surrounded by an original low fence of clinker brick with privet hedge, wrought iron panels and gates; the pedestrian gate features a wrought iron arbour and coach lamp. The house appears to be externally intact to its date of construction with alterations probably restricted to a timber-framed garage, a brick garage and paving of a swimming pool.<sup>5</sup>

### Historical Context

The area to the north of Cotham Road, in the vicinity of the subject property, was by 1904, sparsely developed, with a few substantial brick villas and mansions situated on large, landscaped allotments.<sup>6</sup> The grounds of *Daracombe* were subdivided during the mid-1920s, reflecting the area's general pattern of subdivision during this time.

### Comparative Analysis

There are substantial numbers of interwar Old English houses located throughout Boroondara, a number of which are directly comparable to the house at 2 Daracombe Avenue, Kew. Relevant B-graded examples include 19 Howard Street, Kew, 75 Studley Park Road, Kew, *Chesterton*, 19 Fellows Street, Kew, 71 Sackville Street, Kew, and 102 and 168 Mont Albert Avenue, Canterbury, 660 Riversdale Road, Camberwell, and 7 Muriel Street, Burwood. In this context, 2 Daracombe Avenue is an equitable example, of handsome proportions and detail, which predates the majority of these comparisons. Boroondara's most notable Old English example is *Knowlton*, 92 Mont Albert Road, Canterbury, designed by architect Marcus Barlow in 1926, a powerful and early example of the Old-English style, with an impressive corner siting (graded A). It too has terracotta shingles, timbering and other natural finishes, contributing to a similar Medieval character.

The presentation of the house is enhanced by its original fence, picturesque setting and complimentary, albeit non-original, garage.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

2 Daracombe Avenue, Kew, is a fine, representative and externally intact example of a substantial two-storey interwar Old English / Tudor-style residence, which retains a sympathetic setting including its original fence.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

2 Daracombe Avenue, Kew, is a skilled and picturesque composition which has considerable streetscape presence.

### Statement of Significance

2 Daracombe Avenue, Kew, is of local historical and architectural significance as a fine, representative and externally intact example of a substantial two-storey interwar Old English / Tudor-style residence, which retains a sympathetic setting including its original fence. The house is a skilled and picturesque composition which has considerable streetscape presence.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> LP 8948, cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>2</sup> Rate information cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1956; City of Kew Rate Books, 1957-58 #2962, nav £550.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>5</sup> City of Camberwell Building Index, #795, dated 8 February, 1950 (garage); #127, dated 14 November 1955 (brick garage); and #41, dated 3 September 1962 (pave concrete swimming pool).

<sup>6</sup> MMBW Plan no. 66, Kew, scale 160':1", dated 1904.



<b>Name</b>	<i>Lumeah</i>	<b>Reference No</b>	
<b>Address</b>	1 Denmark Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1894	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The red brick house on the corner of Denmark Street and Barkers Road was built for J Bishop in 1894.<sup>1</sup> Originally the house was 166 Denmark Street, but after a street renumbering in 1913-14, it changed to its current street number.<sup>2</sup> Mrs Sarah Manson purchased the house in 1899 and by 1903 (if not before), the house was known as *Lumeah*.<sup>3</sup> For a number of years in this period, the house was let to tenants, with Mrs Manson occupying the house from 1905; at this time it was described as comprising seven rooms, with a pantry, bath and scullery.<sup>4</sup> Mrs Manson lived there until her death in 1921.<sup>5</sup> Her daughter, Miss Katie Manson, continued to live in the house until 1942.<sup>6</sup> From the mid-1940s until the mid-1950s, the house was owned and occupied by Mrs Ada M Waddell, before Mrs A J MacCallum (1956-7) and Miss Constance Mary Stewart (1958-69) were listed as the occupants.<sup>7</sup> From 1970, the occupant of the house was not listed in the *Sands and McDougall Directory of Victoria*.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Lumeah*, 1 Denmark Street, Kew, is a single-storey, double-fronted Federation villa of tuckpointed red face brick construction. The bracketed gabled roof is generally clad with slate, however some areas to the rear have been replaced with corrugated galvanised steel. Red brick chimneys have rendered ridging and moulded caps and gable ends are clad with fish scale shingling; the finials have been removed. The return verandah is clad with corrugated galvanised steel and features turned timber posts, delicate timber fretwork and tessellated tile floor with bluestone edging and steps. The northern bay of the verandah is enclosed with later timber-framed glazing. The symmetrical façade contains a central entrance, marked by a projecting bay in the verandah, with panelled timber door, glazed fan and sidelights, and matching timber-framed screen door. Each bay contains a pair of tall timber-framed double-hung sash windows with multi-paned top sashes and highlights. The south

elevation fronts Barkers Road and comprises a pair of projecting gabled bays to the west with the return verandah to the east.

Alterations appear to be limited to removal of finials, some new roofing, removal of some verandah post bases and part glazed infill, and the construction of new front and side fences.

The front entrance is flanked by a pair of liquidambar (*Liquidambar styraciflua*).

### Historical Context

The eastern side of Denmark Street, which originally backed onto the railway line, was previously owned by Xavier College, who subdivided and sold the land during the first decade of the twentieth century.<sup>8</sup> The vacant land was developed in subsequent years and is characterised by large detached and semi-detached brick villas, sited on generous allotments with uniform setbacks.

### Comparative Analysis

1 Denmark Street, Kew, can be compared with its similarly scaled and aged neighbour, 3 Denmark Street. Where No. 3 is a double-fronted asymmetrical design, No. 1 is basically symmetrical, and is dominated by two large bays. It is a relatively early design in the development of Federation architecture, and its general form resembles (albeit in larger dimensions), a symmetrical double-winged house with a central porch in Surrey Hills, designed by AB Rieusset, an early proponent of the Federation style, in 1890.<sup>9</sup> 1 Denmark Street's composition, with its two wings and a central gabled porch, also looks forward to the attic-storeyed Federation houses with large dormer-balconies that became common in Kew after c. 1905, including, for example, the radially-planned 2 Denmark Street opposite, and Christopher Cowper's No. 8 Denmark Street, of 1912-13 (both B-graded), and A-graded examples such as 17 Selbourne Road, Kew, of 1914.<sup>10</sup> In those later designs the porch gable as seen in No. 1 was simply shifted from the ground floor and installed in the roofline as a balcony dormer. The porches were usually then left under a verandah-skillion. The vertical strapwork on the chimneys was a characteristic of early Federation architecture, though their rendering is less usual, and the bold and similarly rendered wall striping, particularly on the Barkers Road elevation, evokes rendered versions of High Victorian striping or quoining, as with Guyon Purchas' 63 Cotham Road, now the Kew RSL, of 1886 (A-graded).<sup>11</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

1 Denmark Street is a fine and externally relatively intact exemplar of early Federation forms and detailing, with its strapworked chimneys, fretworked porch, paired flanking gable wings, transverse roof hip, and inventive, asymmetrical elevation to Barkers Road. The design of the house also looks forward to the later attic-gabled dormer type seen commonly in Boroondara, and particularly in Kew,

### Statement of Significance

1 Denmark Street, Kew, is of local historical and architectural significance as a fine and externally relatively intact exemplar of early Federation forms and detailing, with its strapworked chimneys, fretworked porch, paired flanking gable wings, transverse roof hip, and inventive, asymmetrical elevation to Barkers Road. The design of the house also looks forward to the later attic-gabled dormer type seen commonly in Boroondara, and particularly in Kew. The house makes a strong contribution to the intact and impressive group of Federation houses at the lower end of Denmark Street.

### Grading Review

Unchanged.

### Recommendations

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



In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of Denmark Street between Barkers Road and High Street, Foley Street and the section of Barkers Road bounded by High Street and Power Street, and the northern side of Barkers Road between High Street and Denmark Street. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct. While only 5 houses were graded B in the 1988 Kew Conservation Study (1, 2 and 8 Denmark Street, 48 Foley Street and 83-85 Barkers Road), the broader area contains three B-graded institutional/retail properties and substantial numbers of C-graded houses from the Victorian and Federation periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

#### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

#### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988; G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1894-5, #2255.

<sup>2</sup> Borough of Kew Rate Books, 1913-14, # 3192.

<sup>3</sup> Borough of Kew Rate Books, 1898-99, #2271. The house name, *Lumeah*, is noted on MMBW Detail Plan #1296, published in 1903.

<sup>4</sup> Borough of Kew Rate Books, 1905.

<sup>5</sup> Death Index, Victoria, 1921-85

<sup>6</sup> City of Kew Rate Books, 1921-22, #5064; Death Index, Victoria, 1921-85.

<sup>7</sup> Sands and McDougall Directory of Victoria, various years, 1955-1974.

<sup>8</sup> Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, p. 4/9.

<sup>9</sup> Illustrated in the *Australasian Builder and Contractor's News*, 1890. A slide of this design is held in the Slide and Multimedia Library, Monash University. It is not known whether this was built.

<sup>10</sup> Details sourced from Pru Sanderson, City of Kew Urban Conservation Study, 1988, Citation 49 (Selbourne Road)

<sup>11</sup> City of Kew Urban Conservation Study, 1988, Citation 15.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	2 Denmark Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1912	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The red brick villa situated on the corner of Denmark Street and Barkers Road was constructed in c.1912 for Herbert Smith.<sup>1</sup> The house was originally listed as 117 Barkers Road in the *Sands & McDougall Directory of Victoria*<sup>2</sup>, and was described in rate books as an 8 room house, valued at £130.<sup>3</sup> The property's address was changed to 2 Denmark Street in 1919. Smith occupied the house until the early 1920s, after which, the Sheezel family took up residence.

The house underwent major alterations in 1947 during the ownership of Rex Baxter. Yuncken Freeman Brothers Griffiths and Simpson drew up plans to convert the original dwelling into two flats.<sup>4</sup> The builder, Graham Phillips, undertook these alterations<sup>5</sup>, and by 1949 two occupiers are listed: Rex R Baxter and Dermott C Hyland.<sup>6</sup> Other alterations to the property occurred during the late 1950s and 1960s, with the addition of a brick tool shed, a timber carport and a brick garage.<sup>7</sup> Both the Baxter and Hyland families remained as occupants of the property until the 1960s.<sup>8</sup> The property was subsequently acquired in 1967 by Mr and Mrs A C Bertram.<sup>9</sup>

(Lovell Chen, 2005)

#### Description & Integrity

2 Denmark Street, Kew, is a substantial attic storey Federation villa. Constructed of tuckpointed red face brick, the design of the building reflects its corner siting, with prominent projecting bays facing each frontage flanking a central, skewed entrance. The prominent gabled roof form is clad with slate and has terracotta ridge cresting, red brick chimneys with moulded caps, and timber fretwork to gable ends. The roofs of the bay and bow windows and window awnings are finished with terracotta shingles. A prominent attic dormer appears to have been an originally open balcony, infilled later with timber-framed multi-paned sash windows above the original brick dwarf walls. The entrance is marked by a deep faceted porch which is supported by rendered pilasters on brick dwarf walls and has

bluestone steps and plinth and non-original canvas blinds. The entrance door is panelled timber with leadlight glazing and sidelights and a non-original wrought iron screen door. Windows comprise timber-framed casement sashes with highlights which have leadlight glazing and bluestone sills.

The western side and rear yards contain a number of non-original buildings including a large brick addition (c.1957) and brick car garages (1961) in the north-west corner of the site. Other alterations include the construction of a timber handrail to the entrance steps, a flat porch over the side entrance (1947) and timber picket fences.<sup>10</sup>

### Historical Context

The eastern side of Denmark Street, which originally backed onto the railway line, was previously owned by Xavier College, who subdivided and sold the land during the first decade of the twentieth century.<sup>11</sup> The vacant land was developed in subsequent years and is characterised by large detached and semi-detached brick Federation villas, sited on generous allotments with uniform setbacks.

### Comparative Analysis

2 Denmark Street, Kew, can be broadly compared with the neighbouring 8 Denmark Street, albeit planned to address its corner siting. Both feature dominant gables flanking a central entrance framed by rendered pilasters, above which sits a prominent dormer. The splayed wings, a Federation parallel to the British Free Style butterfly plan, was a not uncommon variant of the angled corner bay, and a logical and expressive response to the inherent diagonality in most Federation house massing and orientation. The clearest published prototype was George Sydney Jones' AE Joseph house at Homebush, NSW, a very early Federation design published in 1893. This linked a rectangular block of service rooms to a three-pointed arrangement of living and main bedroom areas, with a central entry between two of the splayed wings, as here.<sup>12</sup> Jones' design did not have a dormer, but this shows a clever adaptation of the splayed type to Federation dormer houses of a type common in Kew. *Highton*, at 65 Mont Albert Road, Canterbury, was an earlier example: a large house dating from 1906 with a more generally radial plan (q.v., B-graded). It was less typically Federation in its details than 2 Denmark Street, having affinities with more stylish Arts and Crafts houses in Toorak and elsewhere. Like the related 1 Clayton Road, Balwyn, of 1906 (q.v., B-graded but recommended to be downgraded in this review) its wings are spread primarily in response to views. By contrast, 2 Denmark Street's design has a more characteristically Federation interplay with the street, the splayed plan being an answer to an already busy corner.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

2 Denmark Street, Kew is a fine example of a substantial attic storey Federation villa, which despite alterations on the western side and to the rear, is relatively externally intact as viewed from Denmark Street.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The house is an impressive example of the use of radial and diagonal planning in Federation architecture, and is one of a relatively small number of houses in the Boroondara area that are known for radial and splayed wing plans, in this case used to directly address a street corner.

### Statement of Significance

2 Denmark Street, Kew, is of local historical and architectural significance. It is a fine example of a substantial attic storey Federation villa, which despite alterations on the western side and to the rear, is relatively externally intact as viewed from Denmark Street. The house is an impressive example of the use of radial and diagonal planning in Federation architecture, and is one of a relatively small number of houses in the Boroondara area that are known for radial and splayed wing plans, in this case used to directly address a street corner.

The house makes a strong contribution to the intact and impressive group of Federation houses at the lower end of Denmark Street.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of Denmark Street between Barkers Road and High Street, Foley Street and the section of Barkers Road bounded by High Street and Power Street, and the northern side of Barkers Road between High Street and Denmark Street. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct. While only 5 houses were graded B in the 1988 Kew Conservation Study (1, 2 and 8 Denmark Street, 48 Foley Street and 83-85 Barkers Road), the broader area contains three B-graded institutional/retail properties and substantial numbers of C-graded houses from the Victorian and Federation periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1912-3, #2124.

<sup>2</sup> Sands & McDougall Directory of Victoria, 1916.

<sup>3</sup> Borough of Kew Rate Books, 1912-3, #2124.

<sup>4</sup> Drawings sourced from the City of Kew Building Index, #167/1947, dated 30 April 1947.

<sup>5</sup> Details sourced from the City of Kew Building Index, #167/1947, dated 30 April 1947.

<sup>6</sup> Sands & McDougall Directory of Victoria, 1949.

<sup>7</sup> Details sourced from the City of Kew Building Index, #670 dated 19 November 1957; #264 dated 24 November 1958; and #147 dated 7 March 1961, respectively.

<sup>8</sup> Sands & McDougall Directory of Victoria, various years, 1955-1960.

<sup>9</sup> Pattern of occupation derived from listings in the Sands & McDougall Directory of Victoria, between 1960 and 1974, augmented by information provided by the present owners, May 2007.

<sup>10</sup> Details sourced from the City of Kew Building Index, # 670, brick tool shed, dated 19 November 1957, #264, timber carport, dated 24 November 1958, #8, timber fence, dated 17 November 1960, #87, timber fence, dated 23 January 1961, #147, dated 7 March 1961.

<sup>11</sup> Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, p. 4/9.

<sup>12</sup> Published in the *Building and Engineering Journal*, and Illustrated by C Hamann in 'Forgotten reformer: the architecture of George Sydney Jones', *Architecture Australia*, November 1979.

Name	House	Reference No	
Address	8 Denmark Street, Kew	Survey Date	23 August 2005
Building Type	Residence	Grading	B
Date	1912-3	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

The red-brick residence at 8 Denmark Street was designed by architect Christopher Cowper, and constructed for Mr Alfred E Johns in 1912-3.<sup>1</sup> The house originally had ten rooms<sup>2</sup>, and was occupied by Johns until 1921.

Alfred Johns was the son of Peter Johns, the founder of Johns' Hydraulic and General Engineering Co in 1856, which later became Johns and Waygood, after the company's acquisition of the Waygood Lift Company in 1893.<sup>3</sup> Alfred Johns began his career as a cricketer and captain of the Melbourne University cricket team, whilst studying to become a lawyer.<sup>4</sup> Alfred toured England with the Ninth Australian Eleven cricket team in 1899, and was publicly known as a 'dashing playboy'.<sup>5</sup> On his father's death in 1899, Alfred Johns became managing director of Johns and Waygood, and between 1913 and 1934 he was the company's chairman of directors.<sup>6</sup>

In 1921, Henry Gower a draper, and Avery Gower purchased the property, and lived there until the early 1950s.<sup>7</sup> In 1952, Stephenson Percy Naunton, a guest house proprietor purchased the property, and by 1957 the house was described as having 12 rooms.<sup>8</sup> From the mid-1960s, the house was converted to apartments, under the ownership of Mrs N Munquam, and referred to as the *Denmark House Apartments* into the 1970s.<sup>9</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

8 Denmark Street, Kew, is an attic storey, double-fronted Federation villa. The broad hipped and gabled roof is clad with terracotta tiles and is penetrated by tall rendered chimneys with brick banding which terminate in flat caps with terracotta pots. Centrally located, a large dormer window has a

hipped roof and bays of timber-framed casement sashes above weatherboard cladding. The half-timbered flying gable ends are supported on timber brackets and elsewhere the rafters are exposed. Tuckpointed red face brick walls are augmented by a bluestone plinth and roughcast rendered frieze. The principal façade contains a central recessed porch supported by rendered pilasters which bear on a bluestone plinth with bluestone steps; it contains a broad Romanesque arch within which is a timber door surrounded by extensive leadlight glazing. This detail is echoed in the main entrance which is located in the southern elevation. The front porch is flanked by a pair of projecting bays, each containing broad bow windows with timber-framed casement sash windows and highlights containing leadlight glazing.

Alterations appear to be confined largely to the rear of the house and are indicated by a small gable projecting above the ridge line. The possibility that the attic storey may have been an addition was raised in a report prepared by Bryce Raworth in 2003,<sup>10</sup> however, the findings of this report were inconclusive in relation to this issue, and there is no reference in Council files to such an addition.

The property is screened by a recent steel fence which replaces an earlier, non-original brick fence.

### Historical Context

The eastern side of Denmark Street, which originally backed onto the railway line, was previously owned by Xavier College, who subdivided and sold the land during the first decade of the twentieth century.<sup>11</sup> The vacant land was developed in subsequent years and is characterised by large detached and semi-detached brick villas, sited on generous allotments with uniform setbacks.

### Comparative Analysis

Comparisons previously have been drawn between 8 Denmark Street, Kew, and other Christopher Cowper designs. Two comparable Cowper-designed properties, 14 Studley Avenue, Kew, and 17 Selbourne Road, Kew, are located in the study area; both are graded A and are more distinguished examples when compared with the subject building.<sup>12</sup> No. 17 Selbourne Road is closer of the two in type to the subject building, featuring a centrally placed dormer balcony and two projecting wings on its ground floor. By comparison, however, 8 Denmark Street lacks the richness in details and the individuality of the Selbourne Road house. 14 Studley Avenue is a single-storey house with a hipped, 'homestead' roof, a corner tower and projecting shingled gable, more like Cowper's design at the Riversdale and Fordholm Road corner, Hawthorn, of c. 1907, and using classical verandah columns.

Other broadly comparable Kew buildings (all B-graded) include 11 Barrington Avenue, which is similar in detailing to 17 Selbourne Road, 1221 Burke Road, which is earlier; 1223 Burke Road, from around the same time, 171 and 193 Cotham Road, albeit with a prominent tower at the roof apex; the radially-planned 2 Denmark Street; 20 Howard Street, with a corner tower and arched entry, 24 Miller Grove, 1 Nolan Avenue, 83 Pakington Street (in timber), 15 Uvadale Grove, with a dramatic arched entry, 6 Walmer Street, and 52 Walpole Street, the last a simplified Federation design that was moving toward the later Bungalow form.<sup>13</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION A:** *The historical importance, association with or relationship to Boroondara's history of the place or object.*

The historical association of this house with Alfred Johns, Chairman (1913-1934) of the engineering firm of Johns & Waygood and a former member of the Australian cricket team is of interest, but is not considered to elevate the significance of this house.

**CRITERION D:** *The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

8 Denmark Street is a broadly externally intact and representative example of a Federation attic storey house, having two projecting wings and an entry under the verandah roof pitch with the dormer immediately above.

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

While the association of this house with its designer, the well-known and prolific residential architect, Christopher Cowper is of interest, this is not considered to be an outstanding example of Cowper's work, which is well-represented elsewhere in the City of Boroondara.

#### Statement of Significance

8 Denmark Street, Kew, is of local historical and architectural significance as a representative and broadly externally intact example of a Federation attic storey house. The house makes a strong contribution to the intact and impressive group of Federation houses at the lower end of Denmark Street. Though not an outstanding example of his work, the association of the house with the architect, Christopher Cowper, is of interest.

#### Grading Review

Unchanged.

#### Recommendations

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

Note that Council has previously considered the application of a Heritage Overlay to this site (2003) and has commissioned two reports on the significance of the house. The report by Graeme Butler ('Heritage Report Kew B-graded Places: selected site, Johns house, 2003) assessed the house as significant to the City of Boroondara, while a second report by Bryce Raworth ('8 Denmark Street, Kew: Review of significance) concluded that there was 'only a modest argument for local significance in the context of the heritage overlay' (refer p. 8).

In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of Denmark Street between Barkers Road and High Street, Foley Street and the section of Barkers Road bounded by High Street and Power Street, and the northern side of Barkers Road between High Street and Denmark Street. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct. While only 5 houses were graded B in the 1988 Kew Conservation Study (1, 2 and 8 Denmark Street, 48 Foley Street and 83-85 Barkers Road), the broader area contains three B-graded institutional/retail properties and substantial numbers of C-graded houses from the Victorian and Federation periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

#### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Bryce Raworth Pty Ltd, 8 Denmark Street, Kew, Review of Significance, July 2003, p. 3.

<sup>2</sup> Borough of Kew Rate Books, 1912-13, #2125.

<sup>3</sup> Graeme Butler and Associates, Heritage Report Kew B-graded Places: selected site, March 2003, p. 2.

<sup>4</sup> Graeme Butler and Associates, Heritage Report Kew B-graded Places: selected site, March 2003, p. 2-3.

<sup>5</sup> G Blainey, 'Peter Johns' *Australian Dictionary of Biography*, vol. 4; 'Town and Country Journal', 8 February 1899, p. 29.

<sup>6</sup> Graeme Butler and Associates, Heritage Report Kew B-graded Places: selected site, March 2003, p. 3.

<sup>7</sup> Sands and McDougall Directory of Victoria, various dates 1920-1950.

<sup>8</sup> Sands and McDougall Directory of Victoria, 1952; City of Kew Rate Books, 1957-8, #5629.

<sup>9</sup> Sands and McDougall Directory of Victoria,

<sup>10</sup> Bryce Raworth Pty Ltd, 8 Denmark Street, Kew, Review of Significance, July 2003, p. 3.

<sup>11</sup> Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, p. 4/9.

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<sup>12</sup> Bryce Raworth Pty Ltd, 8 Denmark Street, Kew, Review of Significance, July 2003, pp. 6-7.

<sup>13</sup> Details sourced from Pru Sanderson, City of Kew Urban Conservation Study, 1988, Grade B listings.



<b>Name</b>	<i>Mount Ephraim; Edgecombe; Mount Edgecombe</i>	<b>Reference No</b>	
<b>Address</b>	24-26 Edgecombe Street, Kew	<b>Survey Date</b>	August 2005
<b>Building Type</b>	Residence, Private Hospital	<b>Grading</b>	B
<b>Date</b>	c.1868-9	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries of No 26 only.

**Intactness**    ☐ Good    ☒ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

Originally known as *Mount Ephraim*, this property was constructed for Henry Fisher in c.1868-9.<sup>1</sup> No architect has been identified for the building. Fisher remained in residence until late 1881, when the *Argus* published a notice of the auction sale of his furniture, on site at *Mount Ephraim*, Studley Park Road.<sup>2</sup> At this time, the property was acquired by Mrs. Charlotte Elizabeth Anderson, for her ladies' school, Ruyton, which had outgrown previous premises in Bulleen Road.<sup>3</sup> In August 1881 the architect George Wharton called for tenders to construct additions to the residence for this purpose.<sup>4</sup> Ruyton School was sold and relocated to A'Beckett Street, Kew around 1888 (it was relocated to its current site in Selbourne Road, Kew in c. 1920).<sup>5</sup> Renamed *Edgecombe*, the house in Studley Park Road remained with the Anderson family until the early to mid-1890s.<sup>6</sup>

The *Sands & McDougall Directory of Victoria* indicates that street numbers were allocated to properties in Studley Park Road from 1893 with *Edgecombe* listed as 119 Studley Park Road. By 1903 the property had been renumbered 115 Studley Park Road and was occupied by a Mrs. Whalley by which time the house was referred to as *Mount Edgecombe*.<sup>7</sup> Surgeon, Dr J. Murphy, was listed at the address in 1913 and the subject property was numbered 51 Studley Park Road from 1916. It is thought that in c. 1913, concurrent with Dr Murphy's term of residence, the westernmost portion of the property, comprising the tennis court and part of the garden, was subdivided to form Edgecombe Street. Edgecombe Street was listed in the 1914 edition of the *Sands & McDougall Directory of Victoria* for the first time. In that year's edition, it appeared in the Studley Park Road listing, between Carson Street and Howard Street. By the following year's edition, Edgecombe Street had its own listing with two houses completed, one of which was listed as vacant.<sup>8</sup>

Returning to *Mount Edgecombe*, later residents of the house included Mrs. Alice Figuerola, a dancing teacher in residence between c. 1930 and 1936; the prominent 'tonalist' painter Alma Figuerola, in residence between c. 1937 and 1939, and a Norman Halo from 1941 until 1953.

In 1954, *Mount Edgecombe* was converted for use as the *Studley Park Private Hospital*.<sup>9</sup> In c.1967 the Studley Park Road frontage of the property was developed with a block of flats being constructed on the property's front garden and driveway (51 Studley Park Road). The subject property was renumbered to 26 Edgecombe Street from this date.<sup>10</sup>

In 1982 major extensions were constructed to the south and east of the original house as the private hospital was converted to a nursing home for the elderly.<sup>11</sup> In 2004, an application to demolish the 1982 extensions and construct a new two-storey building (comprising two units) on the southern section of the block was approved.<sup>12</sup> In 2005, the new building, designed by Onoff Architects, was under construction to the south of the original building.

(Lovell Chen, 2005)

### Description & Integrity

24-26 Edgecombe Street, Kew, is a large double-storey mid-Victorian villa in the Italianate style. The simple hipped roof is clad with glazed terracotta tiles and penetrated by multiple rendered chimneys with moulded caps. The walls are of overpainted ruled ashlar rendered brickwork on a bluestone plinth with moulded string courses. A c.1920s<sup>13</sup> porte-cochère with parapeted balcony and squared columns defines the main entrance to the building which has always been from the north, reflecting the original Studley Park Road address. The north and west elevations are divided into bays by regular and repetitive fenestration; each opening has moulded architraves and contains timber-framed double-hung sashes.

As well as the 1880s additions to the building and the 1920s porte-cochère, more recent alterations include the addition of wrought iron gates to the porte-cochère, the inclusion of a permanent vent into two of the first floor windows of the north elevation, the replacement of the original slate roof cladding with glazed terracotta tiles, the removal of the original fence and landscape and changes to the south and east elevations related to the 1982 nursing home additions. The 1980s additions have recently been demolished and a new residential building is under construction on the southern half of the allotment.

### Historical Context

The subject property is located in an area of Kew which was developed over a long period of time, initially with large villas and mansions in the late nineteenth century,<sup>14</sup> and then with more modest residences in the early twentieth century and inter-war years. This type of staggered development was largely due to the lack of transport links in this part of Kew.<sup>15</sup>

### Comparative Analysis

*Edgecombe* (formerly *Mount Ephraim*) is one of a relatively limited group of substantial pre-1870s villas and mansion houses in Kew, most of which have undergone some degree of alteration. It is significantly later than the A-graded *Turinville* at 53 Barnard Grove, of c.1847, or *Roseneath* at 37 Pakington Street, of the mid-1850s. In demeanour it is more comparable with the original *Studley House* at 15 Nolan Avenue, of c.1857-1875, and in size and Greek Revival suggestions with Kerr and Knight's *D'Estaville*, at 7 Barry Street. That was completed in coursed basalt with accentuated quoins, in contrast to the rendered walling and quiet detail of *Edgecombe*. *Edgecombe* looks similarly conservative and restrained alongside 1860s counterparts such as the single-storey *Wimba* at 235 Cotham Road, or Charles Vickers' vigorous and Gothicized *Ivy Grange* at 3 Malmsbury Street.<sup>16</sup> Its plain form and early Victorian appearance compare with several other B-graded Kew houses: the single-storey 241 Cotham Road (q.v.), *Rohese* at 15 Barry Street, 6 A'Beckett Street, 1 Selbourne Road and 67 Wellington Street. But those are all Italianate and No 241 Cotham Road is much later, having been constructed in 1887. *Edgecombe* is also broadly comparable with *Como House* in Toorak: the 1855-74 sections primarily,<sup>17</sup> though *Edgecombe* lacks *Como*'s striking parapet.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

*Edgecombe (formerly Mount Ephraim) is of local historical significance as one of a relatively limited group of substantial pre-1870s villas and mansion houses in Kew. It is also of historical interest in the local context for its association in the 1880s with Ruyton, one of the better known girls' schools in the area.*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

Though altered through the addition of the porte-cochère around the 1920s and the replacement of the original slate roof cladding, *Edgecombe* remains a fine example of a substantial brick villa of the late 1860s.

### Statement of Significance

*Edgecombe (formerly Mount Ephraim) is of local historical and architectural significance as one of a relatively limited group of surviving substantial pre-1870s villas and mansion houses in Kew. Though altered through the addition of the portico in the c. 1920s, the replacement of the original slate roof cladding, and rear additions, Edgecombe remains a fine and relatively externally intact example of a substantial brick villa of the late 1860s. It is also of historical interest in the local context for its association in the 1880s with Ruyton, one of the better known girls' schools in the area.*

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books 1869, #28, person rated H. Fisher, house and land, nav £54.

<sup>2</sup> *Argus*, 29 October 1881, cited in *Melbourne Mansions* database entry.

<sup>3</sup> Rogers, Dorothy. *A History of Kew*, 1973, p. 110.

<sup>4</sup> *Argus*, 24 August 1881, cited in *Melbourne Mansions* database entry.

<sup>5</sup> Rogers, Dorothy. *A History of Kew*, 1973, pp. 110-111.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, 1893, Borough of Kew Rate Books 1895, #2120, person rated G S Caldwell, owner Hill, house, £145.

<sup>7</sup> MMBW Detail Plan # 1293, Borough of Kew, dated 1904.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, 1914 and 1915.

<sup>9</sup> List of occupiers compiled from the *Sands & McDougall Directory of Victoria*, various years.

<sup>10</sup> *Sands & McDougall Directory of Victoria*, 1966-1974.

<sup>11</sup> City of Boroondara Planning File, 40/409/02437, Parts 1 & 2.

<sup>12</sup> Planning Permit no. 03/01064, dated 7 April 2004, City of Boroondara Planning File, 40/409/02437, Parts 1 & 2.

<sup>13</sup> Miles Lewis, *Melbourne Mansions Database*, 'Mount Ephraim'.

<sup>14</sup> MMBW Plan No. 40, 1895.

<sup>15</sup> Pru Sanderson Design Pty Ltd, City of Kew Urban Conservation Study, vol. 1, p. 3/21.

<sup>16</sup> Details sourced from Pru Sanderson, City of Kew Urban Conservation Study 1988, Designation A section, Citations 1-4, 6, 7.

<sup>17</sup> Dating from Philip Goad (ed., contrib.), *Melbourne Architecture: a Guide*, Watermark, Sydney, 1999, p. 19.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	9 Eglinton Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1883-4	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The single storey villa at 9 Eglinton Street was designed for Harrington E Wade by the prominent Melbourne architectural practice of Reed Henderson & Smart and was constructed in c. 1883-4.<sup>1</sup> Originally the house occupied all the land bounded by Eglinton Street to the south, Brougham Street to the west and Walpole Street to the east.<sup>2</sup> Initially listed without a number in Eglinton Street, the house was subsequently known as 59 Walpole Street (c. 1899), later becoming 75 Walpole Street (c. 1922), and 9 Eglinton Street (c.1961).<sup>3</sup> The original owner, Harrington Wade, occupied the house until c.1924. Little is known of Wade, other than his occupation in the late 1870s as a 'short-hand writer' at Parliament House.

9 Eglinton Street was subsequently occupied by Edward Holmes until c. 1942, when Miss Tilly Myrtle Berry acquired it. Miss Berry, who retained the residence until well into the late 1950s,<sup>4</sup> was a descendent of the merchant Henry Berry, who had constructed *Otira*, on the adjacent corner at 57 Walpole Street in 1887.<sup>5</sup> During Miss Berry's ownership, a portion of the property was subdivided to form 77 Walpole Street, and in 1959 a further subdivision occurred to form a new allotment at the corner of Walpole and Eglinton Street, effectively cutting off the property's Walpole Street frontage. The new allotment assumed the property's address - 75 Walpole Street. In 1962, the subject property was listed in the *Sands & McDougall Directory of Victoria* as apartments, of 9 Eglinton Street. Since the 1960s, minor alterations and additions have been undertaken commensurate with the property's subsequent use as an apartment house, and in more recent years, as a special accommodation home.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

## Description & Integrity

The house at 9 Eglinton Street, Kew, is an expansive single-storey triple-fronted Victorian villa of tuckpointed polychrome brick construction with a hipped slate roof. Notably, the roofscape is relieved by distinctive gables which are formed to appear as pediments crowning the projecting bays and each gable has a rendered entablature and tympanum with tooled motif and bracketed bed, all of which have been overpainted. The roofscape is further penetrated by tall red face brick chimneys with rendered bands and caps, one of which is engaged within a gabled bay. The bold asymmetrical façade loosely comprises three bays which are further modulated by projecting rectangular window bays and a central projecting portico. An arched opening in the portico, crowned by an overpainted rendered cartouche, provides access to the main entrance which contains a heavily panelled timber door with leaded surrounds. Fenestration generally comprises tall paired openings with timber-framed double hung sashes with coloured margin glazing, arched heads and bluestone sills. In some cases, these windows are full height, providing access to bluestone steps which lead into the garden.

Alterations generally appear to be limited to rear additions such as enclosure of the rear verandah, works to the kitchen and service areas on the western side of the house and construction of a new bathroom wing. The exception to this is the bluestone front fence, which dates from the 1980s<sup>7</sup> and the overpainting of rendered dressings.

## Historical Context

From the mid 1880s, the promise of improved transport links (in this case the Outer Circle Railway) encouraged development in particular areas of Kew. In the immediate vicinity of the subject site, the c. 1894 MMBW plan shows Walpole Street and Eglinton Street with substantial masonry villas sited within landscaped gardens on generous allotments.

## Comparative Analysis

The house at 9 Eglinton Street, Kew, like *Coolattie* at 29 Canterbury Road, Kew (B-graded), has a transversely proportioned and centralised plan and an exterior which fuses Italianate and early Edwardian characteristics, resulting in a hybrid effect. Similarly, the complex and well resolved façade displays a bold use of domestically scaled surface ornament, more commonly reserved for public buildings of its time. It continues the transitional character of a number of houses in Kew, including 231 Barkers Road, *Anadiha* at 387 Barkers Road and *Eurobin* at 389 Barkers Road (all B-graded) as well as examples located further afield in the former municipality of Camberwell such as *Rosstrevor* at 58 Canterbury Road (B-graded) and *Charnwood* at 22 Stanhope Grove (D-graded).

Designed by Reed, Henderson & Smart, the design can also be compared with the firm's designs for the professorial houses at the University of Melbourne (1882-7), of which the *Nanson House* (now *University House*, constructed in red brick with yellow brick dressing and slate roof) of 1884 survives.<sup>8</sup> This house was among the first of a red bricked group that they extended into the suburbs, as seen in Boroondara - with its contemporaries *Urangeline* in Barkers Road, Kew, 1883-4, and *Holyrood* at 816 Riversdale Road Camberwell, of 1891 (A-graded), the latter when the firm had become Reed, Smart and Tappin.<sup>9</sup> All these houses were marked by elongated windows, often running from the base to the gable soffits, and often slotted into long recessed vertical channels. 9 Eglinton Street has similarities to these, except that the round arch is less prominent, being encased in a temple-front portico, and the casement windowed conservatories often seen in these other houses is absent here. Indeed, the house recalls freely treated asymmetrical houses with neoclassical detailing, seen particularly in the 1850s Scottish work of Alexander ('The Greek') Thomson, in particular his *Double House* at Langside, *Tor house* at Rothesay, Isle of Bute and *Holmwood* at Cathcart.<sup>10</sup> Its nearest Australian contemporaries were the post offices and court houses of James Barnet, the New South Wales Colonial Architect,<sup>11</sup> and this house has a similarly public character, unusual in Melbourne housing of the period and in Reed's partnership work of the time.

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The house at 9 Eglinton Street, Kew is an interesting and distinctive example of a transitional design of the early 1880s, which comes at the beginning of a seminal group of Reed partnership designs

which were influential in establishing the forms and experimental basis for Federation architecture in Melbourne. This design is distinct from its immediate contemporaries in having a predominantly neoclassical flavour, but its window design and monumental public character are both elements that run through into Federation house design as it emerged around 1890-1. Its Neoclassicism is unusually close to the exploratory forms adopted by Thomson in Scotland and, later, by Barnet in New South Wales.

### Statement of Significance

9 Eglinton Street, Kew is of local historical and architectural significance. Designed by the prominent architectural firm of Reed, Henderson & Smart in 1883-4, the house is a distinctive and externally intact example of a transitional design of the early 1880s. It comes at the beginning of a group of Reed partnership designs which were influential in establishing the forms and experimental basis for Federation architecture in Melbourne. This design is distinct from its immediate contemporaries in having a predominantly neoclassical flavour, but its window design and monumental public character are both elements that run through into Federation house design as it emerged around 1890-1.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Miles Lewis Index of Australian Architecture, *Argus*, 22 June 1883, Tenders wanted for residence, Kew for H E Wade Esq; the house first appears in the *Sands & McDougall Melbourne Directory of 1885*.

<sup>2</sup> Melbourne Metropolitan Board of Works Detail Plan #67, 1894.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, various years.

<sup>4</sup> City of Kew Rate Books, 1957-8, #9079, nav £170.

<sup>5</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 178-180.

<sup>6</sup> Details of works including alterations to existing toilet block (June 1964); and an additional bathroom (May 1968) are provided by the City of Kew Building Index.

<sup>7</sup> Details sourced from the City of Kew Building Index, #8483, dated 22 April 1980.

<sup>8</sup> Goad, Philip, (ed., contrib.), *Bates Smart, 150 Years of Australian Architecture*, Thames and Hudson, Melbourne, 2004, esp. George Tibbits' Part 1, p. 60.

<sup>9</sup> Miles Lewis, Part 2 of *Bates Smart*, pp. 75-82.

<sup>10</sup> Thomson's work was well known in Britain and may have been publicised through the London neoclassical circles in which Joseph Reed moved before coming to Australia. Four retrospective articles on Thomson had come out in major British magazines received in Australia, at least by 1888, and his influence has been noted on James Barnet, Reed's contemporary and the Colonial Architect of New South Wales.. Cf. P Goad., (ed., contrib.), *Bates Smart*, esp. George Tibbits' Part 1. Cf. Gavin Stamp and Sam McKinstry, *'Greek' Thomson*, Edinburgh University Press, 1994, esp. pp. 158-164, 208, 243. Thompson's Double house was published in George Blackie's *Villa and Cottage Architecture*, London, Glasgow, Edinburgh, 1868, p. 49. This book circulated widely, and the State Library of Victoria has a copy.

<sup>11</sup> See Chris Johnson and Peter Kohane, *James Barnet*, Pesaro, Sydney, 2000. Relevant Barnet buildings include the Wollongong, Forbes and Deniliquin Courthouses, the Post office at Carcoar, and Schools such as Pyrmont High and Young Primary, completed by William Kemp.



<b>Name</b>	<i>Ashcapby</i>	<b>Reference No</b>	
<b>Address</b>	162 Eglinton Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1915-6	<b>Previous Grading</b>	B

**Extent of Overlay**

To title boundaries.



**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. ☐ BPS Heritage Overlay

**History**

*Ashcapby*, at 162 Eglinton Street, Kew, was constructed in 1915-16, contemporary with the neighbouring house (164 Eglinton Street) and 2 Bright Street, directly behind. All three are listed as 'house being built' in the 1916 *Sands & McDougall Directory of Victoria*. The Borough of Kew Rate Books for 1915-6 records Mrs. Howard as the owner and H Bowen as the occupier.<sup>1</sup> The *Sands & McDougall Directory of Victoria* recorded the occupant of the house in 1917 as Mrs. Henrietta Bowen. Mrs Bowen and subsequently a Mary Bowen remained in residence until the mid 1950s<sup>2</sup>, when Douglas Burrows, a presser, succeeded them as tenant. He remained in residence until at least 1974.<sup>3</sup> In the mid 1950s, the owner of the property was Violet Howard, attesting to a considerable period of ownership by the same family.<sup>4</sup>

A large extension, consisting of a new kitchen and family room, bathroom and an extra bedroom was constructed in 1999, to plans drawn up by BSGM Building Surveyors.<sup>5</sup>

(Lovell Chen, 2005)

**Description & Integrity**

*Ashcapby*, at 162 Eglinton Street, Kew, is a single-storey double-fronted late-Edwardian bungalow of timber construction. The gabled roofscape is finished with corrugated galvanised steel and penetrated by tall slender roughcast rendered brick chimneys with non-original terracotta pots. The roof is distinguished by the prominent full-width single gable fronting the street which features half timbering, roughcast infill and louvred vent. The gable projects to the front of the verandah alignment, where it bears on timber posts enhanced by distinctive lattice-like timber fretwork and carved brackets. The symmetrical façade displays roughcast rendered walls above a weatherboard dado with weatherboard cladding elsewhere and an original nameplate flanks the entrance. A half-glazed three-panelled timber entrance door is surrounded by matching fan and sidelights with obscure

glazing and is flanked by a pair of tall timber-framed double-hung sash windows with multi-paned top sashes and moulded architraves.

The property is defined by a timber and woven wire fence with wrought iron pedestrian gate and the landscape appears to have been recently renewed. Extensive additions constructed around 1999<sup>6</sup> are restricted to the rear of the house and do not impede on the street presentation.

### Historical Context

A number of blocks at the eastern end of Eglinton Street remained undeveloped at the turn of the century, reflecting the patchy pattern of development in Kew in the nineteenth century. As noted above, a series of modest timber houses of similar design were constructed in this location at the end of World War I.

### Comparative Analysis

*Ashcapby*, 162 Eglinton Street, Kew, can be directly compared with at least five of its immediate neighbours including 158 (C), 160 (C) and 164 Eglinton Street (ungraded) and numbers 1 (C) and 2 (C) Bright Street, behind. It would appear that these properties, if not others, were developed as part of an estate by the same builder or owner. All appear to be constructed within a short time frame and share similar, if not identical, details. As constructed, 164 Eglinton Street and 2 Bright Street were identical examples. However the former has been substantially altered with the introduction of bay windows, removal of verandah and gable details and construction of a new fence and carport. Although of varying degrees of intactness, numbers 158 and 160 Eglinton Street and 1 Bright Street are variants of the same theme, albeit of brick construction and with an asymmetrical façade. They are linked in scale and construction detail to the subject property and others by their remaining chimneys and gables and were probably a more costly variation of the common theme. Further afield, *Ashcapby* also bears resemblance to:

- 1 Tennyson Street, Kew (B), which displays remarkable similarities in scale, construction and detail and is located only a short distance away on the corner of Eglinton Street; and
- 118 Walpole Street, Kew (B) which is a similarly intact, though more eclectic, example of the Craftsman Bungalow idiom.

Related single-fronted Bungalows, some with an attic level, appeared in Station Street Box Hill, Blackburn Road, North Blackburn, Johnson and Hollick Streets, Richmond, and in Separation and some of its tributary Streets, Northcote, during the 1920s. As with other 'Bungalow' carryovers from Federation architecture, the single gabled front was a common expedient for narrow sites where a lively composition was still sought; note that the Kew, Box Hill and Blackburn frontages were relatively large for this single-fronted genre. This design of the subject building is aided by its striking verandah frieze, a deep trellis of a type that occasionally appeared in Australia as a front fence treatment.<sup>7</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

162 Eglinton Street is one of a series of bungalow-form houses in Kew fronted with a single gable, and is an elegantly designed and intact example of a form that also appeared in Box Hill, Richmond, Blackburn and elsewhere during the 1920s. Some of these had attics, as here; they were also usually composed symmetrically.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Despite being static by bungalow standards, the composition is enlivened by its assembly of details and its imposing trellis-fronted verandah frieze, which accentuated the Japanese patterning running through many bungalow designs.



### Statement of Significance

*Ashcapby*, at 162 Eglinton Street, Kew, is of local historical and architectural significance. It is a well-designed and externally intact example of a single gable-fronted genre within the general 1920s bungalow style, with a distinctive trellis-fronted verandah. While similar to a number of other related examples in the immediate vicinity, 162 Eglinton Street is distinguished from these by its intactness.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1915-16, #672, owner Mrs. Howard, occupier H Bowen, 5 rooms timber, nav £25.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, various years.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, various years, 1955-1974.

<sup>4</sup> City of Kew Rate Books, 1947, 1951, 1957. The house is described as weatherboard, 5 rooms.

<sup>5</sup> Copies of drawings made from City of Boroondara Building File No. 40/408/07761.

<sup>6</sup> City of Boroondara Building File No. 40/408/07761, Permit No. 1055-990063-0, BSGM Consulting, dated 25 June 1999.

<sup>7</sup> A trellis fence is illustrated in G Butler, *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, p. 69. It was previously a hallmark of other Melbourne bungalows such as 16 Pine Avenue Camberwell, of c.1926 (q.v., now removed). Trellis gates appeared in Sydney, as at 6 Daly Avenue, Concord, of 1923-4 (now removed and stored). In Australia, its usage seems a displacement of wall and balcony terraces, popular in Craftsman and other free style circles in the US during the 1900s.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	20 Fernhurst Grove, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1893	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Fernhurst Grove takes its name from the house *Fernhurst*, parts of which are thought to have dated from the mid 1850s. Thought to have been constructed for Hugh Glass and later owned by the Wharton family, *Fernhurst* was sited close to the south of the corner of Fernhurst Grove and Stawell Street. Much of the property's grounds were subdivided by a later owner, Frank Vial, in c.1893, and Fernhurst Grove was gazetted and cut through to create access to the newly-subdivided blocks.<sup>1</sup> Fernhurst Grove, north of Stawell Street was, prior to 1913, known as Albert Street.

20 Fernhurst Grove, formerly 27 Albert Street, was constructed in c.1893. Municipal rate records for 1891-92 listed James J Fenton as the owner of a vacant allotment, 27 Albert Street, with a net annual value of £20.<sup>2</sup> The owner of the adjacent allotment at 25 Albert Street had already constructed a timber house by this date.<sup>3</sup> By the following year's rate cycle, Fenton was listed as the owner of a completed house, with a net annual value of £55.<sup>4</sup> Fenton's house was one of only two constructed of brick in this part of Fernhurst Grove.<sup>5</sup>

Fenton resided at this address until c. 1905, when the property was subsequently occupied by Richard Moorehead (c.1907), Frederick Agar (c.1909), Samuel Allen (c.1912-16) and Samuel Shaw (c.1917-1923).<sup>6</sup> In c.1913 Alfred Street changed to Fernhurst Grove, and the property became 20 Fernhurst Grove. In c.1924 the property was acquired by John F Cody whose family owned and occupied the property until at least 1974.<sup>7</sup> By the mid-1950s Miss Eileen Cody was listed as the owner and occupier, succeeding Mrs F M Cody, presumably her mother.<sup>8</sup>

(Lovell Chen, 2005)

## Description & Integrity

The house at 20 Fernhurst Grove, Kew, is a single-storey double-fronted late-Victorian villa of tuckpointed Hawthorn brick construction on a bluestone plinth. The gabled and hipped slate-clad roof is penetrated by face brick chimneys with rendered bands and caps and the gable ends feature distinctive timber fretwork and finials in the form of sunbursts. The house is screened by a deep return verandah which was reconstructed in part, possibly to match the original, around 1988.<sup>9</sup> The skillion roofed verandah has timber floor, turned timber posts and a detailed non-original timber fretwork frieze. The asymmetrical façade is relieved by rendered bands and dressings and contains a prominent canted bay which projects up above the verandah roofline which contains three full-height timber-framed double-hung sashes. Windows elsewhere are similar, albeit not full-height. The main entrance is from the side verandah and is obscured from view from the street.

Extensive additions and a detached garage were constructed at the rear of the house during the mid to late 1980s, however these are set well back from the street and do not alter the presentation of the original building. The property is screened by a non-original timber picket fence and gates and the landscape appears to have been renewed around the same time.

## Historical Context

Fernhurst Grove, to the north of Stawell Street, was predominantly developed with detached weatherboard residences on modest allotments, interspersed with detached or semi-detached brick villas.<sup>10</sup> The southern section of the street was created after a large allotment was subdivided during the interwar period, with development occurring during the post-war era.

## Comparative Analysis

20 Fernhurst Grove is Victorian in general appearance: hipped slate roof, Victorian pattern bargeboards, corrugated iron verandah canopy separate from the roof, and umber Hawthorn brick with dichrome rendered striping. At the same time there are several Queen Anne and proto-Federation details: sunburst finials, timber verandah floor, turned timber verandah posts. Though the current verandah frieze is not original, it may have replaced one of similar design. In this it compares in detail with *Bramber*, 47 Wills Street, Kew, of 1894, (q.v., B-graded). No. 20 has similarly bossed barge boarding and hipped gabling, and similarly proportioned, spaced and sculpted chimneys. 20 Fernhurst Grove is a transitional design, between the Victorian and Federation periods in its characteristics. Houses in Kew and Camberwell by Reed, Henderson, Smart and their contemporaries were similar (albeit two-storied) but predate this house by a number of years.

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

20 Fernhurst Grove, Kew, is a good and externally relatively intact example of a single-storey late Victorian villa with transitional Federation stylistic elements and mixed details and materials usage.

## Statement of Significance

20 Fernhurst Grove, Kew, is of local historical and architectural significance as a good and relatively externally intact example of a single-storey late Victorian villa with transitional Federation stylistic elements and mixed details and materials usage.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 119-21.

<sup>2</sup> Borough of Kew Rate Books, 1891-92, #166, J J Fenton, land, nav £20.

<sup>3</sup> Borough of Kew Rate Books, 1891-92, #167, W J Gordon, house, nav £50.

<sup>4</sup> Borough of Kew Rate Books, 1892-93, #2005, J J Fenton, house, nav £55.

<sup>5</sup> MMBW Plan No. 40, Collingwood & Kew, scale 160':1", dated c. 1904.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1905 and 1925.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1925 and 1974.

<sup>8</sup> City of Kew Rate Books, 1956-57, #6584, Miss Eileen Cody, brick, 7 rooms, nav £110.

<sup>9</sup> As noted in the datasheet from the previous study, Kew Urban Conservation Study, 1988.

<sup>10</sup> MMBW Plan no. 40, Collingwood & Kew, scale 160':1", dated c. 1904.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	48 Foley Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1907	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

It is thought that 48 Foley Street was built by its original owner, William Stronach, a carpenter, previously of Churchill Grove, Hawthorn. It originally consisted of six rooms.<sup>1</sup> William Stronach died in 1941 and his widow continued to occupy the residence until c.1955.<sup>2</sup> From c.1957, the residence was owned by an Alexander Iroshnikow.<sup>3</sup> Initially the property was tenanted with Iroshnikow occupying it between c. 1962-63. From that date until 1970, it was occupied by others including A Bettiol (c.1964-5) and J Sloan (c.1966-9)<sup>4</sup> By 1970 the residence was owned by a Miss Stone and had been converted into flats. That same year significant fire damage to the rear was repaired by builders Bailey & McCarthy.<sup>5</sup>

In 1993 a series of alterations and additions returned the property to a single residence.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

48 Foley Street, Kew, is a single-storey asymmetrical double-fronted Federation timber house. The gabled roof is clad with slate and features terracotta ridge cresting, tall red face brick chimneys with terracotta pots and roughcast rendered bands and caps. Gable ends are bracketed and finished with roughcast and carved timber fretwork screens, detail which is repeated in a window canopy. The verandah has a timber floor, turned timber posts and arched fretwork frieze; it would appear that an earlier timber balustrade – which appears not to have been original - has been removed. The weatherboard walls feature shingled boards to dado height and a roughcast frieze. The central entrance contains a half-glazed timber door with matching leadlight fan and sidelights. To the left of the entry, the projecting gable-ended wing contains a pair of timber-framed double-hung sashes in a

projecting bay, while to the right of the entry, a pair of non-original French doors with flanking sidelights is set into a second projecting bay onto the verandah.

The front fence is timber-framed with woven wire panels and wrought iron gates, probably not original but sympathetic. Single-storey rear additions constructed around 1993 are largely concealed from the street.

### Historical Context

The southern section of Foley Street was developed with small timber and brick detached residences, whereas the northern section of the street was developed later, predominantly with more substantial brick and weatherboard villas on modest sized allotments.<sup>7</sup> The location of smaller residences in this area, and increase in development during the early years of the twentieth century, would, presumably, have been prompted by the close proximity to Kew Railway station and Kew's retail hub.

Historic building stock in the street comprises a mix of Victorian and Federation houses, both brick and timber, with a smaller number of interwar residences.

### Comparative Analysis

48 Foley Street is one of numerous Federation weatherboard houses in Boroondara and elsewhere - with double fronts, near pyramidal roofs, fretwork verandah friezes, hooded bay windows and scalloped planking. This example is distinctive for its unusual verandah frieze supported on two timber posts, and the fretwork screens, each placed across the textured stucco of the three frontal gables. Within its pattern, the frieze comprises two Japanese patterns in timber fretwork and slats linked together in an arch and flanking squares combination that suggests the side-braced hammer-beam widespread in Australian Church vaulting. It is of additional interest as it is supported only on two timber posts.<sup>8</sup> The vertical slatting over the front door arch is more usual. There is a marked scale contrast between that of the fretwork screens and front sash window pair as compared with the smaller scale on the rest of the house.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

48 Foley Street is a fine, representative, and relatively externally intact example of a Federation weatherboard house, from the high tide of the Federation period.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The design of 48 Foley Street includes a number of distinctive elements, including the striking fretwork gable screens, and the 'hammer beam' composition of Japanese patterning in the verandah frieze.

### Statement of Significance

48 Foley Street, Kew is of local historical and architectural significance. A fine, representative, and relatively externally intact 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.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of Denmark Street between Barkers Road and High Street, Foley

Street and the section of Barkers Road bounded by High Street and Power Street, and the northern side of Barkers Road between High Street and Denmark Street. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct. While only 5 houses were graded B in the 1988 Kew Conservation Study (1, 2 and 8 Denmark Street, 48 Foley Street and 83-85 Barkers Road), the broader area contains three B-graded institutional/retail properties and substantial numbers of C-graded houses from the Victorian and Federation periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

#### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

#### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988; G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1907-8, #2578, nav £30, cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

<sup>2</sup> City of Kew Rate Books, 1940-1, #7407, nav £45; Sands & McDougall Directory of Victoria, cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

<sup>3</sup> City of Kew Rate Books, 1957-8, #7604, nav £90, cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

<sup>4</sup> Sands & McDougall Directory of Victoria, various years between 1955 and 1970.

<sup>5</sup> Drawings accompanying City of Kew Building Permit no. 2122, 18/9/1970, document the extent of the repairs.

<sup>6</sup> Drawings accompanying City of Kew Building Permit no. 6820, 17/9/1993, document the extent of the alterations and additions.

<sup>7</sup> MMBW Plan no. 40, Municipality of Kew, scale 160':1", dated c.1904.

<sup>8</sup> Federation designers usually sought more posts and a sense of more even load distribution, because their timber components were usually composed as a contrasting but necessarily cohesive membrane around a more solid core. This compositional system is discussed by C Hamann in 'Against the Mainstream', in AGL Shaw, ed., *Victoria's Heritage*, Allen and Unwin, Sydney, 1985.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	2 Gellibrand Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1885	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☐ Good ☒ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The two-storey brick house at 2 Gellibrand Street, Kew, was constructed in c.1885 for William Finlayson.<sup>1</sup> The Finlayson family occupied the house until the early 1900s, during which time it was 101 Gellibrand Street.<sup>2</sup> During the 1910s Duncan McGregor took up occupancy and in 1915 the house was renumbered to become 51 Gellibrand Street.<sup>3</sup> John H James lived in the house from the mid 1920s to the early 1930s, before Michael F Sheehan became the occupant.<sup>4</sup> It was during 1932 that the house became 2 Gellibrand Street, Kew.<sup>5</sup> Sheehan lived in the house until the early 1950s, before George Cassidy, traveller, next purchased the property.<sup>6</sup> From the late 1950s Drs Bryan and Una O'Day were the owners and occupants of the house.<sup>7</sup>

A number of alterations have been undertaken to the building including the erection of a steel and timber carport in 1961, and an additional carport in 1966.<sup>8</sup> More recently, building permits have been issued for additions and alterations in 1991 and the construction of a garage and studio in 2000.<sup>9</sup> The original verandah has been removed.

(Lovell Chen, 2005)

#### Description & Integrity

The house at 2 Gellibrand Street, Kew, is a large Victorian Italianate villa of brick construction and an asymmetrical composition. The hipped and gabled slate roof has bracketed eaves and overpainted brick chimneys with moulded caps. The gable end contains a circular vent with decorative cast iron cover. The façade comprises a break-fronted composition of two bays, one projecting. The recessed bay was originally screened by a verandah which has since been removed. Though the original form of the verandah is not clear, physical evidence suggests that the original verandah was single storey which was subsequently remodelled as a two-storey structure, but by 1988 was single-storey with balcony above. This was then removed altogether and replaced with a small porch.<sup>10</sup> The bluestone



entrance steps remain and the verandah floor is bordered by a simple non-original balustrade comprising the truncated bases of turned timber posts and timber handrail. The façade is of overpainted render which originally had a ruled ashlar finish and is embellished with tooled motifs and moulded string courses, while the side elevations are of overpainted brickwork. The entrance contains a half-glazed panelled timber door with matching leadlight surrounds and non-original wrought iron screen door. The fenestration varies with tripartite groupings at both floor levels of the projecting bay and paired and single openings elsewhere; all have segmental arched heads and timber-framed double-hung sashes.

A garage and studio constructed on the southern side of the house date from 2000.<sup>11</sup> Other alterations and additions may have been carried out at the rear of the property<sup>12</sup> but are not visible when viewed from Gellibrand Street. The house is fronted by a non-original cast iron palisade fence and gates and the landscape contains some mature trees.

### Historical Context

With their close proximity to the Kew retail hub and the Kew railway station at Denmark Street, allotments in Gellibrand Street and the surrounding area increased in desirability from the late 1880s. At the turn of the twentieth century development in the street included a number of modest brick and weatherboard residences on the western side and a few larger brick villas to the south.<sup>13</sup> Further infill development occurred during the early decades of the twentieth century.

### Comparative Analysis

In its scale and overall form, the house at 2 Gellibrand Street, Kew, is comparable with a small number of large villas in the area.

*Otira*, at 73 Walpole Street, Kew (A-graded), is a more handsome, architect-designed example constructed around two years later with similar form, detail and integrity, albeit on a grander scale and addressing two street frontages. Of more equivalent scale, the house can be compared to 6 A'Beckett Street, Kew (B-graded, recommended in this review to be downgraded to a C), which has undergone substantial renovation including reconstruction of the front verandah. The house at 71 Stevenson Street, Kew (B, also recommended in this review to be downgraded to a C), was also constructed in 1875 and is similar in scale, form, detail and integrity, with a non-original single-storey front verandah. *Kiora*, at 11 Redmond Street, of 1888 (q.v., B-graded), has a similar insistent verticality in its proportions, augmented by a tower and a (rebuilt) verandah. Nearby, 6 Gellibrand Street (B-graded) is somewhat more intact, though of a different plan.<sup>14</sup>

In considering the standing of 2 Gellibrand Street amongst its contemporaries, while the removal of the original verandah does alter the presentation of the building, it is noted that other examples variously have altered or rebuilt verandahs. Setting aside the loss of the verandah, the building does exhibit more individuality than the more conventional of its contemporaries; the projecting bay adopts a more interesting flat gable-ended form as opposed to the more common canted bay and hipped roof, and the curved drip moulding over the front wing windows is of interest, recalling those of the earlier *Myrtle Hill*, of 1873-4, at 14 Vista Avenue, Kew.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

2 Gellibrand Street, Kew is a fine example of a substantial two-storey boom-style Victorian Italianate residence, which has been altered through the removal of its original verandah.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The house deviates from the more conventional examples of two-storey asymmetrical Italianate residences of the period through the use of a flat gable-ended treatment to its projecting bay (as compared with the more common canted bay and hipped roof form). The curved drip moulding over the front wing windows is of interest.

### Statement of Significance

2 Gellibrand Street, Kew is of local historical and architectural significance as a fine example of a substantial two-storey boom-style Victorian Italianate residence, albeit altered through the removal of its original verandah. The house deviates from the more conventional examples of two-storey asymmetrical Italianate residences of the period through the use of a flat gable-ended treatment to its projecting bay (as compared with the more common canted bay and hipped roof form). The curved drip moulding over the front wing windows is also of interest.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Book, 1885-86, #989, nav £105.

<sup>2</sup> Sands and McDougall Directory of Victoria 1905.

<sup>3</sup> Sands and McDougall Directory of Victoria, various dates.

<sup>4</sup> Sands and McDougall Directory of Victoria, various dates.

<sup>5</sup> Sands and McDougall Directory of Victoria, 1932.

<sup>6</sup> Sands and McDougall Directory of Victoria, various dates; City of Kew Rate Book, 1951, #4993, nav £93.

<sup>7</sup> City of Kew Rate Book, 1957, #4405, nav £172.

<sup>8</sup> Details sourced from the City of Kew Building Index, #61/493, dated 13 September 1961 & #66/632, dated 1 April 1966.

<sup>9</sup> Details sourced from the City of Kew Building Index, #91/5873, dated 17 December 1991 & City of Boroondara Building File, Permit No. 20000034/0, dated 2 February 2000.

<sup>10</sup> There is evidence in the render of a concave profiled flashing abutting the wall at both the ground and first floor levels, something which could not have occurred concurrently. The 1988 Conservation Study indicates that at the time the verandah was single storey but with a balcony arrangement at first floor level (no roof). Drawings submitted to council in 1991 indicate that reconstruction of a double-storey verandah was approved as part of a larger works program but was not carried out (Building Permit #91/5873, dated 17 December 1991).

<sup>11</sup> Building Permit #0034/0, dated 2 February 2000, City of Boroondara Building File 40/408/15558.

<sup>12</sup> Building Permit #91/5873, dated 17 December 1991, sourced from the City of Kew Building Index.

<sup>13</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904.

<sup>14</sup> As seen in the City of Kew Urban Conservation Study, 1988, Grade B listings.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	6 Gellibrand Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1891	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

George Peake purchased allotment 130 in Crown Portion 80 in the Parish of Boroondara in 1888.<sup>1</sup> Peake was the organist at Holy Trinity Church, Kew, as well a conductor for the Royal Melbourne Philharmonic Society between 1889 and 1911.<sup>2</sup> The house was built in c1891 for Peake, who, despite retaining ownership until 1915, only lived there until 1903.<sup>3</sup> Subsequently, it was let to Victor Wischer from this date. Wischer purchased the house in 1915, and lived there until 1933.<sup>4</sup> Dr Henry Smith later owned and occupied the house until 1956.<sup>5</sup> Later occupants included V. T. Ward (c. 1956-60), R. Gamble (c.1961- 68) and Dr E. H. Byrne from the late 1960s until at least 1974.<sup>6</sup>

#### Description & Integrity

The house at 6 Gellibrand Street, Kew, is a large two-storey double-fronted late Victorian Italianate villa of brick construction and asymmetrical form. The hipped slate roof has bracketed eaves and rendered chimneys with moulded caps. The rendered façade and side wall returns display a ruled ashlar finish with overpainted brickwork elsewhere and the otherwise straight elevation is relieved by a double-height canted bay. An impressive double-height cast iron verandah screens the front elevation, following the form of the canted bay and returning on the south side to the main entrance. The verandah has a bullnose corrugated galvanized steel roof supported by Corinthian columns with cast iron balustrades at both levels, frieze and brackets and timber floor.<sup>7</sup> The frieze and brackets are not original; these elements were missing at the time of the Kew Conservation Study survey in 1987-8 and have been reinstated. The main entrance, located in the south elevation, contains a panelled timber door with glazed surround and a non-original screen door. Windows have moulded architraves with keystones with timber-framed double-hung sashes; the ground floor windows have segmental arched heads.

Extensive rear additions and a garage to the north of the house were constructed in the 1960s and 1970s<sup>8</sup> and the bluestone and wrought iron front fence and gates were constructed around 1963.<sup>9</sup>

## Historical Context

With their close proximity to the Kew retail hub and the Kew railway station at Denmark Street, allotments in Gellibrand Street and the surrounding area increased in desirability from the late 1880s. By the turn of the twentieth century, a few large brick villas on modest allotments had been constructed in the southern section of the street, whilst the northern section boasted a number of modest brick and weatherboard residences on the western side.<sup>10</sup> Further infill development occurred during the early decades of the twentieth century.

## Comparative Analysis

The house at 6 Gellibrand Street, Kew, can be compared with a number of large Victorian villas located in Kew and in the broader study area. *Berrington*, 29 Sackville Street, Kew (A-graded) was constructed at a similar time and is otherwise comparable in scale, form and detail, albeit retaining its complete cast iron ornamentation. Similarly, *Lancewood*, 880 Glenferrie Road, Kew (A-graded) was constructed two years prior and exhibits similarities in form, scale and stylistic detail. All three are relatively late examples of the Italianate, though such houses continued to be built into the 1900s. 6 Gellibrand Street is enlivened by the extension of its verandah around its canted bay, where on the other two houses the verandahs are simply straight. In this it compares with the single-storey Italianate villas appearing in Camberwell at this time, as with *Hazledene*, 8 Balwyn Road Canterbury, of 1889 (q.v., B-graded), or 25 Alma Road Camberwell (q.v., B-graded), completed the same year.<sup>11</sup>

The design is in contrast to Italianate designs of the period that were starting to incorporate Queen Anne and early Federation detail, such as Hyndman and Bates' 1889 *Mahlam* at 9 Selbourne Road, Kew.<sup>12</sup>

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

6 Gellibrand Street is a fine and externally relatively intact example of a substantial two-storey Italianate residence, featuring an elaborately decorated two-storey verandah.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The house has an impressive and richly decorated two-storeyed verandah which extends to follow the alignment of the projecting canted bay and returns around the south side of the house, giving it a distinctive rambling quality.

## Statement of Significance

6 Gellibrand Street, Kew is of local historical and architectural significance as a fine and externally relatively intact example of a substantial two-storey Italianate residence, featuring an elaborately decorated two-storey verandah. The house has an impressive and richly decorated two-storeyed verandah which extends to follow the alignment of the projecting canted bay and returns around the south side of the house, giving it a distinctive rambling quality.

## Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> City of Kew Rate Book, 1888, #1269, nav £52.

<sup>2</sup> Graeme Butler and Associates, Heritage Report Kew B-graded Places: selected site, March 2003, p. 2-3.

<sup>3</sup> *Sands and McDougall Directory of Victoria*, various dates.

<sup>4</sup> City of Kew Rate Books, 1915-16, #2230, nav £85.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, various dates.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

<sup>7</sup> The datasheet produced in 1988 for the Kew Urban Conservation Study indicates that the frieze and brackets had been removed at the time.

<sup>8</sup> Details sourced from the City of Kew Building Index, #164, dated 13 November 1962 (garage), #2588, dated 27 May 1971 (kitchen alterations and additions), #3126, dated 10 March 1972 (BV additions).

<sup>9</sup> Details sourced from the City of Kew Building Index, #345, dated 12 March 1963.

<sup>10</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904.

<sup>11</sup> Graeme Butler, City of Camberwell Conservation Study 1991, pp. 15-16.

<sup>12</sup> City of Kew Urban Conservation Study, 1988, Designation A, Citation 24.

<b>Name</b>	<i>Gazelle and Charlwood</i>	<b>Reference No</b>	
<b>Address</b>	25-27 Gellibrand Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1888-89	<b>Previous Grading</b>	B



#### Extent of Overlay

Refer Recommendations.

**Intactness** ☐ Good ☒ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The pair of terraces at 25-27 Gellibrand Street, Kew, were designed by noted architect John Beswicke and constructed in 1888-89 for Mrs Hayling.<sup>1</sup> It is thought that the properties were constructed as investments as no records of occupancy by the Hayling family have been located. The adjacent terraces at 29-31 Gellibrand Street were also constructed for Mrs Hayling at this time. Prior to 1913, the terrace pair were 18-20 Gellibrand Street and renumbered, in 1914, to 10-12 Gellibrand Street.<sup>2</sup> The current numbering dates from the early 1930s. The Hayling family retained ownership of both residences until the late 1950s letting them out to a number of long-term tenants over many years.<sup>3</sup> During the 1960s Howard Charlwood occupied no. 27 and Frederick Conway occupied no. 25.<sup>4</sup>

In 1965, the owners of no. 25 undertook alterations to the rear of the residence.<sup>5</sup> Also during the 1960s a new front and side fence was constructed and a steel framed carport installed at no. 25.<sup>6</sup> The only recorded alteration to no. 27 has been the installation of a gas space heater in 1970.<sup>7</sup>

#### Description & Integrity

The houses, *Gazelle and Charlwood*, at 25-27 Gellibrand Street, Kew, comprise a pair of two-storey double-fronted Italianate terraces of brick construction. The slate-clad hipped roofs are penetrated by brick chimneys and are concealed behind the parapeted façades. Each parapet is rendered and retains its original form with central pediment, balustrade, dentilled cornice, mouldings and urns. The façade of each terrace is overpainted, concealing the original polychrome brickwork which remains evident on the south elevation of number 25 (and the façade of the adjoining number 31). A double-height cast iron verandah with 'barley sugar' columns, fern motif balustrade, frieze and non-original corrugated galvanised steel skillion roof screens each façade and the fin walls contain arched niches. Original tessellated floors have been replaced in both instances. The entrances contain panelled timber doors and etched glass fan and sidelights and both have a non-original wrought iron security screen door. They are flanked by a tripartite window group with timber-framed double-hung sashes

and mullions which repeat the 'barley sugar' motif. Fenestration at first floor level comprises three tall French windows with timber-framed double-hung sashes providing access to the verandah.

Both properties have non-original brick front fences and an application for rear additions to number 25 was approved in 1965.<sup>8</sup>

The terrace row adjoins a handsome nineteenth century Italianate house at No. 23 (C-graded), making an unusually homogeneous group by Kew and Boroondara standards.

### Historical Context

With their close proximity to the Kew retail hub and the Kew railway station at Denmark Street, allotments in Gellibrand Street and the surrounding area increased in desirability from the late 1880s. By the turn of the twentieth century, a few large brick villas on modest allotments had been constructed in the southern section of the street, whilst the northern section boasted a number of modest brick and weatherboard residences on the western side.<sup>9</sup> Further infill development occurred during the early decades of the twentieth century.

### Comparative Analysis

The most obvious comparison can be drawn between these houses and their immediate neighbours at 29-31 Gellibrand Street (q.v., B-graded). Developed as a row of four terrace houses for a single owner, the two pairs as constructed were identical. While the subject houses are similar in terms of integrity, number 29 is the least intact of the group, with inconsistent replacement of all windows and doors, marble verandah tiling, terraced landscape and overpainting, while number 31 is the most intact of the group; being the only example which retains its polychrome face brickwork.

Looking further afield, it is interesting to note that in contrast with inner suburbs such as Richmond, Fitzroy, Carlton, and North Melbourne, there are relatively few examples of this residential building type in Kew. Known examples include 33-35 Princess Street, Kew, (q.v., B-graded) and 887-889 Glenferrie Road, Kew (B-graded), both similarly aged, scaled, detailed and intact pairs of double-storey Victorian terrace houses.

In considering the work of the architect, John Beswicke designed a number of large houses and mansions in the Harcourt Street, Hawthorn precinct. There are also a small number of other Beswicke commissions of the same period elsewhere in Boroondara, mostly terraced commercial properties with residences above.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The association of the building with the well-known architect, John Beswicke is of interest, but is not considered to elevate its significance. In considering Beswicke's work, the terrace pair does not stand out as a commission of particular significance.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

Though some alteration variously has occurred to the individual residences in the group, 25-27 Gellibrand Street form part of a fine, imposing and reasonably intact example of a two-storey Victorian terrace row, a relatively uncommon building typology for Kew.

### Statement of Significance

25-27 Gellibrand Street, Kew, is of local historical and architectural significance. Along with the matching pair at 29-31 Gellibrand Street, 25-27 Gellibrand Street form a fine, imposing and reasonably intact example of a two-storey Victorian terrace row, a relatively uncommon building typology for Kew. The association of the building with the architect, John Beswicke, is of interest, though not a commission of particular note in this context.

## Grading Review

Unchanged.

## Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme. The heritage overlay should include all four in the terrace row (ie: a single heritage overlay as 25-31 Gellibrand Street).

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Details sourced from the *Australian Architectural Index*, prepared by Miles Lewis.

<sup>2</sup> Sands and McDougall Directory of Victoria, various dates.

<sup>3</sup> City of Kew Rate Book, 1957, #4396, owner Estate of E G Hayling, nav £72.

<sup>4</sup> Sands and McDougall Directory of Victoria 1960.

<sup>5</sup> Details sourced from the City of Kew Building Index, #32, dated 19 March 1965.

<sup>6</sup> Details sourced from the City of Kew Building Index, #1025, dated 6 December 1966 and #1186, dated 23 March 1967.

<sup>7</sup> Details sourced from the City of Kew Building Index, #2028, dated 31 July 1970 and #2204, dated 26 October 1970.

<sup>8</sup> Drawings sourced from the City of Kew Building Index, #32, dated 19 March 1965.

<sup>9</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904.



<b>Name</b>	<i>Knoll and Cavotte</i>	<b>Reference No</b>	
<b>Address</b>	29-31 Gellibrand Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1888-89	<b>Previous Grading</b>	B



#### Extent of Overlay

Refer Recommendations.

**Intactness** ☐ Good ☒ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The pair of terraces at 29-31 Gellibrand Street, Kew, were designed by noted architect John Beswicke and constructed in 1888-89 for Mrs Hayling.<sup>1</sup> It is thought that the properties were constructed as investments as no records of occupancy by the Hayling family have been located, with the exception of Henry Hayling, who was listed as the occupant of no. 31 during 1910.<sup>2</sup> The adjacent terraces at 25-27 Gellibrand Street were also constructed for Mrs Hayling at this time. Prior to 1913 the residences were numbered 14-16 Gellibrand Street and renumbered, in 1914, to 6-8 Gellibrand Street. The current numbering dates from the early 1930s. The Hayling family retained ownership of both residences until the late 1950s, letting them to numerous tenants.<sup>3</sup>

Additions and alterations to no. 29 were undertaken during the 1960s and 1970s. They include the construction of a carport (1965) and brick veneer laundry (1967), the installation of heating units (1968 & 1970) and alterations to the dwelling in 1970.<sup>4</sup> No. 31 also underwent alterations including the removal of sheds (1964), the construction of a new front fence (1967) and rear laundry extensions (1974).<sup>5</sup> More substantial alterations to the rear of the house were undertaken in 1989.<sup>6</sup>

#### Description & Integrity

The houses, *Knole and Cavotte*, at 29-31 Gellibrand Street, Kew, comprise a pair of double-storey double-fronted Italianate terraces of brick construction. The slate-clad hipped roofs are penetrated by brick chimneys and are concealed behind parapeted façades. Each parapet is rendered and retains its original form with central pediment, balustrade, dentilled cornice, mouldings and urns. Elsewhere, the façade of number 29 is overpainted, concealing the original polychrome brickwork which remains evident on number 31. A double-height cast iron verandah with 'barley sugar' columns, fern motif balustrade, frieze and non-original corrugated galvanised steel skillion roof screens each façade and the fin walls contain arched niches. Original tessellated floors have been replaced in both instances. The entrance of number 29 contains a non-original timber door, whereas number 31 retains an

original panelled door with etched glass fan and sidelights and 'barley sugar' mullions. The entrance to number 29 is flanked by a pair of non-original French doors, whereas number 31 has a tripartite window group with timber-framed double-hung sashes and mullions which repeat the 'barley sugar' motif. Original fenestration comprising three tall French windows with timber-framed double-hung sashes is retained at first floor level at number 31, whereas number 29 has non-original French doors and timber shutters.

Both properties have non-original brick front fences.

### Historical Context

With their close proximity to the Kew retail hub and the Kew railway station at Denmark Street, allotments in Gellibrand Street and the surrounding area increased in desirability from the late 1880s. By the turn of the twentieth century, a few large brick villas on modest allotments had been constructed in the southern section of the street, whilst the northern section boasted a number of modest brick and weatherboard residences on the western side.<sup>7</sup> Further infill development occurred during the early decades of the twentieth century.

### Comparative Analysis

The most obvious comparison can be drawn between these houses and their immediate neighbours at 25-27 Gellibrand Street (q.v., B-graded). Developed as a row of four terrace houses for a single owner, the two pairs as constructed were identical. While the houses are similar in terms of integrity, number 29 is the least intact of the group, with inconsistent replacement of all windows and doors, marble verandah tiling, terraced landscape and overpainting, while number 31 is the most intact of the group; being the only example which retains its polychrome face brickwork.

Looking further afield, it is interesting to note that in contrast with inner suburbs such as Richmond, Fitzroy, Carlton, and North Melbourne, there are relatively few examples of this residential building type in Kew. Known examples include 33-35 Princess Street (q.v., B-graded) and 887-889 Glenferrie Road (B-graded), both similarly aged, scaled, detailed and intact pairs of double-storey Victorian terrace houses.

In considering the work of the architect, John Beswicke designed a number of large houses and mansions in the Harcourt Street, Hawthorn precinct. There are also a small number of other Beswicke commissions of the same period elsewhere in Boroondara, mostly terraced commercial properties with residences above.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The association of the building with the well-known architect, John Beswicke is of interest, but is not considered to elevate its significance. In considering Beswicke's work, the terrace pair does not stand out as a commission of particular significance.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

Though some alteration variously has occurred to the individual residences in the group, 29-31 Gellibrand Street form part of a fine, imposing and reasonably intact example of a two-storey Victorian terrace row, a relatively uncommon building typology for Kew.

### Statement of Significance

29-31 Gellibrand Street, Kew, is of local historical and architectural significance. Along with the matching pair at 25-27 Gellibrand Street, 29-31 Gellibrand Street, form a fine, imposing and reasonably intact example of a two-storey Victorian terrace row, a relatively uncommon building typology for Kew. The association of the building with the architect, John Beswicke, is of interest, though not a commission of particular note in this context.

## Grading Review

Unchanged.

## Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme. The heritage overlay should include all four in the terrace row (ie: a single heritage overlay as 25-31 Gellibrand Street).

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Details sourced from the *Australian Architectural Index*, prepared by Miles Lewis.

<sup>2</sup> *Sands & McDougall Directory of Victoria, 1908-1911*.

<sup>3</sup> City of Kew Rate Book, 1957, #4396, owner Estate of E G Hayling, nav £72.

<sup>4</sup> Details sourced from the City of Kew Building Index, #285, dated 23 August 1965; #254, dated 10 November 1967; #814, 9 September 1968; #1955, dated 23 June 1970 & #2028, 31 July 1970.

<sup>5</sup> Details sourced from the City of Kew Building Index, #903, dated 12 February 1964; #106, dated 31 August 1967 & #4774, dated 27 August 1974.

<sup>6</sup> Details sourced from the City of Kew Building Index, #4584, dated 17 August 1989.

<sup>7</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	77 Gladstone Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1891	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Municipal rate records for 1891 listed the Hyde Park Estate Company as the owner of two vacant allotments - 71 and 73 Gladstone Street, with a combined net annual value (nav) of £4.<sup>1</sup> The 1892 edition of the *Sands & McDougall Melbourne Directory* listed 73 Gladstone Street as 'vacant' and the neighbouring 71 Gladstone Street occupied by William Waugh. This would seem to indicate an 1892 date of construction for the subject property.<sup>2</sup> Municipal records for the 1893 rate cycle recorded R Gray as the occupant and Nicolas as the owner of the subject property, with a nav of £32.<sup>3</sup> Both the owner and occupant seemed to have changed frequently during this financially difficult period – by the 1894-5 rate cycle, the owner was listed as the National Bank of Australasia, indicating the previous owner may have defaulted and the property's net annual value had dropped by £5.<sup>4</sup>

By the turn of the century, occupants of the property changed less frequently. These included Patrick and Adelaide Burke (c. 1900-1910); Arthur Fryer (c. 1914-1921); Mrs Alice Young (c. 1930 – 1936) among others.<sup>5</sup> By 1940, 77 Gladstone Street was owned and occupied by Percival and Lucy Graham, who lived there until c. 1950. The house at this time was described as consisting of 6 rooms.<sup>6</sup> By 1951, the house had been sold to Charles and Lois Pengelly, who lived there until the middle of the 1950s.<sup>7</sup> Subsequently the house was acquired by Mrs Janet Mackie.<sup>8</sup> Mrs. Mackie resided at the address until the early 1970s, with J R Albury listed as the occupant in 1974.<sup>9</sup> The Albury family owned and occupied the property into the 1980s, making an extension to the rear which included new kitchen and laundry facilities and a family room, during 1983.<sup>10</sup>

(Lovell Chen, 2006)

#### Description & Integrity

The house at 77 Gladstone Street, Kew, is a single-storey double-fronted timber cottage on a symmetrical plan. The hipped slate roof is finished with bracketed eaves and a single red face brick

chimney with moulded caps. Located on the eaves line of the principal elevation is a pair of gabled pediments, altered with the introduction of cladding within the gable end. The façade is block-fronted and the walls elsewhere are finished with conventional weatherboard. The façade is screened by a full-width skillion-roofed verandah with timber posts and cast iron frieze and brackets and the entrance is marked by a third pediment, echoing those in the main roofscape; the gable end is finished with a carved screen. The centrally located entrance contains a panelled timber door and is flanked by two windows with timber-framed double-hung sashes.

The front boundary is unfenced and the house is largely obscured by native garden.

### Historical Context

The Hyde Park Estate Company subdivided much of the area surrounding Gladstone Street in the years before the building 'boom' had burst at the end of the 1880s.<sup>11</sup> Despite this, the subject property was one of the first two houses constructed in this section of the street, north of Eglington Street.<sup>12</sup>

### Comparative Analysis

In scale and overall detail, the house at 77 Gladstone Street, Kew, is similar to numerous other Victorian cottages located in Kew, mostly located in the areas around Pakington, Peel, Malmsbury, and Derby streets, where there was a greater concentration of development by the 1880s. It is a less common type in the immediate streetscape and surrounding streets, which are of a very mixed character - perhaps owing to the date of the subdivision and its construction immediately prior to the burst of the building 'boom'.

While the gabled pediment in the verandah roof is a common feature, the gables in the main roofline, albeit altered, are a more unusual stylistic device for a cottage of this scale and type in the area.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

77 Gladstone Street, Kew, is a representative and externally relatively intact example of a symmetrical single-storey double-fronted timber Victorian cottage with a slate roof and featuring a block-fronted timber façade and decorative cast iron verandah. The house features unusual gabled pediment-like elements incorporated into the roof at eaves level and into the verandah roof.

### Statement of Significance

77 Gladstone Street, Kew, is of local historical and architectural significance as a representative and externally relatively intact example of a symmetrical single-storey double-fronted timber Victorian cottage with a slate roof and featuring a block-fronted timber façade and decorative cast iron verandah. The house features unusual gabled pediment-like elements incorporated into the roof at eaves level and into the verandah roof.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1891, #677, Hyde Park Company, 71-73 Gladstone Street, land , nav £4.

<sup>2</sup> Sands & McDougall Melbourne Directory, 1892.

<sup>3</sup> Borough of Kew Rate Books, 1893, #391, house, nav £32.

<sup>4</sup> Borough of Kew Rate Books, 1894-95, #401, National Bank [owner], C Waltham [occupant], house, nav £27.

<sup>5</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1900 and 1940.

<sup>6</sup> City of Kew Rate Books, 1946-47, #722, Mrs Lucy Graham [owner-occupier], wood, 6 rooms, nav £41.

<sup>7</sup> City of Kew Rate Books, 1950-51, #726, Charles and Lois Pengelly [owner-occupier], wood, 6 rooms, nav £53.

<sup>8</sup> City of Kew Rate Books, 1956-57, #8933, Mrs Janet Mackie [owner-occupier], wood 6 rooms, nav £65.

<sup>9</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>10</sup> Details and drawings sourced from the City of Kew Building Index, #261, dated 8 February 1983.

<sup>11</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, pp. 4/8-10.

<sup>12</sup> MMBW Plan no. 67, Kew, scale 160':1", dated 1907.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	12 Grange Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1920	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

12 Grange Road, Kew, initially 14 Grange Road, is thought to have been constructed c.1920, for Stanifort Ricketson.<sup>1</sup> Municipal rate records for the 1921-22 rate cycle listed S Ricketson as the owner of a brick house of eight rooms, with a net annual value of £110.<sup>2</sup> Ricketson occupied the house until c. 1932, before George Lormer was listed as the occupant (c. 1933-35), followed by Miss Jessie Laing (c. 1936-41). During the early 1940s, renumbering of Grange Road occurred and the property is thought to have become 12 Grange Road at this time.<sup>3</sup>

Subsequently the property was occupied by Mrs. Jessie Lavery, and listed as owned by the Trustees of the Esoteric School of Theosophy, in records for the 1946-47 rate cycle. The house had also increased in size by one room by this date.<sup>4</sup> Mrs. Lavery was listed as the occupant until the early 1950s, at which time it was next occupied by Dr J V Guest.<sup>5</sup> The property was acquired by Richard and Olga Hunt in c. 1957.<sup>6</sup> In 1969, a small sunroom extension was made to the rear of the property during their period of ownership. The Hunts resided at this address until at least 1974.<sup>7</sup>

(Lovell Chen, 2005)

#### Description & Integrity

12 Grange Road is a two storey (attic style) brick house. The roof is clad in terracotta tiles in a Marseilles pattern and punctuated by several chimneys. Two of these are tall, rising from the ground floor to above the central roof line. These have square stacks stepped out nearer the roof line to form pedestals. The central chimney fronts the south-facing wing and rises through the wing gable at its apex, bisecting the two bedroom windows on the first floor and widening to a chimney breast next to the main ground floor window. The windows themselves are sashes in box-like frames, corbelled out from the south wall on brick steps. The main south window has a shallow canopy clad in Marseilles

tiles. The walls are rendered brick, overpainted white, with an unpainted brick plinth. The front steps are bracketed by a shallow brick stub-wall at one end.

The drive is gravel, probably following its original track, and the garden has a series of large trees of long standing. A high fence with a timber frame and painted galvanized iron skin obscures the verandah and west elevation from the street.

### Historical Context

Grange Road was created when land adjacent to the Kew Reservoir was subdivided in the early twentieth century. The subject property was one of the first houses to be constructed on the east side of the street.<sup>8</sup>

### Comparative Analysis

Constructed in c.1920, 12 Grange Road, Kew, is an attic house which sits between the Arts and Crafts attic types of the 1900s and 1910s, and the attic variant of bungalow design that became abundant in Kew and other wealthier suburbs during the 1920s. The scaling and thickness of the window frames is closer to the Federation period; while the arrangement of rooms under a simple attic roof looks forward into the 1920s. The roof struts are another element that marks the Bungalow era (although strut braced 'Swiss Chalet' roofs had recurred in Melbourne through earlier decades and were a popular mode in the United States in the 1880s).

12 Grange Road is a conscious exercise in Arts and Crafts usage as an instrument of formal restraint. The shift to a conspicuously stylized and gabled Arts and Crafts mode, as opposed to a recognizably Federation treatment, begins in Kew around 1914 with Henry Kemp's own house at 7 Adeney Avenue, graded A.<sup>9</sup>

Other comparable Kew houses include 31 Barrington Avenue<sup>10</sup>, 181 Cotham Road, of 1924 (q.v.); 221-9 Cotham Road, of c.1920-1940 (q.v.); 857 Glenferrie Road, 7 and 10 Marshall Avenue, and 3 Second Avenue (q.v.), all B-graded. 17 Kent Street, 31 Barrington Avenue and 2 Young Street (all B-graded) have a similar mixture of Federation components coupled to a later Arts and Crafts compositional simplification. 101 Princess Street has similar bracketing and vigorously asymmetrical window placements. Single storey counterparts include 1199 Burke Road (q.v., B-graded) completed the same year. 111 Sackville Street; 44 Studley Park Road (q.v, B-graded), and 33 Willsmere Road (q.v.) are closest to it in their simple L-shaped or double-fronted massing. When compared with these other B-graded house, 12 Grange Road is a strong example.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

12 Grange Road is a fine and relatively intact example of an attic house of the early 1920s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Stylistically, 12 Grange Road is an interesting example of the transition from Federation to a more international Arts and Crafts mode. It is boldly and simply composed, and contains sculpturally rich Federation touches around the windows, combined with the linearity and stylization of the Arts and Crafts free styles.

### Statement of Significance

12 Grange Road, Kew is of local historical and architectural significance. A fine and externally relatively intact attic house of the early 1920s, it is an interesting example of the transition from Federation to a more international Arts and Crafts mode. The design is boldly and simply composed, and contains sculpturally rich Federation touches around the windows, combined with the linearity and stylization of the Arts and Crafts free styles.



## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> The date of construction of the property is based on the first listing of the property in the 1921 edition of the *Sands & McDougall Directory of Victoria*. Rate records for the period 1918-1921 were not available at the time of record preparation. The earliest available records, those for the 1921-22 rate cycle listed S Ricketson as the owner of a brick house of eight rooms, at 12 Grange Road.

<sup>2</sup> City of Kew Rate Books, 1921-22, #3383, S Ricketson, 12 Grange Road, brick 8 rooms, nav £110.

<sup>3</sup> Listings in the *Sands & McDougall Directory of Victoria* are difficult to decipher during the early 1940s, with new listings for *Mintern Abbas* flats at 10a Grange Road, and Mrs Lavery, previously listed at 10 Grange Road, now the occupant of 12 Grange Road, listed for the first time during this period.

<sup>4</sup> City of Kew Rate Books, 1946-47, #5419, brick 9 rooms, nav £146.

<sup>5</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1933 and 1974.

<sup>6</sup> City of Kew Rate Books, 1956-57, #4955, brick 9 rooms, nav £343.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, various dates.

<sup>9</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, vol. 2, Citation 48.

<sup>10</sup> Refer to Pru Sanderson, City of Kew Urban Conservation Study, vol. 2, B-graded citations.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	53 Harp Road, East Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1928	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The brick house at 53 Harp Road, East Kew, was constructed in 1928 for Evan and Gladys Thomas.<sup>1</sup> The Thomas' occupied the house until 1936, with an increase in the number of rooms from five to seven occurring during this period.<sup>2</sup> The house was next owned by Harold S Williams, a civil servant, who remained there until the early 1960s.<sup>3</sup> Subsequently V G Sullivan occupied the house from the early 1960s until at least 1974.<sup>4</sup> A later owner made a significant extension to the rear of the house, comprising a rumpus room and outdoor deck which replaced an earlier sun room, in 1989.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 53 Harp Road, East Kew is a single-storey interwar bungalow of brick construction on a square plan on a prominent corner siting. A low-slung hipped roof has a pyramidal structure which extends out to a bracketed strut form at the south-east corner, highlighting a semi-circular planned bay window; further west, at the centre of the principal elevation, it is supported by a pair of stone piers which define the recessed main entrance porch. The roof is finished with non-original glazed terracotta tiles and features tall plain brick chimneys and exposed rafters. The principal south and east elevations display a roughcast rendered finish on a clinker brick plinth with matching string course, whereas the other elevations have an overpainted brick finish. Fenestration is generally arranged in long bays with timber-framed casement sash box frames and leadlight glazing, which further enhances the overall horizontality of the design.

Rear alterations and additions carried out in the 1980s and 1990s are visible from the side street.<sup>6</sup>

The front and side fences retain sections of low stone wall and piers with non-original red brick piers and timber pickets and the original garden has been largely replanted with native vegetation.

### Historical Context

Harp Road was not developed until the early decades of the twentieth century, when the desirability of living in this portion of East Kew was enhanced by the extension of the nearby High Street tram service in 1924.<sup>7</sup>

### Comparative Analysis

53 Harp Road, Kew, compares with architect Robert Haddon's corner bay Bungalow type as published in the *Real Property Annual*, 1918, including on the cover. 53 Harp Road, Kew, has a similarly simple and dominant roof form placed above a front elevation of central door and porch and three-quarter circular corner bay, albeit the roof is pyramidal here where Haddon's featured a long straight fronted gable. A number of houses in the Camberwell-Glen Iris area in the early 1920s emulated Haddon's prototype; one example was at the corner Burke Road and Seymour Grove, another at 44 Currajong Avenue of 1919-20 (q.v., B-graded), while in Kew there is 37 Normanby Road, of 1921-2 (q.v., B-graded). Rounded corner bays, often bisected by the main wall corner, were recurrent in the Bungalow type generally. In this context, this is quite a late example, with its decorative window panes more characteristic of the later 1920s or the early 1930s. Gawler and Drummond's 96 Kilby Road, Kew, of 1924 (A-graded) uses a similar corner bay interrupted by a roof strut, with a pioneering brick veneer base<sup>8</sup> that presents a similar proportion of brick to that seen at No. 53.

The simple general form of 53 Harp Road, Kew, is interesting, as the roof has been reduced to a simple pyramid with a broadened eave extension around the corner bay. This compares with other simplifying designs in the Kew, see, for example 24 Studley Avenue (B-graded), with a massive central arch as the relieving rounded component.<sup>9</sup>

The other signature bungalow element seen here is the pebble-clad porch columns, and this cladding survives on one of the gate pier tops as well. In this regard, the house compares with other pebble-columned bungalows in Boroondara and elsewhere, as with 16 John Street, Kew of c.1922-3 (q.v., B-graded), or the AHJ Terry house at 26 Fellows Street, Kew, 1923-4 (A-graded)<sup>10</sup>. The latter uses textured stucco walling on a clinker brick base, exposed rafters, a corner strut, rounded corner bay and fenestration details that are all very similar to those at 53 Harp Road, Kew.<sup>11</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

53 Harp Road, Kew, is a representative and externally relatively intact, albeit late, example of a corner bay type of suburban bungalow, featuring a simple and dominant roof form placed above a front elevation of central door and porch and three-quarter circular corner bay, with a pyramidal roof with corner strut.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

While a simple and restrained composition, the house has a commanding presence on this irregular corner site.

### Statement of Significance

53 Harp Road, Kew, is of local historical and architectural significance as a representative and externally relatively intact, albeit late, example of a corner bay type of suburban bungalow, featuring a simple and dominant roof form placed above a front elevation of central door and porch and three-quarter circular corner bay, with a pyramidal roof with corner strut. While a simple and restrained composition, the house has a commanding presence on this irregular corner site.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1928-29, #4175, nav £85.

<sup>2</sup> City of Kew Rate Books, 1935-36, #4080, nav £66; *Sands & McDougall Directory of Victoria*, various years.

<sup>3</sup> City of Kew Rate Books, 1957-58, #3636, nav £172; *Sands & McDougall Directory of Victoria*, various years.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>5</sup> Drawings and details sourced from the City of Kew Building Index, #4615, dated 4 September 1989.

<sup>6</sup> Drawings sourced from the City of Kew Building Index, #4615, dated 4 September 1989 and Building Permit no. 7070, dated 1 April 1996, City of Boroondara Building File 40/408/19594, Part 1.

<sup>7</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/16.

<sup>8</sup> Pru Sanderson, City of Kew Urban Conservation Study, Citation 53.

<sup>9</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, vol. 2, Grade B section.

<sup>10</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, vol. 2, Citation 55. Peter Cuffley, *Australian Houses of the '20s and '30s*, Five Mile, Melbourne, 1989, dates it at 1923-4; Sanderson dates it at 1926.

<sup>11</sup> Illustrated by P Cuffley in *Australian Houses of the '20s and '30s*, pp. 64, 186. Address checked from *Sands and McDougall's Victorian Directory*, Melbourne 1928. Other notable examples of the pebbled-column bungalow are *The Cobbles* at Neutral Bay, NSW, see Cuffley, p. 69, and the Brent Clark house at Castlemaine, 1927, a superimposed gable type illustrated on the cover of Cuffley's book and on p. 23.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	6 High Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1914	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The *Sands & McDougall Directory of Victoria* recorded a 'house being built' south of 219 High Street South, in 1914. The 1915 edition of the Directory recorded the renumbering of the street, and listed 6 High Street, a 7 room brick house occupied by a Mr. and Mrs. William Hindson, for the first time.<sup>1</sup> The Hindsons remained there until 1919, when the house passed to owner-occupier James Clingan, a traveller, until 1923.<sup>2</sup> Alfred Fulton, a chemist, and his wife Annie Fulton then occupied and owned the house until the late 1930s. Later occupants included William Heffernan (c. 1940), John T O'Halloran (c. 1944/5) and Mrs F Grant (1948-1950).<sup>3</sup> The house was converted to flats in 1951<sup>4</sup> possibly after Miss Ellen Foley had become the owner.<sup>5</sup> Miss Foley was listed at this address until at least 1974.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

6 High Street, Kew, is an attic-storey double-fronted Federation house. A complex gabled roofscape is clad with terracotta tiles and finished with terracotta ridge cresting and finials and is penetrated by attic dormers and slender red face brick chimneys with corbelled caps and ridging. The dormers are clad with shingled weatherboards and the gable ends are finished with fish-scale patterned boards. Tuckpointed red face brick walls bear on a face bluestone plinth and the asymmetrical façade features a prominent projecting double-storey porch and balcony, marking the central entrance. The balcony, which is clad with shingled weatherboard and finished with timber fretwork, is supported by paired timber posts which bear on a red brick dwarf wall and the non-original porch floor is concrete. The entrance door is panelled timber with leaded fan and sidelights and the windows comprise a mix of timber-framed double-hung and casement sashes, many of which have leaded highlights. The south-

east corner of the house is defined by a projecting faceted bay with pyramidal turret and timber frieze, while the other front contains a projecting gable bay with tripartite window.

The non-original brick fence was constructed in the 1960s and other minor alterations include the introduction of timber-framed double-glazing and overpainting of the porch dwarf wall. Directories and council records indicate that the building was converted to flats in the 1950s, around which time rear additions were constructed, however, if built, they are not visible from the street.<sup>7</sup>

### Historical Context

Other than for the Victorian residence at 8 High Street, Kew, the MMBW plan shows the southern end of High Street undeveloped at the turn of the century, presumably due to the clay hole on adjoining land. Some development occurred in the Edwardian period, however. The subject property is located in a small but consistent run of Edwardian residences on the south side of the street. In his *Jubilee History of Kew of 1910*, F G A Barnard commented that on the eastern side of High Street near Barkers Road there 'had recently sprung up a number of modern villas of varying designs...'.<sup>8</sup>

### Comparative Analysis

6 High Street is a relatively progressive design for 1914, demonstrating a shift toward simplification in Federation design. Though complex in some ways, the house actually has a quite simple general form, dominated by a single gable. Together with the linked porch and balcony and the northern window, the corner bay and its tower are set out as part of a simple set of asymmetrically balanced 'events' in the façade. The house can be seen in the context of earlier simplifications of Federation design, as in Robert Haddon's *Anselm* at 6 Glenferrie Road, Malvern, of 1906. That also employed, in reverse array to here, a single broad gable, a corner tower articulated as a discrete element that counterbalanced the entry, and another window. Haddon further developed this design as a broad, gable-fronted bungalow form, and it was publicized in the *Real Property Annual* of 1918. Several emulations of this design had appeared by 1920, including, in Boroondara, a house at the corner of Burke Road and Seymour Grove. 6 High Street is earlier, but could well have been prompted by other Haddon designs, as seen in his *Australian Architecture* of 1908, a prescribed text at the Melbourne Technical College.<sup>9</sup>

The design incorporates significant flexions in scale, as between, for example, the corner bay and the miniscule paired windows and lunette by the central balcony and recessed porch. Scale flexions were a favourite pursuit in Free Style, Arts and Crafts and Federation circles, and derived ultimately from similar pursuits in British and American Free Style architecture of the 1870s and 1880s.<sup>10</sup>

6 High Street is also compositionally related to its immediate neighbour, No. 4, and to a series of contemporary houses built from there up the High Street hill on the east side. These were, in turn, complemented by several interesting houses from this transitional period on the west side of High Street.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

6 High Street is a good and externally highly intact example of an attic-storey double-fronted Federation Queen Anne house of the later Federation period, the design of which suggests a simplifying shift in the years leading up to World War I.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

6 High Street is heavier and less assured in its detailing than the work of leading designers such as Robert Haddon, but still shows a lively and effective flexion of scale and presentation of bay, porch, balcony and gable as streetscape elements. It is also a particularly effective use of a small site and frontage.

### Statement of Significance

The house at 6 High Street, Kew, is of local historical and architectural significance as a good and externally highly intact example of an attic-storey double-fronted Federation Queen Anne house of the later Federation period, the design of which suggests a simplifying shift in the years leading up to World War 1. 6 High Street shows a lively and effective flexion of scale and presentation of bay, porch, balcony and gable as streetscape elements. It is also a particularly effective use of a small site and frontage.

6 High Street, Kew, makes a strong contribution to an important Federation group (including the corner pharmacy building) on the east side of High Street north of the Barkers Road intersection.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of High Street from Barkers Road to the Junction. While 6 High Street is related to and complemented by a series of nearby Federation era houses graded B and C in the 1988 Kew Conservation Study, this section of High Street also contains a substantial number of Victorian and interwar properties. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1915-16, #3805, nav £47; *Sands & McDougall Directory of Victoria*, 1915, 1916.

<sup>2</sup> City of Kew Rate Books, 1921-22, rate no. 4977, nav £48; *Sands & McDougall Directory of Victoria*, 1920-1923.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, various years between 1925 and 1948.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1950-1951.

<sup>5</sup> City of Kew Rate Books, 1954-5, #8057, nav £145.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, various years between 1960 and 1974.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1951 and City of Kew Building Index, # 336, dated 11 February 1955.

<sup>8</sup> Quoted in Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, vol. 4/12.

<sup>9</sup> Robert J Haddon, *Australian Architecture*, George Robertson, Sydney, 1908.

<sup>10</sup> Examples are shown in Mark Girouard's *Sweetness and Light*; the Queen Anne Movement, Yale, New Haven, London; 1977. For a discussion of scale flexions see also Conrad Hamann, 'American affinities: contemporary architecture and the free style of 1880-1930', *Transition*, 2, 1, December 1980.

<b>Name</b>	<i>Rothbry</i>	<b>Reference No</b>	
<b>Address</b>	35 High Street, Kew, also known as 2 Miller Grove	<b>Survey Date</b>	23 August 2005 10 January 2006
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1914	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries

Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

The house at 35 High Street, Kew, was built in 1914 for Alfred Beckett, an importer, and was designed by Arthur Purnell.<sup>1</sup> Constructed of brick with 8 rooms, it was oriented towards Miller Grove, with a prominent entrance from its corner with High Street. Initially the house was numbered as 39 High Street, changing to 35 High Street in c.1923.<sup>2</sup> Alfred Beckett occupied the house until 1919 at which time it was acquired by George and Lillian Rothberg, draper.<sup>3</sup> It is thought that the name *Rothbry* dates from their period of ownership. James Harrison acquired *Rothbry* in c.1932, retaining ownership until the early 1950s.<sup>4</sup> Subsequently the house was acquired by Mrs Elizabeth Puzey, and the property functioned as a guest house under her ownership.<sup>5</sup> In 1955 a building permit was granted for the construction of separate brick living quarters, commensurate with the use of the building as a guest house with a live-in manager.<sup>6</sup> B M Bridges fulfilled this role for several years during the 1960s, and C A Boakes continued the role during the 1970s.<sup>7</sup> An examination of the *Sands & McDougall Directory of Victoria* listings during the 1970s showed that Mrs Puzey also conducted a guest house at 114 Barkers Road, Hawthorn, as well as owning the adjacent property at 4 Miller Grove. It has not been established whether Mrs. Puzey ever lived at the subject property; as for many years she lived at 397 Toorak Road, South Yarra. In 1992 she gave the South Yarra property to the University of Melbourne, and in 1994, a bequest of her will set up the Elizabeth and Vernon Puzey Postgraduate Research Scholarship in Science, at the same institution.<sup>8</sup>

Today the property is identified as 2 Miller Grove, Kew.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)



## Description & Integrity

*Rothbry*, 35 High Street, Kew, (also known as 2 Miller Grove, Kew) is a large attic-storey Federation villa of brick construction. The complex gabled roofscape is clad with slate and finished with terracotta ridge cresting and finials and penetrated by slender tapered rendered chimneys with brick banding. The multiple gable ends are shingle-clad with timber fretwork screens and the broad gable over the main entrance contains an open attic balcony, whereas a formerly open roof terrace on the north-eastern side of the house has been enclosed. The asymmetrical façade displays a rendered finish with red face brick plinth and dressings and is screened by a deep verandah which is accessed via wide bluestone steps and features tapered brick columns and arched timber fretwork. Elsewhere, projecting bays contain bays of timber-framed casement sash windows with leaded awning highlight sashes. The entrance contains a pair of polished timber doors with leadlight glazing.

A double-storey outbuilding/garage, which matches the main house in construction and detail, is located in the south-west corner of the property. The origins of this building remain unclear.

The property is generally screened by an early (if not original) timber paling fence with matching V-jointed timber and lattice gates and pergolas, the exception being a section of later paling fence adjoining the outbuilding and extending east along Miller Grove. The landscape includes mature exotic plantings designed around a circular driveway and a non-original swimming pool in the north-east corner of the garden.

## Historical Context

The subject property was constructed on land which in the nineteenth century had formed part of a very large Victorian estate, *Findon*, home of the Henty family and subsequently of the financier, Henry Miller.<sup>9</sup>

## Comparative Analysis

*Rothbry* is a large transitional design, predominantly Federation in its detailing but showing the simpler profile that would lead to the Bungalow and Attic house forms prevalent in Australia during the early and mid-1920s. It lacks the Chinese components normally ascribed to Purnell's house designs. It appears to be relatively intact, with the enclosed balcony toward the rear the only major note of discord. In Boroondara it compares directly with 12 Grange Road Kew of c.1920 (q.v., B-graded), 2 Young Street, Kew, by Alsop and Klingender, of c.1915-6 (B-graded),<sup>10</sup> 24 Albion Street, Surrey Hills, from c.1911 (q.v., B-graded), and 930 Burke Road Camberwell, of 1920 (q.v., B-graded).<sup>11</sup> In its mixture of Federation and Bungalow elements *Rothbry* compares with some single-storey designs of this period also, such as 9 Edward Street, Kew, built the following year (originally A-graded but heavily altered and subsequently reduced in classification level), a design also attributed to Arthur Purnell.<sup>12</sup> Among A-graded Kew designs it compares with the architect Henry Kemp's house at 5 Adeney Avenue and with 17 Selbourne Road, both of 1914 and both attic types.<sup>13</sup> The free standing house on the site, has a textured stucco walling and red brick quoin pattern that links them with earlier Federation designs such as Hyndman and Bates' similar looking stables at *Belmont* in Balwyn of 1891-2 (demolished).<sup>14</sup> But it is not clear whether this building is contemporary with the house. In 1914, *Rothbry* itself comes on the eve of a building recession that would see the eclipse of the Federation mode generally and its replacement by a related but different form, the Bungalow, in its single storey and attic variants, which would be the prevailing suburban mode from 1919 through to the full onset of economic depression in 1928.<sup>15</sup>

## Assessment Against Criteria

### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Rothbry* is a fine example of a substantial house of the 1910s which demonstrates the shift in larger houses from the Federation mode to a simpler patterning and an attic storey expressed directly through the main gable, associated with the Bungalow mode of the early inter war period, 1919-1928. It is generally externally intact with some sections of its original fencing.

### Statement of Significance

*Rothbry* is of local historical and architectural significance as a substantial residence of the 1910s which demonstrates the shift in larger houses from the Federation mode to a simpler patterning and an attic storey expressed directly through the main gable, associated with the Bungalow mode of the early inter war period, 1919-1928. It is generally externally intact, and retains part of its original or early fence.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of High Street from Barkers Road to the Junction. While 6 High Street is related to and complemented by a series of nearby Federation era houses graded B and C in the 1988 Kew Conservation Study, this section of High Street also contains a substantial number of Victorian and interwar properties. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1915-16, #3643, nav £110; *Sands & McDougall Melbourne Directory* 1915.

<sup>2</sup> *Sands & McDougall Melbourne Directory*, 1921-1923. Dating: the MMBW Plan of Drainage, dated 12 October 1914, shows a sewer connection to the completed house and names Arthur Purnell as the architect. The works number is unclear, readable, possibly, as 95970.

<sup>3</sup> *Sands & McDougall Melbourne Directory*, various years between 1918 and 1935.

<sup>4</sup> City of Kew Rate Books, 1935-6, #6573, nav £190.

<sup>5</sup> *Sands & McDougall Melbourne Directory*, 1955.

<sup>6</sup> Details sourced from the City of Kew Building Index, #56, dated 12 September, 1955.

<sup>7</sup> *Sands & McDougall Melbourne Directory*, 1960-1974.

<sup>8</sup> Details sourced from the home page of the Faculty of Science, University of Melbourne web-site.

<sup>9</sup> Refer Rogers, Dorothy, *A History of Kew*, pp. 63-65, MMBW Plan No. 40, Collingwood and Kew.

<sup>10</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Grade B section, dated from a *Real Property Annual* illustration of 1916.

<sup>11</sup> Pru Sanderson, City of Kew Urban Conservation Study of 1988 and Graeme Butler's City of Camberwell Conservation Study of 1991.

<sup>12</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, Citation 50. This classification was altered to a B in a later survey undertaken by Bryce Raworth.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Citations 48 and 49.

<sup>14</sup> See Miles Lewis' section 2 of P Goad (ed., contrib.), *Bates Smart*, Thames and Hudson, Melbourne, 2004, pp. 79-81.

<sup>15</sup> Rather than 1929, when the Great Depression is deemed to have commenced in the US, Australia was widely perceived as being in severe depression from 1928. The Prime Minister, Stanley Melbourne Bruce, pronounced this after commodity prices collapsed and the London money market closed to Australian government borrowing, and was instrumental in Bruce's loss of government to Labor in October 1929. See Ian Turner and I Louis, *The Depression in Australia: Documents*, Melbourne, 1970. In Victoria a widespread building recession had already set in following a major timber and transport strike of 1926.

Name	<i>Carinas</i>	Reference No	
Address	73 High Street, Kew	Survey Date	23 August 2005
Building Type	Residence	Grading	B
Date	1906	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

This brick 9 room house was built in 1906 for Walter Veitch, a former soldier and civil servant of Daylesford.<sup>1</sup> The land had been subdivided from the property *Hillside*, which was set far back upon a large block adjoining Highfield Grove.<sup>2</sup> Veitch named his new house, originally 46 High Street, *Carinas*. Veitch did not occupy the house immediately, leasing it until 1908 to Robert McGregor, a jeweler and importer.<sup>3</sup> Veitch then occupied the house until his death in c.1941; the City of Kew Rate Books for 1941-2 cited the ownership as the 'Veitch Estate, c/o R C Asser'.

From the mid 1940s until 1951, the house was occupied by Charles H Searle and then Mrs I J Searle. They were followed by the Australian Jewish Welfare Society in 1952.<sup>4</sup> In 1954 the house was acquired by Julius F and Jean Dennis.<sup>5</sup> In c.1977, the property converted to a commercial use when a planning permit was lodged for its conversion to doctor's consulting rooms. A significant extension was constructed at the rear of the residence and the interior of the house was also substantially altered at this time.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

73 High Street, Kew, is a single-storey double-fronted Federation villa of red face brick construction on a bluestone plinth. The complex gabled roofscape is clad with terracotta roof tiles and retains terracotta ridge cresting and finials while tall brick chimneys feature rendered banding and caps. Gable ends are half timbered with roughcast infill and the corner of the main roof above the return verandah is defined by a distinctive triple gable form. The asymmetrical façade is screened by a return verandah with bullnosed corrugated galvanised steel roof supported by turned timber posts with ornate timber balustrade and arched fretwork. Broad bluestone steps flanked by a rendered balustrade with pressed cement urns provide access to the tessellated verandah and entrance which contains a panelled timber door with leaded fan and sidelights and non-original wrought iron screen

door. A prominent projecting bay contains a faceted bay window with flying gable and the windows generally contain timber-framed casement sashes with Art-Nouveau inspired leadlight highlights.

The red and cream face brick front fence appears to be early, however the section flanking the driveway has been altered, gates have been removed and the cream brick banding is severely fretted. Elsewhere, minor alterations include the infill of a single bay in the side return verandah and double-glazing of the entrance sidelights.

### Historical Context

*Carinas*, 73 High Street, Kew, was constructed on land which was subdivided off from an earlier property, *Hillside*, which was set well away from High Street to the west. Development in Kew in the Edwardian period tended to occur in the form of single dwellings or pockets rather than in a wholesale manner as streets or large estates.<sup>7</sup> The proximity to Kew's retail hub and transportation links increased the desirability of the area for residential development.

### Comparative Analysis

*Carinas* is a fine example of a single-storey villa, from the high tide of the Federation style. It has the characteristic return verandah bracketed, compositionally, by two projecting wings, the plain brick wall surfacing, 2:1 window pane ratios, Art Nouveau-flavoured leadlighting in the front door assembly and upper window panes, rendered wall striping, floating upper gable, Marseilles tiling and terracotta finials and ridge capping. The verandah is separate from the roof line, more typical of earlier Federation houses rather than one of 1906, but that was not unusual in Boroondara, contemporary houses on the Tara Estate in Camberwell being similar in this respect. Compositionally, *Carinas* compares with other Kew houses such as 231 Barkers Road of 1901 (B-graded), a similar (albeit mirror-image) composition with a similarly detached return verandah and flying gable, and a similar diamond pattern in its gable half-timbering. Its entry corner is the major difference, being emphasized by a faceted candle-snuffer tower flanked by a cast-iron verandah frieze. *Eurobin*, at 389 Barkers Road, of 1898-9 (q.v. B-graded), attributed to John Beswicke, has a similar triple gable at its main verandah turn, though it is more Victorian Gothic in its general appearance. The broad arches and vertical slatting on the verandah frieze, and the paired fretworked verandah columns, are seen in Ussher and Kemp houses in the Camberwell-Canterbury region, as with 27 Balwyn Road (A-graded), completed in the same year as *Carinas*, and 150 Mont Albert Road, of 1899 (also A-graded).<sup>8</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION A:** *The historical importance, association with or relationship to Boroondara's history of the place or object.*

*Carinas* is an ably-designed and externally intact example of Federation architecture at the height of its suburban popularity. It has similarities with a range of leading Federation houses in the municipality.

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Carinas'* diamond patterned gable apron is unusual and the house, while a relatively standard Federation composition, exerts a strong presence in its address of High Street.

### Statement of Significance

*Carinas*, 73 High Street, Kew, is of local historical and architectural significance as a substantial and externally relatively intact example of a Federation villa of the early twentieth century, which appears to retain an original or early fence, albeit altered. It is an assured design from the peak of the Federation style's suburban dominance, and has a commanding presence in its busy street.

### Grading Review

Unchanged.

## **Recommendations**

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in the broader area including both sides of High Street from Barkers Road to the Junction [in preparation, 2009]. While 6 High Street is related to and complemented by a series of nearby Federation era houses graded B and C in the 1988 Kew Conservation Study, this section of High Street also contains a substantial number of Victorian and interwar properties. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

In the event a new Heritage Overlay precinct is introduced which includes 73 High Street, the individual HO control over the property could be removed (Panel for Amendment C64 Boroondara Planning Scheme, December 2008).

## **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## **References**

*General:*; Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1906-7, #2390, nav £80. Sergeant Walter Veitch had a military career, being the first to join the Victorian Scottish Regiment and had come from a military family ('Weekly Times' 7 October 1899, pg. 14). His father had served as a sergeant major in the 'celebrated 42<sup>nd</sup> Highlanders' (the Black Watch) and several other family members were in the same regiment.

<sup>2</sup> Melbourne & Metropolitan Board of Works 160' to 1", Detail plan no. 40, undated copy.

<sup>3</sup> Borough of Kew Rate Books, 1908-9, #2529-8, nav £80.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1945-1955.

<sup>5</sup> City of Kew Rate books, 1954-5, #8034, nav £238.

<sup>6</sup> Drawings accompanying planning permit #844, dated 25 May 1977, City of Boroondara Planning File, 40/409/5369 Part 1.

<sup>7</sup> Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, p. 4/12.

<sup>8</sup> G Butler, City of Camberwell Conservation Study, 1991, vol. 4, pp. 21-2, 200-1.

Name	House	Reference No	
Address	28 Holroyd Street, Kew	Survey Date	13 December 2005
Building Type	Residence	Grading	B
Date	1943-4	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

28 Holroyd Street was constructed on Lot 7 of the *Boulevard Estate*. Initially known as 2 The Belvedere, the subject house was constructed for Norman Smorgon in c. 1942.<sup>1</sup> Norman Smorgon was patriarch of the well-known Melbourne business and philanthropic family. His two sons lived near to this location during the 1950s; his son Victor lived at 12 Holroyd Street, and his other son Eric lived at 89 Studley Park Road from c. 1947. Both these houses are also assessed in this Review.

In c. 1957, the property was acquired by Norman Jacobson, and around this time the address changed to 28 Holroyd Street.<sup>2</sup> The house addressed its prominent corner allotment and also had a side entrance, apparent today, from Holroyd Street. Norman Jacobson resided at this address until at least 1974.<sup>3</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 28 Holroyd Street, Kew, is a single-storey triple-fronted brick house in the interwar Streamline Moderne style on a prominent corner siting. A parapet conceals a conventional hipped roof form which is finished with glazed terracotta tiles and punctuated by brick chimneys.

The stepped composition of the principal west façade, facing The Belvedere, is highlighted by curved corners, with the central bay containing a recessed entrance porch finished with terrazzo (in poor condition) and bounded by a low dwarf wall. The concrete roof slab to the porch is supported by fluted Ionic columns.

The majority of the main facade has textured cream bricks in stretcher bond, but with headers to the curved sections. There are salmon-coloured bricks to the central band which correspond to the width of the metal-framed windows and to the window sills. The base consists of regular-sized manganese

bricks but also with single courses of manganese tapestry brick to the parapet and chimneys and below the window sills and within the central salmon-coloured brick band.<sup>4</sup>

The main entrance is via the porch and a pair of timber-framed glazed doors which retain original wrought iron screen doors and flanking sections of glass blocks. A side entrance, accessed from Holroyd Street, contains a similarly detailed door set within a bowed section of wall which is flanked by corbelled manganese brick reveals. Windows are arranged singularly and in bays and comprise steel-framed picture windows flanked by casement sashes, and include curved windows at the corners.

There is a garage at the east end of the building which is continuous with the house.<sup>5</sup>

The house is complimented by a matching original low brick fence along both frontages which retains wrought iron pedestrian gates.

Alterations were approved in 1965,<sup>6</sup> however their extent is not clear and, with the exception of the removal of sunblinds, the overpainting of one chimney and a handrail at the side entrance, the house appears otherwise intact externally to its date of construction.

### Historical Context

Residential development of land adjoining the Yarra river bank was spurred by the construction of the Yarra Boulevard during the 1930s. The 1940s saw the subdivision of land bounded by Holroyd (previously Conran) Street, Studley Avenue, Yarravale Road and The Belvedere. Advertised as the *Boulevard Estate*, thirty blocks were auctioned on 1 June 1940.<sup>7</sup>

### Comparative Analysis

In its Moderne combination of horizontality, patterned face brick, parapet walls, curved façade bays, and steel-framed windows, the house at 28 Holroyd Street, Kew, can be compared with a number of other graded examples throughout the municipality. In Kew, the design is predated by a two-storey variant at 89 Studley Park Road (1938-39, q.v., B-graded), albeit a larger example but with similar detailing and streamlined composition. Further afield, comparable and equitable examples include 1 Montana Street and 2 Beatrice Street, Glen Iris (both 1941 and B-graded, q.v), though these both have flat roofs behind their parapets rather than a hipped tile roof as here. 6 Bulleen Road, (1951, A-graded) and 1 Kalonga Road (1948-55, A-graded), both in Balwyn North, are similarly exuberant, though addressing their sites with diagonally angled butterfly plans rather than a triple step, as here. 177 Glen Iris Road, Glen Iris (1935, B-graded), and 24 Finsbury Way, Camberwell (1938, C-graded)<sup>8</sup> are linked with No. 28 Holroyd Street, Kew, by having similar corner sites, though Finsbury Way is perhaps closer in plan concept: though two-storied, it has a similar stepped turning and address of its corner. No. 28 Holroyd Street, Kew, is distinguished by a relatively high level of integrity, and this is something shared by most of these houses, probably because thoroughgoing Moderne undertakings of this type were accompanied by a totalising approach to detail and ancillary components: fences, gate details, lamps, wrought iron balustrading and landscaping. Here the integrity is enhanced by the survival of the original fence and gates, and details such as coach lamps and terrazzo porches. The Ionic columns were not unusual in combination with the streamlined Moderne, which often accompanied by traditionalising elements in column treatments, as here, traditional lamp fittings, as here, plush curtains and sculpted course lines or friezes. Striking houses of this type also prompted the introduction of Moderne detailing into more conventional hipped roofed houses, as seen in the so called waterfall houses that appeared around Australia in the early 1950s.<sup>9</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

28 Holroyd Street, Kew, is a representative and externally intact example of the brick parapetted and conspicuously Moderne houses appearing in Boroondara after c. 1937. It is complimented by a matching original low brick fence along both frontages which retains wrought iron pedestrian gates.

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The house is distinguished by a handsome façade which incorporates richly detailed brickwork and is characterised by a strong horizontality, and which is of interest in contrasting modern steel-framed windows with more traditionalising elements such as the Ionic columns.

#### Statement of Significance

28 Holroyd Street, Kew is of local historical and architectural significance as a representative and externally intact example of the brick parapetted and conspicuously Moderne houses appearing in Boroondara after c. 1937. The house is distinguished by a handsome façade which incorporates richly detailed brickwork and is characterised by a strong horizontality, and which is of interest in contrasting modern steel-framed windows with more traditionalising elements such as the Ionic columns. The house is complimented by a matching original low brick fence along both frontages which retains wrought iron pedestrian gates.

#### Grading Review

Unchanged.

#### Recommendations

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

Should the site be included in a HO precinct as part of a future Amendment process, the site-specific Heritage Overlay could be removed from 28 Holroyd Street (Panel for Amendment C64).

#### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988; G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

1 The first listing for Belvedere Street is in the 1942 edition of the *Sands & McDougall Directory of Victoria*. 2 Belvedere Street is the only residence on the east side of the street.

2 Based on listings in the *Sands & McDougall Directory of Victoria*, various years between 1945 and 1960.

3 *Sands & McDougall Directory of Victoria*, 1974.

<sup>4</sup> Addition detail relating to the brickwork and the type of columns to the entrance porch is taken from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>5</sup> Information about the garage is taken from the peer review by RBA Architects and Conservation Consultants, October 2008.

6 City of Kew Building Index, #49, dated 31 March 1965.

7 Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/20, fig. 27.

8 These are discussed in Butler, *City of Camberwell Conservation Study* 1991, pp. 46-7 (6 Bulleen Road), 128-9 (177 Glen Iris Road), 144-5 (1 Kalonga Road) pp. 124-5 (Finsbury Way). For 1 Montana Street (q.v.) see pp. 204-5; for 2 Beatrice Street (q.v.) see pp. 27-8.

9 Illustrated by Peter Cuffley in *Australian Houses of the 40s and 50s*, Five Mile Press, Melbourne, 1993, pp. 6, 10 esp.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	2 Howard Street, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1920	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

The site of 2 Howard Street was originally part of prominent stockbroker and Kew citizen Frederick W Howard's large land holding surrounding his home *Leaghur*, which fronted Studley Park Road. The land was subdivided in 1909.<sup>1</sup> The brick house at 2 Howard Street, of eight rooms, was built by c 1919 for Percy and Rosina Rendle.<sup>2</sup> The Rendles occupied the house until c. 1940, when it was purchased by Charles and Ethel Johnson.<sup>3</sup> The free-standing brick garage was constructed during their period of ownership in 1953.<sup>4</sup> In c1955, the property again changed hands, and passed into the ownership of George and Beryl Dwyer.<sup>5</sup> The Dwyers owned the residence until at least 1974.<sup>6</sup> During this time, additions and alterations were undertaken in 1959, the nature of which is not known.<sup>7</sup> A further series of works were undertaken to the rear and first floor of the residence in 1990.<sup>8</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

2 Howard Street, Kew, is double-fronted interwar brick attic-storey bungalow. The transverse gabled roof has terracotta tiles, exposed rafters, tall slender brick chimneys with original pots and an eyelid dormer. The house has clinker brick walls with timber shingle cladding to the dormer window and gable end. A deep central porch with buttressed piers and brick dwarf walls projects from the asymmetrical façade and the entrance contains a solid timber door with V-jointed cladding. The windows are generally timber-framed double-hung sashes, with leadlight top sashes and the south-west corner contains a return corner window with shingle cladding above. The dormer contains a row of timber-framed multi-paned sash windows. Alterations to the front of the house appear to be limited to new light fittings and landscaping works, however any additions made to the rear as proposed in 1990 do not impact on the views from the street.

The property has a non-original brick front fence with steel palisade and gates and stamped concrete garden path and driveway leading to a 1950s brick garage at the side.

### Historical Context

The subdivision of the *Leaghur* estate initiated the construction of a group of Edwardian and early post World War 1 houses. These complemented the houses on the opposite side of Howard Street, which were erected on the later *Oakwood* estate subdivision in the mid 1930s. Howard Street was formed to facilitate estate subdivision in Kew, and is a good example of what succeeded two adjoining Studley Park Road mansions and their extensive estates.

### Comparative Analysis

Contrary to popular perceptions of Bungalows as Californian in origin, there were several sources of the form. Among these was a primarily East Coast US development: a transversely gabled house design dominated by a long or emphatic central dormer. This form was popularized by Katharine Budd in the *Massachusetts Architectural Review* in the 1900s, and was favoured by Gustav Stickley's *Craftsman* magazine, eventually gaining the name *Craftsman Bungalow*.<sup>9</sup> In the US these were sometimes called *Adirondack* and *Dutch Colonial* bungalows, in reference to their geographical proclivity and colonial precedent. Very early Melbourne bungalows, such as the Harry Martin house in Malvern of 1908 (demolished) and *Belle Vue* at Ivanhoe,<sup>10</sup> stayed quite close to Craftsman forms.

Craftsman bungalow designs often included forms, such as the central dormer, which were also simplified versions of earlier Federation forms, and this made the Craftsman bungalow more acceptable in the Australian context. For example, *Ormonde* at 51 Walpole Street, Kew (q.v., B-graded),<sup>11</sup> a Federation house of 1906, features a long transverse gable with a dormer of similar length to that seen in Craftsman Bungalows. *Ormonde's* dormer was in three linked gabled bays, but other Federation designs also included large simply treated dormers or balcony-dormers. These include Alfred Deakin's *Ballara* at Point Lonsdale, of 1909,<sup>12</sup> and a whole series of Kew houses, see for example 83 Pakington Street, 24 Miller Grove, 6 High Street, 1221 and 1223 Burke Road (all B-graded).<sup>13</sup> All these Kew houses have the central dormer midway between two projecting and usually different ground floor wings.

In line with the general Bungalow tendency towards simplification, Craftsman-derived designs from the later teens have some similarities with these Federation designs but deleted the ground floor wings. Contemporary examples, generally resembling 2 Howard Street, include 44 Studley Park Road (1925) Kew, a similarly scaled and detailed property, 7 Marshall Avenue, and 857 Glenferrie Road (all B-graded).<sup>14</sup> Of these, 2 Howard Street is certainly the closest in detail and proportions to the Craftsman Bungalow.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

2 Howard Street is a representative and relatively externally intact example of an interwar bungalow type deriving from the Craftsman form.

### Statement of Significance

2 Howard Street, Kew is of local historical and architectural significance as a representative and relatively externally intact example of an interwar bungalow type deriving from the Craftsman form. The house is distinguished by its dominant roof form – transverse gable roof with exposed rafters, tall slender brick chimneys with original pots and an eyelid dormer.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Howard Street, Kew, including the cohesive group of interwar residences on the west side (at Nos 13, 17, 19, 21, 23, and 25) which exhibit strong, albeit varying, Old English stylistic overtones as well as the cohesive and similarly scaled and detailed group of Federation houses on the east side. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> AP 37618 Registrar General's Office and LP 5074, Central Plans; cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, 1919-1920; City of Kew Rate Books, 1921-22, #4720, nav £90.

<sup>3</sup> City of Kew Rate Books, 1941-2, #7202, nav £103.

<sup>4</sup> Citation sourced from the City of Kew Building Index, #700, dated 26 November 1953.

<sup>5</sup> City of Kew Rate Books, 1954-5, #7999, nav £290.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

<sup>7</sup> Details sourced from the City of Kew Building Index, #312, dated 28 October 1959. The drawings detailing the works were not located.

<sup>8</sup> Drawings detailing works by Lotus Building Design sourced from the City of Kew Building Index, #4847, dated 18 January 1990.

<sup>9</sup> The Craftsman Bungalow, largely developed intended for snow climates in the American northeast, was popular in Tasmania, as with G Stanley Crisp and Flack Rickards' bungalows, in Hobart, Launceston and Deloraine among other localities. Cuffley (see below) illustrated one of Crisp's in *Australian Houses of the 'Twenties and 'Thirties*, Five Mile, Melbourne, 1989, p. 56.

<sup>10</sup> Graeme Butler, *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, pp. 20, 47. The Martin Bungalow is also illustrated by Peter Cuffley in *Australian Houses*, pp. 56-7.

<sup>11</sup> See Pru Sanderson, City of Kew Urban Conservation Study, 1988, v.2, Grade B listings.


<sup>12</sup> Graeme Butler, *The Californian Bungalow*, p. 22-3.

<sup>13</sup> Details for these have been sourced from Pru Sanderson, City of Kew Urban Conservation Study, 1988.

<sup>14</sup> Details for these have been sourced from the City of Kew Urban Conservation Study, 1988.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	10 Howard Street, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1912-13	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

### History

The site of 10 Howard Street was originally part of prominent stockbroker and Kew citizen Frederick W Howard's large land holding surrounding his home *Leaghur*, which fronted Studley Park Road. The land was subdivided in 1909.<sup>1</sup> William (a lawyer) and Harriett Hordern purchased the property - a double allotment - and built a house in 1912-13.<sup>2</sup> The Horderns occupied the house until 1920, before it was purchased by Ernest R Haynes.<sup>3</sup> Haynes lived there until 1924 and Mrs T W Stokes took up occupancy until 1927.<sup>4</sup> Robert Gordon Menzies purchased the house in 1925-26, but appears not to have moved into the house until 1928.<sup>5</sup> The Menzies family remained at 10 Howard Street until 1950.<sup>6</sup>

Robert Gordon Menzies studied law at the University of Melbourne and was admitted to the Bar in 1918. Building up a general practice, he specialized in constitutional law and won a landmark case in the High Court of Australia in 1920, which brought him 'sudden fame'.<sup>7</sup> He married Pattie Maie Leckie in September 1920. During the 1920s, Menzies became active in politics, entering the Victorian Legislative Council in 1928. He subsequently relocated to the Legislative Assembly with his election to the seat of Nunawading in the 1929 general election.<sup>8</sup> In 1932, he became Attorney-General and Minister for Railways.<sup>9</sup> In 1934, whilst a member of United Australia Party, Menzies was urged to stand for the Federal seat of Kooyong, which he won with ease.<sup>10</sup> He subsequently became a key figure in the government of Joseph Lyons, becoming Prime Minister of Australia in 1939 following Lyons' death. Menzies served as Prime Minister for just over one year, resigning on 29 August 1941, but in 1949 became Prime Minister again as leader of the newly formed Liberal Party. He served as Prime Minister for 17 years until he retired from politics in 1966.<sup>11</sup>

In 1951 the house was acquired by Clifton L Shaw (a member of the Menzies family), and he lived there until 1965.<sup>12</sup> Elaine Canty, lawyer and later an ABC radio presenter purchased the house in 1976. Canty occupied the house until 1997.<sup>13</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

10 Howard Street, Kew, is a double-storey villa of brick construction. The hipped roof is clad with terracotta tiles and penetrated by tall red face brick chimneys with roughcast rendered caps and terracotta pots. The break-fronted, essentially symmetrical façade displays over-painted tuck-pointed face brick to the ground floor level and over-painted roughcast render with face brick quoins, window heads and frieze to the first floor level. The façade is divided into three by a central projecting bay which marks the entrance and contains a recessed porch accessed via bluestone steps, above which is a large tripartite window opening. This window, and a smaller casement sash window in the porch contain leadlight glazing. Elsewhere, windows generally comprise timber-framed double-hung sashes with multi-paned top sashes, bluestone sills and arched brick heads. A timber-framed verandah with typical period detail screens the south-east corner of the house.

The property is screened by a non-original brick pier and timber picket fence and timber gate. At the front of the house is a relatively recent garage (post-1988). The south-west corner of the garden contains a small non-original timber shed.

### Historical Context

The subdivision of Frederick Howard's *Leaghur* estate in 1909 allowed the construction of several Edwardian houses, sited on generous allotments. These complemented the houses on the opposite side of Howard Street, which were erected on the later *Oakwood* estate subdivision in the mid 1930s. Howard Street was formed to facilitate estate subdivision in Kew, and is a good example of what succeeded two adjoining Studley Park Road mansions and their extensive estates.

### Comparative Analysis

10 Howard Street is an unusual design for which there are no known direct comparisons in Boroondara. Stylistically and formally, it is suggestive of early moves in the direction of a Georgian and Mediterranean fusion and may have been a response to a small number of designs published in Australian magazines of this period. These include George Taylor's design for a house using Sgraffito fresco coloration, published in his *Building* magazine in 1906, Burcham Clamp's *Castle in Spain* (an Italian hipped roofed, pantiled villa) published in *Art and Architecture* the same year, and John Sulman's Bjelke-Petersen house in Turrumurra, published in *The Salon* in 1912.<sup>14</sup> British parallels are mostly in the Neo-Georgian house as it developed from the 1890s, and a parallel movement in American architecture after c. 1887.<sup>15</sup> From 1917, Old Colonial Revivalism and Mediterranean fusions were seen more widely in the writings of the architect William Hardy Wilson.

The stucco and brick quoining of 10 Howard Street is not unusual in itself and can be related to earlier Federation precedents, as seen with Hyndman and Bates' *Belmont* stables in Balwyn, of 1891-2.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

10 Howard Street is of historical significance for its association with Robert Gordon Menzies, Australia's longest-serving Prime Minister (1939 to 1941 and 1949-1966). Menzies purchased the house in 1925-26 and it remained in his family until 1966.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

10 Howard Street is an externally relatively intact example of a two-storey brick villa of 1912-13. The building is an unusual design which stylistically and formally is suggestive of early moves in the direction of a Georgian and Mediterranean fusion.

## Statement of Significance

10 Howard Street is of historical and architectural significance at a local level. The house is of historical significance for its association with Robert Gordon Menzies, Australia's longest-serving Prime Minister (1939 to 1941 and 1949-1966). Menzies purchased the house in 1925-26 and it remained in his family until 1966. Architecturally it is significant as an externally relatively intact example of a two-storey brick villa from 1912-13. It is distinctive and unusual design which is atypical of the period and stylistically and formally is suggestive of early moves in the direction of a Georgian and Mediterranean fusion.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> AP 37618 Registrar General's Office; Borough of Kew Rate books, 1911-12, #2726, nav £66, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>2</sup> Borough of Kew Rate Books, 1912-13, #2764, nav £80.

<sup>3</sup> *Sands and McDougall Directory of Victoria*, 1920.

<sup>4</sup> *Sands and McDougall Directory of Victoria*, 1924-27.

<sup>5</sup> *City of Kew Rate Books, 1925-26 and Sands and McDougall Directory of Victoria, 1927-28.*

<sup>6</sup> *Sands and McDougall Directory of Victoria* various years between 1928-51.

<sup>7</sup> A W Martin, 'Robert Gordon Menzies', in J Ritchie (ed.) *Australian Dictionary of Biography*, Volume 15, Melbourne University Press, Melbourne, 2000, p.354.

<sup>8</sup> A W Martin, 'Robert Gordon Menzies', p. 354.

<sup>9</sup> A W Martin, 'Robert Gordon Menzies', p. 354.

<sup>10</sup> A W Martin, 'Robert Gordon Menzies', p.355.

<sup>11</sup> G Butler & Associates, *Kew B-graded places study* (Draft), 2001.

<sup>12</sup> *City of Kew Rate Books* 1950, #7470, nav £226; and 1957-8, #7148, nav £525.

<sup>13</sup> Elaine Canty's ownership of the property is discussed in the Property section of the *Sunday Age*, 16 February 1997.

<sup>14</sup> For these academic tendencies in housing, see Conrad Hamann, 'Paths of Beauty: the Afterlife of Australian Colonial Architecture', *Transition*, Spring 1988.

<sup>15</sup> See Alastair Service, *Edwardian Architecture*, Thames and Hudson, London, 1977, Ch. 12, and Vincent Scully, *The Shingle Style*, Yale, New Haven, 1955, 1975.

<sup>16</sup> Miles Lewis, Part 2 of P Goad et al., *Bates Smart*, Thames & Hudson, 2004, pp. 80-1.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	20 Howard Street, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1911-12	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The site of 20 Howard Street was originally part of prominent stockbroker and Kew citizen Frederick W Howard's large land holding surrounding his home *Leaghur*, which fronted Studley Park Road. The land was subdivided in 1909.<sup>1</sup> The brick house was built in 1911 for Percy Fisher Hawkins, and consisted of 9 rooms.<sup>2</sup> The Hawkins family occupied the house until 1916, before it was purchased by a barrister, J P Wilson.<sup>3</sup> James Slattery and his wife Lily purchased the property in 1925.<sup>4</sup> The Slattery family continued to occupy the house into the 1970s.<sup>5</sup>

During the 1980s additions and alterations were undertaken to the property on two separate occasions.<sup>6</sup> An outbuilding was constructed in 1981 and a carport in 1989.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

20 Howard Street, Kew, is a single-storey attic villa from the later years of the Federation period, with tuck-pointed red face brick construction. The complex gabled roofscape is clad with terracotta tiles and retains terracotta ridge cresting and finials. It is penetrated by slender red face brick chimneys which terminate in rendered caps with flat plates, brick ridging and terracotta pots. The gable ends are typically half timbered and a prominent attic dormer - which appears to have been converted from an open balcony to an enclosed room - projects from the roof above the main entrance. It contains bays of timber-framed multi-paned sashes above a ribbed brick base. A turret with roughcast rendered walls featuring pressed cement Art Nouveau motifs defines a faceted bay at the western end of the façade and the roughcast render continues around the walls of the house as a frieze. The recessed entrance porch is screened by a bracketed canopy with corrugated galvanised steel roofing and accessed via bluestone steps. A wrought iron screen obscures the main entrance door which

appears to be polished timber with leadlight glazing. Original windows typically contain timber-framed double-hung sashes with leadlight glazing, however there would appear to be some non-original windows in the side elevations at attic level.

A carport with brick piers and terracotta tile clad gabled roof to match the original building was constructed in the north-west corner of the property around 1989. This is similar in some respects to the garage at No. 10 Howard Street. While these additions have significantly altered the street reading of both houses, both can still be viewed in largely original state front on, and No. 20 retains its original brick fence with rendered caps and scalloped brick panels.<sup>8</sup> The landscape contains a mature liquidambar (*Liquidambar styraciflua*).

### Historical Context

The subdivision of Frederick Howard's *Leaghur* estate in 1909 allowed the construction of several Edwardian houses, sited on generous allotments. These complemented the houses on the opposite side of Howard Street, which were erected on the later *Oakwood* estate subdivision in the mid 1930s. Howard Street was formed to facilitate estate subdivision in Kew, and demonstrates the transformation of two adjoining Studley Park Road mansions and their extensive estates.

### Comparative Analysis

8 Denmark Street, Kew, of 1912-3 (B-graded) displays similar massing and stylistic tools, albeit on a larger scale and with more distinctive details such as the paired columns flanking the entrance. The breakdown in roof massing near the edges also resembles the marginally later 24 Miller Grove, Kew, of 1913-14 (q.v., B-graded), and as there, the design is dominated by a central balcony-dormer. It was usual in Federation houses to balance a centrally placed dormer with two projecting ground floor wings, parallel to each other, with an entry porch inset below the central dormer. Instead, in No. 20, one wing has been supplanted by a faceted corner bay with a stepped tower and faceted conical tiled roof, and the entry porch is flanked by a heavily detailed arched porthole. A Camberwell example is the much earlier *Rokeby* at 76 Athelstan Street, of 1891 (q.v., B-graded), by Hyndman and Bates: this has a similar diminution in its roof massing at either side.

The house forms part of a similarly scaled and detailed group of Federation houses along the eastern side of Howard Street.<sup>9</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

20 Howard Street, Kew, is a good and externally relatively intact example of a single-storey attic villa from the later years of the Federation period.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

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.

### Statement of Significance

20 Howard Street, Kew, is of local historical and architectural significance. It is a good and externally broadly intact example of a single-storey attic villa from the later years of the Federation period. 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. The house makes an important contribution to a strong group in Howard Street of houses of the Federation and interwar periods.

### Grading Review

Unchanged.



## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Howard Street, Kew, including the cohesive group of interwar residences on the west side (at Nos 13, 17, 19, 21, 23, and 25) which exhibit strong, albeit varying, Old English stylistic overtones as well as the cohesive and similarly scaled and detailed group of Federation houses on the east side. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> AP 37618 Registrar General's Office, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>2</sup> Borough of Kew Rate Books, 1911-12, #2724, nav £80.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1918.

<sup>4</sup> City of Kew Rate Books, 1925-6, #5863, nav £125; *Sands & McDougall Directory of Victoria*, 1925.

<sup>5</sup> City of Kew Rate Books, 1954-55, #8005, nav £400.

<sup>6</sup> Details sourced from the City of Kew Building Index, #492 dated 24 June 1983; and #1761 dated 2 July 1985.

<sup>7</sup> Details sourced from the City of Kew Building Index, #9055 dated 1 April 1981; and #4397 dated 18 May 1989.

<sup>8</sup> Interestingly, the fence of the neighbouring property, 18 Howard Street (which now contains 1960s flats), matches that of the subject property.

<sup>9</sup> It is interesting to note the omission of No. 16 Howard Street from the original group of B-graded buildings.

<b>Name</b>	<i>Hermon</i>	<b>Reference No</b>	
<b>Address</b>	2 John Street, Kew	<b>Survey Date</b>	11 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1898	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

**History**

The land occupied by *Hermon* was part of the large land holding acquired by Captain Edward Dumaresq at a land sale conducted in October 1851.<sup>1</sup> Many of the streets in the vicinity of *Hermon* were named for Captain Dumaresq's sons – Alfred, Edward, John, Thomas, and Rowland. Captain Dumaresq himself lived at *St. Hellers*, in nearby Alfred Street.<sup>2</sup>

Previously 14 John Street, 2 John Street was built in c.1898 for Mr Harry P M Berry, who is only listed in the 1898 edition of the *Sands & McDougall Melbourne Directory*. The following year Walter Mead was listed as being in residence at the address. By 1900, Henry Dodd was listed as the occupant. The Dodd family named the house *Hermon*, and lived there until 1915. During this time, the house became known as 14 John Street.<sup>3</sup> One of their daughters Beatrice Olive Dodd, was to become a pioneer in the field of social work.<sup>4</sup>

After 1916, it is thought that the house may have been tenanted for several years before being acquired by Richard U Fitzgerald, an estate agent, in c.1922. Fitzgerald himself had occupied the house during 1918, which may indicate that he purchased the property at this time and subsequently let it before taking up residence in c.1922. He lived there until c.1934.<sup>5</sup> At this time the property's address also changed to 2 John Street.<sup>6</sup> From the middle of the 1930s the house was owned by William and Marian Graham, and remained in their ownership until the mid 1970s.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

**Description & Integrity**

*Hermon* was constructed as a double-fronted single-storey Italianate house, in rendered brick, now largely obscured by a high framed paling fence and a dense garden. The roof is concealed behind a

balustraded parapet. The chimneys are rendered and corniced. The original wing of the house is asymmetrical. The entry is located on the side (John Street) elevation, where it is located centrally, and comprises a tall masonry porch which reads as a miniature tower. It has a round arched stilted entry on the west side and a blind stilted arch on its south side. Above that is a pediment with scrollwork and a central cartouche, and a solid parapet behind that. Flanking the entry on its north side is a canted bay with three segmentally arched sash windows behind a return verandah. This was infilled initially in timber at a relatively early date (as shown on the 1904 MMBW Plan) and subsequently in masonry.<sup>8</sup> The verandah retains its original multi-coloured tile paving, though sections of the floor are in poor repair. To the south of the central entry on the John Street elevation, the façade comprises paired segmentally arched windows capped with paneled voussairs and plate tops above the voussairs. The front façade is dominated by a heavy balustraded parapet with ball finials over each pier. A heavy layered string course extends across both the masonry porch and the façade itself. The same treatment is extended around to the north elevation where a bay containing paired windows is located to the east of the infilled section of the return verandah.

The MMBW plan also shows a timber lean-to along the south wall which probably housed the kitchen, adjoining the main elevation of the house and visible from the street. This was a most unusual siting; such lean-tos were almost always constructed at the rear of the house, and it is possible that the intention was originally to extend the house on this side.

In 1975 works were undertaken by the Toorak architect S Broudo.<sup>9</sup> These included the demolition of the kitchen wing and a rear shed, and the replacement of the existing timber infill on the return verandah with a brick study. As part of these works Broudo designed a new south wing, housing the family room, an open galley kitchen, two bedrooms and a second bathroom combined with a laundry. Constructed of brick, this addition adopts a pseudo-nineteenth century form and detailing. The 1976 verandah frieze, facing John Street, continues the original verandah's timber-framed cast iron lace; the balustraded parapet, including the ball pier finials, continues south from the dining room face, three segmentally arched windows are included on the John Street side, and the lean-to shadow of the former kitchen wing was supplanted by a similarly lean-to car port. Earlier outbuildings were replaced by a single cavity brick outbuilding with a long single-pitch roof sloping north to south. This is not visible from the street.

### Historical Context

*Hermon* is at the south end of John Street, near several larger Italianate houses in Sackville, Wrixon and Davis Street. John Street generally is a mixture of houses from the 1890s to the 1920s, peppered with several 1960 designs. On its north side *Hermon* faces St Hillary's, a large and conspicuous evangelical church for a predominantly wealthy Anglican population.

### Comparative Analysis

As constructed, *Hermon* is a relatively small Italianate house for this part of Kew. Thought to have been constructed in c. 1898, it is a relatively late example of the Italianate, given that Federation prototypes had emerged about five years earlier and the mode was taking off in popular housing. Notwithstanding this, new Italianate houses and shops were still being constructed into the 1900s, as with the Stanhope Grove development and the *Tara* estate in Camberwell, the Stanhope Street estate in Malvern, or the southwest shops in Canterbury Road's Maling Road precinct (all c. 1895-1906).

Considered in isolation, the arched masonry porch entry and the bay immediately to its south form a composition that parallels many narrow Italianate houses in Sydney's inner west of the 1880s, but that is somewhat less common in the Melbourne context.<sup>10</sup> There are a number of examples in the Brighton area, including 172 Church Street, Brighton (1896). Aside from this element, the building broadly compares with the typical small Italianate houses common to Melbourne, such as those in Rathmines Road Hawthorn, on the north side near Auburn Road.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Hermon* is an interesting example of a small free-standing Italianate villa sited on a proportionally large block. Its composition and plan are conventional, but are good examples of practice in stuccoed Italianate, of which it is a relatively late example. The 1975 wing, constructed in a style intended to mimic or replicate the original house, detracts from the presentation of the building.

### Statement of Significance

*Hermon*, at 2 John Street, Kew, is of local historical and architectural significance as an interesting example of a small late nineteenth century villa house in Kew. Designed in the Italianate style, it is an assured, albeit relatively late, example of the style, which incorporates a distinctive entry porch. The 1975 wing, constructed in a style intended to mimic or replicate the original house, detracts from the presentation of the building, as does the partial infill of the verandah.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.

<sup>2</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.

<sup>3</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1898 and 1916.

<sup>4</sup> Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>5</sup> City of Kew Rate Books, 1925-26, #4252, nav £75, cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, various years between 1930 and 1935.

<sup>7</sup> City of Kew Rate Books, #4919, nav £195; *Sands & McDougall Directory of Victoria*, various years between 1936 and 1974.

<sup>8</sup> MMBW Detail Plan no. 66. c. 1904.

<sup>9</sup> S Broudo, working drawings. Demolition plan, drawing 607, dated November 1975; replacement fabric is in drawings 601 and 602, dated June 1976, sourced from the City of Kew Building Index (no. not known).

<sup>10</sup> As in Everton Road, next to Strathfield Railway Station; or in Grosvenor Street Croydon. *UBD Street Directory of Sydney*, Map 65, M1, O 5-6.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	16 John Street, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1923	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor		
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec.	BPS Heritage Overlay

**History**

16 John Street, situated at the corner of Alfred Street, was constructed in c.1923. Municipal rate records for 1922-23 recorded E France as the owner and A France as the occupant of a vacant allotment with a net annual value (nav) of £16.<sup>1</sup> Curiously, the 1923 edition of the *Sands & McDougall Directory of Victoria* listed Alfred France as occupant of the property.<sup>2</sup> By the following year's rate cycle, G Lawry was listed as both owner and occupant of a brick house of six rooms, with a nav of £70.<sup>3</sup> Listings in the *Sands & McDougall Directory of Victoria* for the following years suggest that the house was immediately let to tenants. In 1925-26, Mrs Charlotte Cook occupied the house, followed by William Jennings in 1927. By 1928 Mrs Fanny Press took up residence, remaining there until the late 1930s. It is not known whether Mrs Press owned as well as occupied the property.<sup>4</sup> Miss E Martyn occupied the house in c 1940 before it was acquired by Mrs Hazel Hannah Downey in the early 1940s. The house was owned by Mrs Downey until the early 1960s.<sup>5</sup> The property was subsequently occupied by J B Slattery until c. 1972, before B J Taylor took up residence from c. 1973.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

**Description & Integrity**

No. 16 John Street, Kew, presents a basically double front of rooms to John Street, though it reads more as triple-fronted due to two deep verandah-porches, staggered in plan, gabled and heavily balustraded, which project out into the garden. The Marseilles-pattern roof tiles were noted in the 1988 Kew Conservation Study as not original; if this is the case, they are likely to have replaced original tiles of similar design.

The John Street (west) elevation features two superimposed gables, projecting over overpainted shingled aprons. The larger gable has a hooded ventilator topped with weatherboard and bracketed

out on projecting purlins. The gable soffits have a few underpinning rafters and struts scattered about them, both here and on the north side, and the roof is terracotta tile in a Marseilles pattern. The gables are pitched as low as the tiling will comfortably allow, and the design builds up a convincing horizontal emphasis on its north elevation. An asymmetrically placed canted bay is located below the larger of the two main gable forms. A porch/verandah combination is located forward of the smaller gable, at the north-west corner of the house; this comprises a roof partly supported on rubble-clad columns and a smaller entry porch under the smaller gable.

On the north elevation a verandah extends under the main roof form to a large gable located at the east end of the elevation; this features a double hooded vent and similar detailing as that to the main west gable, combined with a more conventional oblong slatted vent. The asymmetrical division of the main west gable with its canted bay is echoed on this north elevation where the stuccoed walling of the main north gable cuts out abruptly and the surface changes to exposed clinker brick.

Masonry walls are generally textured stucco to the east and north sides, on a clinker brick base. The windows have a distinctive diamond pattern in their glazing bar design.

The main body of the house appears to be broadly intact to its main street elevations, though the western entry door with its flanking windows may have been modified.<sup>7</sup> Some change has occurred towards the rear of the house; alterations and additions comprising additional bedrooms and a kitchen and family room were made to the rear of the house in 1975.<sup>8</sup> These alterations and additions are partly obscured in some views from Alfred Street by a high brick fence constructed in clinker-brick with wrought-iron picket balustrading; this dates from 1984.

### Historical Context

John Street is a mixture of 1890s to 1920s houses, and included the Italianate No. 2 of 1897-8 (q.v., B-graded). The south side of No. 16's block is defined by the Anglican *St Hillary's*. The corner site for No. 16 also faces north to Alfred Street, which contains a mixture of 1880s through to contemporary housing.

### Comparative Analysis

16 John Street is a handsome and well proportioned bungalow that utilizes a broad palette of typical forms and detailing. It has a richness in composition and detail, marked by its unusual stepped entry porch arrangement, which is a variation on the broad transverse verandah-porch seen widely in Adelaide suburbs and here features an unusual combined gable and skillion. The ceiling vents in the gable fronts are also unusual. The house is quite extensively shingled (though these have been overpainted), and utilizes a rich-textured array of materials. It also appears to have been designed with some climatic consideration, given the depth of the west facing verandahs and gables, and the masonry screen of the entry from the south-east. The rubble porch/verandah columns also mark it as among the more richly textured bungalows in the region.<sup>9</sup> The complex treatment of the porch/verandah areas in this design recall the expansive balconies and verandahs of the seminal Greene and Greene Bungalows in Los Angeles, such as the Pitcairn, Irwin, Blacker and Gamble houses of 1906-8.<sup>10</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

16 John Street is a mature and relatively externally intact example of bungalow design of the early 1920s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

16 John Street is a lively and inventive composition which features an distinctive porch and verandah arrangement and utilizes a range of typical materials and forms.

### Statement of Significance

16 John Street, Kew, is of local historical and architectural significance as a mature and relatively externally intact example of bungalow design of the early 1920s. It is a lively and inventive composition which features an unusual porch and verandah arrangement and utilizes a range of bungalow materials and forms. The high brick fence on Alfred Street detracts from the presentation of the house.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1922-23, #3471, land, nav £16.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, 1923.

<sup>3</sup> City of Kew Rate Books, 1923-24, #3830, G Lawry, brick six rooms, nav £70.

<sup>4</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1923 and 1940.

<sup>5</sup> City of Kew Rate Books, 1946-57, #5378, Mrs Hazel Hannah Downey, brick, 6 rooms, nav £85; 1956-57, #4915, Mrs Hazel Hannah Downey, brick, 6 rooms, nav £185; *Sands & McDougall Directory of Victoria*, 1960.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

<sup>7</sup> In 1987 there was a proposal to enclose the corner verandah element for an en suite, however these works appear not to have proceeded. Details and drawing sourced from the City of Kew Building Index, #3155, 7 September 1987.

<sup>8</sup> Details and drawings sourced from the City of Kew Building Index, #5594, dated 30 October 1975.

<sup>9</sup> Such as the rubble work seen around the Harry Martin Bungalow in Malvern of c. 1909, or *The Cobbles*, Neutral Bay, NSW, of c. 1919. In its rubble columns No. 16 predates Grainger, Little and Barlow's Brent Clark house at Castlemaine, of 1927, the Terry House at Fellowes Street, Kew and 53 Harp Road Kew (q.v., B-graded). See Cuffley, *Australian Houses of the '20s and '30s*, Five Mile, Melbourne, 1989, pp. 56-7, 58-9, 64, 186. The Greenes had used pebble and rubble treatments on some of their bungalow prototypes such as the Elliott Bandini house of 1903, Thorsen House of 1908-9 and in particular the Charles Pratt house of 1909. The usage may go further back to free style houses elsewhere in the US in the 1880s and 1890s by Harvey Ellis in the Midwest, and by Wilson Eyre and Frank Mead in the Philadelphia region. These houses were extensively published by *American Architect* and would also have been known here. See Conrad Hamann, *The American Edwardians*, MS in preparation, originally written 1980, Chs 1 and 3. For the Greenes, see Randall Mackinson, *Greene and Greene: Architecture as a Fine Art*, Peregrine Smith, Salt Lake City, 1977.

<sup>10</sup> R Mackinson, *Greene and Greene: Architecture as a Fine Art*, pp. 131, 133, 150-4, 160-7.



<b>Name</b>	<i>Lodge House</i>	<b>Reference No</b>	
<b>Address</b>	24 Lister Street, East Kew	<b>Survey Date</b>	11 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	A
<b>Date</b>	1959	<b>Previous Grading</b>	A, downgraded to B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☒ NT ☐ Rec. BPS Heritage Overlay

#### History

This steel and timber framed house was designed and built in 1959 by architect Keith Lodge, a graduate of the University of Melbourne and later partner in the firm Boileau, Henderson & Lodge, later Henderson & Lodge.<sup>1</sup> The house was designed when Lodge was working in Sydney; however, he and wife Patricia have lived there since its completion. As their family grew, a number of additions were made, all designed by Keith Lodge including brick and timber alterations in 1967 and again in 1973.<sup>2</sup>

The house was included in a c. 1962 guide to modern houses in and around Melbourne, where it was noted as being designed by Boileau, Henderson & Lodge.<sup>3</sup>

The house has been classified by the National Trust of Australia (Victoria) as being of regional significance.<sup>4</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

#### Description & Integrity

24 Lister Street, Kew East, is on a corner site, with its entry off McCubbin Street to the immediate north. It is built up from triangulated steel framing, using channels and rolled steel joists, augmented with some timber wall supports.<sup>5</sup> This allows the house to be positioned above its site for the most part.<sup>6</sup> The structure is then drawn together by a broader, elongated A-frame so that the main living floor is effectively cantilevered, like a Warren-truss spar in a cantilever aircraft wing. This is clad in asbestos cement sheeting, corrugated on the long roof slope and flat on the side walls. The elevations are marked by a rhythmic patterning of diagonal steel trusses cutting across a contrasting pattern of ribbon windows, changing only to full height French windows, on the west side. These diagonal trusses



descend below the main living floor, down to ground level, so that they visually anchor the house to the ground toward either end. Structurally, their role is more one of pylon support, acting as two superimposed A-pylons. The house is entered by an L-shaped gangway at the top of an external stair on the north side; the back door leads onto a return ramp on the south side. The colours of the house were originally purple and yellow.<sup>7</sup>

The following explanatory comments were provided by the original architect and current owner, Keith Lodge:

The concept including the steel suspended structure was a design solution responding to site orientation, building regulations and economic factors. The land was subject to flooding, resulting in regulations directing the floor line be set at approximately 5 metres above natural ground level at the west end. No plumbing points [were] allowed below this level. The small original building was designed to be relocated when financed permitted a larger structure. To satisfy this concept the heads of the holding down heads for the steel supports were exposed above the concrete foundations and the supports are spliced just below floor level.<sup>8</sup>

The interior is quite simply organised, with a broad living area at the west end, and a kitchen, bathroom and laundry separating this from the two bedrooms, placed at the east end to catch the morning sun. The other division between the living and sleeping area is through a visual indentation with a notch balcony halfway along the north side, extended into a combined entry hall and sun room. This is divided from the living area by the chimney breast but is open to the rest of the central passage.

Drawings dated March 1963 detail an extension to the house (also designed by Lodge). Externally, this addition shows in a marginal shift in roof angle at the east end, with the original fabric of steel frame and cement sheet infill maintained.<sup>9</sup> In 1967 a further addition was made in brick and timber,<sup>10</sup> which added a playroom and two further bedrooms in the undercroft. These were linked to the main living floor by a spiral stair, and this went up into the previous third bedroom of 1963. That space was now divided between the stair head and a new bathroom added at the south-east corner.

### **Historical Context**

The housing stock in the surrounding area is fairly homogeneous 1950s and early 1960s, and the property looks out on a broad flood plain, with the Hays Paddock park opposite Lister Avenue and the Eastern Freeway concealed in trees three hundred metres away.

### **Comparative Analysis**

The structural arrangement of the Lodge House continues that of various renowned houses that appeared in Australia after 1950, such as Harry Seidler's houses for his family at Turramurra, NSW, of 1949-50, or the Rose House at Wahroonga, of similar date.<sup>11</sup> The Rose house plan has similarities to Lodge's plan here, particularly in the simple organisation of bedrooms at the east end, living area at the west, and an open kitchen and a bathroom-laundry area as the principal visual divider between living and sleeping areas. The Rose house has a related but differing structure, being hoisted off the ground on four single steel columns, linked to the floor plate with diagonal girders in tension.

In Melbourne, and in Boroondara, the Lodge house has formal and structural parallels with Peter and Dione McIntyre's 1954 house at 12 Hodgson Street Kew (A-graded), an iconic design in Australian terms. That house is diagonally braced on both its external and internal walling, as here, and is hoisted above its site. Structurally it differs in being suspended from a single central pylon distinct from the walling frame rather than the paired A frame support used here, and which Lodge directly integrated with the walling frame.

In the Melbourne area, other structural parallels include a series of Robin Boyd's houses from the early to middle 1950s. These include the Marriott and Gillison House designs in Flinders and at 43 Kireep Road, Balwyn, respectively, of 1951-3. These used an external geodetic diamond-pattern bracing. Boyd's Wade house at Mt Eliza, 1951, was hoisted on a small entry plinth as here.<sup>12</sup> Boyd's First Richardson house at 7 Blackfriars Close Toorak, now altered, of 1953, where the house was placed in a suspension arch across a flood easement and the external walling grid then carried the house load through to the arch.<sup>13</sup> It also parallels the diamond-pattern tension-rod braced structure used by Peter and Dione McIntyre in their McCartney house of 1954, also in Kew East, but now radically

altered. Several Chancellor and Patrick designs, such as the McCraith and English houses of 1954-6 at Mount Eliza and Mount Martha respectively, also have structural parallels, particularly in their use of diagonal trussing to anchor their houses to a flat surface below.

Lodge produced a work typifying a structural boldness and dramatized expression of structure and materials externally, and a projection, through architecture, of a distinct social 'optimism'.<sup>14</sup> These elements are often seen as distinguishing Melbourne architecture in a general Australian context, and are seen as climaxing in the Olympic Swimming Pool by Borland, Murphy and McIntyre (1953-6) and Yuncken Freeman's Myer Music Bowl (1956-59). Visually abrasive at the same time, these Melbourne 'scratchies' are marked by inexpensive-looking designs with lightly scaled materials and structure with a mixed air of urbanity and a quality of precariousness and improvisation left over from years of austerity between 1928 and 1953. This is seen as separating much of the best new Melbourne architecture from its more sumptuous Sydney counterparts and the more climatically driven and thickly-grained Queensland and Western Australian designs in this period.

In plan the extensions to the house sustain the initial concept well, stretching the house profile out into a wandering incline while maintaining the triangulated steel structure and its direct expression.

### **Assessment Against Criteria**

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

24 Lister Street is a fine example of conspicuously structurally expressive Melbourne housing of the 1950s, part of that movement later dubbed Melbourne Optimism and seen as part of the leading Australian designs of that period. Responding to a combination of site conditions and economic factors, the house also demonstrates a number of 1950s planning methods and emphases, in particular those of accommodating the expanding family and leaving its trace in the external form and the conspicuous use of climate and sun angling.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

24 Lister Street employs a strong structural device in its double A-frame pylon, integrated with the diagonal framing of the external first floor walling. This is quite individual in both its engineering role and its general form, but is handled with ease and urbanity at the same time.

### **Statement of Significance**

24 Lister Street, Kew, is of municipal historical and architectural significance. The house is a fine example of conspicuously structurally expressive Melbourne housing of the 1950s, part of that movement later dubbed Melbourne Optimism and seen as part of the leading Australian designs of that period. Responding to a combination of site conditions and economic factors, the house also demonstrates a number of 1950s planning methods and emphases, in particular those of accommodating the expanding family and leaving its trace in the external form and the conspicuous use of climate and sun angling. 24 Lister Street employs a strong structural device in its double A-frame pylon, integrated with the diagonal framing of the external first floor walling. This is quite individual in both its engineering role and its general form, but is handled with ease and urbanity at the same time. In plan the extensions to the house sustain the initial concept well, stretching the house profile out into a wandering incline while maintaining the triangulated steel structure and its direct expression.

### **Grading Review**

This house was originally graded A in the 1988 Kew Urban Conservation Study,<sup>15</sup> and was downgraded to B in a subsequent review by Bryce Raworth. The building is considered to be of sufficient significance and individuality to warrant the reinstatement of the A grading.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Details sourced from City of Kew Building Index, #439, dated 29 April 1963, #46, dated 28 July 1967 and #3848, dated 30 March 1973.

<sup>2</sup> City of Kew Building Index, #300, dated 16 December 1958, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> *Modern Houses: a guide to residential architecture in and around Melbourne*, Small Homes Service of the Royal Victorian Institute of Architects in conjunction with The Age [comp.], Melbourne, c. 1964.

<sup>4</sup> National Trust of Australia (Victoria), online register. File no B6373.

<sup>5</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, Citation 60.

<sup>6</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, Citation 60.

<sup>7</sup> Correspondence from original architect and current owner, Keith Lodge, to Council, April 2007.

<sup>8</sup> Correspondence from original architect and current owner, Keith Lodge, to Council, April 2007.

<sup>9</sup> Keith Lodge's working drawings, 300/58, dated 1956, and 439/63, dated March 1963, sourced from the City of Kew Building Index, #300, 16 December 1958; #439, 29 April 1963, #46, 28 July 1967, and 3848, 'Additions', dated 30 March 1973.

<sup>10</sup> Keith Lodge's working drawing, dated 28 July 1967.

<sup>11</sup> Details sourced from Graeme Jahn, *A Guide to Sydney Architecture*, Watermark, Sydney, 1997, p. 154.

<sup>12</sup> See the catalogue in *Transition*, 32, 1992, for a detailed listing of Robin Boyd's projects. The diamond-patterned houses were one of several Boyd structures that owed something to wartime aviation, most particularly the geodetic cantilever construction used by Barnes Wallis in the Vickers-Armstrongs *Wellesley* (1930-3) and *Wellington* (1932-4) bombers. In terms of these parallels, Lodge's triangulated cantilever most approximates that of Fowler and Baker's Forth Bridge in Scotland, of 1883-90, or Sydney Camm's steel Warren truss wing spar system as used, again, in Hawker's wartime *Hurricane* fighter (1934-5).

<sup>13</sup> The Richardson house paralleled Dorman Long's arch suspension system as used on the Sydney Harbour Bridge, 1925-1932. Boyd's second Richardson house, at Barwon Heads, 1959, was more conventional structurally.

<sup>14</sup> See Winsome Callister and Ian McDougall, *Melbourne Optimism*, exhibition of architectural design, Judith Pugh Gallery, 1986, later discussed by Winsome Callister in *Transition*, 1987. See also Norman Day, *Heroic Melbourne: Architecture of the 1950s*, RMIT, Melbourne, 1995. Also, Max Delany, 'Architecture', in Graeme Davison et al., *Melbourne 1956*, NGV, Melbourne, 1996. A general study of these architects is being prepared by P Goad, C Hamann and G London, *An Unfinished Experiment in Living: Architect-designed Detached Houses in Australia, 1950-1965*, Miegunyah, Melbourne, scheduled for publication in 2007.

<sup>15</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, Citation 60.

<b>Name</b>	<i>Darley</i>	<b>Reference No</b>	
<b>Address</b>	2 Merrion Grove, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1869	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

*Darley* was built upon a large land holding originally bordering Studley Park Road, in c.1869. It was built for John Alsop, a Trustee of the State Savings Bank of Victoria.<sup>1</sup> Alsop's sister Charlotte Anderson, apparently on the urging of her brother, founded the Ruyton Girls School and in 1881 moved it to a nearby property, known as *Mount Edgecombe*, which also then had a Studley Park Road address. John Alsop was also the father of prominent architect Rodney Alsop (1881-1932), who, born in Kew, would have spent his childhood at *Darley*. The architect of *Darley* is not known. In 1876, John Alsop commissioned noted artist William Tibbits (1837-1906) to prepare a watercolour painting of the property. The work was included in an exhibition of Tibbits' work in c.1984 and while not illustrated, a description was included in the catalogue:

Built in 1869, the residence of John Alsop, is a comfortable middle class suburban residence constructed of brick, with a concave verandah roof striped to resemble an awning in the manner of the day, and a slate roof.<sup>2</sup>

Alsop and his family occupied the house until c.1904.<sup>3</sup> An MMBW survey plan shows the house with a driveway to Studley Park Road at its western side, running parallel to that of the Henty family's *Field Place* next door.<sup>4</sup> Though accessed from Studley Park Road, the house looked away from this street frontage to the south, east and west. The plan also illustrates a substantial ballroom flanked by a large lattice fernery and workshop located within the garden area to the east of the house and extensive outbuildings and yards between the house and Studley Park Road.<sup>5</sup>

Subsequent occupants of *Darley* included William Barrett (c.1905), Elias Diamant (c.1907), Elwood Mead (c.1912), Walter J Moore (c.1916-1920), John Lehane, (1922-1926) and Samuel Peacock (c.1928-1933).<sup>6</sup> Then known as 23 Studley Park Road, *Darley* was listed as flats during 1935.<sup>7</sup> At this time the property's owner John Lehane was in the process of completing its subdivision,<sup>8</sup> and

Merrion Place, cut through to provide access to the new allotments was first listed in the 1937 edition of the *Sands & McDougall Directory of Victoria* between 13 and 15 Studley Park Road. The subject property's frontage is thought to have been subdivided in c.1939-40, based on information derived from the *Sands & McDougall Directory of Victoria* listings for those years. Norman D Watt, initially John Lehane's tenant,<sup>9</sup> was listed at 23 Studley Park Road in 1939 and in 1940 was the sole resident living in the newly-listed Merrion Grove. Watt resided at *Darley* for nearly twenty years, acquiring the property at a date not known.<sup>10</sup> Subsequently the house was occupied by J G Smith, (c.1960); P A Cudmore (c.1965) and by S W Poon, from c.1970 until at least 1974.<sup>11</sup>

A brief outline history and description of the property – an eleven roomed brick house with pool, tennis courts, double garage on land of approximately 3000 sq metres - was published in an article accompanying its listing for sale by auction in 1984.<sup>12</sup> In 2000 a portion of the property's grounds were subdivided to the east and a new residence has since been constructed on the allotment.<sup>13</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

### Description & Integrity

*Darley*, 2 Merrion Grove, Kew, is a single-storey Victorian villa of rendered brick construction. Now on a dramatically truncated site when compared with the original, the house was always oriented away from Studley Park Road. The original entry to the house was via a drive from Studley Park Road to the north leading to the main entry on the western elevation of the house. The present-day Merrion Grove elevation was originally a side elevation.

The hipped roof is clad with slate and is penetrated by rendered chimneys with moulded caps and the Edwardian return verandah has a bullnose profile clad with corrugated galvanised steel supported by turned timber posts with timber balustrade and frieze; non-original timber lattice infills the sub-floor space beneath the timber floor. The asymmetrical south elevation contains a faceted bay with half-glazed panelled timber door with fanlight and elsewhere there are timber-framed French doors and timber-framed double-hung and fixed sashes. The original façade, or west elevation, contains the original entrance which is between a pair of projecting faceted bays, and has an elaborate timber door with Art Nouveau styling, possibly contemporary with the verandah.

A later garage is located at the northern end of the side driveway and the frontage is defined by a non-original stone retaining wall. The front garden contains a mature oak species and Peppercorn (*schinus molle*). In the 1988 Urban Conservation Study the house was listed as 4 Merrion Grove<sup>14</sup>, but the present No. 4, looking like a quite recent subdivision, is now a narrow but separate property with a free standing house of recent French Provincial design.

### Historical Context

As originally constructed, *Darley* was accessed from Studley Park Road, a prominent 'entrance' road to Kew, which was a favoured setting for gracious homes on large land holdings. *Darley* is now surrounded by later residential development, the majority from the late 1950s or early 1960s.

### Comparative Analysis

*Darley*, at 2 Merrion Grove, is a single-storied Italianate villa which is a relatively early survivor amongst Kew houses. In this regard, it invites comparison with the A-graded *Wimba* at 235 Cotham Road, Kew, of 1862-70.<sup>15</sup> *Wimba* has a balustraded parapet and an earlier, straight-sloping verandah roof with cast iron columns and frieze. *Darley's* verandah appears to have been replaced in the c.1900s with a timber-framed verandah in flattened, vaguely Tudor arches (an unusual device for the period) and a convex galvanised iron roof.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

2 Merrion Grove Kew is good example of a single-storey Italianate villa of the late 1860s, broadly intact to its original form, albeit modified in the Edwardian period. Though now on a much reduced

allotment, the house is one of a relatively limited number of residences surviving in the Kew area from the period pre-1870.

### Statement of Significance

*Darley*, at 2 Merrion Grove, Kew is of local historical and architectural significance. The house is good example of a single-storey Italianate villa of the late 1860s, broadly intact to its original form, albeit modified in the Edwardian period. Though now on a much reduced allotment, the house is one of a relatively limited number of residences surviving in the Kew area from the period pre-1870.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988; G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Australian Dictionary of Biography*, 1979, vol. 7, p. 47.

<sup>2</sup> *Portraits in the landscape: the house paintings of William Tibbits, 1870-1906*, c.1984, p. 21.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, various years between 1880-1905.

<sup>4</sup> MMBW Plan No. 40, Collingwood & Kew, scale 160':1", dated c. 1904.

<sup>5</sup> MMBW Detail Plan No. 1294 & 1295, dated c.1904.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, between 1905 and 1925.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1935.

<sup>8</sup> LP15032 (Central Plans), Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>9</sup> City of Kew Rate Books, 1937-8, #6768, brick, 11 rooms, nav £100.

<sup>10</sup> City of Kew Rate Books, 1954-5, #8017, nav £270.

<sup>11</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1960 and 1974.

<sup>12</sup> *Age*, 31 October 1984, pg. 40., Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>13</sup> Drawings and details sourced from the City of Boroondara Building File 40/408/19407 and Planning File 40/409/03335, parts 1 & 2.

<sup>14</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, B listings.

<sup>15</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, Citation 6.

<sup>16</sup> They have been intended to endow *Darley* with greater antiquity, as in *Invergowrie* or its gatehouse at Coppins Grove and Palmer Place Hawthorn, of 1846-55, or *The Hawthorns* in Creswick Street Hawthorn, , of 1846-7. Dating sourced from Philip Goad et al., *Melbourne Architecture: a Guide*, Watermark, Sydney, 1999, pp. 19, 20. Such 'archaeologizing' was coming into favour in the later 1900s and early teens, as in James Barr and Leslie Wilkinson's completion of the University of Sydney quadrangle and library in a consciously stiff and 'early' collegiate Gothic, in 1914, or the Colonial Revival and evocations of 'pioneering' form around the same period. Barr's work at the University of Sydney was covered in *The Salon* in 1914. Hardy Wilson's Colonial Revivalism was gaining momentum at the same time, as Wilson retraced the revivalism of James Barnett and Charles Slatyer from twenty years earlier, presenting it as his personal rediscovery. See Caroline Simpson et al., *Hardy Wilson: a Twentieth-Century Colonial*, National Trust of New South Wales, Sydney, 1981. In Adelaide Walter Bagot was also consciously recreating an 1850s and 1860s 'awkward' picturesque form, in the late teens and early 1920s.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	24 Miller Grove, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1913-14	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Miller Grove is named for the prominent financier Henry 'Money' Miller (1809-1888). Miller Grove was constructed on land which in the nineteenth century had formed part of a very large Victorian estate, *Findon*, home of the Henty family and subsequently of Henry Miller.<sup>1</sup>

The house site was one of several blocks subdivided in 1913.<sup>2</sup> 24 (originally 34<sup>3</sup>) Miller Grove was one of the first constructed in this part of the street, preceding its immediate neighbours by at least a year. Municipal records for the 1913-14 rate cycle listed a business manager, William Hugh Lilburn, who with his family occupied the house until 1920.<sup>4</sup> The house then changed hands twice during the following decade, James Parkin occupied the house from c.1921 until c.1926, before the property was then acquired by John Dunkin.<sup>5</sup> John Dunkin owned the house well into the mid 1940s.<sup>6</sup> It is possible that some alterations occurred during the period of occupation by Rupert D Macfarlane (c.1944/5 – 1951). The 1947 edition of the *Sands & McDougall Directory of Victoria* listed Rupert D Macfarlane at no. 24, with Leslie J Taylor at no. 24a.<sup>7</sup> The nature or scope of any works that may explain the reason for the divided listing of the property between 1947 and 1952, after which it reverted to a single listing, is not known. Between 1954 and 1956, the house was listed as vacant. Business manager, Malcolm E Quin, acquired the house in the later 1950s.<sup>8</sup> By the early 1960s, the property had again changed hands, and James Gobbo was in residence at 24 Miller Grove until at least 1974.<sup>9</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 24 Miller Grove, Kew, is an attic-storey double-fronted Federation Queen Anne villa of red brick construction on a bluestone plinth and an essentially symmetrical plan. The gabled roof is clad with non-original concrete tiles and embellished with terracotta finials and ridge cresting, half

timbered gable ends with roughcast infill and lattice screens, bracketed flying gables to projecting bays and red brick chimneys with corbelled and rendered caps. A large dormer window with hipped roof, timber shingle cladding and non-original timber-framed windows is located centrally in the roofscape above a partially recessed porch. The porch is reached via a set of bluestone steps and the bellcast roof is supported by timber posts on a brick dwarf wall; the timber fretwork is a recent addition. The façade comprises a pair of projecting bays flanking the central entrance bay and the walls display tuckpointed brickwork with rendered bands. The entrance contains a half-glazed panelled timber door with matching surrounds and timber screen door; the original leaded glazing has been replaced with etched glass. Each projecting bay contains a bay window – one box and one bow – with shingled steel frieze and timber-framed casement sash windows and it would appear that earlier leaded highlight sash glazing has been replaced with clear glass.

Alterations to the exterior are otherwise confined to the rear of the house including a rear addition, carport and the attic windows to the east. The timber picket front fence and gates date from the late 1990s.<sup>10</sup>

### Historical Context

Residential development in Miller Grove occurred in the years surrounding the World War I. Handsome brick villas set on generous allotments created a homogenous neighbourhood of quiet middle-class affluence.

### Comparative Analysis

In its overall form and stylistic details, the house at 24 Miller Grove, Kew, can be compared with a large number of Federation Queen Anne villas throughout the municipality. In its application of symmetry to the mode, projecting bays flanking a recessed porch and prominent central dormer, 24 Miller Grove can be compared with a number of houses in the area, including, for example, 8 Denmark Street, Kew, (q.v., graded B) which was designed by Christopher Cowper and is on a slightly grander scale. In its immediate context, the house sits comfortably within an area of Kew which is dominated by good examples of Federation and 1920s villas.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 24 Miller Grove is a fine and broadly externally intact example of an attic style Federation villa featuring a prominent central dormer between two projecting gables.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

24 Miller Grove is an assured and forceful composition which is enhanced by its broadly symmetrical planning.

### Statement of Significance

24 Miller Grove, Kew, is of local historical and architectural significance as a fine and broadly externally intact example of an attic style Federation villa featuring a prominent central dormer between two projecting gables. It is an assured and forceful composition which is enhanced by its broadly symmetrical planning.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct.



While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

#### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Refer Rogers, Dorothy, *A History of Kew*, pp. 63-65, MMBW Plan No. 40, Collingwood and Kew.

<sup>2</sup> LP 6041, Lot 33, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> Street renumbering occurred in 1924.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, various years between 1915-20; Borough of Kew Rate books, 1913-14, #2963, nav £60.

<sup>5</sup> City of Kew Rate books, 1925-6, #5925, nav £95. The house was described as having 8 rooms and the land had a 61 feet frontage.

<sup>6</sup> City of Kew Rate Books, 1944-5, #7297, nav £103.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1944/5-1952.

<sup>8</sup> City of Kew Rate Books, 1957-8, #7273, nav £275.

<sup>9</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1958 and 1974.

<sup>10</sup> Building Permit no. BR/97/52731, dated 6 June 1997, details sourced from the City of Boroondara Building File, 40/408/03416, Part 1.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	26 Miller Grove, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1917	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Miller Grove is named after the prominent financier Henry 'Money' Miller (1809-1888). Miller Grove was constructed on land which in the nineteenth century had formed part of a very large Victorian estate, *Findon*, home of the Henty family and subsequently of Henry Miller.<sup>1</sup>

The house site was one of several blocks subdivided in 1913.<sup>2</sup> No. 26 (originally 36<sup>3</sup>) Miller Grove was constructed in 1917, at a date nearly contemporary with its neighbours. Municipal records for the 1917-18 rate cycle listed Walter Dent as the owner of an eight room brick house.<sup>4</sup> Mr and Mrs Dent did not occupy their new home for long – the 1921 edition of the *Sands & McDougall Directory of Victoria* listed Robert and Edith Murray as the occupants of the property – they lived there until c. 1926.<sup>5</sup> The subsequent owners were in residence for more than twenty years - Rivers and Agnes Allpress. During their period of ownership alterations occurred with the number of rooms increasing from eight to nine.<sup>6</sup> After Rivers Allpress' death in 1948,<sup>7</sup> the property was subsequently owned and occupied by John Feely.<sup>8</sup> He owned the property for nearly twenty years, after which date G Manson Russell acquired the house.<sup>9</sup> It was acquired by the current owners in 1980.<sup>10</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 26 Miller Grove, Kew, is an attic-storey Federation Queen Anne villa of tuckpointed red brick construction on an asymmetrical plan with diagonally projecting corner. The gabled slate roof is finished with terracotta ridge cresting and bracketed gable ends are half timbered with plain infill. The roofscape is penetrated by a prominent dormer which contains timber-framed double-hung sash windows and is finished with shingled cladding to the gable. The diagonally projecting south-east corner takes the form of a deep verandah between a pair of projecting bays and is supported by

splayed timber posts on a brick dwarf wall. The entrance to the verandah is via bluestone steps, above which is a small gabled pediment with shingled cladding. Located centrally beneath the verandah, is the main entrance which contains a half-glazed panelled timber entrance door and glazed surround, all of which retains a polished finish and leadlight glazing. The projecting bay of the principal elevation contains a canted bay window with shingled frieze, timber-framed double-hung sash windows and leaded highlight sashes.

Alterations to the house appear to be limited to the rear and side elevations and include a sailcloth structure to the east of the house, blinds to the western attic windows and may include rear additions constructed around 1981, which are not visible from the street.<sup>11</sup>

The non-original front fence, constructed around 1985, is timber-framed with mini-orb corrugated galvanised steel panels.<sup>12</sup> The landscape contains a number of mature trees, but appears otherwise relatively recent.

### **Historical Context**

Residential development in Miller Grove occurred in the years surrounding the first World War. Handsome brick villas set on generous allotments created a homogenous neighbourhood of quiet middle-class affluence.

### **Comparative Analysis**

While related to numerous other examples in the municipality, the house at 26 Miller Grove, Kew, can be compared with its immediate neighbour, number 28 (also B graded). Constructed two years apart, both houses are of the Federation Queen Anne mode and accommodate a deep, cranked verandah on a diagonally projecting corner, with plain plank friezes with exposed rafters—albeit with varying columns supporting the verandah - with a prominent dormer window in the front roofscape. Both properties would appear to have undergone similar degrees of alteration, which are largely confined to the rear.

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

26 Miller Grove, Kew, is a good, representative and relatively externally intact example of a Federation Queen Anne villa dating from the later stages of Federation design.

### **Statement of Significance**

26 Miller Grove, Kew, is of local historical and architectural significance as a good, representative and relatively externally intact example of a Federation Queen Anne villa dating from the later stages of Federation design.

### **Grading Review**

Unchanged.

### **Recommendations**

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct. While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Refer Rogers, Dorothy, *A History of Kew*, pp. 63-65, MMBW Plan No. 40, Collingwood and Kew.

<sup>2</sup> LP 6041, Lot 33, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>3</sup> Street renumbering occurred in 1924.

<sup>4</sup> Borough of Kew Rate Books, 1917-8, #4008, nav £60.

<sup>5</sup> City of Kew Rate Books, 1925-6, #5926, nav £90.

<sup>6</sup> City of Kew Rate Books, 1944-5, #7298, nav £97.

<sup>7</sup> Births, Death and Marriages Indexes, State Library of Victoria, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>8</sup> Municipal rate records list the owner as John Andrew Foley, while the *Sands & McDougall Directory of Victoria* listed John A Feely as the occupant. It is assumed that this is the same person.

<sup>9</sup> *Sands & McDougall Directory of Victoria*, 1970-74.

<sup>10</sup> Information provided by the present owners, May 2007.

<sup>11</sup> Details sourced from the City of Kew Building Index, #9038, dated 24 March 1981.

<sup>12</sup> Details sourced from the City of Kew Building Index, #1484, dated 5 February 1985.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	28 Miller Grove, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1915	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Miller Grove is named after the prominent financier Henry 'Money' Miller (1809-1888). Miller Grove was constructed on land which in the nineteenth century had formed part of a very large Victorian estate, *Findon*, home of the Henty family and subsequently of Henry Miller.<sup>1</sup>

The house site was one of several blocks subdivided in 1913.<sup>2</sup> 28 (originally 38<sup>3</sup>) Miller Grove was constructed in 1915, at a date nearly contemporary with its neighbours. Municipal records for the 1915-16 rate cycle listed William John Thornton, a tailor's cutter, as the owner of a six room brick house with a net annual value (nav) of £52.<sup>4</sup> Thornton occupied the house until 1919,<sup>5</sup> after which date it was sold to Arthur Brooke, a dentist, who lived there until the late 1930s.<sup>6</sup> The 1938 edition of the *Sands & McDougall Directory of Victoria* listed Miss M Macgillicuddy as the occupant until the middle of the 1940s. Corresponding rate records recorded the owner as Dr Cyril Macgillicuddy, resident of Barker's Road Hawthorn as the owner, with a Mrs Verna and Miss M Macgillicuddy as residents of the property.<sup>7</sup>

From c. 1945 the house was occupied by John and Ruth Ryder, before Kenneth Hugh McGregor acquired the property in the mid 1950s. The 1955 edition of the *Sands & McDougall Directory of Victoria* listed the house as vacant, giving an indication of when the property may have changed hands between the Ryder's and the McGregor's period of occupation.<sup>8</sup> Some alterations to the property occurred during this period with the municipal rate records showing an increase in the number of rooms from six to seven by the 1957-58 rate cycle.<sup>9</sup> In 1974 the property was occupied by R J O'Connell.<sup>10</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

## Description & Integrity

The house at 28 Miller Grove, Kew, is an attic-storey double-fronted Federation Queen Anne villa constructed of tuckpointed red face brick on an asymmetrical plan with diagonally projecting corner. The hipped and gabled roof retains terracotta tiles, finials and ridge cresting and is penetrated by slender corbelled brick chimneys with rendered caps. A prominent dormer window projects on a diagonal axis above the front verandah and is finished with shingled cladding and timber-framed fixed and casement sash windows. A deep return verandah screens the house and is canted around a box bay window at the south-east corner - it is flanked by a box bay window in the principal south elevation and projecting wing in the east and is supported by paired Tuscan columns which bear on a brick dwarf wall. Fenestration is irregular but generally comprises timber-framed double-hung and casement sash windows with leadlight-glazed highlight sashes. The main entrance is recessed in the east side elevation and appears to comprise a panelled timber door with glazed surround.

Alterations appear to be confined to the rear of the house to date from the 1950s, 1960s and 1990s.<sup>11</sup> The frontage is unfenced and the landscape is relatively recent.

## Historical Context

Residential development in Miller Grove occurred in the years surrounding the first World War. Handsome brick villas set on generous allotments created a homogenous neighbourhood of quiet middle-class affluence.

## Comparative Analysis

In its overall planning, form, detail and date of construction, the house at 28 Miller Grove, Kew, can be compared with its immediate neighbour at number 26 (also graded B). Constructed two years apart, both houses are of the Federation Queen Anne mode and accommodate a deep verandah on a diagonally projecting corner –albeit with varying columns supporting the verandah - with a prominent dormer window in the front roofscape. Both properties would appear to have undergone similar degrees of alteration, which are largely confined to the rear.

28 Miller Grove is quite late in the Federation period of design, and the paired Tuscan columns on its verandah betoken a Colonial Revival interest. There was a considerable effort made to generate a delicate umbrella roof form in the faceted slope running down and flaring into the verandah canopy. This makes the addition of the large and rather heavily detailed dormer surprising, assuming it was part of the original design. While it matches the scale of the gabled wing fascias, it appears somewhat awkward in relation to the roof pattern and is heavier than the already robust verandah.

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 28 Miller Grove, Kew, is a good and relatively externally intact example of a Federation Queen Anne villa.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Dating from the latter stages of the Federation period in residential design, the features include a distinctive canted corner verandah with paired Tuscan columns, suggesting an interest in the Colonial Revival. While assumed to be original, the unusually forceful and heavily detailed dormer above the verandah is an unusual feature, particularly in combination with the verandah.

## Statement of Significance

28 Miller Grove, Kew, is of local historical and architectural significance as a good and relatively externally intact example of a Federation Queen Anne villa. Dating from the latter stages of the Federation period in residential design, the features include a distinctive canted corner verandah with paired Tuscan columns, suggesting an interest in the Colonial Revival. While assumed to be original, the unusually forceful and heavily detailed dormer above the verandah is an unusual feature, particularly in combination with the verandah.

## Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct. While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Refer Rogers, Dorothy, *A History of Kew*, pp. 63-65, MMBW Plan No. 40, Collingwood and Kew.

<sup>2</sup> LP 6041, Lot 33, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> Street renumbering occurred in 1924.

<sup>4</sup> Borough of Kew Rate Books, 1915-16, #3664, nav £52.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1918-1920.

<sup>6</sup> City of Kew Rate Books, 1935-6, #6655, nav £85; *Sands & McDougall Directory of Victoria*, 1937.

<sup>7</sup> *Sands & McDougall Directory of Victoria*; City of Kew Rate Books, 1940-1, #7149, nav £80.

<sup>8</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1940 and 1955.

<sup>9</sup> City of Kew Rate books, 1957-8, #7275, 7 rooms, nav £200.

<sup>10</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>11</sup> Details obtained from the City of Kew Building Index, #750, dated 10 December 1951 (garage); #181, dated 20 August 1959 (additions); #1455, dated 22 August 1969 (renovations); #6038, dated 23 April 1992 (additions) and #6215, dated 18 August 1992 (carport).



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<b>Name</b>	Townhouses	<b>Reference No</b>	
<b>Address</b>	76 Molesworth Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residences	<b>Grading</b>	A
<b>Date</b>	1969	<b>Previous Grading</b>	B; originally A <sup>1</sup>

**Extent of Overlay**

To title boundaries.



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<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor		
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec.	BPS Heritage Overlay

**History**

The six townhouses at 76 Molesworth Street, Kew, were designed by Graeme Gunn and built in 1969 for Merchant Builders. In 1970, the design was awarded the Bronze Medal by the Victorian Chapter of the RAIA,<sup>2</sup> one of only four Boroondara residential projects to have ever gained this distinction. A concrete pool was also constructed in 1969.<sup>3</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

**Description & Integrity**

The townhouses at 76 Molesworth Street, Kew, comprise six individual residences with loosely Brutalist overtones arranged around a central driveway on an undulating site. Each townhouse is over two levels and features asymmetrical massing of cuboid forms, belying a simple elongated rectangular floor plan, with an attached single-storey garage. Each roof comprises skillion and parapeted flat sections clad with ribbed galvanised steel roof decking. The elevations are of grey concrete block construction with an essentially 'façade-less' composition, with recessed and projecting bays providing opportunities for irregular fenestration. The exceptions are those elevations facing the Yarra River, where window walls and glazed sliding doors are employed to take in the views. Windows generally contain original timber-framed fixed and sliding sashes, the exception being a small number which have been replaced with more recent aluminium-framed sashes. The west elevation of each townhouse is screened by a cantilevered off-form concrete balcony; most of which retain original stained timber balustrades and some with non-original glazed or stainless steel balustrades.

Alterations appear to be limited to relatively superficial changes such as the replacement of some window frames and balustrades, installation of canvas awning blinds and the construction of additional perimeter fences of timber and mini-orb steel construction. It is possible that some of the garages



have non-original doors. The later fences are an addition to the original concrete block fences within the complex.

The landscape appears to be contemporary with the date of construction and comprises native species of trees, shrubs and grasses to both public and private areas. The driveway retains its original bluestone paving.

### **Historical Context**

Residential development of land adjoining the banks of the Yarra River was made possible by the construction of the Yarra Boulevard during the 1930s. In the post-war period, modern architect-designed homes began to be constructed on previously inaccessible or steeply sloping blocks above the Boulevard, in some cases replacing interwar houses, resulting in a mixed interwar and post-war character.

### **Comparative Analysis**

Comparisons can be drawn between the townhouses at 76 Molesworth Street and other late-twentieth century residences in Kew and elsewhere, including the Purves House, 35 Molesworth Street, Kew (A-graded); a Romberg and Boyd designed house (1966, rebuilt 1970) with similarly Brutalist overtones, and Boyd's formally more complex Lawrence house and flat, 13 Studley Avenue of 1966, (q.v, B-graded but recommended for A-grading in this review). The connection between these buildings is logical; the architect Graeme Gunn had worked for Grounds, Romberg and Boyd (GR&B) in the early 1960s. The palette of concrete block and sturdy balustrading and columns in steel tube and timber planking was an extension of several other GR&B houses Gunn had worked on, such as the RR McNicoll house in Caroline Street, South Yarra and the Phillips, Griffing and Blakers houses in Vasey Crescent, Campbell, ACT, all of 1960-3. The Molesworth Street units' general form also gained impetus from Gunn's work for Merchant Builders' project housing, and from Gunn's own Richardson house at 14 Brewster Street Essendon, which won the Royal Australian Institute of Architects (Victorian Chapter) Bronze Medal of 1963. Gunn's work for Merchant Builders brought him into contact with Ken Woolley's Petit and Sevitt housing, and possibly also with Wooley's Penthouses high-density housing project in Sydney of 1965-7. Both his Merchant Builders work and work with Roy Grounds on his Hotham Gardens housing in North Melbourne during 1961-4 encouraged Gunn to look towards cluster housing of the type that would finally emerge with the Winter Park<sup>4</sup> and Elliston developments at Doncaster and Rosanna, of 1970 and later, and the Molesworth Street townhouses could be considered as part of this progression in Gunn's work.

Formally, the townhouses relate to Gunn's earlier Clarke house additions at Flinders, a multiple-pavilion design of 1965-6, and an Age-Small Home Service competition design of 1965. Gunn also designed townhouses for Merchant Builders at Yuille Street, Brighton, Sorett Avenue Malvern, and 93 Grange Road Toorak, all of 1967; architectural historian Judith Trimble notes that 75 Molesworth Street was directly related to the Grange Road townhouses.<sup>5</sup>

With 76 Molesworth Street, Trimble notes a new severity in Gunn's Brutalist materials usage, in particular the concrete block walling with which Gunn supplanted the tan brick of his earlier designs.<sup>6</sup> She also argues that in this design Gunn was effectively imaging the plans and forms of nineteenth-century terrace housing.<sup>7</sup> Gunn modulated the Molesworth Street plan by turning some units round to their sides, and he made early use of the diagonal – later a 1970s architectural signature – in intersecting garden walls. The bluestone paving and concrete walls give the group an urban image – the most conspicuous ever employed in the Studley Park area, and was, according to Trimble, a reaction on Gunn's part to the danger of repetition of Merchant Builders' earlier palette of tans and browns.<sup>8</sup>

With the Harold Holt Pool in Malvern of 1967-9<sup>9</sup> and the Pathfinder Motel at the Cotham Road-Burke Road corner in Kew, of 1968-9, 76 Molesworth Street was also early in its usage of concrete-block and heavy unplanned timber, a combination that would characterise many architect-designed houses in Melbourne over the following decade.

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

76 Molesworth Street, Kew, is a fine and externally relatively intact example of a townhouse development of the late 1960s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

76 Molesworth Street, Kew, is an accomplished and distinctive residential design in a broadly Brutalist manner, which is characterised by a boldness in materials and skilful modulation of light and shade.

The Molesworth Street project is an important design in the development of cluster housing and townhouse projects by Graeme Gunn and others in the 1960s and 1970s, a period that saw a re-casting of suburban housing models.

It is one of two RAIA Bronze Medal winning designs by the well-known and highly successful Melbourne architect, Graeme Gunn and ranks with Gunn's best works. It one of only four Boroondara residential projects to ever receive the Bronze Medal.<sup>10</sup>

76 Molesworth Street, Kew, is a relatively early and successful example of the use of concrete-block and heavy unplanned timber, a combination that would characterise many architect-designed houses in Melbourne over the next decade.

#### **Statement of Significance**

76 Molesworth Street, Kew is of municipal historical and architectural significance. A fine and externally intact example of late 1960s townhouses, it is an important design in the progression of cluster housing and townhouse projects by Graeme Gunn and others in the 1960s and 1970s, a period that saw a re-casting of suburban housing models.

76 Molesworth Street, Kew, is an accomplished and distinctive residential design in a broadly Brutalist manner, which is characterised by a boldness in materials and skilful modulation of light and shade. The project is a relatively early and successful example of the use of concrete-block and heavy unplanned timber, a combination that would characterise many architect-designed houses in Melbourne over the next decade.

It is one of two RAIA Bronze Medal winning designs by the well-known and highly successful Melbourne architect, Graeme Gunn and ranks with Gunn's best works. It one of only four residential projects in Boroondara to ever receive the Medal.<sup>11</sup>

#### **Grading Review**

76 Molesworth Street was graded A in the 1988 Kew Urban Conservation Study but was subsequently downgraded to B in a review by Bryce Raworth (the date of this review is unknown). It is recommended that the original grading of A be reinstated.

#### **Recommendations**

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

#### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Pru Sanderson, City of Kew urban Conservation Study, 1988, Designation A, citation 63.

<sup>2</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988.

<sup>3</sup> Details sourced from the City of Kew Building Index, #1176, dated 18 March 1969.

<sup>4</sup> Jennifer Taylor illustrates *Winter Park* in *Australian Architecture since 1960*, RAIA, Canberra, 1990, p. 145.

<sup>5</sup> Trimble, pp. 141-7.

<sup>6</sup> Professor Judith Trimble notes that this materials usage was a return to Gunn's first highly publicised house, the Richardson house at 14 Brewster Street Essendon, of 1963, which had previously won the Institute of Architects' Bronze Medal and has since been heavily altered. See Judith Trimble, *Graeme Gunn: a Critical Art History*, Ph D Thesis, Monash University, Melbourne, 1986, v. 1, p. 147. Trimble outlines the architectural emphases of New Brutalism (named after *beton brut*, or off the form, 'raw' concrete) on pp. 130-135.

<sup>7</sup> Trimble, p. 147. Gunn returned to this motif with institutional buildings such as the concrete-framed and fronted Plumbers' and Gasfitters' and Amalgamated Metalworkers' Union Buildings in Victoria Street Melbourne, of 1972 and 1975, and his interest in terrace form perhaps stemmed from Grounds and Romberg's admiration of terrace house form much earlier.

<sup>8</sup> Trimble. P. 148.

<sup>9</sup> By Kevin Borland and Daryl Jackson, both RAIA National Gold Medallists. Lovell Chen has prepared a Conservation Management Plan and full heritage report on the Holt Pool under the direction of Gina Levenspiel, 2005.

<sup>10</sup> The others were Kevin Makin's blue-grey house in Morang Road Hawthorn, in 1979, John Wardle's Kitamura House, Kew, of 1996, and Field Consultants' Holyoake house, at Connell Street, also Hawthorn, of 2000. See Philip Goad, John Gollings, et al., *Judging Architecture*, RAIA, Melbourne, 2004, pp. 292, 304,308.

<sup>11</sup> The others were Kevin Makin's blue-grey house in Morang Road Hawthorn, in 1979, John Wardle's Kitamura House, Kew, of 1996, and Field Consultants' Holyoake house, at Connell Street, also Hawthorn, of 2000. See Philip Goad, John Gollings, et al., *Judging Architecture*, RAIA, Melbourne, 2004, pp. 292, 304,308.

<b>Name</b>	Former R Haughton James House	<b>Reference No</b>	
<b>Address</b>	82 Molesworth Street, Kew	<b>Survey Date</b>	12 September 2005; access: 31 January 2006
<b>Building Type</b>	Residence	<b>Grading</b>	A
<b>Date</b>	1957	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☒ NT ☐ Rec. BPS Heritage Overlay

#### History

The house at 82 Molesworth Street, Kew, was designed in 1956 by the noted architect and author, Robin Boyd, partner in the firm of architects, Grounds, Romberg and Boyd (GR&B). Boyd travelled overseas as a visiting Professor at MIT in 1957, with the construction of 82 Molesworth Street supervised by Roy Grounds and Paul Wallace. Permits for the construction of the house were lodged in late 1956, the builders being Clissolds P/L.<sup>1</sup> Boyd's client was the well known Melbourne industrial designer, painter and advertising executive, Jimmy (Richard Haughton) James. James occupied the house until the middle of the 1960s, before he retired and reputedly moved to Positano, Italy in 1966 to concentrate on his art practice.<sup>2</sup> An extension and some alterations were made to the house, it is thought, soon after its acquisition by K Keown, a new owner, in 1967.<sup>3</sup> Keown subsequently occupied the premises until at least 1974.<sup>4</sup> Later owners Gabrielle and Hans Eisen applied to make further alterations to the property in 1989, refurbishing the kitchen, and again in 1999. The 1999 drawings were prepared by a member of the Eisen family and included a new carport,<sup>5</sup> however it is not clear that this project proceeded. In 2001 the property was subdivided and the portion abutting the Yarra River was acquired by Melbourne Parks and Waterways. The house was sold in 2003, and the new owners refurbished the laundry to a design by Edgard Pirotta in 2004.

The house has been classified by the National Trust of Australia (Vic) as being of regional significance.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

## Description & Integrity

The former *R Houghton James House* at 82 Molesworth Street, Kew, is a distinctive architect-designed house in the postwar Melbourne Regional style sited on a steeply sloping river bank bushland site. Constructed over two levels, the ground floor living areas are arranged within an eye-shaped plan which is surmounted by a rectilinear entrance and bedroom wing. The flat roof, originally membrane, is now clad with ribbed galvanised steel decking which extends to form a wide eaves overhang on three sides and a carport to the east which is supported by a trussed beam and hardwood posts. The great majority of malthoid-roofed houses have had their roofs replaced in this way in the Melbourne area.

The curved eastern wall of the lower level is built into the hillside with visible sections of overpainted brickwork and brick retaining wall elsewhere, while the western elevation comprises a curved timber-framed window wall. The south and east elevations of the first floor level are clad with overpainted precast foam concrete panels, while the north and west elevations repeat the timber-framed window walls of the ground floor.

Alterations, possibly carried out around 1967, involved the extension of the first floor wing in an easterly direction into the former 'verandah' or carport area.<sup>6</sup> At this time, or later, an original row of timber-framed highlight awning windows in the south elevation appears to have been altered at both ends with the sills of the eastern three bays lowered and replaced with two larger windows and the three western-most bays removed completely. Other minor external alterations appear to have occurred, including minor changes to door and window openings in the ground floor west elevation, the installation of a gas heater at the junction of the east and west curved ground floor elevations and the extension and construction of a new balustrade around the first floor terrace; all these are obscured from the street.

## Historical Context

Residential development of land adjoining the Yarra river bank was spurred by the construction of the Yarra Boulevard during the 1930s. In the post World War II period, modern architect-designed homes began to be constructed on previously inaccessible or steeply sloping blocks above the Boulevard, or, as in the case of this property, along the river bank itself. Some of these houses are noted in the comparative analysis, below.

## Comparative Analysis

The *R Houghton James House* is one of the most memorable of Robin Boyd designs, overshadowing the *Wilson House* at 8 Yarra Street and his *Date*, *Uglow* and *Zelman Cowan* houses in the area, largely through the force of its ideas. It immediately predates two of Boyd's most notable houses, the *Clemson House* at 24 Milfay Avenue, Studley Park (A-graded),<sup>7</sup> and Boyd's own house at 240 Walsh Street, South Yarra. The design reflects Boyd's growing interest in a 'significant' and monumentalised form, driven by a central idea often linking to function with a broad geometric idea or emblem. The semi-elliptical plan has no Melbourne parallel - indeed, it would seem to have no direct parallel in Australia. Functionally, it is related to the hemicyclic experience of houses as developed by Frank Lloyd Wright in his *Jacobs* and other houses. In those, Wright organised curving plans to be occupied at a sequence of points when the sun reached its strongest on those points - in other words, the plan and the pattern of house usage followed the movement of the sun. Boyd had designed a directly hemicyclic house in Brighton - the *Lloyd House*, now demolished - a year previously.<sup>8</sup> The semi-elliptical *R Houghton James House* plan works a similar way, with the breakfast and kitchen area exposed to morning sun, and the meals areas, then the lounge, then the immediate hearth area coming under more sun at midday, the afternoon and then at the sunset in sequence, the space 'opening' and 'closing' in width in accord with the light of the day.

The *R Houghton James House's* geometricizing also parallels, conceptually, Roy Grounds' development of circular and polygonal gazebo-shaped buildings, and precedes Grounds and Romberg's foray into Victorian summer-house, rustication and canted bay imageries with their gazebo additions to *Ormond College* at the University of Melbourne (1958-65). It also parallels GR&B's foray into striking geometricized and boldly structural expression, as with their unrealised Myer Music Bowl fan design of 1956 and, more influentially, the inverted shell concrete bowl for the *Canberra Academy of Science* (1956-9). Boyd was intensely interested in Frank Lloyd Wright's curvilinear and polygonal designs of the 1940s and 1950s,<sup>9</sup> and the *R Houghton James House*, seen from below, resembles Wright's *Boomer House* in California, of c. 1949. Formally, the *R Houghton James House* is also closely related

to Philip Johnson's controversial house designs in the United States, in particular the *Wiley* and *Boissonnas* houses of 1952-4.<sup>10</sup>

Within contemporary Australian architecture the house is just as transgressive as anything being produced by the Americans; in boldness of form and construction, it was really only rivalled in Boyd's work by his own house, a cable suspension structure at 240 Walsh Street, South Yarra, completed a year later, and the Featherston-Currey house at Ivanhoe, of 1965-7. This enclosed an open hillside with existing foliage inside its walls and replaced most 'room' spaces with open platforms.

The *R Haughton James House* also compares with a series of other notable houses in the Kew region, north of Studley Park Road in particular, and is more intact than many of these. They include Boyd's Pettigrew house at 21 Redmond Street, of 1945 and later, now heavily altered (q.v., B-graded), Roy Grounds' Leyser house of 1951-2 at 11 Hume Street (ungraded), with a famous triangular plan buried under later alterations, 9 Hume Street, by John and Phyllis Murphy, 1955-6 (demolished), 7 Hume Street, by Douglas Alexandra, 1957 (q.v., B-graded but recommended to be downgraded to ungraded in this study following extensive alterations), the Biancardi House 20 Yarra Street, by Gerd and Renate Block (q.v., recommended for A-grading in this review), the Krongold house at 25 Studley Park Road, by Theodore Berman (q.v., B-graded), and two by Chancellor and Patrick: the Freiberg house at Yarravale Road, and a later house near the Holroyd Street corner, of 1958 and 1963-5 respectively. Of all these only the Biancardi and Krongold houses and the two (ungraded) Chancellor and Patrick designs are thought to be generally intact.

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION B: The importance of a place or object in demonstrating rarity or uniqueness.*

The eye-shaped plan is the only known example of such a form used in Melbourne, and may be unique in Australia.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The *R Haughton James House* is a fine example of 1950s postwar residential design in the Melbourne Regional style, by noted architect Robin Boyd. The house is a rigorous contrast of rational and organic design which employs an unusual combination of elliptical and box forms. Its configuration in striking geometric shapes, and its bold use of structure, epitomise the Melbourne Regional style, other key examples of which have generally been demolished or altered. The house is a rare surviving example of Wrightian curvilinear hemicyclic planning.

### **Statement of Significance**

The *R Haughton James House* is of local historical and state architectural significance as a fine example of 1950s postwar residential design in the Melbourne regional style, by noted architect Robin Boyd. The house is a rigorous contrast of rational and organic design which employs an unusual combination of elliptical and box forms. Its configuration in striking geometric shapes, and its bold use of structure, epitomise the Melbourne Regional style, other key examples of which have generally been demolished or altered. The house is a rare surviving example of Wrightian curvilinear hemicyclic planning. The house is broadly intact externally, though there have been a series of relatively minor alterations.

### **Grading Review**

Upgrade from B to A.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Details sourced from the City of Kew Building index, #598, dated 26 October 1956.

<sup>2</sup> Details provided in draft citation by G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> Details sourced from the City of Kew Building Index, #1075, dated 11 January 1967.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>5</sup> Details and drawings sourced from the City of Kew Building Index, #4909, dated 8 March 1990, and from the City of Boroondara Planning File 40/409/01887 Part 1, drawings dated December 1999.

<sup>6</sup> Comparing the approved drawings sourced from the City of Kew Building Index, #598, Grounds, Romberg and Boyd, dated 26 October 1956 with #4909, Allan Powell Pty Ltd Architects, dated 24 November, 1989, indicate that this non-original bay was 'existing' at the time the 1989 proposal was lodged. The drawings for brick veneer additions, City of Kew Building Index, #1075, dated 11 January 1967, however, are not held in the council files. The index suggests that other proposals may have been prepared around the late 1980s.

<sup>7</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Citation 61.

<sup>8</sup> The Lloyd and other Boyd plans, apart from his own South Yarra house, are all stored in the Romberg and Boyd archive, State Library of Victoria. This was assembled by James McCormack and extended and re-ordered chronologically by Conrad Hamann in 1977.

<sup>10</sup> Johnson became a personal friend of Romberg and of Boyd in this period. In the Wiley house, Johnson perched a living room and kitchen mass precariously on top of a massive stone plinth housing the bedroom and bathrooms areas. Boyd, almost in reply, directly inverted the whole form, placing the sleeping area above and the living and kitchen areas below, and similarly dug his semi-elliptical lower floor into the hillside, as Johnson had dug the plinth of his Wiley house. Upstairs, the original small area of the sleeping rooms marked them out as an elegant and lightly constructed garden folly, rather like Johnson's own house at New Canaan, Connecticut, of 1949. Against architectural modernism's general paradigm of industrialised spatial and programmatic consistency, Johnson's overheated dramatizing of function and spatial differences was thought alarmingly transgressive in American architectural circles. Johnson was linked in this perceived waywardness to Eero Saarinen, to whom Boyd and Grounds were also gravitating, and Saarinen was linked overwhelmingly with spectacularly sculptural and varied forms, often generated from seemingly marginal differences in function.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	17 O'Shaughnessy Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1907-08	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The land the subject property occupies was originally part of the large land holding of Patrick O'Shaughnessy, early publican and landowner. O'Shaughnessy Street and Foley Street were cut through the holding in c.1885,<sup>1</sup> to facilitate the subdivision of a portion of the holding, as the O'Shaughnessy Estate in October 1887.<sup>2</sup> Part of lot 6 would later form the site of this residence.

17 O'Shaughnessy Street was constructed in 1907-08. Municipal rate records listed A E Camp as the owner and occupier of an unfinished house in O'Shaughnessy Street, with a net annual value (nav) of £15.<sup>3</sup> By the following year's rate cycle, the Fourth Victoria Permanent Building Society was listed as the owner of a wooden house of six rooms. No occupant was given, indicating the house may have been newly-completed but untenanted.<sup>4</sup> By the following year the Society had secured T Mather as a tenant. By 1912, the property had been acquired by Thomas J Press, who occupied the property the following year, it being recorded as tenanted in the preceding year's rate records. The number of rooms has also increased to seven.<sup>5</sup> Subsequent occupants of the property included William Matson (c.1919-24) and Daniel Latham (c.1925-29). Between 1930 and 1944/5 W Thomas and subsequently Mrs A P Thomas were listed as owner/occupants.<sup>6</sup> Municipal rate records for the 1946-47 cycle listed the occupant of the premises as Miss Annie Chrisfield Thomas, and owner as the Estate of A P Thomas.<sup>7</sup> Miss Thomas is thought to have married during the 1950s – the residence, still owned by the Thomas Estate, is occupied by Adam J and Annie Chrisfield Raaymakers in 1957.<sup>8</sup> They remained in residence until the early 1970s, after which time S P Rowell became the occupant in 1974.<sup>9</sup>

(Lovell Chen, 2005)

#### Description & Integrity

17 O'Shaughnessy Street, Kew, is a single-storey double-fronted timber Federation villa. The expansive hipped and gabled roofscape has been reclad with terracotta tiles with terracotta ridge



cresting and finials<sup>10</sup> and is penetrated by numerous red face brick chimneys with roughcast rendered panels and corbelled caps. Gables are finished with carved barges with fretwork screens. The asymmetrical weatherboard façade is screened by a return verandah with timber posts, fretwork frieze and floor, and is accessed via a gabled bay projecting from the corner. The side entrance contains a panelled timber door with leaded fan and sidelights. Fenestration is irregular and includes faceted and rectangular bay windows which contain timber-framed casement sashes; windows elsewhere have double-hung sashes. Extensive rear additions were made in the late 1980s, augmented by smaller-scaled works being undertaken at the time of writing. The non-original timber-paling fence is being replaced. The front garden contains a mature cypress tree.

### Historical Context

Residential development in O'Shaughnessy Street did not occur until after the area was first surveyed by the MMBW in c.1904. The presence of the extensive clay pit running behind the street might have accounted for the slow uptake in residential building in its vicinity.

### Comparative Analysis

17 O'Shaughnessy Street is a fine example of a timber Federation house, dating from the high tide of Federation architecture, reasonably intact apart from a roof renewal, and distinguished by a diagonal entry porch. Diagonal address in buildings, particularly houses, is characteristic of Federation typology,<sup>11</sup> but the diagonal emphasis is heavily dramatized here, with a porch that projects a long way at an angle into the front garden. The main roof mass is similarly treated as a 'source' for the diagonal, and is flanked, again characteristically, by an L-shaped roof pattern that expresses other rooms, and projects to the front and side in two projecting bays. There are a limited number of timber Federation houses in Kew, such as Beverley Ussher's 57 Pakington Street, of 1898-9 (q.v., B-graded); most notable Kew examples are in brick. Elsewhere, it compares in texture and scale with 31 Chaucer Crescent, Canterbury, of 1907 (q.v., B-graded). Some of the detailing here is also similar to No. 31, as is the arched and slatted porch screen, the punctuation of walls near the entry path with small scale openings, similar ridge capping and finials and the use of short, fairly plain corbelled chimneys in red face brick. 31 Chaucer Crescent has a more circumstantial plan, adapting to an oddly shaped intersection outside. But in details and texture 17 O'Shaughnessy Street is quite similar. It also complements the brick Federation houses in five adjacent streets: High, Foley, Denmark, Miller and Stevenson.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

17 O'Shaughnessy Street is a fine, representative and relatively externally intact example of Federation architecture at its peak of popularity. It is less common in Kew, among leading Federation examples, in being timber rather than brick. It complements a series of high-quality Federation designs in surrounding streets and helps to make this section of Kew a notable Federation precinct. In scale, texture and detail it compares with several other B-graded Federation houses in Boroondara.

### Statement of Significance

17 O'Shaughnessy Street, Kew, is of local historical and architectural significance as a fine, representative and relatively externally intact example of a Federation residence dating from the peak of popularity of that period in Australian architecture. It is atypical in Kew, among leading Federation examples, in being timber rather than brick.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Melbourne Directory*, 1884-1886.

<sup>2</sup> O'Shaughnessy Estate subdivision plan, October 1887, Batten & Percy Collection, State Library of Victoria.

<sup>3</sup> Borough of Kew Rate Books, 1907-08, #2607, A E Camp, unfinished, nav £15.

<sup>4</sup> Borough of Kew Rate Books. 1908-09, #2678, Fourth Victoria Permanent Building Society, wood, 6 rooms, nav £30.

<sup>5</sup> Borough of Kew Rate Books, 1915-16, #3886, T Press, wood, 7 rooms, £42.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1918 and 1944/5.

<sup>7</sup> City of Kew Rate Books, 1946-47, #7733, wood, 7 rooms, nav £64.

<sup>8</sup> City of Kew Rate Books, 1956-57, #7609, wood, 7 rooms, nav £110.

<sup>9</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>10</sup> Details sourced from the City of Boroondara Building File 40/408/013119, # BS1574/20000999/0, dated 17 March 2000, restump of dwelling and new roof, and # BS1574/20000999/0, dated 17 March 2000, alteration of a dwelling – roof framing only.

<sup>11</sup> Discussed by Miles Lewis, 'The Victorian house', in Robert Irving et al., *The History and Design of the Australian House*, Macmillan, Melbourne, 1985, and Conrad Hamann in 'The inclusive tradition in Victoria's architecture', in AGL Shaw (ed.), *Victoria's Heritage*, Allen and Unwin, Sydney, 1985.

<b>Name</b>	<i>Kloa</i> , formerly <i>Castleman</i>	<b>Reference No</b>	
<b>Address</b>	57 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1898-9	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Originally 103 Pakington Street, *Kloa* was constructed in c.1898-9. It is believed to have been designed by Beverley Ussher, one of Melbourne's more distinguished residential architects of the late nineteenth and early twentieth century, for a relative, Lancelot Ussher.<sup>1</sup>

Municipal rate records for 1897-98 listed vacant land in Pakington Street, owned by the Australian Asset Company, with a net annual value (nav) of £13.<sup>2</sup> By the following year's rate cycle, L H Ussher, a solicitor, was listed as the owner and occupier of a house with a nav of £40.<sup>3</sup> Later rate records described the house as being constructed of wood and consisting of 6 rooms.<sup>4</sup> The house was recorded as tenanted in municipal rate records of 1901-02, but still owned by Ussher, with a new owner and occupier listed in the 1902-03 rate records.<sup>5</sup> J T Collins, a barrister and solicitor is thought to have given the house the name *Kloa* – it appears for the first time in the 1905 edition of the *Sands & McDougall Directory of Victoria*. Prior to that Lancelot Ussher had called the house *Castleman*.<sup>6</sup>

From c.1906 *Kloa* was let to F H Dodgson, who resided there until c.1917. In 1914, Pakington Street was renumbered and no. 103 then became no. 57 Pakington Street.<sup>7</sup> By 1923, new owner occupiers Charles and Rosa Du Rieu were in residence.<sup>8</sup> An addition to the residence occurred during the Du Rieu period of ownership, as the property was described as consisting of eight rooms in the 1946-47 rate books.<sup>9</sup> The nature of this alteration is not known. The property again changed hands in c.1953, and Charles J Fitzpatrick was recorded as the owner occupier, in residence until at least 1974.<sup>10</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Kloa* at 57 Pakington Street, Kew, is a single-storey timber villa designed in a transitional mode on an asymmetrical plan. The complex hipped and gabled roofscape is clad with red-brown slate and is

punctuated by a bold, centrally placed chimney of ribbed red face brick construction. The gable ends are half timbered with roughcast infill and one retains a timber finial, a detail which has been removed from the main gable and a small pyramidal turret. The walls are clad with weatherboards and feature a roughcast frieze to the façade and a shingled frieze to the sides. The principal street elevation comprises three bays with a small recessed porch with fretwork screen and secondary entrance, flanked by the main projecting bay with rectangular bay window and a small canted bay. The north elevation contains the main entrance which contains a half-glazed timber door with matching surrounds screened by a timber verandah with turned paired posts, arched fretwork and timber floor. The fenestration is irregularly placed however the windows consistently contain timber-framed casement sashes with multi-paned highlights and arched transoms.

A small timber garage, possibly constructed around the 1920s, is constructed on the southern side of the house and the aluminium palisade fence along the frontage dates from the 1990s.<sup>11</sup> The house would appear to be otherwise externally intact. The front garden contains a number of mature plantings including liquidambar, cypress and oak species.

### Historical Context

The central section of Pakington Street between Eglinton and Malmsbury Streets was developed towards the end of the nineteenth century when small timber and, less commonly, brick cottages and villas were constructed on modest allotments. The subject property is unusual because of the generous allotment relative to the size of the dwelling constructed upon it. Few of these blocks remained vacant by the time the area was surveyed by the MMBW in c.1907.<sup>12</sup>

### Comparative Analysis

In scale and form *Kloa*, at 57 Pakington Street, Kew, can be compared with a large number of late-Victorian/Federation era villas constructed throughout this section of Kew and elsewhere. By comparison, this example stands out in its relative level of intactness and picturesque combination of stylistic features coupled with a relatively early application of the style. It compares favourably to the nearby example at 167 Derby Street, Kew (formerly B graded and downgraded to C as part of this study) which has undergone substantial alterations.

Architectural historian George Tibbits has credited the design to Beverley Ussher, sometimes considered the pre-eminent Federation architect. Lancelot Ussher was probably a relative, and *Kloa* dates from around the time Ussher joined Henry Kemp in architectural partnership. Another Ussher design for relatives, the Peter and Christiana Ussher house, *Neville*, at 44 (now 46) Fellowes Street Kew, dates from 1893 (A-graded).<sup>13</sup> In its details – though not necessarily in scale – *Kloa* also resembles other Ussher designs in Boroondara, as with 5 Willsmere Road, Kew (1903, A-graded) or 169 Canterbury Road, Canterbury (B-graded), where the fenestration and use of blind segmentally arched bays in the wing windows is almost identical, albeit in brick. Ussher's architecture owes something to the American Free Romansque and Shingle styles, and to their leaders such as HH Richardson and McKim, Mead and White, had designed *Lululand* in Surrey in 1885, a design that Ussher may have seen while training in London as an architect. Certainly, *Kloa's* form, where a 'rotational' corner element is linked to the major wing with a segmental arch expressed as under tension, has close compositional parallels with *Lululand*, albeit Richardson's design had been in stone. Its composition also references the Elberon and Newport Casino designs of McKim, Mead and White.<sup>14</sup> The form recurred in *American Architect* and other journals over several years following, notably in designs by Harvey Ellis and others.

*Kloa* is smaller than usual among Ussher's other houses in this period; however while the house presents a small front, it has larger scale and presence, a characteristic of many very good Federation designs.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Kloa* is a fine and highly intact example of an asymmetrical weatherboard villa of the Federation period as seen in the Kew, Hawthorn and Canterbury districts of Boroondara. It is also a relatively early application of the style.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Kloa's* design strength is in its subtle, yet free, combination of otherwise conventional Federation elements into a picturesque composition. In it architect Beverley Ussher draws on the leading American and British free style architecture of the 1880s and his own forms as developed in the early 1890s. It is an important middle-period design by Ussher, demonstrating what he could achieve with a small timber house.

### Statement of Significance

*Kloa*, formerly *Castleman*, at 57 Pakington Street, Kew, is of local historical and architectural significance. It is a fine and highly intact example of an asymmetrical weatherboard villa of the Federation period as seen in the Kew, Hawthorn and Canterbury districts of Boroondara. It is also a relatively early application of the style. *Kloa's* design strength is in its subtle, yet free, combination of otherwise conventional Federation elements into a picturesque composition. In it architect Beverley Ussher draws on the leading American and British free style architecture of the 1880s and his own forms as developed in the early 1890s. It is an important middle-period design by Ussher, demonstrating what he could achieve with a small timber house.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

*Specific:*

<sup>1</sup> G Tibbitts, 'An Emanation of Lunacy', in T Howells (ed.) *Towards the Dawn: Federation Architecture in Australia 1890-1915*, Hale & Iremonger, Sydney, 1989, p. 59.

<sup>2</sup> Borough of Kew Rate Books, 1897-98, #2625, land, nav £13.

<sup>3</sup> Borough of Kew Rate Books, 1898-99, #2668, house, nav £40.

<sup>4</sup> Borough of Kew Rate Books, 1900-01, #2772, L H Ussher, wood, 6 rooms, nav £40.

<sup>5</sup> Borough of Kew Rate Books, 1902-03, #2847, J Collins, wood, 6 rooms, nav £43.

<sup>6</sup> *Sands and McDougall Directory of Victoria*, 1902.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1913-14.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, 1920-1930.

<sup>9</sup> City of Kew Rate Books, 1946-47, #8421, weatherboard, 8 rooms, nav £55.

<sup>10</sup> City of Kew Rate Books, 1956-57, #8325, Chas. J Fitzpatrick, weatherboard, 8 rooms, nav £130; *Sands & McDougall Directory of Victoria*, various years to 1974.

<sup>11</sup> City of Kew Building Index, #91/5790, dated 22 January 1991.

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<sup>12</sup> MMBW Plan No 67, Kew, dated 1907.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, v. 3: street listings; v. 4, Designation A, Citation 39.

<sup>14</sup> See Henry-Russell Hitchcock, *The Architecture of HH Richardson and His Times*, MIT, Cambridge, Mass., 1938 ff.; Vincent Scully, *The Shingle Style and the Stick Style*, Yale, New Haven, 1974.

<b>Name</b>	Terrace Houses	<b>Reference No</b>	
<b>Address</b>	66-68 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1892	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Originally known as 116 and 118 Pakington Street, this pair of brick Victorian cottages were constructed in c.1892. Municipal rate records for 1891-2 listed John Witchell, a bootmaker<sup>1</sup>, as the owner of vacant land in Pakington Street, with a net annual value of £8.<sup>2</sup> By 1893, Witchell was listed as the owner of two tenanted houses, 116 and 118 Pakington Street, each with a net annual value of £28.<sup>3</sup> The properties were tenanted for many years and in 1914 members of the Witchell family briefly occupied both cottages.<sup>4</sup> However, by 1915 the *Sands & McDougall Directory of Victoria* recorded that the houses were again tenanted by others. In 1923 a long-term tenant, Robert Price, an earlier resident of no. 74, was listed in residence at 68 (previously 118) Pakington Street. His tenancy was of nearly thirty years duration, with ownership of both cottages now vested in the Estate of Percy Witchell in 1947.<sup>5</sup> It is thought that in 1950 the two cottages were sold by the estate as in this year, long-standing tenant Robert Price became an owner/occupier, acquiring the neighboring property, 70 Pakington Street (q.v.).<sup>6</sup> Municipal rate records for 1950-51 confirm that both houses were now individually owner/occupied, with the D'Alterio and later the Di Marzio and Dellosa family at 66 Pakington Street and James and Gwen Davidson in residence at 68 Pakington Street.<sup>7</sup>

(Lovell Chen, 2005)

#### Description & Integrity

66-68 Pakington Street, Kew, comprises a pair of single-storey semi-detached Victorian Italianate cottages of brick construction and mirror image in design. The pair shares an integrated hipped roofscape with bracketed eaves and polychrome brick chimneys and moulded caps; each half has been separately re-roofed in corrugated galvanised steel. A return cast iron verandah is continuous across the full width of both properties and the convex corrugated galvanised steel roof is supported by Corinthian columns embellished with frieze and brackets. The verandah sections meet above an original dividing wing wall which extends from the front elevation to the boundary. The original

verandah floors have been replaced with concrete. The breakfronted façades are in tuckpointed polychrome Hawthorn brickwork and comprise a single projecting bay with the main entrance set back, forming an overall U-shaped building footprint. The entrances retain original or early panelled timber doors with side and fanlights containing some coloured glass and the projecting bays contain a paired window arrangement with timber-framed double-hung sashes and bluestone sills.

Minor rear alterations were approved in 1984 for number 66 and in 2004 for number 68, neither of which impact on the street presentation of the pair.<sup>8</sup> Both frontages are fenced with relatively recent timber picket fences.

### Historical Context

The central section of Pakington Street between Eglinton and Malmsbury Streets was developed towards the end of the nineteenth century when small timber and, less commonly, brick cottages and villas were constructed on modest allotments. Few of these blocks remained vacant by the time the area was surveyed by the MMBW in c.1907.

### Comparative Analysis

While there are a reasonably large number of semi-detached pairs of Victorian cottages throughout the immediate area and elsewhere in Kew, the houses at 66-68 Pakington Street, have an atypical form in the stepped façade, combined roofscape and continuous verandah and façade treatment. Other than for this feature, the pair can be compared with the two pairs located at 33-35 and 39-41 Fernhurst Grove, Kew (graded C), which are similarly scaled, aged and styled, albeit with a more conventional overall form.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

66-68 Pakington Street, Kew, is a good and externally relatively intact example of a semi-detached pair of modest late Victorian brick cottages.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The pair is distinguished from most conventional examples by the combination of stepped façade, single roof form and continuous verandah and façade treatment.

### Statement of Significance

66-68 Pakington Street, Kew, is of local historical and architectural significance as a good and externally relatively intact example of a semi-detached pair of modest late Victorian brick cottages. The pair is distinguished from most conventional examples by the combination of stepped façade, single roof form and continuous verandah and façade treatment.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending



on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 193.

<sup>2</sup> Borough of Kew Rate Books, 1891-2, #2388, J Mitchell, land, nav £8.

<sup>3</sup> Borough of Kew Rate Books, 1892-3, #64-5, J Mitchell, house, each nav £28.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1914.

<sup>5</sup> City of Kew Rate Books, 1946-47, #208-9, Estate of Percy A Witchell, each brick, 5 rooms, nav £29.

The tenants of the two properties were William Treloar and Robert H Price.

<sup>6</sup> City of Kew Rate Books, 1950-51, #210, Robert Henry Price, weatherboard, 4 rooms, nav £31.

<sup>7</sup> City of Kew Rate Books, 1950-51; 1957-58; *Sands & McDougall Directory of Victoria*, 1960-1974.

<sup>8</sup> Drawings sourced from the City of Kew Building Index, #1346, dated 25 October 1984, for 66 Pakington Street, and Building Permit # 1049/2004 – 0010/0, dated 30 April 2004, City of Boroondara Building File 40/408/09362/1 for 68 Pakington Street.

<b>Name</b>	<i>Glen Rose</i>	<b>Reference No</b>	
<b>Address</b>	70 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1902	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Originally 120 Pakington Street, *Glen Rose* was constructed in 1902. Municipal rate records for 1901-02 listed a block of vacant lands in Pakington Street owned by R Miers (or Myers) with a net annual value of £5. By the 1902-03 rate cycle, R Myers was recorded as the owner and occupier of a wooden house of four rooms at this address.<sup>1</sup> By 1909 the house had been acquired by Henry Coxson,<sup>2</sup> who owned the property until the end of the 1940s.<sup>3</sup> Coxson occupied the property until c.1923, at which time he moved nearby to 73 Princess Street, Kew.<sup>4</sup> He lived there until the end of the 1940s, this address being listed in the 1946-47 rate book entry (cited previously) for the Pakington Street property. From c.1924, the property was tenanted. In 1950 it was sold to Robert Henry Price, a tramways employee and long-term tenant of 68 Pakington Street, which is also assessed in this Review.<sup>5</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The house at 70 Pakington Street, Kew, is a single-storey single-fronted Victorian villa of timber construction. The front-facing gambrel roof is clad with corrugated galvanised steel and has bracketed eaves and red face brick chimneys with corbelled caps; the gambrel is surmounted by a timber finial. The façade is screened by a skillion-roofed verandah which contains a gable pediment marking the entrance, detailed to match the main gambrel. The verandah is supported by timber posts with a distinctive criss-cross timber fretwork and timber floor and the asymmetrical façade is finished with weatherboard featuring a scalloped dado. The entrance door comprises a six-panelled timber door with glazed surround, the sidelight of which has been infilled, and a non-original aluminium screen door. This is flanked by a canted bay window with timber-framed double-hung sashes.

As viewed from the street, the house would appear to be externally intact, other than for an awning to the bay window and a recent timber picket fence and gates.

### Historical Context

The central section of Pakington Street between Eglinton and Malmsbury Streets was developed towards the end of the nineteenth century when small timber and, less commonly, brick cottages and villas were constructed on modest allotments. Few of these blocks remained vacant by the time the area was surveyed by the MMBW in c.1907.<sup>6</sup>

### Comparative Analysis

In Kew the house at 70 Pakington Street, Kew, is comparable in a general sense with smaller and much earlier single fronted houses such as 57 Malmsbury Street of c.1866, 11-13 Peel Street of c.1882 or 78 Peel Street of 1875 (q.v.). In the period 1900-1914 small single fronted houses with a broadly Victorian appearance were still being constructed in Melbourne, see, for example, houses in Edinburgh Street, Flemington and Separation Street, Northcote, and as far east as Main Street and Station Street, Blackburn. Such houses were generally marked by bullnosed verandah canopies and single hipped or gable fronted roofs, often in corrugated galvanized iron. They generally had timber stud frame and weatherboard or stuccoed lath and plaster construction, two or three corbelled red face brick chimneys, a simple frontal address of the street rather than the diagonal favoured in the Federation style, and a rectangular front garden. 70 Pakington Street, Kew, is somewhat more individual than more modest earlier examples in its incorporation of the canted bay and asymmetrically placed verandah pediment (though neither were uncommon in themselves); the diagonally latticed verandah frieze is rarer. Houses of this type and date of construction demonstrate the persistence of Victorian vernacular forms in the early twentieth century, at a time when the Federation style was generally dominant.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

70 Pakington Street, Kew, is a representative and relatively externally intact example of a single-fronted, single-storey timber residence of Victorian vernacular design. With the relatively late date of 1902, the house shows the persistence of Victorian vernacular design into the twentieth century.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The canted bay and latticed verandah frieze enrich an otherwise typical design.

### Statement of Significance

70 Pakington Street, Kew is of local historical and architectural significance as a representative and relatively externally intact example of a single-fronted, single-storey timber residence of Victorian vernacular design. With the relatively late date of 1902, the house shows the persistence of Victorian vernacular design into the twentieth century. The canted bay and latticed verandah frieze enrich an otherwise typical design.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively

narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

**Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

**References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1901-02, #63, R Myers, wood, 4 rooms, nav £17.

<sup>2</sup> Borough of Kew Rate Books, 1908-09, #77, H Coxson, wood, 4 rooms, nav £20.

<sup>3</sup> City of Kew Rate Books, 1946-47, #210, H Coxson, wood, 4 rooms, nav £31.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1923-1925.

<sup>5</sup> City of Kew Rate Books, 1950-51, #210, R H Price, wood, 4 rooms, nav £31.

<sup>6</sup> MMBW Plan No 67, Kew, dated 1907.

<b>Name</b>	<i>Allathorn</i>	<b>Reference No</b>	
<b>Address</b>	83 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1912	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. ☐ BPS Heritage Overlay

#### History

83 Pakington Street was constructed in 1912. <sup>1</sup> Municipal rate records for 1911-12 listed A Hergt, a builder, as the owner of a vacant allotment in Pakington Street with a net annual value (nav) of £8. Adjacent was another vacant allotment owned by G Hergt, with a nav of £6. <sup>2</sup> By the following year's rate cycle, A Hergt was listed as the owner of a timber residence of five rooms. Hergt is said to have constructed the house for his fiancé, however, the wedding was cancelled and he never occupied the completed property. Several years later, when he finally married, Hergt constructed another residence in Peel Street, Kew. This house was similar to the subject property, except that it was single storeyed. <sup>3</sup> *Allathorn* was tenanted by an Edward Daddo from its date of completion. <sup>4</sup> Ownership of the vacant allotment next door had transferred to A Hergt by the 1913-14 rate cycle, who used it as a workshop, <sup>5</sup> and by c.1921, a new house had also been built on this adjacent site. <sup>6</sup>

By 1920, 83 Pakington Street was occupied by Robert Emery, in residence until c. 1930. <sup>7</sup> Subsequently the property was acquired and occupied by Edward Bacon, reputedly a relative of Emery, who resided there until the late 1950s. <sup>8</sup> By the 1956-57 rate cycle, the ownership of the property had been transferred to Geoffrey Windebank and Ruth Windebank, daughter of Edward Bacon. The number of rooms had also increased to seven. <sup>9</sup> The Windebanks occupied the property until 1980. <sup>10</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The house at 83 Pakington Street, Kew, is an attic-storey double-fronted Federation Queen Anne villa of timber construction. Its complex gabled roof is clad with corrugated galvanised steel and features timber horn finials, flying bracketed gables with half timbered ends and roughcast infill and red face brick chimneys with roughcast rendered bands and non-original terracotta pots. The roofscape is

punctuated by a centrally placed attic dormer –originally an open balcony - which is clad with scalloped weatherboards and features turned timber posts with timber fretwork frieze and non-original timber-framed window sashes.

The principal elevations display a roughcast rendered wall finish flanked by a scalloped weatherboard dado and frieze. The main eastern façade to Pakington Street comprises two distinct sections, the formal and symmetrically arranged entrance flanked by a pair of projecting bays, and an adjoining bay at the north-east corner of the house. This provides for a secondary entrance screened by a side-facing verandah which terminates in a projecting gable-ended bay on the northern elevation. The main eastern entrance comprises a glazed panelled timber door with ornate matching surrounds and is centrally located beneath a deep recessed porch. The porch is finished with timber fretwork set above a carved timber beam. The flanking bays each contain a rectangular window bay with timber-framed casement sashes which are screened by non-original bracketed bullnose corrugated galvanised steel canopies.

The timber fretwork to the main (eastern) entry is repeated in the original side porch at the north-east corner of the house and has also been reproduced in the detailing of a non-original entrance porch situated further west on the north elevation (the latter appears to date from 1988).<sup>11</sup>

Alterations approved in 1984 involved the construction of a narrow atrium-style window-wall out from the southern side elevation, which appears to have been further extended around 1988, and rear additions.<sup>12</sup> None of these works have impacted substantially on the presentation of the house as viewed from the street.

The present carport appears to date from around 1994.<sup>13</sup> The timber picket front fence and gates have been constructed since 1988. The garden contains some mature trees amongst an otherwise contemporary landscape.

### Historical Context

Development of Pakington Street north of Eglinton Street proceeded more slowly than the section between Eglinton and Malmsbury Street, presumably because it was not as close to Kew's retail hub and transportation links. Those houses that were built towards the end of the nineteenth century tended to be brick villas and were constructed on slightly larger allotments than in the southern section of the street. It was not until the years surrounding World War I that concerted development occurred with timber houses being the preferred form of dwelling constructed.

### Comparative Analysis

Despite its relatively small size, the house at 83 Pakington Street, Kew, is a commanding design embellished with extensive decoration which is substantially intact externally. In its overall style and general form it compares with numerous earlier examples of Federation-style weatherboard villas throughout the Kew and Camberwell regions, such as Beverley Ussher's *Kloa* at 57 Pakington Street of c.1898-9 (q.v., B-graded) or the similarly scaled *Invicta* at 31 Chaucer Crescent Canterbury of 1907 (q.v., B-graded). The application of essentially symmetrical planning and composition, however, to an otherwise more picturesque mode is somewhat atypical of the style. The large-scaled bullnosed bay hoods recall weatherboard house designs of the later 1880s or the early Federation period, though the design itself comes towards the end of the Federation era. The corrugated iron roof is unusual in houses of this size and in the Kew area's Federation designs generally. The combination of a centrally placed dormer, a recessed front porch immediately below it and dual flanking bays at ground floor level were by then typical of a 'dormer' type in Federation house designs which was popular in Kew and elsewhere in Boroondara.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 83 Pakington Street is a good and relatively externally intact example of a Federation style villa with strong Queen Anne overtones. It represents an attic-storey type that was common in

Kew and other parts of Boroondara in the middle and later Federation period and incorporates an extensive and diverse repertoire of decorative features.

### Statement of Significance

The house at 83 Pakington Street is of local historical and architectural significance as a good and relatively externally intact example of a Federation style villa with strong Queen Anne overtones. It represents an attic-storey type that was common in Kew and other parts of Boroondara in the middle and later Federation period and incorporates an extensive and diverse repertoire of decorative features.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> The present owner gives a date of 1904 for the house, May 2007.

<sup>2</sup> Borough of Kew Rate Books, 1911-12, #3337-8, A Hergt, M Hergt, land, nav £8 and £6 respectively.

<sup>3</sup> Information provided by the present owner, May 2007.

<sup>4</sup> Borough of Kew Rate Books, 1912-13, #3446, A Hergt, wood, 5 rooms, nav £30.

<sup>5</sup> Borough of Kew Rate Books, 1913-14, #3684, A Hergt, workshop, nav £6.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, 1918-1923.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1920-1930.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, various years between 1930-1960; City of Kew Rate Books, 1951-52, #8511, Edward and Emmeline Bacon, weatherboard, 6 rooms, nav £62.

<sup>9</sup> City of Kew Rate Books, 1957-58, #8335, Geoffrey and Ruth Windebank, weatherboard, 7 rooms, nav £98.

<sup>10</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, between 1930 and 1974, augmented by information provided by the present owner, May 2007.

<sup>11</sup> Details sourced from City of Kew Building Index, #3970, dated 18 October 1988.

<sup>12</sup> Details sourced from City of Kew Building Index, # 1046, dated 11 May 1984, and #3970, dated 18 October 1988.

<sup>13</sup> Details sourced from the City of Kew Building Index, #1171, dated 13 September 1994.



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<b>Name</b>	<i>Waverley</i>	<b>Reference No</b>	
<b>Address</b>	98 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1898	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

Originally 150 Pakington Street, *Waverley* was constructed in c. 1898. An examination of a 1907 MMBW plan indicated that it was one of the first brick villas to be constructed in this section of Pakington Street, with only 154 and 156 to the north in any close proximity.<sup>1</sup> Municipal rate records in 1898-99 listed Struan Robertson as the owner and occupier of a house with a net annual value (nav) of £35.<sup>2</sup> Later rate records described the house as being constructed of brick and consisting of six rooms.<sup>3</sup> The Robertson family occupied *Waverley* until the 1903-04 rate cycle when the house was let out to others – the first recorded tenant was R A Fowler.<sup>4</sup> The property continued to be let for a number of years. It is not known when the property was next sold, however by c. 1935 the house was owned and occupied by Dennis J Kennedy.<sup>5</sup> By 1950, the Kennedy Estate let the property out with tenants including Darrel C Leed (c. 1950 – 75), and members of the Beamish family, until at least 1974.<sup>6</sup>

(Lovell Chen, 2005)

**Description & Integrity**

*Waverley*, at 98 Pakington Street, Kew, is a single-storey double-fronted Victorian villa of symmetrical planning and brick construction on a bluestone plinth. The hipped slate roof has bracketed eaves to the façade and a pair of brick chimneys with moulded caps. The façade displays polychrome brickwork and is screened by a full-width verandah with concave corrugated galvanised steel roof supported by cast iron Corinthian columns with fine cast iron frieze, brackets and dentilled cornice. The non-original concrete verandah floor is edged with bluestone and reached via a central set of bluestone steps, above which is a gabled pediment. The central entrance contains a six-panelled timber door with leadlight glazed surrounds flanked on each side by paired window openings with timber-framed double-hung sashes. A rear addition, visible at the end of the side driveway, appears



to date from the late 1980s and other works may have been carried out around 1990 and 2003.<sup>7</sup> The house appear to be otherwise externally intact.

The front timber picket fence is not original and the garden contains a substantial palm sp.

### Historical Context

Development of Pakington Street north of Eglinton Street proceeded more slowly than the section between Eglinton and Malmsbury Street, presumably because it was not as close to Kew's retail hub and transportation links. Those houses that were built towards the end of the nineteenth century, tended to be brick villas and were constructed on slightly larger allotments than in the southern section of the street.

### Comparative Analysis

In its overall form and style, *Waverley* at 98 Pakington Street, Kew, can be compared with numerous other examples of Victorian villas throughout the municipality, including, for example, 37 Fernhurst Grove, Kew (B-graded, but recommended to be downgraded to C as part of this review), which is similarly scaled and detailed, albeit of a lesser level of integrity.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Waverley*, is a handsome, representative and substantially externally intact example of a late Victorian villa, albeit of a modest scale and of conservative design for its date of construction.

### Statement of Significance

*Waverley*, at 98 Pakington Street, Kew is of local historical and architectural significance as a handsome, representative and substantially externally intact example of a late Victorian villa, albeit of a modest scale and of conservative design for its date of construction.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> MMBW Plan no. 67, Kew, scale 160':1", dated 1907.

<sup>2</sup> Borough of Kew Rate Books, 1898-99, #71, S Robertson, house, nav £35.

<sup>3</sup> Borough of Kew Rate Books, 1899-1900, #71, S Robertson, brick house, six rooms, nav £35.

<sup>4</sup> Borough of Kew Rate Books. 1903-04, #70.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, various years; City of Kew Rate Books, 1946-47, #220, Mrs. Ivy Kennedy – occupant, Estate of D J Kennedy – owner, brick/wood, 6 rooms, nav £41.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

<sup>7</sup> Building Permit # 3081, dated 30 July 1987, and #93/6693, dated June 1990, sourced from the City of Kew Building Index and #1160/200400313/0, dated 19 November 2003, City of Boroondara Building File, 40/408/25377.

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<b>Name</b>	<i>Itzehoe</i>	<b>Reference No</b>	
<b>Address</b>	72 Peel Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1880	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

Refer also to Recommendations.

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**Intactness**    ☐ Good    ☒ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

Peel Street, first known as Little Pakington Street,<sup>1</sup> dates from one of Kew's earliest subdivisions and today retains several early timber Victorian cottages. The subject property is an example of this typology.

Taking its name from a town in Germany, *Itzehoe*, formerly 136 Peel Street, was constructed for a William Bardwell in c. 1880.<sup>2</sup> William Bardwell is recorded in the Borough of Kew Rate Books as both owner and occupier throughout the 1880s, with the occupant listed as an R. Watts in 1893.<sup>3</sup> In 1895, a renumbering of the street occurred and *Itzehoe* gained its current address. For over fifty years from c. 1923, the house was occupied by Ernest and Lily Bey.

(Lovell Chen, 2005)

**Description & Integrity**

As originally constructed, *Itzehoe*, was a single-storey double-fronted Victorian timber villa with a symmetrical block-fronted façade and conventional weatherboards elsewhere.

The original roof comprises a corrugated galvanised steel hipped form with bracketed eaves, smaller hipped projections marking breakfront bays and a pair of rendered brick chimneys. The façade is screened by a full width cast iron verandah with bullnose corrugated galvanised steel roof which features a distinctive gablet with shingled timber infill above the main entrance. The tessellated tiled verandah floor is of recent origins. The central entrance contains a panelled timber door and non-original leaded surround which is flanked by a pair of projecting bays, each containing three timber-framed double-hung sash windows divided by moulded timber architraves fashioned in the style of Doric pilasters.

A substantial two-storey addition has been constructed (using sympathetic materials and a simple hipped roof form) to the rear of the house and this is visible above the rear roof slopes of the original building. A carport has been constructed adjoining the southern side of the house.

The front fence is a non-original timber picket fence and gates and the landscape has been renewed.

### Historical Context

Peel Street is characterised by timber single and double fronted villas on modest to medium sized allotments.<sup>4</sup>

### Comparative Analysis

There are numerous comparisons in Kew and elsewhere in Boroondara. Comparisons can also be made with neighbouring timber villas in Peel Street, notably:

- 68 Peel Street (C-graded); smaller, more modestly detailed and similarly altered with extensive rear additions
- 70 Peel Street (ungraded); more intact, if more modestly scaled and typical example
- 74 Peel Street (C-graded); more intact, similarly scaled, albeit typical asymmetrical example
- 78 Peel Street (B-graded); earlier and more modest, less intact

By comparison, the house at 72 Peel Street is a relatively handsome and finely detailed example.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 72 Peel Street, Kew is a handsome and finely detailed example of a double-fronted single storey timber residence of the Victorian period. While visible, the rear additions do not dominate or overwhelm the retained front section of the house, which appears to be broadly intact.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

72 Peel Street varies from simpler and more modest houses of the period in its relatively elaborate verandah with central pediment-like feature, the use of flanking hipped projections in the main roof, and the window detailing.

### Statement of Significance

72 Peel Street, Kew is of local historical and architectural significance as a handsome and finely detailed example of a double-fronted single storey timber residence of the Victorian period. The house varies from simpler and more modest houses of the period in its relatively elaborate verandah with central pediment-like feature, the use of flanking hipped projections in the main roof, and the window detailing. While visible, the rear additions do not dominate or overwhelm the retained front section of the house, which appears to be broadly intact.

### Grading Review

Unchanged.

It is noted that there is correspondence on Council's planning file (dated 29 November 2000) to the effect that the grading of the residence has been revised to C.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era

houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

#### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Melbourne Directory*, various years between 1874-1885.

<sup>2</sup> *Borough of Kew Rate Books*, 1880, #684, nav £12.

<sup>3</sup> *Sands & McDougall Melbourne Directory*, 1880 -1895; *Borough of Kew Rate Books*, 1880-1894.

<sup>4</sup> MMBW Plan no. 67, Kew, scale 160':1", dated 1907.

<b>Name</b>	<i>Stawell and Princess</i>	<b>Reference No</b>	
<b>Address</b>	33-35 Princess Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c. 1892	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input type="checkbox"/> Good	<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Poor	
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec. BPS Heritage Overlay

#### History

Previously 61-63 Princess Street<sup>1</sup>, this pair of terrace houses *Stawell and Princess* respectively were constructed for a William Grace in c. 1892.<sup>2</sup> Grace had owned the undeveloped land since c. 1888.<sup>3</sup> There is no record of Grace living at either address and it appears that the properties were subsequently tenanted.<sup>4</sup> By 1910, 33 Princess Street, then known as *Biggin*, was occupied by a Mrs. Dakin, with surgeon A J Farr and violin teacher Miss Ariel Farr in residence at no. 35. In 1915 both houses were recorded as vacant. By 1925, members of the Cunningham family occupied both properties,<sup>5</sup> owning 33 and briefly occupying the neighbouring residence. David and Catherine Richards subsequently owned and occupied 35 Princess Street, from c. 1930. The Cunningham family remained in residence at 33 Princess Street until at least 1974, while 35 Princess Street was listed as an apartment house from c. 1960, after being briefly occupied by G Fangans in the mid 1950s.<sup>6</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The building at 33-35 Princess Street, Kew, comprises a pair of terraces of Victorian Italianate style with overpainted rendered brick facades and brick construction elsewhere. Parapets conceal a pair of hipped slate-clad roofs which are penetrated by rendered brick chimneys with moulded caps to the main house; no. 35 retains a face red brick chimney to the service wing. The decorative parapet features intact pressed cement detail including the name of each property, STAWELL and PRINCESS, within a central pediment and urns, swags, and scrolls. Wing walls terminate double-height verandahs and balconies embellished with cast iron columns, lacework frieze and balustrading and tessellated floors. Each single-fronted façade contains a panelled timber entrance door with fan and sidelights with etched coloured glass flanked by paired timber-framed double hung sash windows with

bluestone sills. A pair of French windows provide access to the first floor balconies, with conventional windows elsewhere.

Alterations to 33 Princess Street include extensive rear additions carried out in 1997<sup>7</sup>, rendering and overpainting of side walls, overpainting of chimney render, construction of a brick front fence and sections of side fence and renewal of landscaping. Alterations to 35 Princess Street are more minor in nature and include double-glazing to first floor windows, installation of timber window shutters and a brick front fence.

### Historical Context

Princess Street is characterised by residential development of several different eras. Favoured for its moderately sized allotments and central position, detached brick residences were the most common form of housing, with many being constructed in the later years of the nineteenth century. Some to the north on the western side of the street displayed generous setbacks with a preponderance for circular carriage drives. More unusual were the subject pair of terrace houses in this context.

### Comparative Analysis

The terrace pair at 33-35 Princess Street, Kew is a relatively uncommon building type in this section of Kew, where Victorian building stock more typically comprises detached mansions and larger villas on extensive allotments. Elsewhere in Kew there are comparable terrace houses, including notably a number of B-graded examples which are all similarly aged, scaled, and detailed, see for example 14-16 Princess Street, 25-27 Gellibrand Street, and 887-889 Glenferrie Road. An atypical pair which is constructed on the front boundary alignment is located at 83-85 Barkers Road, Kew. In this context, the pair at 33-35 Princess Street stands as a representative example which has undergone a level of alteration.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The houses at 33-35 Princess Street, Kew form a fine, imposing and reasonably intact example of a two-storey Victorian Italianate terrace pair, a relatively uncommon building typology for Kew.

### Statement of Significance

33-35 Princess Street, Kew are of local historical and architectural significance. The houses form a fine, imposing and reasonably intact example of a two-storey Victorian Italianate terrace pair, a relatively uncommon building typology for Kew.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988; G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Princess Street was renumbered c. 1895.

<sup>2</sup> Borough of Kew Rate Books 1893, #1831-2, house, each nav £68.

<sup>3</sup> Borough of Kew Rate Books 1888, #123, land allotment 1, Princess St., nav £37. The entry is stamped 'Defaulter'.

<sup>4</sup> Sands & McDougall Melbourne Directory, various years, 1892- 1920.

<sup>5</sup> Sands & McDougall Melbourne Directory, various years, 1925-1950.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years.

<sup>7</sup> Planning Permit No. BOR 97/128, dated 14 May 1997, City of Boroondara Planning File No. 40/409/00539 and Building Permit No. BS1102/97/170 dated 26 May 1997.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	16 Queen Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1893	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The land occupied by the subject property was purchased by John Padbury, an undertaker and prominent member in the Kew community.<sup>1</sup> John Padbury purchased the allotment in 1864, also acquiring land in the neighbouring Gellibrand Street.<sup>2</sup> The Padbury family built and lived in a brick residence at 2 Gellibrand Street. In c.1892, a ten-roomed brick residence, initially known as 21 Queen Street<sup>3</sup> was constructed on the subject site. The Queen Street property was leased to a succession of tenants. The first occupant, listed in the 1893 edition of the *Sands & McDougall Melbourne Directory*, was Mrs. Sarah Dickson, followed in 1894 by C J Shields.<sup>4</sup> An examination of municipal rate records during the 1890s and 1900s, confirms the letting of the house to different tenants.<sup>5</sup>

Renumbering of Queen Street occurred and the residence had become 16 Queen Street by 1920, at which time ownership of the property had also changed<sup>6</sup> – from this date it was owned and occupied by Francis Mann, a warehouseman, until the early 1940s. The property was then occupied by Mrs. J T O'Brien during 1942, and subsequently became known as the *Tara Flats*.<sup>7</sup> It is not known what alterations may have occurred for the conversion of the residence to fulfil this new function. The property was subsequently acquired by Angelo R Natoli, whose family occupied the former boarding house until the late 1970s.<sup>8</sup> In 1979 a subsequent owner renovated the property, removing many of the former boarding house fixtures.<sup>9</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 16 Queen Street, Kew, is a two-storey double-fronted Italianate villa of rendered brick construction. The hipped slate roof has bracketed eaves to the façade and a pair of rendered

chimneys with moulded caps. The symmetrical façade displays a ruled ashlar finish and is screened by a double-height cast iron verandah with concave corrugated galvanised steel roof, 'barley sugar' columns, cast iron balustrade, frieze and brackets and delicate fascia moulding. The side elevations have had a later textured finish applied and the original two-storey rear wing has a red face brick finish. The verandah floor retains bluestone surrounds but has been retiled with a tessellated tile finish and the ends have been infilled with stud-framing and fibro-cement cladding. The façade comprises three bays at each level with canted bays flanking the main entrance at ground floor level and paired window openings flanking a single door to the verandah above; windows have tall timber-framed double-hung sashes with moulded architraves. The original entrance door has been replaced with a V-jointed timber door, however, the timber-framed panelled surround remains, albeit with later glazing. The first floor verandah door is an original half-glazed panelled timber door with coloured margin glazing.

Rear alterations and additions carried out around 1989 are not visible from the street and the exterior of the building appears otherwise intact to the degree noted above.<sup>10</sup> The cast iron palisade fence is recent, as is the stamped concrete driveway paving and other landscape.<sup>11</sup>

### Historical Context

Queen Street's proximity to Kew's retail hub and transportation services prompted development to occur during the late nineteenth century. At the turn of the century, the dwellings were generally smaller timber and brick detached villas, with uniform setbacks on modest allotments.<sup>12</sup> Further infill development occurred during the early years of the twentieth century.

### Comparative Analysis

The house at 16 Queen Street, Kew, can be compared with several symmetrical two-storey Italianate houses in central Kew and Hawthorn, most featuring cast iron-framed verandahs, lace verandah balustrades and friezes, separate hipped roofs and galvanized iron verandahs separated by bracketed eaves, with ashlar scored stucco rendering, richly coloured door-case glass, and canted bays. Two storey Kew counterparts include the richly detailed *Berrington* of 1888-90 at 29 Sackville Street (A-graded) and *St Raphael's* at 12 Glendene Avenue (B-graded): both basic cubes in massing with asymmetrical double-height canted bays.<sup>13</sup> *Lancewood* at 880 Glenferrie Road, similarly rich in its lace work but symmetrically composed, is A-graded.<sup>14</sup> 56 Charles Street and No. 37 Fernhurst Grove, also completed in 1892-3, are related single-storey examples with concave verandah canopies and symmetrical verandah fronts.

Houses of this type were less common in the 1880s and 1890s than asymmetrical Italianate types with return verandahs flanked by projecting wings, though the broadly symmetrical Italianate designs seem to have enjoyed a return to popularity in the late 1880s and early 1890s.<sup>15</sup> There was a move to 're-discipline' the increasingly complex mannerism of contemporary institutional buildings, and this may have been a residential parallel.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

16 Queen Street is a good and externally relatively intact example of a broadly symmetrical two storey Italianate residence of the late 1880s and 1890s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

16 Queen Street has a delicacy in detail- particularly in its lace and its cornice and window and door mouldings - that sets it apart from many contemporaries.

### Statement of Significance

16 Queen Street, Kew is of local historical and architectural significance as a good and externally relatively intact example of a broadly symmetrical two storey Italianate residence of the late 1880s

and 1890s. 16 Queen Street has a delicacy in detail- particularly in its lace and its cornice and window and door mouldings - that sets it apart from many contemporaries.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 216.

<sup>2</sup> Registrar General's Office, AP 18139, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> The house is shown on the MMBW Plan no. 65, scale 160':1", dated c. 1904 (1933 overlay).

<sup>4</sup> *Sands & McDougall Melbourne Directory*, 1892-1895.

<sup>5</sup> Borough of Kew Rate Books, 1893, #1068; 1895-6, #1079; 1905-6, #1216.

<sup>6</sup> City of Kew Rate Books, 1921-22, #2984, nav £50.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1920 and 1944/5.

<sup>8</sup> City of Kew Rate Books, 1957-8, #4386, nav £156; Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, between 1948 and 1974, augmented by information supplied by the present owner, May 2007.

<sup>9</sup> Information provided by the present owner, May 2007.

<sup>10</sup> Drawings sourced from the City of Kew Building Index, #4657, dated 27 September 1989.

<sup>11</sup> Building Permit no 04/33591, dated 5 November 2004, City of Boroondara Building File 40/408/30050, Part 1.

<sup>12</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904 with 1933 overlay.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, v. 2, Designation A, Citation 20, Grade B listings.

<sup>14</sup> Pru Sanderson, City of Kew Urban Conservation Study, vol. 2, Designation A, Citation 22.

<sup>15</sup> This is surprising given the relative simplicity of their compositions. Traditionally, the architectural picture of the period around 1890 has been one of a crescendo of bad taste and accumulated ornamentation. The more recent studies of nineteenth century façade compositions, by George Tibbits and Peter Kohane respectively, have also emphasised the idea of increasing levels of decoration and compositional complexity. In this context, the appearance of this fairly simple mode at the end of the 1880s complicates the historical picture. See George Tibbits, *The classical tradition in Victoria: represented structure and style*, in David Saunders, ed., *Architectural Papers 1976*, Art Association of Australia, Sydney 1977; Peter Kohane, 'Classicism transformed', *Transition*, July 1983.

<sup>16</sup> This development, which can be called 'Disciplinary Classicism', is discussed by C Hamann in *Episodes in Australian Architecture*, MS in progress. Its time span is around 1887-1893-4- that is, just before the emergence of Edwardian Baroque in institutional buildings.

<b>Name</b>	<i>Inverkelty, later Kiora and Baroona</i>	<b>Reference No</b>	
<b>Address</b>	11 Redmond Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1888	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☐ Good ☒ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☒ NT ☐ Rec. BPS Heritage Overlay

#### History

*Inverkelty* was designed by Francis R Barlow for William Kelty, a bank manager and director, in 1888-89. Francis Barlow called for tenders for the construction of the residence in August 1888.<sup>1</sup> At the time of the residence's construction, William Kelty was the Manager of the Victorian Freehold Bank, but by 1890, had become the Managing Director of its successor, the reassuringly named British Bank of Australia Ltd, and his private address was given as *Inverkelty*, Redmond Street, Kew.<sup>2</sup> In 1892 the British Bank of Australia disappeared, its Swanston Street premises replaced by a fruit shop<sup>3</sup>. The bank was in serious financial trouble due to land speculation, and a dummy bank established by its directors, was busy 'buying' its assets. William Kelty is reported as having continued to assure the bank's potential investors of its sound financial position. The bank subsequently collapsed and its demise was one of many land scandals that characterised the decade<sup>4</sup>. William Kelty was not in residence at *Inverkelty* after 1893.<sup>5</sup> The house was subsequently occupied by a William Ashton, and owned by the Land Mortgage Bank.<sup>6</sup> In 1901 the house, now known as *Kiora*, was occupied by Edward Clampit, a caretaker, who preceded Alfred Groom, who renamed the house *Baroona*. By 1904, it had reverted to *Kiora*, and was occupied by Thomas Short, Secretary to the Exhibition Building's Trustees, for several years.<sup>7</sup>

By 1913, the house had been acquired by Thomas and Ada Lloyd. They occupied the house from until 1923.<sup>8</sup> During this period, the rateable size of the property was reduced; the number of rooms decreased from 12 to 9 rooms without any change in the net annual value of the property.<sup>9</sup> The reason for this is not known.

In 1924 Roderick Caesar Bernacchi, an importer and art dealer, purchased the house and lived there until the early 1960s.<sup>10</sup> Later owners included John and Diana Grogan, who were in residence until the late 1970s.<sup>11</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

*Inverkelty*, 11 Redmond Street, Kew, is a substantial two-storey, double-fronted Victorian Italianate villa of brick construction with a hipped roof clad with non-original concrete tile and rendered and moulded brick chimneys. The asymmetrical façade has a rendered finish with moulded string courses and comprises two bays flanking a projecting central towered entrance. The tower comprises three levels and provides access to an entrance porch at ground floor via an arched opening framed by a moulded aedicule; the porch floor is tessellated and the entrance contains a panelled timber door with leaded surround. The levels above contain regular fenestration with paired openings and the tower is crowned by a balustraded parapet. A reconstructed double-height verandah screens the bay to the north and has a convex corrugated galvanised steel roof supported on remanufactured timber posts with cast iron lacework frieze and balustrade and tessellated tiles floor with a bluestone coping.<sup>12</sup> Note that the tiled verandah floor has a different pattern from the porch tiling and appears to date from these works. The southern bay has a double-height canted bay window. Fenestration is regular between floors with arched timber-framed double-hung sash windows.

Extensive rear additions were constructed around 1997 which comprise a single-storey living and utilities wing at ground floor level with basement garage, accessed via the adjacent laneway.<sup>13</sup>

The front fence is a low hoop iron fence with matching gate, thought to date from 1964, when application was made for the construction of a 3'6" wrought iron fence.<sup>14</sup> Other than for the changes noted above, alterations to the house and property have been relatively minor and include a steel garage (1974), renovations to a damaged roof (1979, possibly the recladding?) and construction of a swimming pool (1979).<sup>15</sup>

The front garden contains a mature landscape arranged around a central cast iron fountain and path. This layout and feature may be contemporary with the house as it is indicated on a MMBW plan of the area prepared in 1899.<sup>16</sup> The bowl and parapet for the fountain were recently replaced, along with paving immediately in front of the house, and the fountain works were repaired. A later galvanised steel tube arbour flanks the front gate.

### Historical Context

In the late nineteenth century Redmond Street was the setting for several large mansions, sited to take advantage of the elevated views to the city beyond. During the twentieth century, further residential development began to infill previously vacant land, and to encroach upon or replace the earlier residences.

### Comparative Analysis

In its styling, *Inverkelty* can be compared with a large number of substantial Victorian villas in elsewhere in Boroondara which employ broadly similar Italianate composition and details. It also compares with other towered examples, including the following:

- 5 Doona Avenue, Kew (1891), (A-graded); substantially intact towered villa, displaying more elaborate decoration
- 894 Glenferrie Road, Kew (1891), (A-graded); more imposing composition and scale including arcaded loggia
- *Comaques*, 896 Glenferrie Road, Kew (1891), (A-graded); far more extensive in scale with a similar overall composition but for the double-height loggia to the side elevation
- *Raheen*, 94 Studley Park Road, Kew (1884), (A-graded); on a much grander scale with greater aesthetic value, and more exploratory in its materials usage and form.

In this context, *Inverkelty* stands as a good and representative - rather than an outstanding - example; it is both less intact and less impressive than the higher graded examples noted here. Notwithstanding this, it is of interest as being marked by a pronounced, elongated verticality in its proportions, unusual in the suburban Italianate where horizontal and vertical emphases were generally more balanced.

## Assessment Against Criteria

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Inverkelty* is a representative example of later nineteenth-century Italianate design as applied to a two-storey suburban villa with tower. Though it has been altered in a number of areas, including the rebuilding of the verandah, the presentation of the house is generally as a broadly intact example. *Inverkelty* exhibits conventional composition, planning and style for 1888, though its vertical proportions and stained glass inserts give it some individuality. It retains elements of its original or early garden layout.

## Statement of Significance

*Inverkelty*, at 11 Redmond Street, Kew is of local historical and architectural significance as a representative example of later nineteenth-century Italianate design as applied to a two-storey suburban villa with tower. Though it has been altered in a number of areas, including the rebuilding of the verandah, the presentation of the house is generally as a broadly intact example. *Kiora* exhibits conventional composition, planning and style for 1888, though its vertical proportions and stained glass inserts give it some individuality. It retains elements of its original or early garden layout.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> 'Kiora' citation, *Melbourne Mansions* database. Tenders called for a two storeyed residence for William Kelty, 4 August 1888 and accepted 18 August 1888.

<sup>2</sup> *Sands & McDougall Melbourne Directory, 1889-1891.*

<sup>3</sup> *Sands & McDougall Melbourne Directory, 1891-1892.*

<sup>4</sup> Cannon, Michael. *Land boom and bust*, 1972, pp. 211-5.

<sup>5</sup> *Sands & McDougall Melbourne Directory, 1890-1895.*

<sup>6</sup> Borough of Kew Rate Books, 1900-01, #2008, nav £70.

<sup>7</sup> Pattern of occupants derived from listings in the Sands & McDougall Melbourne Directory, various years between 1894-1912.

<sup>8</sup> *Sands & McDougall Directory of Victoria, 1915-1925.*

<sup>9</sup> Borough of Kew Rate Books, 1910-11, #2133, nav £70; 1913-14, #2643, nav £70.

<sup>10</sup> City of Kew Rate Books, 1957-8, #6281, nav £220.

<sup>11</sup> *Sands & McDougall Directory of Victoria, 1970-1974; City of Kew Building Index.*

<sup>12</sup> It is not clear whether the 'reconstruction' was based on evidence of the form of the original verandah.

<sup>13</sup> Planning Permit No. BOR 96/519, dated 14 May 1997, City of Boroondara Planning File , 40/409/00299, Parts 1 & 2.

<sup>14</sup> Details sourced from the City of Kew Building Index, #875, dated 30 January 1964.

<sup>15</sup> Details sourced from the City of Kew Building Index, #4898, #5795 and #8038 respectively.

<sup>16</sup> MMBW Plan No. 39, Kew & Heidelberg, scale 160':1", dated 1899.



<b>Name</b>	Howard Pettigrew House	<b>Reference No</b>	
<b>Address</b>	21 Redmond Street, Kew	<b>Survey Date</b>	12 September 2005, access visit 11 April 2006
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1946	<b>Previous Grading</b>	A/B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor (To its 1967 date of alteration)

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec BPS Heritage Overlay

#### History

The site of 21 -27 Redmond Street was an allotment formed from the subdivision of a large Victorian residence into four blocks. Initially known as *Yarra Bluffs* or *Red Bluffs*, the mansion was built for George H Mott, prominent newspaper owner, prior to 1890.<sup>1</sup> The house faced west, taking advantage of its view across the Yarra to the city beyond.<sup>2</sup> In 1940, the residence, by then known as 27 Redmond Street, was listed as vacant. The following year the listing stated 'not available', suggesting the house was in the process of being demolished.<sup>3</sup> The site was divided into four allotments, with a road running between 21 and 27, to provide access to Redmond Street for the two western allotments, 23 & 25. The 1942 edition of the *Sands & McDougall Directory of Victoria*, recorded a new occupant at 27, indicating a purchaser who managed to build immediately on their allotment, prior to the enforcement of restrictions on private building caused by the Second World War. Municipal rate records show that Howard Pettigrew, a draftsman of Brunswick, owned the site at 21 Redmond Street by 1945.<sup>4</sup> After WWII, with private building construction slowly recommencing, the 1947 edition of the *Sands & McDougall Directory of Victoria* recorded a house being built on the subject site. For this task Howard Pettigrew had commissioned student architects Robin Boyd and Kevin Pethebridge to design a brick house to be built in two stages. Boyd and Pethebridge, who knew Howard Pettigrew from the Army Survey Corps and architectural studies previously, undertook this while awaiting demobilization. The first part was to be a four-roomed residence placed north-south on the site, with provision for a later wing running east-west.<sup>5</sup> This two stage arrangement was common in the mid 1940s, where neither client money nor building materials were abundant, and when most councils imposed temporary size restrictions.

The house was extended to its envisaged size in 1950. This second stage of work took the form of an additional storey which increased the number of rooms to seven, and was designed by Kevin

Pethebridge in collaboration with Frank Bell. Boyd had been a member of this partnership but had left in 1949 when he took up directing *The Age*-RVIA Small Homes Service.<sup>6</sup> In the event, Pethebridge and Bell produced a new design for the east-west wing, hoisting it above the earlier part of the house on a large reinforced concrete beam that doubled as the new carport roof.

The Pettigrews commissioned a further addition to the residence in 1967. This reproduced the 1945-7 north elevation, immediately west of the original. Kevin Pethebridge was also the architect for these works.

The house remains in the ownership of the Pettigrew family.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

As constructed, the *Howard Pettigrew House*, at 21 Redmond Street, Kew, was a single-storey modern house of cream brick construction. Sited on a corner allotment, the original design comprised a L-shaped floor plan with a long wing on an east-west axis, to be built along the southern boundary with a smaller wing projecting from the western end in a northerly direction. The smaller wing was built first, in 1946-7.

The east-west wing was added above the first part of the house in 1950, to an altered design by Kevin Pethebridge in collaboration with Frank Bell, who had joined Pethebridge and Boyd while the early part of the house was being built. In both stages the house presented a blank brick wall to the street, addressing the sun and views to the north and west. The 1950 wing extended eastward to create a ground floor level carport beneath.<sup>7</sup> This was built on a continuous concrete slab with an off-form soffit, built to minimise interference with the earlier part of the house directly underneath it. The 1950 wing is distinguished by continuous banks of timber-framed casement sash windows which extended the full length of the north and south elevations, over two lower concrete walls running along either side. Structurally, these work as extensions of the concrete slab turned upward to form a trough-girder. The roof is flat, clad with ribbed galvanised steel decking and wide raking eaves. The metal decking, as with most houses built in these years, replaced the original malthoid roof decking.

Further additions were constructed to the north-west of the house around 1967.<sup>8</sup> This small double-storey wing with ground floor living and basement level garage echoes the original construction and detail and flanks the earlier west-facing ground level terrace. It presents a generally blank wall to the west with access from the original terrace via a panelled timber door and north and south-facing full-height timber-framed fixed sash windows. At the same time the 1950s carport was extended northward by the construction of a steel-framed awning and the main entrance to the house was relocated from the ground floor north elevation to an adjoining area in the east elevation beneath the new section of carport.

The street frontages are fenced with a timber screen of horizontal battens with matching gates. The fence and section nearest the north-south wing was earliest, with the parts nearer Redmond Street being added later.<sup>9</sup> The house has changed substantially from its modest beginnings in post-war austerity, but remains basically intact externally to its 1967 phase of development.

### Historical Context

In the late nineteenth century Redmond Street was the setting for several large mansions, sited to take advantage of the elevated views to the city beyond. During the twentieth century, further residential development began to infill previously vacant land, and to encroach upon or replace the earlier residences. The subject property is one of four post-war residences which supplanted a small nineteenth century estate.

### Comparative Analysis

The *Howard Pettigrew House* compares with other modern movement designs in the area, including Robin Boyd's three early Balwyn North. These were the *Latchford House* at 75 Longview Road Balwyn, 1953 (q.v, B-graded, recommended to be downgraded to C in this review), and houses for John Boyd and Don Wood, both in 1949. The *Howard Pettigrew House* compares directly with Boyd's contemporary Camberwell house (1946-52) and the *Gillison House* in Balwyn, 1951-2 (both graded



A). The house also gives a foretaste of Boyd's house designs in the Studley Park Area, including the *Haughton-James House*, 1956-7 (q.v, B-graded, recommended for review to an A-graded) and the *Clemson House*, 24 Milfay Avenue, Kew, 1958-9 (A-graded). Among other architects working in the Boroondara area, the house places Boyd in a group that includes Peter and Dione McIntyre, Douglas Alexandra, Chancellor and Patrick, Keith Lodge, Gerd and Renate Block and John and Phyllis Murphy. With its small scale and vertical window proportions, the *Howard Pettigrew House* has affinities with Roy Grounds designs of 1940-1 such as the *Fenner House* in Kooyong, *Clendon*, *Clendon Corner* and *Quamby*, on which Boyd had worked and -in the case of *Quamby* - lived. Boyd would veer away from this flavouring around 1950, as his design became more consciously 'international' and less regionalist in its modernism.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The original section of the house is a very early example of modern domestic design in Melbourne by noted architects Robin Boyd, Kevin Pethebridge and Frank Bell, and is a forerunner of much of the design which was to originate from these practitioners and other young architects in the decade to follow. The subsequent additions, prepared by Pethebridge and Bell (1950) and Pethebridge (1967) extend the design philosophy.

### Statement of Significance

The *Howard Pettigrew House* is of local historical and architectural significance as a very early example of modern domestic design in Melbourne by noted architects Robin Boyd, Kevin Pethebridge and Frank Bell, and is a forerunner of much of the design which was to originate from these practitioners and other young architects in the decade to follow. The subsequent additions, designed by Pethebridge and Bell, and by Kevin Pethebridge, extend the design philosophy. The house is of interest as an example of a house which was extended in a series of stages but by the same architectural practice.

### Grading Review

Unchanged, B.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria*, various years between 1889 and 1900.

<sup>2</sup> An outline of the house and its grounds is shown in MMBW Plan no. 39, Kew & Heidelberg, scale 160':1", dated 1899.

<sup>3</sup> Confusingly, Dorothy Rogers in *A history of Kew*, 1973, pp. 191-2, asserts that the residence was still extant in 1973. A comparison of the MMBW plan no. 39, and the City of Boroondara Planning Scheme Base Maps, suggests that this may not be correct.

<sup>4</sup> City of Kew Rate books, 1944-5, #6453, land, nav £14.

<sup>5</sup> City of Kew Rate books, 1946-7, #6574, nav £82.

<sup>6</sup> City of Kew Rate Books, 1951-2, #6674, nav £200.

<sup>7</sup> Details sourced from the City of Kew Building Index, #24, dated 8 March 1950.

<sup>8</sup> Drawings sourced from the City of Kew Building Index, # 193/67, dated 13 October 1967.

<sup>9</sup> Details sourced from the City of Kew Building Index, #28, dated 25 September 1946.

Name	St Hilary's Church of England Parsonage	Reference No	
Address	34 Rowland Street, Kew	Survey Date	13 December 2005
Building Type	Residence	Grading	B
Date	1889	Previous Grading	B



#### Extent of Overlay

To title boundaries

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

The land occupied by 34 Rowland Street was originally part of the large land holding acquired by Captain Edward Dumaresq at sale in October 1851.<sup>1</sup> Many of the streets in the vicinity of the subject property are named for Captain Dumaresq's sons – Alfred, Edward, John, Thomas, and Rowland. Captain Dumaresq set aside some of the land at the northeast corner of John and Rowland Streets for the erection of St Hilary's Church of England which opened on 1 January 1889.<sup>2</sup> The 9 roomed two-storeyed brick house at 34 Rowland Street was built in 1890 as the parsonage.<sup>3</sup> The architect was Alfred Purchas and a notice indicating that tenders were let for its construction appeared in the *Australasian Builder and Contractor's News* on 16 March 1889.<sup>4</sup> The first pastor was Reverend H Stanley Mercer MA, with a long tenure by Reverend Henry Collier followed by the Reverend Charles Barnes after WW1, then Reverend A R Mace, and Reverend William V Lloyd, until the early 1960s.<sup>5</sup> During Reverend Lloyd's tenure in 1950, a timber garage was constructed behind the residence.<sup>6</sup>

The church was rebuilt in 1939 and in 1962 a new parsonage had also been built in John Street, replacing the house in Rowland Street.<sup>7</sup> A photograph of the Rowland Street parsonage taken in c. 1950 showing an enclosed entry porch, shutters to the front windows and over-painting of the brickwork is reproduced in C Behan McCullagh & N Gwen Rodda *St Hilary's Anglican Church, Kew 1888-1988*.<sup>8</sup>

The property was subsequently acquired by Dr & Mrs L H Whitaker, who made a single-storey addition to the rear, comprising a new kitchen and family room in 1962.<sup>9</sup> The addition may have replaced the timber service wing which is shown on an MMBW survey plan.<sup>10</sup> The front verandah was later reconstructed for a subsequent owner in 1992. The architect for these works was conservation architect, Nigel Lewis; there are notes on the construction drawings to the effect that 'verandah reconstruction is to be exactly in accordance with early photograph'.<sup>11</sup> Other positive conservation works have been undertaken in recent years including the removal of paint, and other unsympathetic additions and alterations.<sup>12</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005 and 2009)

### **Description & Integrity**

34 Rowland Street is a two storey house in red brick – recently tuck pointed - with a reconstructed skillion verandah with a galvanized iron roof, timber fretwork columns with cast iron lace quadrants at each column, miniature pediments and a Japanned frieze in timber box frames. The pediments line up with the windows directly above and behind them.

With the exception of the reconstructed verandah (refer discussion below) and alterations to the central first floor window (also discussed below), the principal elevation appears to be intact to its original form. It comprises two gabled breakfront pavilions, each framing a single tall first floor sash window and fanlight, and separated by a recessed front wall with a central window, somewhat smaller than the other two. Window heads at both ground and first floor levels are in cream brick and the sills are in bluestone. Rendered cement panels are located below both ground floor windows.

The central recessed section of the facade is surmounted by the main transverse roof slope, which incorporates a lantern or dormer-like vent immediately above and behind the central window. The two flanking gables are topped by infill panels near their bargeboard apexes, and the panels have sunburst reliefs in each. The red brick of the façade is relieved by a cream brick moulded string course at first floor sill level and a cream brick band at the level of the fanlight frames. Both extend across the façade and continue along the length of the side walls. The recent tuck pointing has been undertaken in a relatively crude manner.

The main pitched roof forms are predominantly clad in slate with galvanized Colorbond ridge capping. A central rectangular section of roof is located between the principal gables and extends back from the front transverse slope; this is not visible from the street but from the aerial view appears to be clad in Colorbond or similar (replacing an earlier lead sheet cladding over wood core rolls). The chimneys are red brick with the unusual combination of stuccoed cornices and half-length vertical brick strapwork. The single-storey rear addition is not visible from the street.

A somewhat indistinct historic photograph held by the owner appears to show that the central first floor window opening has been enlarged. In its original form, the window was smaller; in the wall immediately below it was a panel or plaque-like element, possibly of a similar form to the existing rendered panels below the ground floor windows. This is reported to have been inscribed with a reference to St Hilary's.<sup>13</sup> The plaque or panel has been removed and the window opening has been dropped down to the level of the bluestone sill below (which was always in this location). The window itself adopts a conventional double-hung sash form.<sup>14</sup>

In relation to the verandah to the facade, it is noted that certain elements of the reconstructed verandah vary from the drawing prepared by conservation architect Nigel Lewis in 1992. These include the direction of the diagonal elements of the timber frieze, and the use of iron brackets in place of the documented timber brackets.

Most of the garden is of recent origins. The picket fence and gate are also new. The 1904 Board of Works plan shows a back verandah, a laundry and possibly kitchen wing next to that, and a smaller outhouse by the east side fence. These are not visible from the street and may have been altered or demolished.

### **Historical Context**

Apart from St Hilary's Church, which was later rebuilt at right angles to its original building, Rowland Street had one other house fronting it in 1904- the present No. 2 John Street (q.v., B-graded). There were five stables and outbuildings with frontages. The remaining stock was built in the Federation (including 9 Edward Street, q.v., B-graded but recommended to be downgraded to C) and interwar periods, primarily the 1920s.

### **Comparative Analysis**

No. 34 was originally a parsonage for the first St Hilary's Church around the corner in John Street. It typifies clerical houses in the region, as with Alfred Dunn's parsonage for his Oxley Road Wesleyan Church in Hawthorn, also of 1890<sup>15</sup>: two-storied, with a broad frontage and verandah, brick striping

and Queen Anne detailing. The brick striping extends to the side walls; this, and the absolute consistency of brick usage, render the building 'facadeless' in a way appropriate to Gothic Revival ethics of honesty and direct expression, and to the related Free Style thinking that was informing applications of Queen Anne detailing<sup>16</sup>. These movements required that a building be generated and seen in the round. Queen Anne detailing is seen on the 1883 Hall next to G Allan's Presbyterian Church, Hawthorn, of 1890-1, and marked Reed, Henderson and Smart houses in Boroondara and elsewhere after *Urangeline*, 326 Barkers Road Kew, of 1883-4, or *Holyrood* of 1890 at 816 Riversdale Road Camberwell (graded A). Despite its detailing and verandah treatment, 34 Rowland Street is restrained by visual standards of the day, reflecting its use as a parsonage.

## Assessment Against Criteria

### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

34 Rowland Street, Kew is of historical significance for its association with the history of the Church of England in Kew, and specifically with St Hilary's Church of England, established in 1889 on the corner of John and Rowland Streets in Kew.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

34 Rowland Street is a fine and (notwithstanding the reconstructed verandah and changes to the first floor window) externally relatively intact example of a late nineteenth-century suburban parsonage.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

It suggests a sense of restraint and physical rectitude in its stiff, plain demeanour, yet has a measure of warmth in its use of contemporary Queen Anne detailing, a balance which appropriately reflects the nature and purpose of the building.

## Statement of Significance

34 Rowland Street, Kew is of local historical and architectural significance. It is of historical significance for its association with the history of the Church of England in Kew, and specifically with St Hilary's Church of England, established in 1889 on the corner of John and Rowland Streets. The house is also a fine and (notwithstanding the reconstructed verandah and changes to the first floor window) an externally relatively intact example of a late nineteenth-century suburban parsonage. It suggests a sense of restraint and physical rectitude in its stiff, plain demeanour, yet has a measure of warmth in its use of contemporary Queen Anne detailing, a balance which appropriately reflects the nature and purpose of the building.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.

<sup>2</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 201.

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 200-01.

<sup>4</sup> Additional detail relating to the architect of the parsonage is drawn from the peer review by RBA Architects and Conservation Consultants, October 2008. The source of this information is given as the Miles Lewis Architectural Index.

<sup>5</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 201.; *Sands & McDougall Directory of Victoria*, various years.

<sup>6</sup> Details sourced from the City of Kew Building Index, #131, dated 16 June 1950.

<sup>7</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 201.

<sup>8</sup> Additional detail drawn from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>9</sup> Drawings sourced from the City of Kew Building Index, #23, dated 21 August 1962.

<sup>10</sup> MMBW Plan no. 66, Kew, scale 160':1", dated 1904.

<sup>11</sup> Drawings sourced from the City of Kew Building Index, # 92/6169, dated 28 July 1992.

<sup>12</sup> Information provided to Council by current owner, April 2007.

<sup>13</sup> Information provided to Lovell Chen by the current owner, September 2009.

<sup>14</sup> This analysis of the sequence of change differs from that in the Lovell Chen, *Supplementary Report to Statement of Evidence*, December 2008, pp. 16-17. The change in view has occurred based on a closer physical inspection of the building (access kindly provided by the current owners) and brief inspection of the photograph held by the owners.

<sup>15</sup> See Miles Lewis, *Victorian Churches*, National Trust, Melbourne, 1987, p. 74.

<sup>16</sup> The Gothic Revival is discussed at length in Roger Dixon and Stefan Muthesius, *Victorian Architecture*, Thames and Hudson, London, 1974, and the related movement for an architectural Free Style is discussed by Alastair Service, in *Edwardian Architecture*, Thames and Hudson, London, 1977.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	3 Second Avenue, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1924-25	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

Part of Crown Portion 84, the land occupied by 3 Second Avenue was allotments 190-91 of the *Monterey Estate* subdivision of March 1888<sup>1</sup>. The estate sale was one of several subdivisions spurred by the revival of plans for the construction of the Outer Circle Railway, which, in the case of the *Monterey* subdivision, bisected the estate to the immediate west of the subject site. It is recorded that despite healthy sales of allotments little actual building followed. The closure of the East Kew section of the Outer Circle Railway in 1893 may partly explain the subsequent slow development of the estate.<sup>2</sup>

The brick house at 3 Second Avenue was built in 1924 for (or by) Elsie and Thomas J Press junior, a builder. At the time of construction it consisted of eight rooms.<sup>3</sup> Elsie and Thomas Press occupied the house until c.1929, after which they moved to Derby Street Camberwell.<sup>4</sup> Mrs Elsie Press was still recorded as the owner of the property in 1939, which had subsequently been leased from 1930 to Mrs. Harriet Turnley.<sup>5</sup> A subsequent owner and occupier of the property was Mrs Gwen Eves neè Turnley, possibly the daughter of Harriet Turnley, who owned the house during the 1950s<sup>6</sup>, until at least 1974.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

The house at 3 Second Avenue, Kew, is an attic storey interwar bungalow of brick construction and asymmetrical planning which exhibits Arts and Crafts stylistic overtones. The roofscape is formed by intersecting cross ridged gables and is finished with glazed terracotta tiles, exposed rafters, louvered gable vents and plain brick chimneys. Shingled weatherboards and lattice panels clad the attic room walls and gable ends. The walls display a natural roughcast rendered finish above a split-face brick

plinth with clinker brick soldier course on a bullnosed red brick capping. The house is set back and at an angle to the road with the main entrance facing south-east and a side entrance to the south-west. The main entrance is set within a projecting double-storey gabled porch which is accessed via arched openings and flanked by split-face textured brick piers and clinker brick dressings; the first floor level contains an open balcony. The original entrance contains a timber-framed leadlight glazed door and surrounds, whereas the doors accessing the first floor balcony are multi-paned; both retain wrought iron screen doors. The fenestration is irregularly placed and windows comprise singular, paired and grouped timber-framed double-hung, casement sashes with diaper-pattern leadlight glazing. A porthole window with etched glazing is located adjacent to the porch beyond which is an atypical bay window with triangular form. The house appears to be externally intact to its date of construction with a later shed and pool towards the rear.<sup>8</sup>

The original front fence matches the house with split-face brick piers (now overpainted) and chain swags and wrought iron gates. Original landscape elements include concrete terraces, paths and driveway with a non-original steel-framed carport.

### Historical Context

Despite forming part of an 1888 land subdivision, development of Second Avenue was slow to commence, and as such, the streetscape is made up of various interwar housing types, with several reflecting various elements of the style of the subject property.

### Comparative Analysis

The most obvious comparison can be drawn between this house and its immediate neighbour, 2 Second Avenue. While the architect, or builder, of these properties has not been determined, it is almost certain that they were designed as a pair. Their overall scale, form and construction is the same, as is their composition of intersecting cross ridge gabled roof, projecting double-storey porch and use of split face feature brick and similar details such as leadlight glazing and shingled gable ends. Subtle differences occur in the arrangement of windows and treatment of chimneys and 3 Second Avenue has a greater level of integrity of fabric and setting, including an original (albeit overpainted) fence and intact landscape. Both houses are skewed from their frontages and are set back in a picturesque manner. The Second Avenue streetscape features a variety of interwar housing types, and many examples reflect variously incorporate elements of the style of numbers 2 and 3, albeit in a less assured manner, including numbers 7, 9, 13, 15, 17 and 19, most of which are graded C. Further afield, 3 Second Avenue can also be compared with the B-graded house at 10 Marshall Ave, Kew. This example, however, appears to have a more elaborate porch design and is on a slightly larger scale.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

3 Second Avenue, Kew is a fine and highly intact example of an interwar attic storey brick bungalow featuring asymmetrical planning and Arts and Crafts stylistic overtones. The setting of the house is intact; the property retains its original fence comprising split-face brick piers (now overpainted) complete with chain swags and wrought iron gates, together with a series of other hard landscaping features.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

It is a striking and commanding composition which uses its elevated site and addresses the approach along Second Avenue with considerable skill.

### Statement of Significance

3 Second Avenue, Kew is of local historical and architectural significance as a fine and highly intact example of an interwar attic storey brick bungalow featuring asymmetrical planning and Arts and Crafts stylistic overtones. It is a striking and commanding composition which uses its elevated site and addresses the approach along Second Avenue with considerable skill. The setting of the house

appears intact; the property retains its original fence comprising split-face brick piers (now overpainted) complete with chain swags and wrought iron gates, together with a series of other hard landscaping features.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Monterey Estate*, Batten & Percy Collection, State Library of Victoria, reproduced in Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2.; LP 2217, Central Plan Room, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>2</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/8, 4/12.

<sup>3</sup> City of Kew Rate Books, 1934-5, #3277, nav £130.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1929, 1930.

<sup>5</sup> City of Kew Rate books, 1939-40, #4109, nav £110; *Sands & McDougall Directory of Victoria*, various years between 1930-1940.

<sup>6</sup> City of Kew Rate Books, 1957-8, #3543, nav £285.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1950 - 1974.

<sup>8</sup> City of Kew Building Index, #436, dated 14 August 1961, shed; #3610, dated 15 November 1972, steel-framed carport; and #2049, dated 28 November 1985, swimming pool.



<b>Name</b>	<i>Monte Cristo, Charleton, Charlstan</i>	<b>Reference No</b>	
<b>Address</b>	12 Stevenson Street, Kew	<b>Survey Date</b>	10 January 2006
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1901-02	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Erected on land that once formed part of the Stevenson family's extensive *Clifton* estate,<sup>1</sup> the house at 12 Stevenson Street was built in c.1901-2 for Charles S Green junior, an ironmonger, later an importer. Green had previously been in partnership with his father, confusingly also Charles S Green. While Charles S Green senior lived at 55 Walpole Street, Charles S Green junior had previously lived at 33 Wills Street, Kew, (q.v., B-graded). The Stevenson Street property, then named *Charleton* or *Charlstan*, was described as a brick residence of 7 rooms.<sup>2</sup> Green remained in residence until 1937.<sup>3</sup>

Subsequently, the house was purchased by Arthur Dickeson, a manufacturer. During his period of ownership alterations were undertaken increasing the number of rooms to 11 by the mid 1950s.<sup>4</sup> The house was subsequently occupied by C H Auty (c.1960), and by the early 1960s until at least 1974, by H K Jones and subsequently Dr C A Jones.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Monte Cristo*, 12 Stevenson Street, Kew, is a substantial single-storey double-fronted 'Queen Anne' villa from the Federation period, incorporating sub-floor areas. The complex gabled roofscape is clad with terracotta tile with ridge cresting and finials and is punctuated by tall red brick chimneys with rendered bands. Gable ends feature roughcast render infill and timber fretwork screens. Tuckpointed red face brick walls bear on a bluestone plinth and the asymmetrical façade is screened by a return verandah incorporated under the main roofline. The verandah is supported by paired timber posts on a brick dwarf wall with bluestone capping. It retains a dentilled cornice, however only a portion of the original timber frieze remains. The façade is articulated by a projecting corner bay and rectangular bay windows and otherwise irregular fenestration. Windows generally contain timber-framed

casement sashes, however it appears that at least one of the sashes may have been replaced with a larger picture window. Other alterations include the construction of a brick garage in the south-west corner of the property (on the street frontage) and rear additions which are not visible from the street. These rear additions include a free-standing billiard room-study to the northeast corner of the site, modified more recently from an earlier building and an extended kitchen wall with a large chimneybreast, facing north.

The frontage is defined by a red face brick fence on a bluestone base which features panels and gates of wrought iron and appears to be contemporary with the house. The terraced front garden is accessed via early bluestone steps, albeit repaired, flanked by pressed cement urns.

### Historical Context

The north side of Stevenson Street in the vicinity of the subject property, has several houses from the Federation period resulting from the commencement of what would later be the large-scale subdivision of the mansion estates abutting Studley Park Road.

### Comparative Analysis

The dentilled cornice and other details at 12 Stevenson Street hint at the incorporation of Baroque Revival elements into Federation design, and this is a very early example to be occurring in residential architecture. By comparison the well-publicised designs of this type by Joseland and Vernon, Christopher Cowper, and then by John Sulman, do not come until the middle and later 1900s.<sup>6</sup> A more contemporary parallel is 11 The Avenue, Surrey Hills (q.v.), of c.1902, which also employs turned columns and seeks a related simplification and gravitas. No. 12 leavens its weightier detail—seen also in the dwarf walling and bluestone dressing of the steps and approaches in the front garden—with a continued festivity and energy in its plan form, not so evident at 11 The Avenue.

The door case has impressive stained glass leadlighting of the William Montgomery type<sup>7</sup>. This leadlighting also compares with that seen in 1 Clayton Road, Balwyn (q.v., graded B but recommended to be downgraded to C) of 1906. The front windows, facing Stephenson Street, are plain sashes and appear to have been altered at some later point, perhaps during the 1920s. The stepped verandahs toward the rear are unusual. The verandah frieze is in vertical slatting that was quite deep and bold for its time, though not all of this is in place and is now mainly concentrated around the porch.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

12 Stevenson Street, Kew is a fine example of a substantial single-storey brick Federation villa of the turn of the twentieth century. While some of its detail has been altered, and a garage constructed on the street edge, the house is broadly externally intact as viewed from Stevenson Street.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

12 Stevenson Street is a lively and quite progressive example of Federation architecture, showing some early signs of incorporating Edwardian Baroque touches.

### Statement of Significance

12 Stevenson Street, Kew, is of local historical and architectural significance as a fine example of a substantial single-storey brick Federation villa of the turn of the twentieth century. 12 Stevenson Street is a lively and quite progressive example of Federation architecture, showing some early signs of incorporating Edwardian Baroque touches. While some of its detail has been altered, and a garage constructed on the street edge, the house is broadly externally intact as viewed from Stevenson Street and retains original or early front fence, gates and steps.

### Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Barnard, F G A. *The jubilee history of Kew, Victoria: its origin and progress*, 1910, pp. 37-8.

<sup>2</sup> Borough of Kew Rate Books, 1901-2, #2335, nav £75. Note that the rate book entry lists the house as *Charleston*, whereas MMBW Detail Plan #1294 & 1295, Borough of Kew, dated 1904, refers to the house as *Charlstan*.

<sup>3</sup> Sands & McDougall *Directory of Victoria*, 1937.

<sup>4</sup> City of Kew Rate Books, 1954-5, # 8332, nav £250.

<sup>5</sup> Sands & McDougall *Directory of Victoria*, various years between 1960-1974.

<sup>6</sup> Cowper's relevant designs include two in the Boroondara municipality, at the Riversdale-Fordholm Road corner, Hawthorn, and 14 Studley Avenue Kew, both completed in or around 1907. Joseland and Vernon and John Sulmn had designs published in *Art and Architecture*, *Building* and *The Salon* between 1908 and 1912. All these designs employed turned column verandah porch posts, and the Sydney examples used accentuated quoins. This found Melbourne emulations in JS Murdoch's 'residential' Post Offices in Sydney Road Brunswick, Union Road Surrey Hills and Station Street Box Hill, of c. 1910-14, now all housing other businesses.

<sup>7</sup> Similar to that seen in Montgomery's advertisements in the *Real Property Annual* around 1916-18.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	34 Stevenson Street, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1910-11	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Erected on land that once formed part of the Stevenson family's extensive *Clifton* estate,<sup>1</sup> the house at 34, originally 62, Stevenson Street was built in 1910 for Rudolph Werner, an engineer.<sup>2</sup> Werner was the founder of a leading refrigeration engineering company, R Werner & Co., which operated from Richmond and subsequently Wantirna until the early 1960s.<sup>3</sup>

Rudolph Werner occupied the house until 1922, when it was purchased by Thomas C Schlessar or Slessor.<sup>4</sup> In 1974, a T C Thomas Slessor was still listed as the occupant.<sup>5</sup> Rudolph Werner some years later lived at 10 Findon Crescent, Kew, which was constructed for him in 1930 (q.v., B-graded).

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 34 Stevenson Street, Kew, is a late Federation villa of brick construction which combines Queen Anne stylistic elements with the emerging bungalow style to address its prominent corner siting. The attic-storey house has a broad steeply pitched roof of slate with terracotta ridge cresting and finials, timber-lined eaves and red face brick chimneys with rendered bands. The prominent gable ends are half timbered with roughcast infill and the main gable provides a balconied terrace accessed via a timber-framed doorway flanked by a bay of timber-framed windows. A deep return verandah encircles the street frontages of the house; the bellcast roof is supported by Tuscan colonnettes which bear on face brick piers and dwarf wall, the soffit is lined with timber and the floor and steps are concrete. A convex conical turret is located at the verandah axis and the entrance is marked by a gable pediment in the verandah. The façade displays tuckpointed red face brickwork and each street frontage terminates with a projecting bay, with the bay on the south elevation containing a bay window. The main entrance faces the side street (Howard Street) and contains a polished panelled

timber door and surround with leadlight glazing. Original windows generally contain timber-framed double-hung sashes with leadlight highlights.

The front fence is largely original and comprises a red face brick pier-and-panel wall with rendered capping and non-original timber gate and pergola. The fence continues into Howard Street, where it steps up the hill, and has been altered where it meets a later carport. Alterations appear to be limited to a single-storey rear addition, swimming pool and carport which date from the mid-1980s.<sup>6</sup>

### Historical Context

The north side of Stevenson Street in the vicinity of the subject property was characterised by Federation residences constructed following the subdivision of the mansion estates abutting Studley Park Road.

### Comparative Analysis

The house at 34 Stevenson Street can be compared with a number of nearby examples including:

- 32 Stevenson Street, Kew (ungraded); the subject property is a larger, more elaborately detailed composition which reflects its prominent corner siting
- 46 Stevenson Street, Kew (C-graded); similar age, scale, integrity and composition which also reflects its corner location and also retains an original brick fence
- 6 High Street, Kew (1914, B-graded), a slightly later Federation house with similarly accentuated corner bay and simplified detail.

The attic storey composition of this house is an early announcement of a form that would recur widely through Melbourne's wealthier middle-radius suburbs - Kew, Camberwell, Malvern, Caulfield - in the interwar period. A closely related Kew design is Arthur Purnell's *Rothbry* at 35 High Street and 2 Miller Grove, Kew, of 1914 (both q.v., B-graded). Camberwell counterparts include 26 Balwyn Road, Canterbury and 22 and 24 Albion Street, Surrey Hills of 1911 (q.v., B-graded).

The pier and panel brick fence was common in Kew with transitional houses moving from Federation to more broadly bungalow form. The use of Tuscan colonnettes on dwarf face-brick walls, and juxtaposed frontal gables with sparsely detailed half-timbered spandrels was also often a characteristic of these transitional examples.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

34 Stevenson Street, Kew, is a good and externally highly intact example of a brick attic-storey house of the late Federation period, its simplified form suggestive of the shift toward the interwar bungalow forms.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

34 Stevenson Street, Kew, addresses its corner inventively through the use of a tower element, and otherwise features broad, simple and bold massing for its day. Its attic storey treatment predates interwar attic bungalow designs common in the Kew and Camberwell areas.

### Statement of Significance

34 Stevenson Street, Kew is of local historical and architectural significance as a good and externally highly intact example of a brick attic-storey house of the late Federation period, its simplified form suggestive of the shift toward the interwar bungalow forms. The house addresses its corner inventively through the use of a tower element, and otherwise features broad, simple and bold massing for its day. Its attic storey treatment predates interwar attic bungalow designs common in the Kew and Camberwell areas. The house retains its original fence, albeit modified at one end.

## **Grading Review**

Unchanged.

## **Recommendations**

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

## **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Barnard, F G A. *The jubilee history of Kew, Victoria: its origin and progress*, 1910, pp. 37-8.

<sup>2</sup> Borough of Kew Rate Books 1910-11, #2756, brick, 8 rooms, nave £95.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1950-59; Images of Werner refrigeration equipment are held in the Harold Paynting Collection, State Library of Victoria.

<sup>4</sup> Borough of Kew Rate Books 1921-22, #4922, nav £120; *Sands & McDougall Directory of Victoria*, various years.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>6</sup> Details and drawings sourced from the City of Kew Building Index for brick additions #1451 (dated 11 January 1985), swimming pool #1858 (dated 29 August 1985) and carport and brick fence #2200 (dated 14 March 1986)

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<b>Name</b>	<i>R G Lawrence House and Flats</i>	<b>Reference No</b>	
<b>Address</b>	13 Studley Avenue, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	A
<b>Date</b>	1966	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☒ NT    ☐ Rec.    BPS Heritage Overlay

**History**

This complex, consisting of a residence and two flats, designed by architect Robin Boyd for a steeply sloping site, was commissioned by R G Lawrence in 1966. Prior to the mid 1950s the west side of Studley Avenue between Studley Park Road and Stawell Street consisted of only three properties nos. 5, 9, and 15. 15 Studley Avenue, a neo-Georgian brick house, was constructed in c.1956 for a member of the Dunlop family, who were the owners of 9 Studley Avenue. The next year, a new house to the immediate south of the subject property - no. 11 - was under construction.<sup>1</sup> In 1963, 13 Studley Avenue, a new brick residence, still extant and to the immediate north of the subject property, was in the process of being built for L Rosenberg. By 1966, no. 13 had become 13a, and by 1969, the subject property, 13 Studley Avenue, described as flats, was listed in the *Sands & McDougall Directory of Victoria* for the first time.<sup>2</sup>

This complex was classified by the National Trust of Australia in 1991 as regionally significant: 'Built in 1966 and designed by eminent Australian architect and author Robin Boyd of the firm Romberg and Boyd, the Lawrence House and Flats are architecturally significant, at a regional level, as a mature example of his structural pier and infill manner, one of several design themes which appear in Boyd's distinguished repertoire of Melbourne houses of the 1950s and 1960s. The complex of the house and two flats is also remarkable for the graphic expression of its constituents parts, a composition of four free-standing rectangular boxes (one a carport) elegantly capped by floating flat roofs with dark recessed fascias and all connected by a covered walkway that forms a spine down the block'.

An enquiry in the building file (40/408/23086 1) notes that no permits were granted in the ten years preceding May 2003.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)



## Description & Integrity

The property referred to as the *RG Lawrence House and Flats*, at 13 Studley Avenue, Kew, comprises a group of three separate residences, a house and two flats, designed in late twentieth century modern style. The complex is a composition of four separate modules (one being a carport) constructed in a pier and infill system of face brown brick which step across the site and are linked by a covered way which connects the buildings like a spine. Viewed from the street, the carport is sited to the south and the flats to the north with the centrally located link leading to the house which is at the rear and spans the width of the site.

The double carport with brick wing walls and flat galvanised steel deck roofing was originally open to the street (east) and west, however a garage door has been fitted. The three level flat building has a cuboid form and comprises an undercroft garage with two flats above. A flat ribbed galvanised steel deck roof appears as a floating plane by virtue of recessed fascias and box gutters. The elevations are divided into irregular bays by full height vertical bands of fenestration containing timber-framed fixed and awning sash windows. The façade contains a similarly proportioned opening which provides access to a concealed flight of stairs which access the first floor level. The house continues the general construction and detail of the flat building and comprises a two-storey structure of two cuboid forms which are split by the covered link.

The driveways are concrete paved, whereas the paths are brick paved. The front garden is terraced with basalt retaining walls and contains the original timber letterboxes.

## Historical Context

Studley Avenue contains a broad array of housing types of various periods and distinction, ranging from significant Edwardian Queen Anne villas to postwar architect-designed houses, which reflect the subdivision of many of the Studley Park villa estates in the 1950s.

## Comparative Analysis

The *R G Lawrence House and Flats* have been noted as the last distinguished work in Robin Boyd's exploration of the pier and infill method of construction.<sup>3</sup> Earlier Boyd-designed domestic examples of this type are generally located outside the municipality in Toorak (*Brett House*, 1955), South Yarra (*McNicoll House*, 1959-61), and Ivanhoe (*E H L Burgess House*, 1962). The *Bewley House* which was designed for a site in Kew was not constructed. Of these examples, the *Lawrence* property is unusual for its discrete combination of house and flats within the one complex.

A series of Boyd's thematic concerns converge in this building, and the fusion is well resolved and pleasantly textured.

The design reflects Boyd's increasing exploration of a monumental form in architecture, seen here in the suggestions of a townscape in its stepped and battered brick piers, and in the reinstatement of the solid wall in preference to his earlier window wall designs.

The *Lawrence House and Flats* also has parallels with another of Boyd's thematic groups, the Alan Wynn-Featherston Currey designs of 1952-67, for Hawthorn and Ivanhoe respectively, where Boyd planned the houses as boxes enclosing open ground and foliage below, with the rooms as platforms positioned at various levels inside or as blisters opening from the boxes. The *Lawrence House and Flats* is in part suggestive of this theme, with tongues of garden running between the masses and being predicated on being an assemblage of boxes.

Boyd's increasing gravitation toward a multiple box stemmed in part from his interest in Louis Kahn's concept of served and servant spaces, and in the vertically proportioned concrete architecture of Paul Rudolph. Elements of Kahn's repeated box designs are suggested here, as is Rudolph's concrete pier and beam designs, as with the Yale Art and Architecture building of 1961-4. Considered in the context of Boyd's work, the Lawrence design has counterparts in the second Richardson house of 1960-1 at Barwon Heads (multiple box-pavilions) and the President Motor Inn and Carnich Tower designs of 1968-70.<sup>4</sup> If anything the spatial changes and shifts in this building are made with greater ease and sophistication than was common in Boyd's planimetry, which generally tended to be diagrammatic.

The themes of monumentality and visual complexity also have sources in Boyd's growing interest in the architecture and ideas of Charles Moore and Robert Venturi in the United States.<sup>5</sup> The Lawrence



house effectively redirects Boyd's earlier aim of achieving significant form through a powerful shape, as in the Haughton James house at 82 Molesworth Street, a kilometre away, (q.v., B-graded and recommended to be upgraded to A as part of this review).

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

13 Studley Avenue is a prominent and externally highly intact example within a group of innovative and exploratory houses designed by architects in the Studley Park area between 1951 and c. 1968. Both within this group and in the wider context, the design reflects the change of approach evident in the work of Boyd and others during the later 1960s, where their structurally expressive and skeletal designs of the 1950s were supplanted by more consciously solid and almost town-like assemblages of solid massing.

13 Studley Avenue is one of Robin Boyd's most accomplished designs, and one where an unusual concentration of his concerns converges. He reconciles these with grace and eloquence here, in a plan which flows unusually well for Boyd's box form designs and which projects urbanity and a vital complexity in its exterior.

### **Statement of Significance**

The *R G Lawrence House and Flats* at 13 Studley Avenue, Kew, is of local historical and municipal architectural significance. The complex is a prominent and externally highly intact example within a group of innovative and exploratory houses designed by architects in the Studley Park area between 1951 and c.1968. Both within this group and in the wider context, the design reflects the change of approach evident in the work of Boyd and others during the later 1960s, where their structurally expressive and skeletal designs of the 1950s were supplanted by more consciously solid and almost town-like assemblages of solid massing. 13 Studley Avenue, Kew, is one of Robin Boyd's most accomplished designs, and one where an unusual concentration of his concerns converges. He reconciles these with grace and eloquence here, in a plan which flows unusually well for Boyd's box form designs and which projects urbanity and a vital complexity in its exterior.

### **Grading Review**

Upgrade to A.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria*, various years between 1938 and 1960.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, 1969-1974.

<sup>3</sup> Classification Report, National Trust of Australia (Victoria).

<sup>4</sup> These concerns of Boyd's are discussed in various articles by Conrad Hamann, including 'Unpublished work by Robin Boyd: a basis for reappraisal', in D Saunders, ed., *Architectural Papers 1976*, Art Association of Australia, Sydney, 1977, 'Against the dying of the light', *Transition*, tenth anniversary issue, 1989.

<sup>5</sup> See esp. Hamann, 'Against the dying of the light', above, for a discussion of Boyd's reaction to Kahn, Rudolph, Venturi and Moore.

Name	Krongold House	Reference No	
Address	25 Studley Park Road, Kew	Survey Date	20 September 2005
Building Type	Residence	Grading	B
Date	1959	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

The land upon which 25 Studley Park Road was constructed in 1959 formed part of the grounds of *Field Place*, the home of Francis Henty, a member of one of Victoria's pioneer families. *Field Place* or *Fieldplace* as it was later known, was owned by the Henty family and their descendants until c.1961.<sup>1</sup> For many years it was also known as *Fieldplace Flats*.<sup>2</sup> The main entrance to the property, marked by a pair of wrought iron gates,<sup>3</sup> was from Studley Park Road until c. 1957 when this last portion of the property's Studley Park Road frontage was sold - allotments today occupied by buildings at 29 and 31 had already been subdivided and built upon during the late 1930s and early 1940s<sup>4</sup> - allotment 31 became the site of the subject property. Subsequently, Henty Court was formed to provide access to *Field Place* from Tara Avenue, as well as to several other subdivided blocks of land. *Field Place* is still extant, at 3 Henty Court.

Allotment 31 was acquired by Mr & Mrs Krongold who commissioned architect Theodore Berman to design their new home.<sup>5</sup> The original drawings show a low flat roofed three bedroom house, with bituminous felt roofing laid on Stramit decking, brick walls and limited use of stone. The floors were traditional timber boarding and framing set out on stumps.

The house was owned by the Krongolds until its sale in February 1997.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The *Krongold House*, at 25 Studley Park Road, Kew, is a modern single-storey postwar house of brick construction. Original drawings indicate that the flat roof was clad with bituminous felt roofing laid on Stramit decking with minimal eaves overhang, deep timber fascias and concealed box gutters. The double-fronted façade is partially screened by a projecting carport which displays sections of face strata stonework to the adjoining front elevation and piers with light brown face brick elsewhere. The

central entrance is screened by a porch which features an original stone-clad planter box, quarry tiling and panelled timber door which is flanked by a timber-framed picture window. The remaining façade comprises full-height timber-framed picture windows with fixed glazing and sliding door leading to a stone crazy-paved terrace. Elsewhere, windows are timber-framed with fixed and awning sashes and doors are flush-panel timber. The house appears to be externally intact as constructed.

The front fence appears to be contemporary with the house and comprises panels of horizontally-fixed timber battens above a low face brick planter box. Earlier gates have been removed from the driveway.

### Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### Comparative Analysis

The *Krongold House* is one of a large number of houses in Kew which date from the 1950s, following subdivision of larger villa estates and is sited in a section of Studley Park Road which contains an eclectic mix of housing stock, reflecting this pattern.

The *Krongold House* is a very low key and understated design when compared with its structurally expressive and sometimes highly coloured Kew counterparts of the 1950s. In part, this may reflect a move in some quarters of the architectural fraternity towards a new and restrained, if not sombre, palette of materials, in reaction to the bright colours employed in many mid-1950s Melbourne houses. It also suggests New Objectivity, a movement within architectural modernism current in the late 1920s and early 1930s, where a deliberately deadpan architecture was fostered as a neutral arena for social and political action.<sup>6</sup> Hannes Meyer, Walter Gropius, Mies van der Rohe, the Taut brothers and Ernst May were its protagonists in Germany and Switzerland between 1926 and 1933-5, and it had a strong influence in post-war England. In the Australian context, it influenced Frederick Romberg's designs for larger buildings in the inner Melbourne fringe suburbs.<sup>7</sup> Roy Grounds also gravitated to it, as with his *Trudinger*, *Mulvaney* and *Frankel* houses in Canberra of 1965-8.

The *Krongold House* also has an affinity with several Guilford Bell-Neil Clerehan houses of the period, such as the *Simon* house at Mount Eliza, of 1964. The window placements are the principal enlivening of the form, and again, these veer away from the immediate and obvious in their line and placement. The front and side louvre fences were carefully coordinated with the original house, and compositionally this, plus the modulation of windows against a flat roofed prismatic form, is suggestive of Mies' house projects from the 1920s through to the 1931 *Werkbund* exhibition.<sup>8</sup> The screened courtyard usage is quite early also, being contemporary with Robin Boyd's forays into courtyard houses in 1957-60,<sup>9</sup> and contemporary with early Sydney experimenters such as Douglas Snelling and Neville Gruzman.<sup>10</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The *Krongold House* is unusual in its embrace of New Objectivity and a subdued palette of colours, an approach which was still unusual in the late 1950s. In its apparent proximity to 1920s modernism it also provided a new take on Mies van der Rohe's compositional legacy, as opposed to Melbourne's more numerous skeletal houses, deriving from Mies' later work. This fits with its increased use of courtyard spaces, at quite an early date.

### Statement of Significance

The *Krongold House*, at 25 Studley Park Road, Kew, is of local historical and architectural significance as an interesting and externally highly intact example of residential design of the late 1950s. In its overall approach, it appears to draw on the precepts of New Objectivity, a particular strand of modernism current in the late 1920s and early 1930s, in which a deliberately deadpan architecture was fostered as a neutral arena for social and political action. It varies from the better known architect-designed houses of the period in the Kew area in its understated form and use of a subdued palette of colours. The incorporation in the design of an enclosed courtyard is relatively early.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 146-8.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, various years between 1931-1962.

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 147-48.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1930-1944/5.

<sup>5</sup> Drawings sourced from the City of Kew Building Index, #137, dated 24 July, 1959.

<sup>6</sup> See Kenneth Frampton, *Modern Architecture: a Critical History*, Thames and Hudson, London, Ch. 15, pp. 130-141.

<sup>7</sup> See Conrad Hamann, 'Frederick Romberg and the problem of European Authenticity', in Roger Butler, *The Europeans: Expatriate European Artists in Australia*, National Gallery of Australia, Canberra, 1996.

<sup>8</sup> See Kenneth Frampton, *Modern Architecture: a Critical History*, Ch. 18, pp. 161-6.

<sup>9</sup> Esp. Boyd's own house of 1957-8 at 240 Walsh Street South Yarra, and his Second Richardson house at Barwon Heads (1960).

<sup>10</sup> See Graeme Jahn, *Sydney Architecture*, Watermark, Sydney, 1997, pp. 157, 160.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	44 Studley Park Road, Kew	<b>Survey Date</b>	21 June 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1925	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

44 Studley Park Road was constructed in 1925. The MMBW Plan of drainage for the property lists the owner as Lewis Levy, of Grandview Grove, Armadale, however, municipal rate books list Herbert J and Stella Bleauchas as the owners in 1925-6.<sup>1</sup>

Alterations to the house had been undertaken by 1935, increasing the number of rooms from eight to ten.<sup>2</sup> In 1940 the house was purchased by Moya Wantrup, and the house was retained by the Wantrup family until at least 1974.<sup>3</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

44 Studley Park Road, Kew, is an attic storey double-fronted interwar brick bungalow. The transverse gabled roof has overpainted tiles, exposed rafters, tapered roughcast rendered chimneys and an eyelid dormer. It has roughcast rendered walls with clinker brick plinth and corbelled window sills and moulded string courses. The asymmetrical façade has a deep central verandah featuring buttressed piers and clinker brick dressings to arched openings and dwarf walls. The façade features an interesting faceted bay window in the south-east corner with paired sashes, diamond-pattern leadlighting and chain detail over the bay canopy. The eastern side elevation features a prominent gable verge and tapered chimney breast. The windows are timber-framed double-hung sashes, many of which have diaper leadlight glazing.

The property has a non-original concrete block front fence with steel gates and a carport at the side.

## Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

## Comparative Analysis

44 Studley Park Road, Kew, can be compared to a substantial number of graded buildings in the municipality, as follows:

- 219 Cotham Road, Kew (B-graded), has similar fenestration however it has face brickwork in lieu of render and gabled dormer;
- 857 Glenferrie Road, Kew (B-graded), has overpainted roughcast render, deep verandah, more prominent dormer, similar projecting side bay;
- 51 Harp Road, Kew, has a similar corner bay and textured stucco-clad wall on a clinker brick base, though its design is simpler and its roof a low-pitched pyramid. Both designs seem related to a group of corner-bay bungalows developed by Haddon and Henderson and publicised in the *Real Property Annual* in 1918;
- 2 Howard Street, Kew (B-graded), has similar transverse gabled roof, leadlight windows but has face brick walls;
- 7 Marshall Avenue, Kew (B-graded), is a more imposing variation on a similar theme;
- 24 Wellington Street, Kew (B-graded), has a broad transverse gabled roof but with large projecting bay;
- 16 Alma Road, Camberwell (C-graded), has the typical details and setting of small bungalows of the period: bowed windows, roughcast, horizontal window bays, prominent chimneys;
- 'Mallow', 33 Deepdene Road, Canterbury (B-graded), loosely comparable in overall form due to the hipped rather than gabled roof but has a comparable entrance porch and broad bays of windows, and has a similar finish in unpainted grey textured stucco;
- 226 Doncaster Road, Camberwell (C-graded), slightly later example (1930) which differs by use of hipped roof and squat chimneys;
- 23 Sunnyside Avenue, Camberwell (A-graded), is an outstanding, well-preserved and distinctive house design in the English Edwardian Freestyle manner<sup>4</sup>;
- 931 Toorak Road, Camberwell. (B-graded), has an attic English bungalow form set in a Bungalow estate with intact setting and fence; and
- 269 Union Road, Balwyn, (C-graded), has a similarly prominent gabled main roof with eyelid dormer and tall chimney but more prominent projecting gable over verandah and intact landscape setting and garage.

In the context of these comparisons, 44 Studley Park Road, Kew, sits as a building which, while not as significant as some of the more distinctive B-graded examples, equally, is a representative and intact example.

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*Criterion D The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

44 Studley Park Road, Kew is a fine and relatively externally intact example of an interwar bungalow.

*Criterion E The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The building incorporates an interesting range of stylistic features, including roughcast rendered walls, arched entrance, eyelid dormer, leadlight glazing and chain detail to the bay window.

### **Statement of Significance**

44 Studley Park Road, Kew, is of historical and architectural significance at a local level as a fine and relatively externally intact example of an interwar bungalow which incorporates an interesting range of stylistic features, including roughcast rendered walls, arched entrance, eyelid dormer, leadlight glazing and chain detail to the bay window.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

- 1 City of Kew Rate Books 1925-6, #5559, brick, 8 rooms, nav £135, cited in G. Butler & Associates, Kew B-graded places study (draft), 2001..
- 2 City of Kew Rate Books 1935-6, #6626, brick, 10 rooms, nav £120, cited in G. Butler & Associates, Kew B-graded places study (draft), 2001..
- 3 Information compiled from the Sands & McDougall Directory of Victoria, various years.
- 4 Graeme Butler, Camberwell Conservation Study 1991, vol. 4, p. 265-66.

Name	House	Reference No	
Address	52 Studley Park Road, Kew	Survey Date	21 June 2005
Building Type	Residence	Grading	B
Date	c.1928	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

52 Studley Park Road was built for Sydney Andrewartha, a prominent furniture manufacturer in 1928.<sup>1</sup> Municipal rate records described the completed residence as a brick house of seven rooms.<sup>2</sup> Sydney Andrewartha died in c.1934 and the owner occupier from this time was presumably his widow, Mrs. Catherine Andrewartha. The house remained in the family until 2005, being owned by Matthew Andrewartha between 1947 and 1969 and Mrs. Isabella Andrewartha from 1970 until 2005.<sup>3</sup> In June 2005 the house was put up for sale by Mrs. Isabella Andrewartha's estate and subsequently sold.

The distinctive and unusual architectural treatment of 52 Studley Park Road suggests the involvement of an architect, though none has to date been associated with the project.

In 1959 a permit application was lodged for alterations to the dwelling to convert it into two residential units.<sup>4</sup> While the accompanying plan is not readable, a MMBW property service plan recorded the installation of additional bathroom fittings at the west side of the house.<sup>5</sup> More recently, in works undertaken during the Amendment 64 (Boroondara Planning Scheme) process (2008), a two-storey rear addition was constructed and related landscaping works were undertaken.

(Lovell Chen, 2005, 2009)

#### Description & Integrity

52 Studley Park Road, Kew, is a single storey double-fronted interwar bungalow of tuck-pointed red face brick construction, with a broad gabled Marseilles tiled roof. The roof is penetrated by slender rendered brick chimneys with brick capping and vertical straps, and the rendered gable ends feature brick and pressed cement cartouche. The façade contains three bow-windowed bays, each of five windows and features a broad projecting bay containing a deep verandah with scalloped brick dwarf wall, squat masonry piers and three arched openings with sawtooth brick dressings. The paired entrance doors are glazed with an elongated diamond shaped pane at the centre of each door. There is a further bay window form to the east elevation to Cradley Avenue. The windows are timber-



framed double-hung sash windows, with intricate geometric leadlight glazing. The sills to the bay windows project and are of bull-nosed bricks while those to the double hung sash windows to the rear elevations have flush sills of rendered brick, with those to the east and west elevations painted white.<sup>6</sup>

A two-storey addition has recently been constructed to the rear of the house.

When surveyed in 2005, the property included an intact matching red face brick fence with strapwork gates to the driveway and corner and a timber-framed ripple iron gate to the side. The fence has been demolished and new landscaping introduced in the front garden.

### Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality, from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### Comparative Analysis

52 Studley Park Road, Kew, is an example of the stuccoed and brick-dressed bungalows that recur around various Melbourne suburbs, typically with two superimposed gables facing the street and often with cartouche ornament. Three houses in Victoria Street Flemington, nos. 141-5 and all by the same builder, have similar compositions, combining the gables with cartouche ornaments, sawtooth brick arches, and similar double-hung sash windows. Others are in the Lucknow and Mangalore Street areas of the Travancore estate, also in Flemington; one is in Stewart Street, Brunswick. In some ways this brick and stucco genre of the bungalow reads as a precursor to stuccoed 1930s houses with tapestry brick dressing.

Within Boroondara, the house can be compared in a broad sense to a group of residences of the later bungalow period with similar forms and detailing, including the following:

- § 1195 Burke Road, Kew (B-graded), though an earlier example, this displays similar features such as plaster crests, bow windows, banded chimneys, use of leadlight;
- § 14 Howard Street, Kew (B-graded), lacks the more elaborate elements of the subject property, but retains its original fence;
- § 111 Sackville Street, Kew (B-graded), has a multi-gabled roofline and particularly prominent chimneys with deep, arched porch;
- § 2 and 3 Second Avenue, Kew (B-graded) pair of two storied Inter-War houses with imposing arched entrances and multi-gabled roof form; and
- § 49 Cookson Street, Camberwell (B-graded), an earlier example including Oriental details, diaper leadlight, bow windows, original swagged brick and rendered fence.

In this context, the subject property sits as a distinctive, substantial and highly intact example.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*Criterion D The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

52 Studley Park Road is a fine and externally highly intact example of a substantial interwar bungalow residence.

*Criterion E The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

52 Studley Park Road is notable for its successful response to this corner site and for its distinctive palette of materials and ornamentation: the cartouches, white painted stucco gabling, and use of red brick relieving dressing and wall bases. The front porch has three wide arched openings, and decorative brick balustrading. Above the piers of the balustrade are squat columns with simple

detailing. Bow windows to the street elevation have five double hung sashes and distinctive lead lighting in geometric designs.

### Statement of Significance

52 Studley Park Road is of local historical and architectural significance. It is a fine and highly intact example of a substantial interwar corner bungalow residence. Architecturally, it is an unusual building, incorporating a distinctive combination of materials and ornamentation, including the cartouches, white painted stucco gabling, and use of red brick relieving dressing and wall bases. The front porch has three wide arched openings, and decorative brick balustrading. Above the piers of the balustrade are squat columns with simple detailing. Bow windows to the street elevation have five double hung sashes and distinctive lead lighting in geometric designs.<sup>7</sup>

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

#### *General:*

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study 1988; G. Butler, Camberwell Conservation Study, 1991.

#### *Specific:*

<sup>1</sup> MMBW Property Service Plan #172926, dated 19 October 1928, indicates that the house was substantially complete by this date.

<sup>2</sup> City of Kew Rate Books, 1929-30, #6331, Andrewartha, S. 7 rooms, brick, nav £200.

<sup>3</sup> City of Kew Rate Books and the *Sands & McDougall Directory of Victoria*, various years.

<sup>4</sup> Drawings sourced from the City of Kew Building Index, #22, dated 25 May 1959.

<sup>5</sup> MMBW Property Service Plan #172926 indicating additional works carried out, dated 24 July 1959.

<sup>6</sup> Additional detail relating to design elements of the façade, including the porch, bow windows and glazing, is taken from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>7</sup> This paragraph, providing further detail relating to design elements of the façade, namely the porch and bow windows, is taken from the peer review by RBA Architects and Conservation Consultants, October 2008. The inclusion of this additional detail in the statement of significance is at the direction of the Panel for Amendment C64 Boroondara Planning Scheme, December 2008.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	75 Studley Park Road, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1938	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

The site of 75 (originally 71) Studley Park Road, Kew, was formed as part of the subdivision of the grounds of a large brick residence<sup>1</sup> built for Charles Lister in c.1882.<sup>2</sup> The earlier residence was demolished in c.1936.<sup>3</sup> The subsequent subdivision, referred to as the "Iona" Estate, in a plan promoting the sale of the subdivided land, consisted of five blocks with Studley Park Road frontage - of which the subject property was lot 4 - and a further ten blocks serviced by a new access road, Berkeley Court.<sup>4</sup> Construction upon the new allotments soon commenced - two houses were under construction in Berkeley Court during 1937.<sup>5</sup> The two-storeyed brick residence at the corner of Berkeley Court - 75 Studley Park Road - was designed by architects Marsh & Michaelson, for owner James Ross in 1938.<sup>6</sup> The house was occupied by Ross until at least 1974.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 75 Studley Park Road, Kew, is a large two storey interwar residence of clinker brick construction in the Old English Revival style. The steeply pitched gabled roof is finished with glazed terracotta tiles, with dentilled brickwork to the eaves and is punctuated by tall brick chimneys with octagonal form and corbelled caps; prominent gables feature half-timbering with tapestry brick herringbone and basketweave patterned nogging. The asymmetrical composition addresses the corner siting with principal elevations to the north and west. Each elevation comprises projecting and recessed bays with a recessed entrance porch located in the north-west corner. This bay also features a jettied first floor level with half timbering and tapestry brick nogging. The entrance is screened by a pair of wrought iron gates and lit by a wrought iron coach lamp. Fenestration is irregular and with the exception of one bay window the windows comprise timber-framed double-hung and fixed sashes with

diaper leadlight glazing. Alterations appear limited and include canvas awning blinds and the non-original sections of fence.

The frontages are bounded by the original low clinker brick fence which has a corner entrance with wrought iron pedestrian gate. The fence has been extended more recently, albeit at a higher level, along the western side of the house. The front garden includes stone crazy paving and steps and some mature plantings amongst an otherwise recent landscape.

### Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### Comparative Analysis

The house at 75 Studley Park Road, Kew, is broadly comparable with neighbouring properties at numbers 1 and 2 Berkeley Street, Kew, both ungraded. While these two houses are of a more modest scale and siting, they nonetheless share similar periods of construction, and a similarity of overall style, form and detail. Further afield, the property can also be compared with 8 Milfay Avenue, Kew, (B-graded, recommended to be downgraded to C), a more eclectic and unconventional composition with French Provincial elements. No. 75 is, however, richer in texture and in its constructional technique than these examples.

Howard Street, Kew contains a small precinct of Old English Revival houses, including numbers 13, 19, 21, 23 and 25. Of these, only 19 Howard Street is B graded; this house is a good example in the revival idiom which differs from the subject property in its employment of Tudor forms and details, and in its conspicuous use of stucco nogging. In Boroondara more generally, 75 Studley Park Road compares with Marcus Barlow's imposing *Colinton* at 96 Mont Albert Road, of 1926, (A-graded), and with 660 Riversdale Road Camberwell (q.v., B-graded), a similarly massed design with tapestry brick in a similarly vivid colour patterning and texture. 7 Muriel Street, Glen Iris, by Harold Desbrowe-Annear in 1932 (q.v., B-graded), is similar in dimensions but more direct and articulate in its massing. Most of the detail matches that of other well-financed Old English designs of this period.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

75 Studley Park Road, Kew, is a good and externally relatively intact example of a two-storey brick house in the Old English Style as applied to Melbourne houses of the 1930s. It incorporates a range of forms and details associated with the style. The house retains its original front fence, path and steps.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

75 Studley Park Road, Kew, is distinctive in the liveliness of its brick colouration and texture.

### Statement of Significance

75 Studley Park Road, Kew is of local historical and architectural significance as a good and externally relatively intact example of a two-storey brick house in the Old English Style as expressed in Melbourne houses of the 1930s. It incorporates a range of forms and details associated with the style and is distinctive in the liveliness of its brick colouration and texture. The house retains its original front fence, path and steps.

### Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> MMBW Plan no. 40, Collingwood & Kew, scale 160':1", dated c. 1904.

<sup>2</sup> Sands & McDougall Directory of Victoria, various years between 1880–1900.

<sup>3</sup> Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, vol. 2, p. 4/20.

<sup>4</sup> 'Iona' Estate, Studley Park, Batten & Percy Collection, State Library of Victoria.

<sup>5</sup> Sands & McDougall Directory of Victoria, 1936, 1937 & 1938.

<sup>6</sup> Plans and a perspective view of the newly-completed house were published in the *Age*, 18 August 1938; cited in the Miles Lewis Australian Architectural Index.

<sup>7</sup> Sands & McDougall Directory of Victoria, various years between 1940-1974.

Name	House	Reference No	
Address	89 Studley Park Road, Kew	Survey Date	20 September 2005
Building Type	Residence	Grading	B
Date	1940-41	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

This allotment was formed by the subdivision of the *Belmont* estate, which had previously been the residence of Emil Resch. From c. 1922, the property had been used as a mental hospital under the supervision of Mrs. L C Stackhouse and was known as the *Belmont Private Mental Hospital*.<sup>1</sup> In c. 1937, a new roadway named Hyton Crescent was created, adjoining the northern end of Iveagh Street thereby forming a new thoroughfare linking Stevenson Street with Studley Park Road, and providing street access to the new *Belmont* estate allotments. 89 Studley Park Road was lot 5, of the 6 allotments offered for sale which had frontages to Studley Park Road.<sup>2</sup> In 1938, several houses were under construction in the new street.<sup>3</sup>

Lot 5 was purchased by Joseph and Rose Simmons in 1939.<sup>4</sup> They built a 10 roomed brick house in the following year,<sup>5</sup> and subsequently resided there until 1949, at which time it was purchased by Eric Smorgon. Eric Smorgon was a member of the well-known Melbourne business and philanthropic family. Other members of the Smorgon family lived near to this location during the 1950s; Eric's brother Victor lived at 12 Holroyd Street, and his father Norman lived at 28 Holroyd Street, at that time known as 2 The Belvedere. Both these houses are also assessed in this Review.

Eric Smorgon occupied the house until 1967,<sup>6</sup> when it was then sold to C H Rennie.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 89 Studley Park Road, Kew, is a double-storey interwar residence of cream brick construction with Streamlined Moderne overtones. The walls have a brown brick base with cream brick above except for some areas of brown tapestry bricks, including a band to the parapet and panels either side the front entrance. The hipped roof is finished with dark glazed tiles, box gutters

concealed behind deep timber fascias and bold cream brick chimneys with a fine band of brown tapestry brick.

The double-fronted asymmetrical massing of the façade (north elevation) comprises two main bays; a large parapeted section of cuboid form relieved by a curved end to the west and a smaller bay with hipped roof to the east.

The wide single-storey bay projecting from the eastern bay to the northern elevation incorporates for the main entrance with an open terrace above; an area contained by a fine wrought iron balustrade. The entrance itself is capped by a soldier course of cream brick and flanked by 'stacked' brown tapestry brick piers and piers of glass bricks. The front door is set behind a wrought iron screen door.

Fenestration is generally regular between floors and windows comprise steel-framed casement and fixed sashes, with distinctive curved glazing at the north-west corner of the building. To the rear the windows are generally timber framed double hung sashes with horizontal glazing bars. A porthole window with ribbed or reeded glass is located at first floor level centrally to the western section of the north elevation.

The western bay is curved including curved windows and returns to the west elevation which features wide chimneys.

A low brown brick fence appears to be original, however it appears that minor alterations may have been made adjacent to the driveway.

There is a cream brick garage set back at the end of the concrete driveway. Its detailing is similar to that of the house and it has a hipped roof of dark glazed tiles<sup>7</sup>.

### **Historical Context**

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### **Comparative Analysis**

In its scale, two-storey form, overall Streamline Moderne style and some details, the house at 15 Walbundry Avenue, Balwyn North (1936, A-graded) is a comparable example, similarly compressed and vertical in its lines and relying for its impact, primarily, on a single curved corner accentuated by rounded windows. It differs from the subject property in that it is in rendered, rather than face brickwork and is located in a more intact precinct.<sup>8</sup>

The more conventional aspects of this house- the hipped roof and deep fascias, the verticality and simple outline - link it to another group of houses in the Boroondara area, notably Leith and Bartlett's 1297 Toorak Road, Surrey Hills, of 1940 (q.v., B-graded), 1 Montana Street Burwood of 1941 (q.v., B-graded, which is flat roofed behind its parapet) and A K Lines' 136 Whitehorse Road Balwyn, of 1936 (q.v., B-graded).

### **Assessment Against Criteria**

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

89 Studley Park Road is a fine and highly externally intact example of Streamlined Moderne as applied in suburban Melbourne design at the end of the interwar period and into the early years of World War II.

### **Statement of Significance**

89 Studley Road is of local historical and architectural significance as a fine and highly externally intact example of Streamlined Moderne as applied in suburban Melbourne design at the end of the interwar period and into the early years of World War II.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria*, various years between 1920-1935.

<sup>2</sup> LP 14112, Lot 5, Central Plans, Cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1937-1943.

<sup>4</sup> City of Kew Rate Books, 1938-9, #6465, nav £46.

<sup>5</sup> City of Kew Rate Books, 1940-1, #6647, nav £174.

<sup>6</sup> City of Kew Rate Books, 1957-8, #6663, nav £525; *Sands & McDougall Directory of Victoria*.

<sup>7</sup> Additional descriptive material has been taken from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>8</sup> Butler, *Camberwell Conservation Study*, vol. 4, p. 297.



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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	12 Tara Avenue, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1938-39	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor		
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec.	BPS Heritage Overlay

**History**

Tara Avenue was formed to facilitate the subdivision of the neighboring *Tara Hall* estate in March 1927.<sup>1</sup> However, this allotment is thought to have been part of the Henty estate, *Field Place*. Part of a 1928 subdivision,<sup>2</sup> the seven-roomed brick house at 12 Tara Avenue was built in c.1938 for Eleanor and Reginald Stuart Taylor.<sup>3</sup> Taylor was a commercial printer, with city premises in William Street.<sup>4</sup> It is interesting to note that the Taylors had previously had another Old English styled house constructed at 19 Howard Street, Kew (q.v., B-graded).

The Taylors did not retain the property for long, and by 1941 the house had been purchased by Norman Marshall.<sup>5</sup> Marshall resided there until c.1954, at which time it was sold to Jesse Garton.<sup>6</sup> During the Garton's period of ownership (c.1956-72), some minor alterations to the house were undertaken,<sup>7</sup> with an extension to the rear of the property undertaken for a later owner in 1985.<sup>8</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

12 Tara Avenue, Kew is a double-storey interwar house of clinker brick construction with Old English overtones. The transverse gabled roof is clad with terracotta shingles and engaged chimneys have corbelled tops. The triple-fronted façade generally displays clinker brickwork, however some first floor areas have a rendered finish, delineated by a string course of terracotta tile. The breakfronted façade comprises a broad central bay which contains a recessed porch accessed via a single archway dressed with slate surrounds and secured by a wrought iron gate. A projecting gabled bay to the south accommodates the original garage which is accessed via a pair of timber folding doors with wrought iron hardware. Fenestration is irregular and generally comprises bays of timber-framed double-hung sashes with diaper leadlight. Alterations include the construction of a small ground floor sunroom

towards the north-east rear corner of the house in the 1960s and a more extensive rear addition in the 1980s, both of which are largely obscured from the street.

The non-original front fence comprises low palisade panels above a possibly earlier rock wall and the driveway and garden paths are lined with stone crazy paving. The front garden contains a mature oak species and garden beds defined by rock edging.

### Historical Context

Tara Avenue was formed to facilitate the subdivision of the Tara Hall estate, and is characterised by large inter-war houses set on moderate-sized garden allotments.

### Comparative Analysis

12 Tara Avenue, Kew, can broadly be compared with other properties in the Old English idiom in Boroondara.

Howard Street Kew contains a small precinct of Old English Revival houses, including numbers 13, 19, 21, 23 and 25. Of these, only 19 Howard Street (the original owners of which also owned the subject property) is B graded; this house is a good example in the revival idiom which differs from the subject property in its employment of Tudor forms and details, and in its conspicuous use of stucco nogging. In Boroondara more generally, 12 Tara Avenue, Kew, compares with Marcus Barlow's imposing *Colinton* at 96 Mont Albert Road, Canterbury, of 1926 (A-graded), and with 660 Riversdale Road Camberwell (q.v., B-graded), a similarly massed design with tapestry brick in a similarly vivid colour patterning and texture. 7 Muriel Street, Glen Iris, by Harold Desbrowe-Anneer in 1932 (q.v., B-graded), is similar in dimensions but is very direct and articulate in its massing.

Most of the detail matches that of other substantial Old English designs of this period, such as the stilted segmental arches over the doors, and the vertical perforated brick vents, often seen in Dutch-influenced design of the 1930s. The herringbone brick, corbelled octagonal chimneys, wrought iron fittings and stone pathway were usually incorporated in well-financed versions of these designs. The shallow breakfront on the front gabled wing (one course deep) is unusual, but otherwise the form is generally typical.

12 Tara Avenue, Kew, is a good and externally relatively intact example, which resembles a good many substantial Kew and Camberwell houses of the interwar period and particularly of the late 1930s. The Camberwell examples are found in the Golf Links and Hassett estates, Camberwell-Hartwell and Balwyn-Canterbury.<sup>9</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

12 Tara Avenue, Kew, is a good and externally relatively intact example of a substantial two-storey residence of the late interwar period designed in the Old English mode, and incorporates a range of forms and detailing common to the style.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

12 Tara Avenue, Kew, uses materials imposingly but with restraint and is consistent and straightforward in its fenestration and expression.

### Statement of Significance

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

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4.16.

<sup>2</sup> LP 12599, Lot 6, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> MMBW Plan no. 40, Collingwood & Kew, scale 160':1", dated 1933, overlaid over a c. 1904 plan, shows two cleared and fenced sites adjacent to Highfield Grove. The reason for the long delay between date of acquisition and construction is not known.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1937-40.

<sup>5</sup> City of Kew Rate Books, 1941-2, #7524, nav £146; *Sands & McDougall Directory of Victoria*, various years.

<sup>6</sup> City of Kew Rate Books, 1954-55, #8356, nav £325.

<sup>7</sup> Plans sourced from the City of Kew Building Index, #530, dated 2 February 1966.

<sup>8</sup> Plans sourced from the City of Kew Building Index, #1577, dated 29 March 1985.

<sup>9</sup> See, in particular, G Butler, *Camberwell Conservation Study* 1991, v. 3: Significant Areas, esp. Precincts 15 (Hassett's Estate) 18 (Reid Estate) and 28.1-3 (Golf Links Estate and Belett Street).

<b>Name</b>	House and Shop	<b>Reference No</b>	
<b>Address</b>	1 Tennyson Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence and shop	<b>Grading</b>	B
<b>Date</b>	1916	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Initially known as Cobden Street before c.1906,<sup>1</sup> the 1917 edition of the *Sands & McDougall Directory of Victoria* recorded three houses being built on the west side of Tennyson Street, south of no. 15. The land upon which they were built was owned by Harry E Perry,<sup>2</sup> who had acquired it from an M Greenhill.<sup>3</sup> The 1918 *Sands & McDougall Directory of Victoria* listed the new houses as 1, 3 & 5 Tennyson Street, with Harry E Perry the occupant of no. 1.<sup>4</sup> Contemporary with these new listings, Mrs. McNicol, confectioner, also a new Directory listing, was recorded at 61 Eglinton Street, which is the street address of the shop. MMBW property service plans indicated that after the lodgement of the initial services plan in August 1916, a further plan was prepared in May 1917, showing additional works relating to the provision of stabling, including stalls, manure bin and a service area.<sup>5</sup> The stabling suggests the shop may have functioned as a milk delivery depot (dairy) or similar at this time.

From 1918, both the shop and residence were owned and occupied by Mr and Mrs George Brown.<sup>6</sup> By 1921-22, the size of the property had increased to nine rooms, with a corresponding increase in its net annual value.<sup>7</sup> It has not been possible to ascertain the nature of these works.

Until c.1974, the shop and residence were occupied by residents of the same family name; from 1926 Mrs. Daisy Ware conducted a confectioner's business from 61 Eglinton Street while Miss Marie Ware, music teacher was listed at 1 Tennyson Street. Later owner occupiers were Mr & Mrs Coxall (c.1933- c.1939); George & Ada Pyatt(c.1940 – c.1956) – by which time the size of the property had increased to ten rooms<sup>8</sup> – and R Hurwill (c.1957 – c.1973). The 1974 edition of the *Sands & McDougall Directory of Victoria* recorded E Hurwill at 1 Tennyson Street, and M Mc L Wilson at 61 Eglinton Street.<sup>9</sup> The current owners have occupied both the shop and residence for the past 27 years.<sup>10</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

1 Tennyson Street, Kew, is a combined house and shop constructed in c.1916. The house is oriented east-west, on its corner site, the shop north-south, facing Eglinton Street. This shop is formally numbered 61 Eglinton Street.<sup>11</sup>

The house is a single fronted weatherboard bungalow characteristic of the early twentieth century, its roof comprising a single large gabled form clad in corrugated galvanized steel roof of recent origin, punctuated asymmetrically by two brick chimneys, one on either side, each clad in textured stucco. Two dormers with small window groupings protrude from the roof on the north and south sides. It is not clear whether these dormers were original, though centrally placed dormers were common in transversely pitched Bungalow designs and had some precedent in the Federation Style. The positioning of this dormer next to the south chimney is unusually close and awkward, suggesting the either the dormer or the chimney were added later. This is borne out by the unusual placement of the stack, just in from the eave but with no chimney breast to the south side. The placement of the north dormer and chimney are more customary, and the rafters project below the eaves, in the usual Bungalow manner.

The east elevation of the house, facing Tennyson Street, is a symmetrical composition with a prominent single gable. This is surfaced with a half-timbered pattern, in textured stucco around a centrally placed attic four-light casement window. Below that is a deep lattice verandah frieze, supported on four solid turned timber columns linked with depressed arches formed in fretted timber planks. The verandah is supported on a later cream brick plinth with concrete steps. Behind the verandah the facade is also symmetrical, with two trios of casement windows with leadlight placed either side of a three-part door assembly: the door at the centre and flanked by two sidelights.

The house is covered in weatherboards, scalloped at the frieze line. Sections of this weatherboarding appear to have been replaced on the south side.

The brick fence surrounding the property on its Eglinton and Tennyson Street sides was rebuilt in 1961-2, and the verandah plinth appears to have been rebuilt around the same time.<sup>12</sup> There is a timber lean-to addition at the rear.

The shop, currently a milk bar and 'corner shop', is constructed in a mottled orange-red brick. Addressing Eglinton Street, the shop is single-storey, and features a stacked-up parapet, broad reinforced concrete lintel over the main shop window, and cement-rendered nameplate. The side wall faces Tennyson Street across the front yard of the house. It is fitted neatly to a corner of the weatherboard house, next to a casement window.

A stable remains at the rear of the site, a probable legacy from an earlier dairy or milk delivery depot use (see history, above). This is a timber structure with two or three large doors in vertical planking, a short strip of weatherboarding and a south wall panel covered in stucco. It has a low-pitched galvanized iron roof. It has had various alterations, soon after initial construction and in later years. It appears in the MMBW's 1916 Sewerage plan as a simple oblong outhouse, but their 1917 plan includes additions to the immediate west of this, coupled to a new sewerage outlet and five troughs.<sup>13</sup> The stable has a paved apron in orange-brown brick, possibly of long standing and repaired here and there with cement. This runs up to and under the doors, where the floor evidently changes to bluestone pavers.<sup>14</sup>

### Historical Context

At the time of its construction, the subject property was sited in a precinct of predominately timber cottages, which predated it by at least a decade. This property and the adjoining nos 3 and 5 Tennyson Street, occupied larger allotments and were double-fronted houses as compared with the earlier single-fronted cottages.

### Comparative Analysis

In considering the house in isolation, a good comparison is made with *Ashcapby* at 162 Eglinton Street, Kew, of 1915-16 (q.v., B-graded), a very similar composition with a half-timbered gable,

similar but symmetrical chimney placements and a deep latticed verandah frieze, supported on four timber posts interspersed with depressed arches cut in timber planking. In place of the casements at 1 Tennyson Street, *Ashcapby* has two double-hung sash windows either side of an asymmetrical door case with a single sidelight. The surface materials are the same – stucco and weatherboard, and the wire fabric fence there looks contemporary. It is a slightly more intact example. 162 Eglinton Street also has similar neighbours, one heavily altered. 1 Tennyson Street could have been by the same builder- or it could have been a local emulation. The construction dates of the houses are very close.

The corner house and shop combination recurs a few times in Boroondara. Another Kew example is 11-13 Peel Street, of c.1882 on a similar corner site, a Victorian weatherboard house with a brick and weatherboard shop in two parts juxtaposed partway across its front verandah. Hawthorn has a Federation pair, carefully designed and coordinated, in Auburn Road, west side, near the Oxley Road corner. Camberwell has two weatherboard Federation examples on the west side of Spencer Road, one at the Riversdale Road corner, the other at the Prospect Hill Road corner. Both of these may have had dairy roles in former years, as did 1 Tennyson Street, though neither appears to have stables now. A later pair, both early post war by appearance, are in Canterbury, at the Highfield Road-Leeds Street corner, opposite Canterbury Primary School.

### **Assessment Against Criteria**

#### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The survival of this house and shop combination provides a reference to an earlier form of retailing and service provision in Melbourne suburbs, where small neighbourhood shops developed in combination with houses were located in residential areas away from shopping strips. The survival of the stables building at the rear is of interest and some significance in this context.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

1 Tennyson Street, Kew, is one of a very few known detached house and shop combinations in Boroondara, and may be the only one from the early Bungalow period.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The shop itself is a standard brick unit, but the house is a striking example of a large symmetrical and single-fronted bungalow, of a type which is uncommon in Boroondara, with some boldly drawn (if altered) detailing.

### **Statement of Significance**

1 Tennyson Street, Kew, is of local historical and architectural significance. The house and shop combination provides a reference to an earlier form of retailing and service provision in Melbourne suburbs, where small neighbourhood shops developed in combination with houses were located in residential areas away from shopping strips. The survival of the stables building at the rear is of interest and some significance in this context. 1 Tennyson Street is one of a very few known detached house and shop combinations in Boroondara, and may be the only one from the early Bungalow period. Architecturally, the shop itself is a standard brick unit, but the house is a striking example of a large symmetrical and single-fronted bungalow, of a type which is uncommon in Boroondara, with some boldly drawn (if altered) detailing. It is of interest as one of a number of very similar houses in this part of Kew, the others located in Eglinton and Bright Streets.

### **Grading Review**

Unchanged.

### **Recommendations**

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> MMBW Plan no. 67, Kew, scale 160' : 1", dated 1907, indicates that the street numbering for Tennyson Street commenced at 141, north of High Street, following on from that of Cobden Street, south of High Street.

<sup>2</sup> Borough of Kew Rate Books, 1915-16, #168, land, nav £12.

<sup>3</sup> Borough of Kew Rate Books, 1913-14, #161, land, nav £8.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1918.

<sup>5</sup> MMBW Plans of Drainage, #104123, dated 19 August 1916; 14 May 1917 and 30 May 1977.

<sup>6</sup> Borough of Kew Rate Books, 1917-18, #214, wood, 6 rooms, nav £33.

<sup>7</sup> Borough of Kew Rate Books, 1921-22, #192, wood 9 rooms, nav £40.

<sup>8</sup> City of Kew Rate Books, 1946-47, #319, shop etc., wood 10 rooms, nav £75.

<sup>9</sup> Listings of occupants derived from the *Sands & McDougall Directory of Victoria*, various years, until 1974.

<sup>10</sup> Pers. comm., 22 November 2005.

<sup>11</sup> There appears to have been a renumbering of Eglinton Street; the number 61 was assigned in the 1907 MMBW plan to a house in the next block westward.

<sup>12</sup> Details sourced from the City of Kew Building Index, # 616, 24 November 1961.

<sup>13</sup> MMBW Plans of Drainage, # 104123, dated 19 August 1916, and 14 May 1917.

<sup>14</sup> Pers. comm., 22 November 2005.



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<b>Name</b>	<i>Myrtle Hill</i>	<b>Reference No</b>	
<b>Address</b>	14 Vista Avenue, Kew	<b>Survey Date</b>	31 January 2006
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1873-4	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☐ Good    ☒ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

*Myrtle Hill* was built for Francis Bowyer Miller to a design prepared by prominent architect George Raymond Johnson, in 1873.<sup>1</sup> Perhaps best known as the architect for both the Fitzroy and Collingwood Town Halls, Johnson called for tenders for the construction of the residence in the *Argus* in July of that year.<sup>2</sup> The house remained in the Miller family's ownership for nearly one hundred years. Miss L C Miller, reputedly the last surviving member of the family,<sup>3</sup> continued to be listed in the *Sands & McDougall Directory of Victoria* until 1967.

As constructed, *Myrtle Hill* originally addressed Normanby Road (now Argyle Road) to the north. Like its neighbours of the day, *Hillsbury* and *Pleasant Hill*, it was set well back from the street, and was approached via an elaborate curving driveway with a return carriage circle.

Subsequently, the house has had a long and complex history of subdivision. It is thought that *Myrtle Hill* was first subdivided at approximately the same time as *Hillsbury* and *Pleasant Hill* in c.1920.<sup>4</sup> Several new streets resulted from the subdivisions - Glendene, Myrtle and Pleasant Avenues. While listings in the *Sands & McDougall Directory of Victoria* are open to interpretation, initially at least, it appears that the subject property retained an address to Normanby Road (no. 46), along the alignment of the original driveway. From 1939, however, the property was listed at 10 Myrtle Avenue, and occupied by Harold D B Miller.<sup>5</sup> A new house was constructed at 46 Normanby Road and this was occupied by members of the Miller family until at least 1974.

From 1950, in addition to the Myrtle Avenue address, *Myrtle Hill* was also listed at 12 Vista Avenue, and it is thought that at this time the driveway alignment was altered to form the Vista Avenue entrance to the property. Concurrently, a new street - Bowyer Avenue – was listed running south from Myrtle Avenue and adjoining the property's western boundary.<sup>6</sup>



(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

*Myrtle Hill*, listed variously as 46 Normanby Road, 10 Myrtle Avenue, 12 Vista Avenue and now 14 Vista Avenue, has had a complex history of subdivision, and at least two of the surrounding houses - 46 Normanby Road of c.1940 and 5 Myrtle Avenue of 1946, have been occupied at various times by the owners or former owners. Of direct frontages only a driveway gate to Vista Avenue (with reproduction gates but possibly early posts, relocated) and a 50-metre frontage to Bowyer Avenue remain. Sited on a truncated allotment, the house itself remains in good albeit altered condition, with recent refurbishment works following a phase of semi-dereliction in the 1960s.

Designed by George Johnson and completed in 1873, *Myrtle Hill* is a sprawling single-storey brick Italianate house rendered with stucco ruled in an ashlar pattern. The 1904 Board of Works plan<sup>7</sup> shows the house as entered by a long curving drive from Normanby Road, with the entry side facing south. The original front door, sidelights, and the main north-south hall were to the immediate west of a projecting breakfront with a canted bay window. This breakfront separated a main return verandah on the west side and a longer plain wall without verandah to the east. The rest of the main verandah flowed round a second canted bay, facing west, then stepped back halfway across the north elevation, and continued on right round a north facing wing with a third canted bay. The 1904 plan shows the north-western part of this main verandah as being infilled with a timber annexe, now removed. There appear to have been additional verandahs on the east side around the kitchen court and apron areas, and there was a smaller verandah on the main east west wing, facing north. These verandahs have all been removed.

The roof is slate, partly refurbished, with galvanized iron ridge-capping. The verandah has a similar slate roof and cast iron lace frieze, but much of it has been completely rebuilt, particularly at the northern wing around the so-called ballroom. The house has emphatically corniced rendered chimneys and deep-bracketed eaves with even bracket spacing. The verandah soffits are tongue and groove planking. The verandah posts are grouped cast iron columns with Corinthian capitals, and the frieze is in a cast iron swag pattern with bracketing in curved floral patterns springing from each set of columns. The verandah floor is tiled reinforced concrete of more recent date with bluestone nosing, the verandah's original timber floor having rotted out. The decaying timber floor can be seen in a 1971 John Collins photograph.<sup>8</sup> The front door is signaled by a curved timber and cast iron lace frieze forming a stilted segmental arch above six grouped columns. An additional set of balustraded steps faces west and leads from the verandah into the former west garden, now enclosed with rear paling fences from the subdivided properties along Bowyer Avenue, to the immediate west.

Large cellar areas open up under the house and are entered through steps on the north-west side. These have flooded frequently.

The original windows are an interesting group with narrow lipped sills in bluestone, paneled risers under those, and then sashes above. Three of these are on the canted bay facing west, and these were used as image sources when a set of windows on the north wing, east side, and the east wing, north side, were converted into French windows. The south side-the original entry- has a similarly interesting set of Italianate windows in the canted bay by the former front door: these have rounded corners and flourish-form voussoirs. As with the other canted bays, these windows are separated by a set of corner indentations matching the chamfers at the window reveals. These both underscore, literally, the turn of each canted bay, yet they also read as grouped pilasters between the windows. As was common in Australian Italianate, specific classical orders were avoided.

The north east wing was originally a kitchen wing. It housed male and female privies, entered from outside, and is illustrated in John Collins' 1971 photographs held in the State Library.<sup>9</sup> This has been refurbished, with the privy doors mortared over, the brick wall cement rendered and the north side fitted with ball lanterns and French doors similar to those diagonally opposite on the east side of the north wing. These replaced a set of double-hung sashes and wooden shutters. The ballroom is a complete wing, probably built after the original house was complete but showing on the MMBW plan of 1904. The southernmost wing, running east-west, has been refitted as a kitchen wing twice over, with the actual kitchen area being relocated each time. This south wing has also been extended by c.1.3m. It now houses both the kitchen and a family room.<sup>10</sup>

A swimming pool was added in 1977,<sup>11</sup> and a new building - identified initially as a two-storied detached garage and study - was added on the north side of the site in 2002-3,<sup>12</sup> facing Myrtle Avenue at the Locksley Avenue corner. The rest of the garden - facing north - was then screened by a new high timber fence running the remaining of the property as it now faces Myrtle Avenue. The Vista Avenue gateway is flanked by two houses built after earlier subdivisions. 12 Vista Avenue is a replacement of an earlier brick house that appears in the photographs of 1989; 16 Vista Avenue is of relatively recent construction, and is sited between the gateway and the path linking Vista and Myrtle Avenues.

A number of trees on the site are relatively mature, with the balance of plantings of recent origins. Though surrounded by subdivision the remaining garden is still substantial in area, and has been opened up to connect with that of 5 Myrtle Avenue. Two large trees were removed to accommodate the garage and study building on the garden's north side.

### Historical Context

*Myrtle Hill* was one of a number of substantial Victorian houses erected in this elevated section of East Kew. The district retained a rural character, surrounded by nurseries and flower farms, until the inter-war period. The property was subsequently subdivided and a group of interwar and early wartime houses appeared where the Normanby road frontage had been, including No. 46, occupied by the Miller family. The Bowyer Avenue houses, including one occupied by the previous owner, Ian and Nan Cameron, were built either in the 1950s or 1960s. Blocks around the drive gate from Vista Avenue were developed more recently.

### Comparative Analysis

There are few houses surviving in Boroondara which are directly comparable to *Myrtle Hill* in age and form. Though similar in many respects to the sprawling single-storey villas that appeared through Camberwell and Canterbury after c.1885, it predates these by at least a decade. One early Kew example is the slightly earlier 2 Merrion Grove, of 1869, but there are few others. Relevant examples in the former City of Camberwell are all later, see for example, *Coolattie* at 29 Canterbury Road of 1897, and 8 Balwyn Road of 1889 (both q.v. and B-graded).

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

Though variously altered and added to, *Myrtle Hill* survives as a good example of a large and imposing single-storey Italianate house of the early 1870s, originally sited on a large suburban allotment, now dramatically altered through subdivision and development.

### Statement of Significance

*Myrtle Hill*, at 14 Vista Avenue, Kew, is of local historical and architectural significance as a good example of a large and imposing single-storey Italianate house of the early 1870s surviving in Kew. While the house has undergone a degree of alteration, its overall form remains evident and extensive original fabric survives. Originally sited on a large allotment overlooking Normanby Road (now Argyle Street), the setting of the house has been dramatically altered through extensive subdivision and development.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Reference is from 'Myrtle Hill' citation, *Melbourne Mansions* on-line database, George Raymond Johnson calls tenders for brick villa residence at Kew for Francis B Miller, *Argus*, 24 July 1873, p. 2.

<sup>2</sup> The driveway alignment is shown on MMBW Plan no. 66, Kew, scale 160':1", dated 1904.

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 13-14.

<sup>4</sup> This date has been approximated from the date of subdivision of the neighbouring *Grange Hill* estate in 1919, details of which were obtained from the State Library of Victoria Map Collection – this consisted of land between Normanby Road and Glendene Avenue – and from the date of the first appearance of Glendene, Myrtle and Pleasant Avenue, in the *Sands & McDougall Directory of Victoria*, in 1921.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1935-1940.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, 1950.

<sup>7</sup> MMBW Plan No. 66, 160'/1" scale, dated June 1903/1904.

<sup>8</sup> John Collins, 'Myrtle Hill? HS i.e. homestead', State Library of Victoria, jc010328, taken c. 4 September 1971: <http://www.slv.vic.gov.au/jcollins/0/1/0/doc/jc010328.shtml>, accessed 5 December 2005.

<sup>9</sup> John Collins, 'Myrtle Hill? HS', State Library of Victoria, jc007499, taken 4 September 1971: <http://www.slv.vic.gov.au/jcollins/0/0/7/doc/jc007499.shtml>, accessed 5 December 2005, accession no. H97.250/1614.

<sup>10</sup> Details sourced from City of Kew Building Index, #8110, dated 20 August 1979.

<sup>11</sup> Details sourced from City of Kew Building Index, #6882, dated 12 September 1977.

<sup>12</sup> Details sourced from City of Boroondara Building index, #95/041, dated 4 December 1995 after an Administrative Appeals Tribunal appeal and direction; Building Permit #1147/020516/1, dated 24 September 2002.

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<b>OName</b>	<i>Ormonde</i>	<b>Reference No</b>	
<b>Address</b>	51 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1906	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

*Ormonde*, 51 Walpole Street, Kew, was built in c.1906 for a Dr. James V McCreery.<sup>1</sup> Prior to the construction of *Ormonde*, Dr. McCreery resided at Willsmere and held the position of Inspector with the Lunatic Asylum Department.<sup>2</sup> Dr. McCreery had moved from Ararat in 1872 to take up a position as an Inspector at the Yarra Bend Asylum.<sup>3</sup> It is probable that the construction of the house coincided with his retirement from this position, as he subsequently was listed as a physician with rooms at 28 Collins Street, in the *Sands & McDougall Directory of Victoria*.<sup>4</sup> After 1923 he was listed as a physician at 51 Walpole Street, where he lived until 1939.<sup>5</sup> *Ormonde* was subsequently owned and leased out by Miss Irene Foley, who lived in Barnard Avenue, Kew.<sup>6</sup> A long term resident was Arthur M Styles, a military officer.<sup>7</sup> By 1955 ownership of the property had been transferred to Dr. Harley J Enniss<sup>8</sup>, who owned the property until c.1960. During his period of ownership, a portion of the property to the south was subdivided and in 1959 a new house was under construction, at 49 Walpole Street.<sup>9</sup> Later occupants of the property included G H Lavery (c.1965) and J P Maclellan (c.1968 – c.1974).<sup>10</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 51 Walpole Street, Kew is a large attic-storey Federation house of roughcast rendered brick construction, transitional in style between the Federation and later bungalow styles. The prominent, yet simple, gabled roof is clad with Marseilles pattern terracotta tiles and the roofscape is penetrated by a tripartite attic dormer and tapered chimneys featuring Art Nouveau details. Gable ends, particularly the broad north gable, are heavily timbered and finished with carved timber barge boards; the attic dormer balcony is finished with timber fretwork and non-original wrought iron screen. The overall composition is asymmetrical to take advantage of its corner siting and comprises a single large volume, transverse to the main street frontage, with a smaller single-storey projecting

bay to the south-east corner and canted bay towards the centre of the north elevation. A deep verandah which is set beneath the main roof is supported by tapered roughcast rendered piers, between which is some non-original infill glazing. The main entrance from this verandah contains a half-glazed panelled timber door with leadlight surround and matching timber-framed screen door. Flanking this verandah, a small bay rises up with a parapet form to provide a balcony to the attic rooms above. The fenestration is irregular but generally comprises timber-framed double-hung and casement sashes, some with coloured leadlight glazing. The house appears to be broadly externally intact.

The high timber-framed corrugated galvanised steel fence is non-original as is the open carport in the north-west corner of the property.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>11</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments, with some later residential construction occurring in the early years of the twentieth century.

### Comparative Analysis

Compositionally this house is poised between the typical Federation villas of the 1900s and the attic-bungalow modes of the later teens and 1920s. This emerging attic bungalow typology is marked by broad, simple rooflines and massing, a reduction in complex elements of the roof profile seen in the gently tapering, all-stuccoed chimney stack and absence of serrated ridge capping, and greater use of textured stucco on the wall surfacing. Notwithstanding this, the form still shows some affinity with mainstream Federation design such as Ussher and Kemp's 5 Willsmere Road, Kew of 1903, where the dormers are paired and individual arches answer a broader arched entry treatment immediately below.<sup>12</sup> Kew examples include Inskip and Kemp's 5 Adeney Avenue of 1914 (graded A) and 9 Edward Street (formerly A, regarded B and recommended to be regraded to C);<sup>13</sup> Other examples in Boroondara of transitional Federation bungalows can be found in Camberwell, as at 22 and 24 Albion Street, Surrey Hills (C and B graded respectively), or 22 Balwyn Road, Canterbury, (ungraded) but cited as a example by Irving et al.<sup>14</sup> Kew B-graded examples include 15 Uvadale Grove, with a single-bay central dormer and striking central arch; 24 Stanley Avenue, a powerful pyramidal-roofed design with small central dormer and brick-lined central arch; 34 Stevenson Street, of 1910-11 (q.v.), a similarly transitional design with simplified roof in two overlapping gables and a colonnaded corner tower; 101 Princess Street, also marked by emphatic gabbling and a similarly weighty detail; 35 High Street (2 Miller Grove of 1914 (q.v.) by Arthur Purnell, simplified in its roof form and at similar dimensions, though more complex in outline; Alsop and Klingender's 2 Young Street, a simplified Federation design around a cranked, open plan; 33 Willsmere Road, 1923, a late but similarly scaled example in its half-timbering and the boldness of its gables; and 31 Barrington Avenue, showing the transition of this mode into the Bungalow form.<sup>15</sup> In comparison with these, *Ormonde*, 51 Walpole Street, Kew is early, has a bold and straightforward roof composition, a skillfully handed compositional relief in its three-bayed dormer, a solidly scaled array of materials and detail, and appears to be relatively externally intact. It is closer than other examples to the original Federation style in attic-storied houses, but shows a similar move toward simplification. It also differs from most of these examples in having a walled entry porch with undulating parapet and an Art Nouveau emphasis on curving lines and flat planes. The robust scaling of its materials, wall patterning and the thickness of its half-timbering, for example, represent an extension of the textural richness found in Guyon Purchas' *Tay Creggan* of 1891-2 (A-graded), 30 Yarra Street Hawthorn, now part of Strathcona Girls' School.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Ormonde* is a fine and relatively externally intact example of a Federation attic storey house which is characterised by a simplified roof form and footprint, and shows the beginnings of a shift toward the attic bungalows of the 1910s and 1920s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Ormonde* differs from Kew counterparts in this general late-Federation phase by having very simple and bold massing around a single dominant roof ridge, a skilled concentration of its relieving expression in a central three-bayed dormer, ably proportioned; and a richness and variety in its materials and scaling, including an accentuation of Art Nouveau stylisation in details and line.

### Statement of Significance

*Ormonde*, at 51 Walpole Street, Kew, is of local historical and architectural significance as a fine and relatively externally intact example of a Federation attic storey house which is characterised by a simplified roof form and footprint and shows the beginnings of a shift toward the attic bungalows of the 1910s and 1920s. *Ormonde* differs from Kew counterparts in this general late-Federation phase by having very simple and bold massing around a single dominant roof ridge, a skilled concentration of its relieving expression in a central three-bayed dormer, ably proportioned; and a richness and variety in its materials and scaling, including an accentuation of Art Nouveau stylisation in details and line.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria, 1905-1907.*

<sup>2</sup> *Sands & McDougall Directory of Victoria, 1905.*

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 126.

<sup>4</sup> His rooms are listed in the *Sands & McDougall Directory of Victoria* at 28 Collins Street between 1906 and 1922.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, various years, 1906-1940.

<sup>6</sup> City of Kew Rate Books, 1941-2, #8007, nav £97.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1941 and 1955.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, 1955; City of Kew Rate Books, 1957, #8092, 9 rooms brick nav £250; #8091, vacant lot nav £46.

<sup>9</sup> LP 30597 (Central Plans), cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>10</sup> *Sands & McDougall Directory of Victoria*, various years between 1960 and 1974.

<sup>11</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>12</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, citation 41.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, citations 48, 50.

<sup>14</sup> *Identifying Australian Architecture*, pp. 144-7. The most direct counterpart they cite, apart from 22 Balwyn Road, is Walter Vernon's Ranger's Cottage at Centennial Park, NSW, of 1899 (p.146), marked by a single transverse gable pitch and large central dormer, with a richly textured elevation at each end. This was certainly among the earliest examples of this newer simplification of the Federation style.

<sup>15</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Grade B Buildings lists. 33 Willsmere Road has been regraded to C in this review.

<sup>16</sup> See Philip Goad, *Melbourne Architecture: a Guide*, Watermark, Sydney, 1999, pl. 126, p. 83.

Name	<i>Birralie</i>	Reference No	
Address	52 Walpole Street, Kew	Survey Date	20 September 2005
Building Type	Residence	Grading	B
Date	1907-08	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

*Birralie*, 52 Walpole Street, Kew, an 11 roomed brick residence,<sup>1</sup> was built in 1907 for leather manufacturer, Frank Vial. Vial occupied the house until 1921.<sup>2</sup> The house reputedly changed hands twice before a John Hackett became the owner.<sup>3</sup> John Hackett, a tanner occupied the house until 1944-5.<sup>4</sup> The subsequent owner of the property, Herbert Purton, subdivided a portion of the allotment to the east to form a new house block facing Malmsbury Street, in 1946.<sup>5</sup> By 1948 a new house was under construction, today 14 Malmsbury Street.<sup>6</sup> In 1952 the house was acquired by Francis J Byrne, who lived there until at least 1974.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Birralie* at 52 Walpole Street, Kew, is an attic-storey Edwardian villa of red face brick in a transitional mode between the Federation and later attic-bungalow styles. The expansive hipped roof is clad with Marseilles-pattern terracotta tile and features exposed rafters, gabled and hipped attic dormers and tall red face brick chimneys with roughcast rendered caps and terracotta pots; the gable ends are shingle-clad with louvered vents. The roof extends in a bellcast form to encompass a deep return verandah at the south-west corner supported by turned timber posts, which are clad to dwarf wall height by shingled weatherboards. The asymmetrical composition addresses its corner siting however the principal façade is to the west with a secondary elevation to the north. The main elevations display tuckpointed red face brick with a rendered dado moulding and roughcast rendered frieze. Located centrally in the west elevation is the main entrance which comprises a half-glazed panelled timber door with matching fan and sidelights and wrought iron screen door. The fenestration is irregular but generally comprises bays of timber-framed casement sashes with leadlight highlights with canted bays in the north and west elevation which have bracketed canopies. Alterations appear generally to have been confined to the rear, interior and attic spaces of the house and include a detached garage.<sup>8</sup> The verandah flooring has also been replaced.

The timber picket fence and gate is non-original, replacing an earlier non-original brick fence and the landscape contains some mature plantings such as a large *Liquidambar* among more contemporary planting.<sup>9</sup>

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>10</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments, with some later residential construction occurring in the early years of the twentieth century.

### Comparative Analysis

Amongst others, *Birralie* at 52 Walpole Street, Kew, can be loosely compared with its close neighbours, *Nambour*, at 10 Malmsbury Street (C-graded), a similarly scaled and detailed transitional Edwardian house, albeit a more straightforward composition; and 51 Walpole Street (B-graded), a more prominent and eclectic example diagonally opposite. The projecting rafters of the subject property are early by Melbourne bungalow standards and, like 22 Albion Road, Surrey Hills, *Birralie*'s general simplification of Federation style is relatively early in the development both of the bungalow and gabled attic house styles of the early twentieth century. Compositionally the house is poised between Federation villa of the 1900s (often called Queen Anne) and the Gabled Attic-Bungalow modes of the later teens and 1920s. Examples in Kew of this general tendency toward simplification include Inskip and Kemp's 5 Adeney Avenue of 1914 (graded A) and 9 Edward Street (formerly A, but regraded to C in this review);<sup>11</sup> Other Boroondara examples of transitional Federation bungalows can be found in Camberwell, as at 22 and 24 Albion Street, Surrey Hills (C and B graded respectively), or 22 Balwyn Road Canterbury, unlisted but cited as a prime example of the simplified *Federation Bungalow* by Irving et al.<sup>12</sup> Kew counterparts graded B in Kew's 1988 study<sup>13</sup> 15 Uvadale Grove, with a single-bay central dormer and striking central arch; 24 Stanley Avenue, a powerful pyramidal-roofed design with small central dormer and brick-lined central arch; 34 Stevenson Street, 1910-11 (q.v.), a similarly transitional design with simplified roof in two overlapping gables and a colonnaded corner tower; 101 Princess Street, also marked by emphatic gabling and a similarly weighty detail; 35 High Street (2 Miller Grove) of 1914 (q.v.) by Arthur Purnell, simplified in its roof form and at similar dimensions, though more complex in outline; Alsop and Klingender's 2 Young Street, a simplified Federation design around a cranked, open plan; 33 Willsmere Road, 1923, a late example in its half-timbering and the boldness of its gables; 31 Barrington Avenue, showing the transition of this mode into the Bungalow form; and 7 Bowen Street, 1917 (q.v.), a single storey design with the roof reduced to a single pyramid and one hipped flanking wing. *Birralie* is closer to Federation houses at their high tide than these designs, retaining the Federation style's hipped roofing, terracotta ridge-capping and casement sashes with highlights. Notwithstanding this, *Birralie* is of interest for its relatively early date. In addition *Birralie* is ably composed in the newly simplifying Federation Bungalow mode, with its roof and bay treatment marked by a newly planar emphasis in its roof and bay detailing and a lively, satisfying proportional relationship between its roof and integral verandah, and its bargeboard, projecting rafter and verandah post treatments.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION D:** *The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Birralie*, the house at 52 Walpole Street Kew, is a fine and relatively externally intact example of a Federation attic storey house of the early twentieth century which suggests a shift from formally complex Federation architecture toward a simplified bungalow form.

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*



52 Walpole Street, Kew, is an ably composed design in the simplified Federation Bungalow mode, marked by a new planar emphasis in its roof and bay detailing and a lively, satisfying proportional relationship between its roof and integral verandah, and its bargeboard, projecting rafter and verandah post treatments.

### Statement of Significance

*Birralie*, at 52 Walpole Street, Kew, is of local historical and architectural significance as a fine and relatively externally intact example of a Federation attic storey house of the early twentieth century, which suggests a shift from formally complex Federation architecture toward a simplified bungalow form. It is an ably composed design in this simplified Federation Bungalow mode, marked by a new planar emphasis in its roof and bay detailing and a lively, satisfying proportional relationship between its roof and integral verandah, and its bargeboard, projecting rafter and verandah post treatments.

### Grading Review

Unchanged.

### Recommendations

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

Should the site be included in a HO precinct as part of a future Amendment process, the site-specific Heritage Overlay could be removed from 52 Walpole Street (Panel for Amendment C64).

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1907-8, #2911, nav £90.

<sup>2</sup> Sands & McDougall Directory of Victoria, 1921.

<sup>3</sup> City of Kew Rate Books, 1925-6, #6616, nav £175.

<sup>4</sup> *Sands & McDougall Directory of Victoria*; City of Kew Rate books, 1944-5, #8026, nav £146.

<sup>5</sup> LP 17093, (Central Plans), cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, 1946-1950.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years to 1974.

<sup>8</sup> Details sourced from the City of Kew Building Index, #1167, dated 19 March 1967; #9386, dated 21 September 1981; #4578, dated 11 August 1989; and #5701, dated 28 August 1991.

<sup>9</sup> Building Permit no. BR197/52509, dated 16 June 1997, City of Boroondara Building File 40/408/02453. Other details sourced from the City of Kew Building Index, #728, dated 18 December, 1957; #1228, dated 24 August 1984; and #2349, dated 11 June 1986.

<sup>10</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>11</sup> Pru Sanderson, *City of Kew Urban Conservation Study*, 1988, Designation A, citations 48, 50.

<sup>12</sup> *Identifying Australian Architecture*, pp. 144-7. The most direct counterpart cited by Apperley et al, apart from 22 Balwyn Road, is Walter Vernon's Ranger's Cottage at Centennial Park, NSW, of 1899 (p.146), marked by a single transverse gable pitch and large central dormer, with a richly textured elevation at each end. This was certainly among the earliest examples of this newer simplification of the Federation style.

<sup>13</sup> Pru Sanderson, *City of Kew Urban Conservation Study*, 1988, Grade B Buildings lists. 33 Willsmere Road has been regraded to C in the current review.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	63 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1883	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The land at 63 Walpole Street was first purchased by Miss Mary Cecilia Hughes. Originally the allotment extended west to Brougham Street, in common with the adjoining properties in this section of Walpole Street.<sup>1</sup> 63 Walpole Street was built in c.1883<sup>2</sup> and was occupied by Miss Hughes until 1893.<sup>3</sup> The house was listed as vacant in the 1894 *Sands & McDougall Melbourne Directory*. From 1895 the house was tenanted by merchant, Rivers Langton, who subsequently purchased the property from Miss Hughes, after 1910.<sup>4</sup> Langton occupied the house until c1920 when it was again listed as vacant in that year's *Sands & McDougall Directory of Victoria*. The property was then purchased by Adam Shaw and remained in the Shaw family until 1944-5.<sup>5</sup> 63 Walpole Street was next occupied by James Walker until c.1958, a Mrs. E E Bullinaria until c.1961, and C C Clarke until c.1966. During the early 1960s the rear portion of the allotment adjoining Brougham Street was subdivided, with a house listed at 120 Brougham Street in the 1964 *Sands & McDougall Directory of Victoria*. The house appears to have been converted to apartments in the 1960s. It continued as such until at least 1974.<sup>6</sup>

A portion of the front garden was subdivided at an unknown date (but prior to 1989) to form a second allotment (61a Walpole Street) which has been developed relatively recently for a modern townhouse.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 63 Walpole Street, Kew, is a large two-storey double-fronted Victorian villa of brick construction on a bluestone plinth. The hipped slate roof is finished with bracketed eaves and penetrated by rendered brick chimneys with moulded caps. The symmetrical façade displays tuckpointed Hawthorn brickwork and overpainted brick quoins and dressings - the original bichrome

brickwork is visible at soffit level – and it is screened by a double-storey cast iron verandah with tessellated tile floor. The central entrance contains a paneled timber door with matching leaded surround which is reached by bluestone steps flanked by a pair of cement orbs. The entrance is flanked by two tripartite groupings of windows with timber-framed double-hung sashes and bluestone sills. The fenestration is similar elsewhere, albeit with single openings and the first floor verandah is accessed by timber-framed French doors flanked by a pair of tall timber-framed double-hung sash windows. The north side elevation contains two canted bays; a non-original single-storey bay of rendered brick construction to the east and an original double-height bay to the west. MMBW plans suggest that a timber structure, possibly a fernery, was located along this northern elevation in the nineteenth century;<sup>7</sup> this has since been removed.

The house is reported to have some internal features of note, however these have not been inspected.<sup>8</sup>

A relatively recent townhouse occupies the south-eastern corner of the original site, on land subdivided from the original prior to 1989. The remaining frontage is fenced by a non-original timber picket fence and gates and a mature pine tree stands by the front gate; the landscape appears otherwise contemporary.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>9</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments.

### Comparative Analysis

The house at 63 Walpole Street, Kew, can be loosely compared with a small number of two-storey Victorian villas in Kew. More commonly, these are asymmetrical Italianate designs with a return verandah and projecting bay flanking or framing the verandah, and are generally later- from the late 1880s or early 1890s. Most have cast iron-framed verandahs, lace verandah balustrades and friezes, separate hipped roofs and galvanized iron verandahs separated by bracketed eaves, with ashlar scored stucco rendering, richly coloured door-case glass, and canted bays. Kew contains numerous fine examples of this general typology, including, for example the nearby, *Otira* at 73 Walpole Street (A-graded). Far grander than 63 Walpole Street in its scale and detail, *Otira* is of rendered brick with has an asymmetrical composition, although removal of the original verandah has detracted from its presentation. Compared with *Otira* and others of its general type, 63 differs in the broadly symmetrical treatment of its principal elevation – it has a canted bay, but at the side and quite separate from the verandah –and for its use of bichrome brickwork compared with the more common render finish.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

63 Walpole Street, Kew, is a handsome, imposing and externally relatively intact example of a broadly symmetrical two-storeyed Italianate residence of the early to mid-1880s featuring dichrome brickwork and a two-storey verandah.

### Statement of Significance

63 Walpole Street, Kew, is of local historical and architectural significance as a handsome, imposing and externally relatively intact example of a broadly symmetrical two-storeyed Italianate residence of the early to mid-1880s featuring dichrome brickwork and two-storey verandah. Its presentation has been compromised by the subdivision and development of part of the front garden.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> MMBW Plan No. 67, Kew, scale 160':1", dated 1907.

<sup>2</sup> Date of construction from G Butler & Associates, Kew B-graded places study (draft), 2001. Note that this date conflicts with information sourced from the *Melbourne Mansions* database, which suggests a construction date of c. 1878; it is possible that the house referred to there may have been no. 61 Walpole Street.

<sup>3</sup> Sands & McDougall Directory of Victoria, 1883-1895.

<sup>4</sup> Borough of Kew Rate Books, 1910-11, #3189, nav £100.

<sup>5</sup> City of Kew Rate Books, 1944-5, #7982, nav £99; Sands & McDougall Directory of Victoria, 1944-5.

<sup>6</sup> Sands & McDougall Directory of Victoria, various years between 1944/5 -1974.

<sup>7</sup> MMBW Plan No. 67, Kew, scale 160':1", dated 1907.

<sup>8</sup> Information provided by current owner, April 2007.

<sup>9</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

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<b>Name</b>	<i>Alice Bale House</i>	<b>Reference No</b>	
<b>Address</b>	83 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1886	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

The residence at 83 Walpole Street, (originally 63 Walpole Street) was built for the teacher and prominent naturalist, William Mountier Bale and his wife Marian Bale in 1886.<sup>1</sup> Their only child was Alice Marian Ellen Bale (AME Bale), born in 1875. Alice Bale lived at 83 Walpole Street for her entire life. An accomplished artist, AME Bale first studied painting privately with Hugh Ramsay before enrolling at the National Gallery School in 1895. A long time member of the Victorian Artists' Society and one of the *Twenty Melbourne Painters* group, AME Bale's paintings were conservative and traditional in style and subject matter. Her work is represented in several Australian public collections, including the Art Gallery in Castlemaine, where she also owned a house. Many of her flower studies or interiors were painted at either Kew or Castlemaine. After her death in 1955, her estate established a scholarship for Australian art, giving the successful candidate, who painted in a representational and traditional style, a stipend for further art education and the free use of her Kew home and studio. The scholarship continued for nearly twenty-five years but was not awarded after 1980, due to a lack of funds. Subsequently the house was sold to provide funding for a cash scholarship.<sup>2</sup> The new award, known as the AME Bale Travelling Scholarship, allows the participant to travel and study overseas.

83 Walpole Street is now privately owned.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

The *Alice Bale House* at 83 Walpole Street, Kew, is a single-storey double-fronted Victorian villa of brick construction. The foundations of the house are concrete, and its use in the construction of this house was noted by Professor Miles Lewis, University of Melbourne, during an inspection in 1981.<sup>3</sup>

The hipped slate roof has bracketed eaves and a pair of rendered brick chimneys with moulded caps. A return verandah with bullnose corrugated galvanized steel roof supported on cast iron posts with cast iron frieze and brackets, bluestone steps and timber floor, screens the east and north elevations. The essentially symmetrical façade of the original house displays tuckpointed polychrome brickwork with red brick elsewhere and is divided into two bays by a central entrance containing a panelled timber door with leaded surround and non-original timber-framed screen door. The entrance is flanked to the north by a tripartite window group containing timber-framed double-hung sash windows with barley sugar pilasters to the mullions, and to the south by a faceted bay window with matching sashes. To the south of the original building is a relatively recent addition which is constructed of red face brick and which is set back from the front alignment by a single room's depth. Other non-original elements include the timber picket fence and gates, an open carport and small outbuilding in the south-west corner of the garden.

The entrance to the property is marked by a very large Eucalypt and a Palm sp. The landscape appears otherwise relatively recent.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>4</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments.

### Comparative Analysis

The *Alice Bale House* at 83 Walpole Street, Kew, compares with a number of similarly scaled and detailed Victorian villas in the municipality. Nearby, the neighbouring single-storey polychrome brick villa at 90 Walpole Street (C-graded) is a comparable composition and 96 Walpole Street (q.v., B-graded), is equivalent in period, general presentation and detail, albeit of a slightly larger scale. 23 Wellington Street, Kew, (q.v., B-graded) is also comparable, although the return verandah there is truncated by a projecting bay and the house is not fully surrounded by garden with the eastern boundary constructed on the boundary alignment of the side street, Queen Street.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The house is of historical interest for its connection with the artist Alice Bale and – after her death – for its role as a studio for a range of visiting artists between 1955 and 1980.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Alice Bale House* is a fine, representative and externally relatively intact example of a comfortable Victorian Italianate polychrome brick suburban house of the later nineteenth century.

### Statement of Significance

*Alice Bale House* is of local historical and architectural significance as a fine, representative and externally relatively intact example of a comfortable Victorian Italianate polychrome brick suburban house of the later nineteenth century. The house is of historical interest for its connection with the artist Alice Bale and – after her death – for its role as a studio for a range of visiting artists between 1955 and 1980.

### Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Sands & McDougall Melbourne Directory, 1886. For Bale see Brian J Smith & Jeanette E Watson, 'A Short Biography of William Bale', , *Victorian Naturalist*, April 1967; Vol. 53, Jan. 1941: 170; Vol. 52, December 1940: 140.

<sup>2</sup> McCulloch, Alan & Susan. *The Encyclopaedia of Australian Art*, 1994, p. 861.

<sup>3</sup> Lewis, Miles. *200 Years of Concrete in Australia*, 1988, p. 5.

<sup>4</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	84 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1928-9	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

84 Walpole Street, Kew, described as a seven room brick house, was constructed in 1928-9 by builder Frank White.<sup>1</sup> White lived nearby at 33 Willsmere Road, Kew (q.v., B-graded, recommended to be downgraded to C), in a large brick house he had completed in 1923. It is assumed that the subject house was built with the intention of selling it, with White listed as the occupant during 1930-31 in the *Sands & McDougall Directory of Victoria*. The house was then sold to Wilfred Lewis King, a commercial artist, and White returned to Willsmere Road.<sup>2</sup> King lived at 84 Walpole Street until 1934.<sup>3</sup> Subsequently, Joseph T Gazzard acquired the house, living there until well into the mid 1950s.<sup>4</sup> Subsequent occupants were P R Boreham (c.1956-61); P J Hannaberry (c.1962-66); R H Cumming (c.1967-70) and C H Newman, in residence from c.1971 until at least 1974.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 84 Walpole Street, Kew, is an attic storey asymmetrical double-fronted Californian Bungalow of brick construction. The gabled roof is clad with terracotta tile and comprises a transverse form with broad front-facing gable over a deep verandah, flanked by a smaller subsidiary gambrel roof over the adjoining projecting bay. The roofscape is penetrated by a centrally placed eyelid dormer which features shingle cladding, projecting rafters and a bay of four timber-framed multi-paned casement sashes. The theme of projecting roof members is repeated in the form of projecting purlins of the other gables, also shingle clad. The verandah is supported by rendered piers, square in plan, and enclosed by a low dwarf wall. Red face brick chimneys with simple flat caps and engaged chimney breasts mark the ends of the roof plane. The walls are of tuckpointed red face brickwork with string courses of glazed brown brick. The central entrance contains a pair of timber-framed multi-paned doors with wrought iron screen doors. The fenestration is irregular and comprises box-



framed windows which project out from the face of the wall in a slightly Japanese fashion and which contain bays of timber-framed casement sashes, with diaper leadlight glazing to the top sashes.

A brick garage was constructed to the north of the house in the 1970s.<sup>6</sup> The house appears otherwise unaltered at the front with recorded alterations and additions to the rear not visible from the street.<sup>7</sup>

The front fence is contemporary with the house and comprises a low rendered brick wall with capped piers between which is a single over-painted galvanised steel tube rail.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>8</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and while it is characterised by substantial Victorian brick villas on large allotments, there has been some later residential development, of which the subject property is an example.

### Comparative Analysis

The house at 83 Walpole Street, Kew, is broadly typical of bungalow residences constructed throughout the municipality during the late 1920s.

It stands alone as a type in this street and the surrounding area but can be loosely compared with other examples further afield, such as 46 Clyde Street, (q.v., B-graded), of 1929, with a superimposed frontal gable pair of similar pitch,<sup>9</sup> and the Terry house at 26 Fellowes Street, c. 1926, (A-graded), with a transverse gable and projecting wing.<sup>10</sup> All have low, graceful lines and strong transverse emphases on their sites, rather like Adelaide bungalows in the Marryatville, Burnside and Unley areas.

The gable treatment in this design is predominantly Californian-low pitched and shallow, propped up on a more sizeable mass below, in the manner of the seminal Pasadena Bungalows of 1904-08 by Charles and Henry Greene. The dormer and other components relate more to the East Coast genres of American Bungalows, in particular the *Craftsman* bungalows popularized by Gustav Stickley in the magazine of that name, and so-called Dutch Colonial or 'Adirondack' bungalows advocated by Katharine Budd and others in the *Massachusetts Architectural Review* and the *Architectural Record*. Number 84 also relates to iconic Sydney Bungalows such as Jolly's *Belvedere* at Cremorne of 1918 and Donald Esplin's Bungalows in the Kurraba Road area of the same suburb, 1919 ff.<sup>11</sup> At No. 84 the low roof gradients, shingled gables and exposed rafters are imposing as a group. The combination of eyelid dormer and gable on the same elevation is quite unusual.<sup>12</sup>

84 Walpole Street is a late bungalow example, being completed at the virtual close of the bungalow era of the 1920s.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

84 Walpole Street, Kew, is a good and externally relatively intact bungalow of the late 1920s, demonstrating the gabled and dormered forms, and richness of materials typical of the style.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

84 Walpole Street, Kew, is an elegant composition which features a distinctive combination of eyelid dormer and gable on its street front.

### Statement of Significance

84 Walpole Street, Kew is of local historical and architectural significance as a good and externally relatively intact bungalow of the late 1920s, demonstrating the gabled and dormered forms and richness of materials typical of the style. It is an elegant composition which features a distinctive combination of eyelid dormer and gable on its street front.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1928, #7429, nav £100.

<sup>2</sup> City of Kew Rate Books, 1929-30, #7429, nav £100; Sands & McDougall Directory of Victoria, 1930-33.

<sup>3</sup> Sands & McDougall Directory of Victoria, 1934.

<sup>4</sup> City of Kew Rate Books, 1944-5, #8038, nav £92; Sands & McDougall Directory of Victoria, 1944/5-55.

<sup>5</sup> Sands & McDougall Directory of Victoria, various years.

<sup>6</sup> Details sourced from the City of Kew Building Index, #5252, dated 20 May 1975.

<sup>7</sup> Details sourced from the City of Kew Building Index, #93322, dated 11 August 1993.

<sup>8</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>9</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Grade B listings.

<sup>10</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, Citation 55.

<sup>11</sup> Graeme Butler illustrates the Esplin Bungalow in *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, p. 54. The central dormer Bungalow arguably made its Melbourne appearance in c.1910 with Oakden and Ballantyne's Harry Martin Bungalow in Malvern; this is illustrated by Butler on p. 47. Dormer types are also shown in Peter Cuffley's *Australian Houses of the '20s and '30s*, Five Mile, Melbourne, 1989, pp. 56-7.

<sup>12</sup> The most comparable Bungalow design is one that appears in Reginald Prevost's book of 1912. Reginald Prevost, *Australian Bungalow and House Designs*, Sydney, 1912, illustrated in G Butler, *The Californian Bungalow in Australia*, pl. facing p. 26. Butler illustrates a related Federation composition on p. 4.

<b>Name</b>	<i>Braeside</i>	<b>Reference No</b>	
<b>Address</b>	96 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1885	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

*Braeside* was built for an Alexander Paton in c. 1885.<sup>1</sup> Members of the Paton family lived at this address until c. 1923. The house was subsequently occupied by Andrew and Alice Agnew until c. 1933, and then listed as vacant during 1935.<sup>2</sup> Later occupants included William Kelson, c. 1937 and Walter Stevens c. 1940.<sup>3</sup> During the later 1940s, the house was owned by Frederick Merritt of Queen Street, Kew who leased the property to Mrs. Nellie Lomas, c. 1943-47; Thomas Hodson, 1947, and Charles McIntosh c. 1950.<sup>4</sup> In 1951 the property was owned and occupied by Thomas Nash<sup>5</sup> until it again changed hands in c. 1956. The new owner/occupier was Mrs Ruth Cooper, who operated the residence as an apartment house.<sup>6</sup> The property was listed as an apartment house in the *Sands & McDougall Directory of Victoria*, from c. 1957 until at least 1974.<sup>7</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Braeside* at 96 Walpole Street, Kew, is a substantial single-storey double-fronted Italianate villa, asymmetrically planned with two faceted projecting bays flanking a return verandah which screens the principal north and west elevations. A hipped slate roof features decorative bands of contrasting slate, bracketed eaves and bichrome brick chimneys with moulded caps. The ogee profile corrugated galvanised steel verandah is supported by cast iron columns with cast iron balustrade, frieze and brackets with tessellated tiled floor and bluestone edging and steps; a fine pierced metal frieze adorns the fascia. The tuckpointed Hawthorn brick construction is relieved by bichrome brickwork and rendered bands and dressings. The entrance contains a panelled timber door with leaded surround and non-original timber-framed screen door while the windows comprise standard timber-framed double-hung sashes. Notwithstanding alterations and additions which may have occurred to the rear and interior of the house, *Braeside* appears to be substantially intact as viewed from the street.

The timber picket fence and gates are of recent origin.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>8</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments.

### Comparative Analysis

In form, *Braeside* is representative of the larger nineteenth-century single-storey Italianate suburban villa. Typical features include the hipped tile roof, eave with paired brackets, separate verandah canopy, cast iron lace, or pierced metal verandah frieze, cast iron verandah structure, galvanized iron verandah roof, canted bay, tuckpointed Hawthorn brick, tiled verandah floor with bluestone edging and steps, leadlit front door case, later screen door.

Directly comparable buildings in Boroondara include 36 Alma Road, Camberwell, of 1889 (q.v., B-graded)<sup>9</sup>, a late example in red face brick with similar dichrome and other details; the even later *Tecoma* at 20 Bryson Street, Canterbury, of 1900 (C-graded) which has similar proportions, scale and verandah detailing (although its bays have grouped gables, one above each window).<sup>10</sup> *Ericstane*, of 136 Canterbury Road, Camberwell, of 1893 (q.v., B-graded), has a similar verandah, though with a convex canopy; and similar brickwork, though with paired brackets.<sup>11</sup> *Westraillia* at 27 Inglesby Road, Camberwell, of 1890 (q.v., B-graded), is similar in its verandah design, though with the verandah wrapped around the front bay.<sup>12</sup>

In this context, *Braeside* is an imposing example and has a concentrated formal power, in part a result of the street slope and its site placement, but also due to the cohesiveness and control in its general composition. It is more forceful in this sense than, say, 33 Wills Street, Kew, of 1892, graded B (q.v.) Its diagonality presages Federation design, and the boldness of its striping, and the way it interlocks with the thick voussoir-brick formations over the bay windows, is distinctive. The ogival nature of its verandah profile also offers a note of individuality.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

*Braeside* at 96 Walpole Street, Kew, is a fine, representative, and externally relatively intact example of a substantial late nineteenth century single-storey Italianate suburban house.

*CRITERION C: The place or object's potential to educate, illustrate or provide further scientific investigation in relation to Boroondara's cultural heritage.*

*Braeside* is an imposing example which compares well with others in the area. It has a concentrated formal power, in part a result of the street slope and its site placement, but also due to the cohesiveness and control in its general composition. The boldness of its striping is distinctive, interlocking with the thick voussoir-brick formations over the bay windows.

### Statement of Significance

*Braeside* at 96 Walpole Street, Kew, is of local historical and architectural significance as a fine, representative, and externally relatively intact example of a substantial late nineteenth century single-storey Italianate suburban house. *Braeside* is an imposing example which compares well with others in the area. It has a concentrated formal power, in part a result of the street slope and its site placement, but also due to the cohesiveness and control in its general composition. The boldness of its striping is distinctive, interlocking with the thick voussoir-brick formations over the bay windows.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* G Butler, Camberwell Conservation Study, 1991; Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1886, #1819, A Paton, house, nav £75.

<sup>2</sup> Sands & McDougall Directory of Victoria, various years, 1925-35.

<sup>3</sup> Sands & McDougall Directory of Victoria, various years, 1935-1950.

<sup>4</sup> City of Kew Rate Books, 1947, #8262, Frederick Merritt, nav £91.

<sup>5</sup> City of Kew Rate Books, 1951, #8360, Thomas Nash, nav £89.

<sup>6</sup> City of Kew Rate Books, 1957, #8132, Ruth Cooper, owner occupier apartment house, nav £175.

<sup>7</sup> Sands & McDougall Directory of Victoria, 1974.

<sup>8</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>9</sup> G Butler, Camberwell Conservation Study 1991, vol. 4, p. 13.

<sup>10</sup> G Butler, Camberwell Conservation Study, vol. 4, p. 44.

<sup>11</sup> G Butler, Camberwell Conservation Study 1991, vol. 4, pp. 76-7.

<sup>12</sup> G Butler, Camberwell Conservation Study 1991, vol.p. 139.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	118 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1926	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Construction of 118 Walpole Street, Kew, commenced in 1926, the owner being Max Armand Hergt, a carpenter.<sup>1</sup> The allotment was next door to a recently-constructed residence owned by a G G Hergt, probably a relative, who had lived there since 1924.<sup>2</sup> The 1927 *Sands & McDougall Directory of Victoria* listed the subject property as a 'house being built'.<sup>3</sup> The historical documentation for the house is unusual, a 2001 draft citation prepared for this property by Graeme Butler & Associates notes the house as being described in ratebooks as in an unfinished state for several years, finally being completed in 1934.<sup>4</sup>

Members of the Hergt family continued to live at the property until after 1970, while other family members continued to reside at 116 Walpole Street until c.1951.<sup>5</sup>

The property also includes a barn, which may pre-date the residence. This structure was restored and may have been converted into a residential building in 1994.<sup>6</sup>

(G Butler & Associates, Kew B-graded places study (draft), 2001; additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 118 Walpole Street, Kew, is an interwar attic-storey bungalow of timber construction with a prominent gabled roof finished with terracotta tiles and exposed rafters. Bracketed gable ends and attic dormers contain paired timber-framed double-hung sash windows and are otherwise finished with timber lattice and shingle cladding. The asymmetrical plan provides two principal elevations; the north elevation containing the entrance and the west elevation facing the street. The entrance is screened by a small porch, recessed beneath the main roofline and supported by paired Tuscan columns. The walls have a strapped fibre cement finish flanked by a weatherboard dado and frieze set

on an overpainted rendered brick plinth. The west elevation comprises a single gabled bay which contains a tripartite window group to the south and a corner window to the north-west corner. The main entrance is located in the north elevation with timber-framed leadlight-glazed door and matching surround and screen door, which is flanked to the west by the corner window and the east by a projecting faceted bay. All windows contain timber-framed double-hung sashes with multi-paned top sashes set within bracketed box frames with shingled awnings.

The timber paling front fence and gates appears to be reconstructed and the landscape is relatively recent.

A single-storey timber 'barn' is constructed on the northern boundary, however the origins of this building - which would appear to have been substantially altered – remain unclear.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>7</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and while it is characterised by substantial Victorian brick villas on large allotments, there has been some later residential development, of which the subject property is an example.

### Comparative Analysis

In its overall form and bungalow styling, the house at 118 Walpole Street, Kew, can be compared to numerous other bungalows throughout the municipality. In this case, however, 188 Walpole Street combines the double-fronted verandahed bungalow form of California with that of the central dormer-single-pitch gable, read transversely, which derived from the *Craftsman*-East Coast US model. At the level of general composition, the L-shape and dormer combination is related to 31 Barrington Avenue and *The Gables* at 101 Princess Street, both in Kew, both graded B. Its use of strapped fibre cement and weatherboard dado is unusual in Kew, and was more commonly seen further out, as at the southeast corner of Mont Albert and Balwyn Roads Canterbury, from around the same period.

The Tuscan columns seen here were used in a number of late Federation houses by Christopher Cowper, the Tomkins Brothers and others active in Boroondara in the 1900s and 1910s, and marked a number of transitional Federation-Bungalow houses in Kew and Camberwell from the 1910s. These include 28 Miller Grove, Kew, of 1915 (q.v.), 34 Stevenson Street of 1910-11 (q.v.), 51 Wellington Street, and 18 Highbury Grove, all graded B,<sup>8</sup> and Christopher Cowper's 14 Studley Avenue of 1907 (graded A).<sup>9</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

118 Walpole Street, Kew, is good and externally relatively intact example of an attic bungalow of the 1920s which combines elements from both the Californian and Craftsman bungalow forms.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

With its broad frontal gable and projecting side dormers, 118 Walpole Street, Kew, is a striking and skilful composition. The use of Tuscan columns is of interest and looks back to a number of transitional Federation-Bungalow houses of the 1910s.

### Statement of Significance

118 Walpole Street, Kew, is of local historical and architectural significance as a good and externally relatively intact example of an attic bungalow of the 1920s which combines elements from both the Californian and Craftsman bungalow forms. With its broad frontal gable and projecting side dormers,

118 Walpole Street is a striking and skilful composition. The use of Tuscan columns is of interest and looks back to a number of transitional Federation-Bungalow houses of the 1910s.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1926-7, #7037, nav £35.

<sup>2</sup> Sands & McDougall Directory of Victoria, 1924-1927.

<sup>3</sup> Sands & McDougall Directory of Victoria, 1927.

<sup>4</sup> G Butler & Associates, Kew B-graded places study (draft), 2001; City of Kew Rate Books, 1933-4, #7469, nav £40.

<sup>5</sup> Sands & McDougall Directory of Victoria, 1950-51.

<sup>6</sup> Details and drawings sourced from the City of Kew Building Index, #7482, dated 22 June 1994.

<sup>7</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>8</sup> City of Kew Urban Conservation Study, 1988, v. 2, Grade B listings.

<sup>9</sup> City of Kew Urban Conservation Study, 1988, v. 2, Designation A, Citation 44.



<b>Name</b>	Houses	<b>Reference No</b>	
<b>Address</b>	11 Wellington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Duplex	<b>Grading</b>	B
<b>Date</b>	1942-43	<b>Previous Grading</b>	B

#### Extent of Overlay

To title boundaries.



**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Prior to its purchase by Kazys Zakis, of Victoria Street Abbotsford in c.1941,<sup>1</sup> this allotment was owned by a Miss Fenton. It is sited at the corner of Fenton Avenue, which was formed in c.1937.<sup>2</sup> Two flats, one per floor, were constructed from brick and each consisting of 6 rooms, were built on the allotment during 1943.<sup>3</sup> Mr Kazys Zakis and Mrs Isobel Zakis occupied one of the flats until at least 1974 with the other flat 11a, being tenanted. The first tenant was dentist Hilton Renouf,<sup>4</sup> with a later long term tenant from c.1960 being James Donovan.<sup>5</sup> A Mrs Jabool tenanted 11a for several years from the later 1960s, with only Mrs. Zakis given as a resident at 11, from 1972.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The pair of flats at 11 Wellington Street, Kew, comprises a double-storey Streamline Modern building of brick construction on an asymmetrical plan which, on face value, appears as a single dwelling. The hipped roof is generally finished with glazed terracotta tiles, the exception being a small section of flat roof behind the parapet of the main entrance bay which marks the stairwell. The stepped façade is divided into four bays and this, together with the side elevations, display rich cream textured face brickwork with a wide band of pale cream brick further defined by string courses of brown tapestry brick. The brown brick is repeated in a ribbed vertical 'fin' and additional string courses in the entrance bay and chimney. Fenestration is regular and repetitive between floors and three of the four bays contain corner window openings with original steel-framed fixed and casement sashes; there are two porthole windows – one with original etched glass, the other with non-original leadlight and glass blocks are located within the fin element. Each flat is accessed via a timber-framed door with original ribbed glazing and wrought iron screen door located within the stairwell of the central entrance. The

stairs retain a wrought iron balustrade as does a cantilevered concrete balcony. The floor of the porch below has been retiled; however the property appears otherwise externally intact.

A matching low brick fence is constructed along the frontage and east side boundary, which is complete with original wrought iron gates. A pair of single garages is constructed of matching brickwork.

### Historical Context

Proximity to the Kew village and the Kew railway station at Denmark Street aided the subdivision of allotments in Wellington Street from the 1880s. Subsequently several substantial brick villas were constructed, one of which was replaced by the subject building, when Fenton Street was cut through the property to facilitate a land subdivision and to link the pedestrian access from High Street with Wellington Street in the late 1930s.

### Comparative Analysis

Duplexes and flats of this general type, all from around the same period, appear in other municipalities, particularly in Punt and Toorak Roads South Yarra, Rathdowne and Princess Streets Carlton, and Hoddle Street and Wellington Parade East Melbourne.

Within Boroondara, the most closely related duplex examples can be found in Edgecombe Street, Kew, where there are similarly scaled, constructed and detailed double-storey duplexes at Nos. 1-3, 5-7, 21-23 (all B graded) and 25-27 and 29-31 (C-graded). These are all comparable with the subject property, however some have undergone minor alterations and additions. Though they are both free-standing houses, in terms of style and form, B-graded Camberwell counterparts include 136 Whitehorse Road, Camberwell, by AK Lines (probably Jessica McFarlane)<sup>7</sup> in 1936 (q.v.), and 1297 Toorak Road Surrey Hills, by Leith and Bartlett in 1940 (q.v.).

The shades and proportions of the brick colouring on the subject building are distinctive and unusual and echo those on cinemas of the immediate pre- and early war period: as with the *Astor* in Chapel Street Windsor (1935-6), by Ron Morton Taylor, and the *Rivoli* at Camberwell Junction (1940) by Taylor and Soilleaux.<sup>8</sup> Its large and accentuated entry parallels one at 466 Whitehorse Road Balwyn, from the same period but being extensively renovated at the time of writing.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

11 Wellington Street, Kew, is a good and highly externally intact example of duplex apartment design dating from the WWII period, featuring typical overall form, solid demeanour, accentuated entrance stair and use of materials. The property retains its original garages and front fence, complete with wrought iron gates.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

11 Wellington Street's distinctiveness is primarily in its vivid colour, with the brickwork arranged in large contrasting panels that most closely resemble those on contemporary cinemas.

### Statement of Significance

11 Wellington Street, Kew is of local historical and architectural significance as a good and highly externally intact example of duplex apartment design dating from the WWII period, featuring typical overall form, solid demeanour, accentuated entrance stair and use of materials. It is distinctive for its use of colour in brickwork, with brickwork arranged in large contrasting panels that most closely resemble those on contemporary cinemas. The property retains its original garages and front fence, complete with wrought iron gates.

### Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* 1991; Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> City of Kew Rate books, 1941-2, #6069, nav £31.

<sup>2</sup> The Sands & McDougall Directory of Victoria lists Fenton Avenue for the first time in 1937.

<sup>3</sup> The Sands & McDougall Directory of Victoria for 1943 described 'flats being built' at this address.

<sup>4</sup> Sands & McDougall Directory of Victoria, 1944/5.

<sup>5</sup> Sands & McDougall Directory of Victoria, 1955-1969.

<sup>6</sup> Sands & McDougall Directory of Victoria, 1970-74.

<sup>7</sup> For Jessica McFarlane's role in AK Lines' office, see Julie Willis, Women in Architecture in Victoria 1905-1955: University of Melbourne: Ph D, 1997, pp. 123-4.

<sup>8</sup> Ross Thorne, Cinemas of Australia: via USA, University of Sydney, 1981, pp. 316-7.

<b>Name</b>	<i>Wanda</i>	<b>Reference No</b>	
<b>Address</b>	23 Wellington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1888	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Initially known as *Wanda*, 23 (previously 37, then 33) Wellington Street is thought to have been constructed for a Charles N Dade in c.1888-9.<sup>1</sup> Charles Dade occupied the house for only a short time, it being listed as 'vacant' by 1893. The *Sands & McDougall Melbourne Directory* listed *Wanda* as vacant in 1893, 1896 and 1898,<sup>2</sup> possibly indicating the effect of the economic downturn which followed the 'boom' years of the 1880s. An examination of rate books and directories indicated that the property changed hands frequently in the early years of the twentieth century, rarely being lived in by its owner, who preferred to let the property out.<sup>3</sup> During the mid 1920s and into the 1930s, the house was occupied by a physician, Dr A P Derham, who used the property as a private residence, with medical consulting rooms in Collins Street. This contrasted with a subsequent owner, Dr Eileen H Green who acquired the property in c.1939. It is thought that Dr. Green consulted patients at the premises<sup>4</sup> and remained in residence until the late 1950s.<sup>5</sup> The property was next owned and occupied by John P Maclellan, who remained there for approximately ten years, before G I Challingsworth, who remained in residence from c.1968 until at least 1974.<sup>6</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Wanda*, at 23 Wellington Street, Kew, is a single-storey double-fronted Italianate villa of brick construction on an asymmetrical plan. The original hipped and gabled roof is finished with slate and punctuated by Hawthorn brick chimneys with rendered caps, the exception being the original kitchen wing located at the north-east corner of the house, which has been re-roofed. Where projecting bays are completed by gable ends, they feature ornate timber fretwork screens. A return cast iron verandah with corrugated galvanised steel skillion roof screens the principal south and west elevations between two projecting wings and features corner pediment, cast iron frieze and brackets with bluestone steps and edging; the floor is obscured from view and it is probable that the verandah had a

cast iron balustrade, which has since been removed. The walls display tuckpointed Hawthorn face brick with overpainted rendered dressings on a bluestone plinth. Original bichrome brick window dressings are evident along the east elevation, including the original kitchen wing. The main entrance is located at the end of the west side of the verandah and contains a panelled timber door with leadlight surrounds. Fenestration at the front of the house comprises box bay windows with timber-framed double-hung sashes, the exception being the windows to the projecting bay which have a tripartite arrangement of casement sashes with an arched leadlight highlight.

A building permit was granted for a low timber paling fence in the 1960s, which remains today, albeit with a more recent picket gate and surround.<sup>7</sup> A number of other alterations may have taken place, although none of which detract substantially from the street presentation of the house. A garage was constructed in the north-east corner of the property around 1986, followed by alterations in 1987 and a rear addition around 1992.<sup>8</sup>

### Historical Context

Proximity to the Kew village and the Kew railway station at Denmark Street increased the desirability of allotments in Wellington Street from the late 1880s. Subsequently several substantial brick villas were constructed. Further development took place in Wellington Street after the turn of the century.

### Comparative Analysis

In its overall form and broadly Italianate massing, *Wanda*, at 23 Wellington Street, Kew, can be compared to its immediate neighbour, *Nanja* (formerly *Glen Bour*) at number 25 (q.v., B graded). While *Glen Bour* is more assured in its styling and application of decoration and is slightly grander in scale, it is thought to have been constructed some seven years later and on this basis by comparison could be considered to be perhaps a more conservative design than *Wanda*. *Glen Bour* makes more use of its site at the Queen Street corner than does *Wanda*, which looks away from its flanking side street. The house at 33 Wills Street, Kew (q.v., B-graded) is also comparable in overall scale, form and style, although its detail is more rigorous and more distinctly Victorian.

*Wanda's* return verandah, angled at the corner with a diagonally mounted pediment, addresses the scale of its garden well. The main wing is gable-fronted, a conscious departure from the faceted hipped roof and canted bay more characteristic of late Italianate suburban houses. The conspicuous round arch drawn over the paired window on this wing seems to acknowledge the Free Romanesque then entering currency, and with the diagonal verandah pediment and its radial decoration, and the plan with its emergent central hall and predominantly radial room placement, gives the house a proto-Federation quality. In this it compares with Camberwell examples: these include Evander McIver's *Elderslie* at 15 Alma Road, of 1891, and Hyndman and Bates' *Rokeby* at 76 Athelstan Road Camberwell of 1891 (both q.v.), and to other Boroondara designs of 1889-91 by Hyndman and Bates, AB Rieusset and Alfred Dunn, which all used prominent round or flattened round arches as a wing treatment.<sup>9</sup> What separates it from these more progressive designs is its use of Hawthorn rather than red face brick, the continued separation of its verandah from the roof line, and the retention of a fairly typical Italianate form for the main roof massing.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Wanda*, at 23 Wellington Street, Kew, is a good and externally relatively externally intact example of a single-storey double-fronted Italianate residence of the late 1880s. While by no means a Federation prototype, it is of interest for its incorporation into a basically Italianate house of elements of the later Federation style.

### Statement of Significance

*Wanda*, at 23 Wellington Street, Kew, is of local historical and architectural significance as a good and relatively externally intact example of a single-storey double-fronted Italianate residence of the late 1880s. While by no means a Federation prototype, it is of interest for its incorporation into a basically Italianate house of elements of the later Federation style.

## Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Rate book research has been inconclusive, with houses listed without street numbers during the years examined: 1887-8 – 1897-8. The date of construction has been derived from listings in the *Sands & McDougall Melbourne Directory, 1887-1892*.

<sup>2</sup> *Sands & McDougall Melbourne Directory, 1890-1900*.

<sup>3</sup> Borne out by an examination of the Borough of Kew Rate Books, 1910-11, 1911-12 and 1915-16, and the *Sands & McDougall Directory of Victoria*, various years, 1900-1920.

<sup>4</sup> The only listing for Dr. Green under 'Physicians and Surgeons' in the *Sands & McDougall Directory of Victoria*, is at the subject address. There is no indication that her consulting rooms were at another location.

<sup>5</sup> City of Kew Rate Books, 1951-52, #6213, Dr. Eileen H Green, M.D., 9 rooms brick, nav £87.

<sup>6</sup> *Sands & McDougall Directory of Victoria, 1968-74*.

<sup>7</sup> Details sourced from the City of Kew Building Index, #34, dated 28 April 1964.

<sup>8</sup> Details and drawings sourced from the City of Kew Building Index, #2681, dated 22 January 1986; #3024, dated 29 June 1987 and #92/6391, dated 1 December 1992.

<sup>9</sup> Documentation of these is on slides reproduced by Conrad Hamann in the Slide and Multimedia Library at Monash University, and in Hamann's own collection.

<b>Name</b>	<i>Nanja</i> (formerly <i>Glen Bour</i> )	<b>Reference No</b>	
<b>Address</b>	25 Wellington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1894-95	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Initially known as *Glen Bour*, *Nanja*, 25 (previously 39 and then 35) Wellington Street, was built for Michael Maguire, a draper, in 1894-5.<sup>1</sup> Maguire did not reside at the property after 1899, and in 1900, along with its neighbours to both the north and south, it was listed as vacant.<sup>2</sup> While still owned by the Maguire family the house was let to tenants including Thomas Edmondes (c.1901 and 1903-05); John Inglis (c.1902); Robert Robertson (c.1907-11) and Mrs Emma Neil (c.1912).<sup>3</sup> In 1911, the property was acquired by John Inglis, who had occupied the house during 1902.<sup>4</sup> John Inglis had previously resided in Redmond Street, Kew, and the Inglis family had a strong connection with the Kew district over many years.<sup>5</sup> After John Inglis' death in 1916, his daughter Florence let the house to tenants, before it was acquired by George Parsons in c.1925.<sup>6</sup>

The Parsons family owned and occupied the property until the end of the 1950s.<sup>7</sup> The 1960 edition of the *Sands & McDougall Directory of Victoria*, listed the property as 'not available', suggesting that the house was vacant at this time. In 1961 and 1962 the Directory listed J Milmanis as resident at the address, before F C Sayers took up residence from c. 1963 until at least 1974.<sup>8</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Nanja* (formerly *Glen Bour*) at 25 Wellington Street, Kew, is a single-storey double-fronted Italianate villa of brick construction sited on a corner with an asymmetrical plan. The hipped roof is finished with slate and features fine cast iron cresting and multiple rendered chimneys with moulded caps; beneath the eaves line a rendered frieze contains pressed cement eaves brackets, fielded panels and rosettes. Projecting wings on the principal south and west elevations flank a cast iron return verandah with Corinthian columns, ornate frieze and brackets, dentilled cornice and non-original bullnose

corrugated galvanised steel roof. It is possible that some other elements of the verandah have been reconstructed.<sup>9</sup> The verandah floor is tiled with diaper pattern marble tiles with bluestone edging and steps. The street elevations display tuckpointed polychrome brickwork with rendered and bluestone dressings. The projecting wing of the south elevation has a faceted bay with windows with Florentine arches and pressed cement hood mouldings, a detail which is mirrored in the tripartite window arrangement of the western projecting bay; in the case of the latter, however, the mullions comprise a Corinthian pilaster. Windows elsewhere have paired and tripartite groupings and all contain timber-framed double-hung sashes. The main entrance in the south elevation contains a panelled timber door with leadlight surrounds, Corinthian order pilasters applied to the mullions and a non-original screen door; there is a matching side door in the west elevation.

A cast iron fence and gate remain across the frontage, however a recent timber framed corrugated galvanised steel fence has been constructed along the western street elevation. The front path continues the materials of the front verandah with the use of diaper pattern marble tiles. A detached garage building was constructed in the north-west corner of the property around 1989<sup>10</sup>.

### Historical Context

Proximity to the Kew Village and the Kew Railway Station at Denmark Street increased the desirability of allotments in Wellington Street from the late 1880s. Subsequently several substantial brick villas were constructed. Further development took place in Wellington Street after the turn of the century.

### Comparative Analysis

In its overall form and Italianate styling, *Nanja*, at 25 Wellington Street, Kew, can be compared to a large number of houses in the municipality such as the neighbouring *Wanda* at 23 Wellington Street (q.v., B-graded), the house at 33 Wills Street, Kew (q.v., B-graded), and, further afield, *Glenholm* at 36 Alma Road, Camberwell (q.v., B-graded). The subject property, however, is distinguished by an assurance in composition, scale, and level of detail and by a relative high level of integrity. Its combination of round window arches with pointed brick dressed arches above those is a relatively unusual use of the Florentine arch combination, which was much more popular in the United States. Its cast iron ridge capping is also not particularly common in Boroondara, though there are contemporary examples in Stanhope Grove in Camberwell, south of Prospect Hill Road.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Nanja* is a fine and highly externally intact example of a substantial brick Italianate villa of the 1890s, which is representative of such asymmetrical polychrome brick Italianate houses found in the Kew, Canterbury and Hawthorn areas.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Nanja* is notable for its assured design, commanding scale and siting and fine detailing, coupled with a high level of integrity. Its use of the Florentine arch (round and pointed in combination) is relatively uncommon in Boroondara.

### Statement of Significance

*Nanja* (formerly *Glen Bour*), at 25 Wellington Street, Kew, is of local historical and architectural significance as a fine and highly externally intact example of a substantial brick Italianate villa of the 1890s, representative of asymmetrical polychrome brick Italianate houses found in the Kew, Canterbury and Hawthorn areas. *Nanja* is notable for its assured design, commanding scale and siting and fine detailing, coupled with a high level of integrity. Its use of the Florentine arch (round and pointed in combination) is relatively uncommon in Boroondara.

### Grading Review

Unchanged.



## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1894-95, #1635, nav £63.

<sup>2</sup> Sands & McDougall Directory of Victoria, 1900.

<sup>3</sup> Pattern of occupation derived from listings in the Sands & McDougall Directory of Victoria, various years between 1900 and 1910.

<sup>4</sup> Borough of Kew Rate Books, 1910-11, #2104, nav £55.

<sup>5</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 213.

<sup>6</sup> City of Kew Rate Books, 1925-26, #5016, nav £70.

<sup>7</sup> City of Kew Rate Books, 1957-58, #5686, nav £153.

<sup>8</sup> Pattern of occupation derived from listings in the Sands & McDougall Directory of Victoria, various years between 1960 and 1974.

<sup>9</sup> Planning Permit #1121/006470/0, dated 21 March 1997, City of Boroondara Building File, 40/408/01677; drawings have not been sighted, however approval is for 'Alterations (new verandah)'.

<sup>10</sup> Details sourced from the City of Kew Building Index, #4332, dated 14 April 1989.

<b>Name</b>	<i>Bramber</i>	<b>Reference No</b>	
<b>Address</b>	47 Wills Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1894	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

*Bramber*, 47 Wills Street, previously 89, Kew was constructed in c. 1894, for John B Leach. The 1893-4 rate books list a block of land, in the ownership of John B Leach.<sup>1</sup> Confusingly, the following year's rate books record the same holding, still described as land, but with a listing of eight occupants, and a nav of £50, inferring that a substantial residence has been constructed.<sup>2</sup> Entries in succeeding years describe the property as a brick house, of seven rooms.<sup>3</sup> A small extension may have been made at this time; subsequent rate records describe the property as consisting of eight rooms, and constructed of brick and wood.<sup>4</sup> The house remained in the ownership of the Leach family until c. 1917.<sup>5</sup> Subsequent occupiers included Mrs E G Hackett (c. 1918-1925), H F Reeman (c. 1933-35) and Albert Pitts (c. 1940-46) among others.<sup>6</sup> Rate books from 1946-7 list the owner of the property as Arthur Marshall of Box Hill, who, at that time, let the property to a Dorothea Eddy.<sup>7</sup> In January 1950 the property was acquired by Dr. Walter and Eva Boas. Walter Boas (1904-1982), was a prominent émigré research scientist, commemorated at the University of Melbourne in the naming of the CSIRO Tribophysics Laboratories, as the Walter Boas building.<sup>8</sup> Mrs Boas resided at the property until her death in 2001.<sup>9</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Bramber* at 47 Wills Street, Kew, is a single-storey double-fronted Victorian villa with an asymmetrical plan and of brick construction on a bluestone plinth. The hipped roof is finished with slate and features half-hipped gable ends, carved timber barge boards, oriel gable vents and red brick chimneys with corbelled caps and bands. A return verandah screens the principal north and east elevations and terminates in a projecting bay on the east side; on the north elevation, however, it steps out, following the form of the box bay window. The verandah comprises a bullnose corrugated galvanised steel roof supported by carved timber posts, between which is an elegant arched timber frieze and a

tessellated tiled floor. The principal façades display tuckpointed red face brickwork with overpainted rendered dressings. The north elevation contains the main entrance which is entered via a brick arch and comprises a panelled timber door with matching glazed surrounds and non-original aluminium screen door. It is flanked by a second box bay window containing a bipartite window opening with arched head and timber-framed double-hung sashes. The projecting bay on the east elevation contains a tripartite window opening with semi-circular arched head. Other than for a non-original handrail to the front steps, the house appears intact externally.

There is a timber outbuilding to the south (rear) boundary, which is shown on an MMBW detail plan, dated 1910.<sup>10</sup> The building comprised a stable, carriage stall - later a garage - and accommodation, possibly for a stable hand, as well as an outside lavatory. This structure was still extant in 2007.<sup>11</sup>

The timber picket front fence and gates are relatively recent and a brick garage located at the end of the driveway would appear to date from the 1950s.<sup>12</sup> The front garden contains a small number of mature trees.

### Historical Context

Construction of houses on the south side of Wills Street occurred from the late 1880s onwards. Initially the brick Victorian villas, sited on generous allotments, were afforded pleasant views facing the open lands of the Kew Asylum grounds. Houses were built on the north side of Wills Street during the 1950s.

### Comparative Analysis

*Bramber*, at 47 Wills Street Kew, dates from the early years of the Federation period and incorporates a range of Federation elements in its design. These include the use of red face brick, round and steeply curved segmental arches over at least two of the windows, turned timber verandah posts instead of cast iron, a simple solid arched timber verandah frieze and a screen of stilted round arches over the projecting front wing bay. The chimneys are similarly Federation in their plain face brick, though their corncicing and proportions are closer to the Victorian Italianate. *Bramber* has a quite generous and broad scale on its verandah elevation, but compressed in its front corner bay; in this variation of scale, it compares with important early Federation designs such as Hyndman and Bates' *Rokeyby*, 76 Athelstan Street Camberwell (q.v., B-graded, 1891), built three years earlier.

The use of half-hipped gables is unusual; these were not common in either the Federation or Victorian Italianate residential modes, though they were employed frequently by the Colonial Architect's office and others in state school design during the 1870s and 1880s.<sup>13</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Bramber*, at 47 Wills Street Kew, is a fine and externally highly intact example of a single-storey brick villa of the early Federation period, combining earlier Italianate modes with the new Federation style as it was emerging in the mid 1890s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Bramber's* half-hipped gabling is unusual, and the house is marked by a flexion of scale characteristic of the more inventive early Federation designs.

### Statement of Significance

*Bramber*, at 47 Wills Street, Kew, is of local historical and architectural significance as a fine and externally highly intact example of a single-storey brick villa of the early Federation period, combining earlier Italianate modes with the new Federation style as it was emerging in the mid 1890s.

*Bramber's* half-hipped gabling is unusual, and the house is marked by a flexion of scale characteristic of the more inventive early Federation designs.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1893-4, #1870, land allotment 115, nav £9.

<sup>2</sup> Borough of Kew Rate Books, 1894-5, #1894, land, nav £50.

<sup>3</sup> Borough of Kew Rate Books, 1895-6, 1900-1, 1909-10. The property is described as a seven roomed brick house, nav £50.

<sup>4</sup> Borough of Kew Rate Books, 1912-13, #2492, 8 room, brick/wood, nav £50.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1917.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, various years.

<sup>7</sup> City of Kew Rate Books, 1946-7, #6559, 8 rooms brick, nav £64.

<sup>8</sup> Goad, Philip & Tibbits George. *Architecture on Campus*, Melbourne University Publishing, Melbourne, 2003, p. 60.

<sup>9</sup> Information provided by Dr John Boas, May 2007.

<sup>10</sup> MMBW Detail plan no. 1336, Borough of Kew, scale 40':1", dated 1910.

<sup>11</sup> Information provided by Dr John Boas, May 2007.

<sup>12</sup> Details sourced from the City of Kew Building Index, #584, dated 17 October 1956.

<sup>13</sup> As at Avoca, 1878, and Cardigan, 1883 – see *The Heritage of Australia*, Macmillan, Melbourne, 1981, pp. 3/140, 3/145, and Camberwell, 1886-91. See citation for the Camberwell Common School, 290 Camberwell Road (A-graded), G. Butler, Camberwell Conservation Study 1991, vol. 4, p. 59-60.

<b>Name</b>	<i>Rab-Nov-Jea</i>	<b>Reference No</b>	
<b>Address</b>	10 Wimba Avenue, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1928	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

Wimba Avenue takes its name from the house *Wimba*, constructed c. 1860 for J S Denbigh and still extant today.<sup>1</sup> *Wimba* is sited at the north west corner of Wimba Avenue and Cotham Road. Wimba Avenue was formed to facilitate the subdivision of the estate in c. 1927.

10 Wimba Avenue (originally 4 Wimba Avenue), was constructed in c. 1928. Municipal rate records for 1927-28 listed E Tanner as the owner of a vacant allotment.<sup>2</sup> By the following year the site was occupied by a brick house of 8 rooms, owned by E Tanner and occupied by J Tanner. It had a net annual value (nav) of £160.<sup>3</sup> By 1941 as further development occurred on adjacent allotments the house became 10 Wimba Avenue. The Tanner family occupied the house until at least 1974.<sup>4</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The house at 10 Wimba Avenue is a single-storey double-fronted interwar house of clinker brick construction with a transitional style between the Bungalow and Colonial Revival. The hipped roof is finished with terracotta tiles and is punctuated by plain brick chimneys with rendered caps and flat roofed window bays are finished with galvanised steel. An asymmetrical façade comprises a deep, centrally placed projecting entrance porch which is flanked by a pair of bays, each with a canted bay window, with additional recessed flanking bays. Square in plan, the porch has a pyramidal roof form which is supported by grouped Tuscan order columns on a rendered projecting coping. The porch floor is tiled in small rectangular tiles which vary in colour through cream, terracotta and brown tones.<sup>5</sup> There are several wide steps. The recessed main entrance contains a pair of fully-glazed timber-framed doors and surrounds. The timberwork to the doorcase is over-painted black and the glazing incorporates some lead lighting with some textured glass, with fanlight and wheel motifs.<sup>6</sup> While the fenestration is irregularly placed, it is consistent in the use of timber-framed box-framed double-hung and casement sash windows with corbelled sills and leadlight glazing. At the northern end of the façade is a pressed cement name plaque bearing the name *RAB-NOV-JEA*; the origins of the

name are unclear. The north elevation includes a basement garage with original folding doors with textured glass windows and a rendered lintel.<sup>7</sup>

With the exception of a steel garage (1972) and open garage and pergola (1977), both of which have since been removed, the house appears to have been intact to its date of construction until recent rear alterations and additions, including a new garage and southern wing.<sup>8</sup> The garage has similar detailing to the walls and roof, albeit with modern panelled doors. The substantial extension along the southern boundary has matching bricks and similar roof tiling, however with near full height timber-framed openings. These works are largely obscured from the street, however the front fence has also been altered by the construction of additional courses of brickwork above the original and the introduction of new timber gates.<sup>9</sup>

### Historical Context

*Rab-Nov-Jea* was one of the first houses to be constructed in this newly created street, formed by the subdivision of part of the *Wimba* estate. The estate was characterised by large inter-war houses on generous allotments.

### Comparative Analysis

*Rab-Nov-Jea*, at 10 Wimba Avenue, typifies a typology of hipped roof house form which emerged in the late 1920s. In part it is an adaptation of Old Colonial house forms such as *Fernhill* at Mulgoa, NSW, of 1840-1, though with a squared rather than a semicircular porch, and early homesteads with paired colonnades, as with *Horsley* at Smithfield, NSW of 1832. Both of these were illustrated in Hardy Wilson's *Old Colonial Architecture*, published in 1928.<sup>10</sup> Marcus Barlow published similarly proportioned Colonial Revival designs in his *Australian Bungalows* in 1926, including two designs of Barlow and Hawkins built in Boroondara- at Hawthorn and Camberwell, and two by Blackett, Forster and Craig in Balwyn.<sup>11</sup> *Rab-Nov-Jea*'s hipped roof form also suggests a return to the bungalow's Indian origins, and as both Graeme Butler and Peter Cuffley have observed, hipped roofed 'Indian Bungalows' recurred frequently in Australian domestic design.<sup>12</sup> *Rab-Nov-Jea* also compares very closely with G Burridge Leith's 10 designs for the State bank *Design Book*, differing primarily in having a projecting porch, four Tuscan columns instead of two and four-sash window bays under small flat roofs.<sup>13</sup>

In Boroondara 10 Wimba Avenue compares directly with Irwin and Stephenson's *Corrabert* at 112 Mont Albert Road Canterbury, of 1926-8, and the similar 10 Findon Crescent Kew, by Purchas and Teague, of 1929-30 (q.v., originally B-graded, downgraded to C in this review).

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION D:** *The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Rab-Nov-Jea*, at 10 Wimba Avenue, Kew is of local historical and architectural significance as a good and externally relatively intact example of a hipped-roofed, symmetrically composed Indian Bungalow design of the late 1920s, in this case incorporating components of the Colonial Revival being popularized in magazines and books of the day.

### Statement of Significance

*Rab-Nov-Jea*, at 10 Wimba Avenue, Kew is of local historical and architectural significance as a good and externally relatively intact example of a hipped-roofed, symmetrically composed Indian Bungalow design of the late 1920s, in this case incorporating components of the Colonial Revival being popularized in magazines and books of the day. 10 Wimba Avenue is of clinker brick construction with a terracotta tile roof, and the façade comprises a centrally placed projecting entry porch with a hipped roof supported on Tuscan columns, flanked by faceted bay windows with projecting angled brick sills. Other windows to the façade are set in box frames supported on several courses of stepped brickwork. The double hung windows have lead light with some textured glass panes in a geometric design.<sup>14</sup>

### Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 143-4.

<sup>2</sup> City of Kew Rate Books, 1927-28, #3215, E Tanner, allotment, nav £60.

<sup>3</sup> City of Kew Rate Books, 1928-29, #3320, J Tanner, brick 8 rooms, nav £160.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, various years between 1930 and 1974.

<sup>5</sup> Further details on the porch are based on text from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>6</sup> Further detail of the door case and its glazing are based on text from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>7</sup> Information on the north elevation is taken from the RBA Architects peer review, October 2008.

<sup>8</sup> Details sourced from the City of Kew Building Index, #3301, dated 6 June 1972, steel garage; and #6693, dated 1 June 1977, open garage and pergola.

<sup>9</sup> Building Permit #20040125/0, dated 9 August 2004, construction of extension to dwelling, City of Boroondara Building File 40/408/15317. Description is by RBA Architects from their site inspection, included in the peer review of October 2008.

<sup>10</sup> William Hardy Wilson, *Old Colonial Architecture in New South Wales and Tasmania*, private publication, Sydney, London, 1928; reprinted by Ure Smith, Sydney, 1975. A general listing of these sources is in *The Heritage of Australia*, Macmillan, Melbourne, 1981, pp. 2/24 and 2/57.

<sup>11</sup> Marcus Barlow, *Australian Homes*, Melbourne, 1926. These included several designs of his in collaboration with FGB Hawkins, who later moved to Western Australia, and besides the Hawthorn and Kew designs included two by Blackett, Forster and Craig at Winmallee Road Balwyn, of which one at least survives.

<sup>12</sup> One implication for this hipped roof type was its proximity to the expressed solidity and construction technique of the suburban vernacular described generally as 'post war', which is seen as a post 1945 phenomenon but arguably stemmed from designs such as these and *Rab- Nov-Jea*. The link can readily be seen in viewing Leith's modified 1936 variant on his B10 designs, and in related houses after c. 1930, being produced by RM and MH King, GM Sneddon, L Hume Sherrard, Arthur Ziebell, Arthur Pretty, AV Jennings and various others. These gradually differed from houses of the *Rab-Nov-Jea* type, incorporating asymmetrical plans, stepped profiles, iron-framed fenestration and cantilevered windows, smaller porches and an abandonment of the turned columns. Otherwise, though, the hipped tile 'mushroom' roof, solidity of proportions, scale, brick veneer construction, and address of both the street and the car could be transposed directly into the hundreds of thousands of suburban 'vernacular' designs that appeared round Australia between c. 1945 and 1970. For this argument see Conrad Hamann, 'Architecture', in A Brown-May and Shurlee Swain, eds., contrib., *The Encyclopedia of Melbourne*, Cambridge UP, Melbourne, 2005, and Vol. 3 of Leon Paroissen, series ed., *A History of Australian Architecture (1900-1945)*, Educational Media, Melbourne, 1985.


<sup>13</sup> See G Butler, *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, pp. 43: State Savings bank type B10, and a marginally broader weatherboard version, both designed by G Burrridge Leith.

<sup>14</sup> This paragraph, providing further detail relating to the design elements of the façade, is based on text from the peer review by RBA Architects and Conservation Consultants, October 2008. The inclusion of this additional detail in the statement of significance is at the direction of the Panel for Amendment C64 Boroondara Planning Scheme, December 2008.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	10 Howard Street, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1912-13	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

### History

The site of 10 Howard Street was originally part of prominent stockbroker and Kew citizen Frederick W Howard's large land holding surrounding his home *Leaghur*, which fronted Studley Park Road. The land was subdivided in 1909.<sup>1</sup> William (a lawyer) and Harriett Hordern purchased the property - a double allotment - and built a house in 1912-13.<sup>2</sup> The Horderns occupied the house until 1920, before it was purchased by Ernest R Haynes.<sup>3</sup> Haynes lived there until 1924 and Mrs T W Stokes took up occupancy until 1927.<sup>4</sup> Robert Gordon Menzies purchased the house in 1925-26, but appears not to have moved into the house until 1928.<sup>5</sup> The Menzies family remained at 10 Howard Street until 1950.<sup>6</sup>

Robert Gordon Menzies studied law at the University of Melbourne and was admitted to the Bar in 1918. Building up a general practice, he specialized in constitutional law and won a landmark case in the High Court of Australia in 1920, which brought him 'sudden fame'.<sup>7</sup> He married Pattie Maie Leckie in September 1920. During the 1920s, Menzies became active in politics, entering the Victorian Legislative Council in 1928. He subsequently relocated to the Legislative Assembly with his election to the seat of Nunawading in the 1929 general election.<sup>8</sup> In 1932, he became Attorney-General and Minister for Railways.<sup>9</sup> In 1934, whilst a member of United Australia Party, Menzies was urged to stand for the Federal seat of Kooyong, which he won with ease.<sup>10</sup> He subsequently became a key figure in the government of Joseph Lyons, becoming Prime Minister of Australia in 1939 following Lyons' death. Menzies served as Prime Minister for just over one year, resigning on 29 August 1941, but in 1949 became Prime Minister again as leader of the newly formed Liberal Party. He served as Prime Minister for 17 years until he retired from politics in 1966.<sup>11</sup>

In 1951 the house was acquired by Clifton L Shaw (a member of the Menzies family), and he lived there until 1965.<sup>12</sup> Elaine Canty, lawyer and later an ABC radio presenter purchased the house in 1976. Canty occupied the house until 1997.<sup>13</sup>



(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

10 Howard Street, Kew, is a double-storey villa of brick construction. The hipped roof is clad with terracotta tiles and penetrated by tall red face brick chimneys with roughcast rendered caps and terracotta pots. The break-fronted, essentially symmetrical façade displays over-painted tuck-pointed face brick to the ground floor level and over-painted roughcast render with face brick quoins, window heads and frieze to the first floor level. The façade is divided into three by a central projecting bay which marks the entrance and contains a recessed porch accessed via bluestone steps, above which is a large tripartite window opening. This window, and a smaller casement sash window in the porch contain leadlight glazing. Elsewhere, windows generally comprise timber-framed double-hung sashes with multi-paned top sashes, bluestone sills and arched brick heads. A timber-framed verandah with typical period detail screens the south-east corner of the house.

The property is screened by a non-original brick pier and timber picket fence and timber gate. At the front of the house is a relatively recent garage (post-1988). The south-west corner of the garden contains a small non-original timber shed.

### Historical Context

The subdivision of Frederick Howard's *Leaghur* estate in 1909 allowed the construction of several Edwardian houses, sited on generous allotments. These complemented the houses on the opposite side of Howard Street, which were erected on the later *Oakwood* estate subdivision in the mid 1930s. Howard Street was formed to facilitate estate subdivision in Kew, and is a good example of what succeeded two adjoining Studley Park Road mansions and their extensive estates.

### Comparative Analysis

10 Howard Street is an unusual design for which there are no known direct comparisons in Boroondara. Stylistically and formally, it is suggestive of early moves in the direction of a Georgian and Mediterranean fusion and may have been a response to a small number of designs published in Australian magazines of this period. These include George Taylor's design for a house using Sgraffito fresco coloration, published in his *Building* magazine in 1906, Burcham Clamp's *Castle in Spain* (an Italian hipped roofed, pantiled villa) published in *Art and Architecture* the same year, and John Sulman's Bjelke-Petersen house in Turrumurra, published in *The Salon* in 1912.<sup>14</sup> British parallels are mostly in the Neo-Georgian house as it developed from the 1890s, and a parallel movement in American architecture after c. 1887.<sup>15</sup> From 1917, Old Colonial Revivalism and Mediterranean fusions were seen more widely in the writings of the architect William Hardy Wilson.

The stucco and brick quoining of 10 Howard Street is not unusual in itself and can be related to earlier Federation precedents, as seen with Hyndman and Bates' *Belmont* stables in Balwyn, of 1891-2.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

10 Howard Street is of historical significance for its association with Robert Gordon Menzies, Australia's longest-serving Prime Minister (1939 to 1941 and 1949-1966). Menzies purchased the house in 1925-26 and it remained in his family until 1966.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

10 Howard Street is an externally relatively intact example of a two-storey brick villa of 1912-13. The building is an unusual design which stylistically and formally is suggestive of early moves in the direction of a Georgian and Mediterranean fusion.

### Statement of Significance

10 Howard Street is of historical and architectural significance at a local level. The house is of historical significance for its association with Robert Gordon Menzies, Australia's longest-serving Prime Minister (1939 to 1941 and 1949-1966). Menzies purchased the house in 1925-26 and it remained in his family until 1966. Architecturally it is significant as an externally relatively intact example of a two-storey brick villa from 1912-13. It is distinctive and unusual design which is atypical of the period and stylistically and formally is suggestive of early moves in the direction of a Georgian and Mediterranean fusion.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> AP 37618 Registrar General's Office; Borough of Kew Rate books, 1911-12, #2726, nav £66, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>2</sup> Borough of Kew Rate Books, 1912-13, #2764, nav £80.

<sup>3</sup> *Sands and McDougall Directory of Victoria*, 1920.

<sup>4</sup> *Sands and McDougall Directory of Victoria*, 1924-27.

<sup>5</sup> *City of Kew Rate Books, 1925-26 and Sands and McDougall Directory of Victoria, 1927-28.*

<sup>6</sup> *Sands and McDougall Directory of Victoria* various years between 1928-51.

<sup>7</sup> A W Martin, 'Robert Gordon Menzies', in J Ritchie (ed.) *Australian Dictionary of Biography*, Volume 15, Melbourne University Press, Melbourne, 2000, p.354.

<sup>8</sup> A W Martin, 'Robert Gordon Menzies', p. 354.

<sup>9</sup> A W Martin, 'Robert Gordon Menzies', p. 354.

<sup>10</sup> A W Martin, 'Robert Gordon Menzies', p.355.

<sup>11</sup> G Butler & Associates, *Kew B-graded places study* (Draft), 2001.

<sup>12</sup> *City of Kew Rate Books* 1950, #7470, nav £226; and 1957-8, #7148, nav £525.

<sup>13</sup> Elaine Canty's ownership of the property is discussed in the Property section of the *Sunday Age*, 16 February 1997.

<sup>14</sup> For these academic tendencies in housing, see Conrad Hamann, 'Paths of Beauty: the Afterlife of Australian Colonial Architecture', *Transition*, Spring 1988.

<sup>15</sup> See Alastair Service, *Edwardian Architecture*, Thames and Hudson, London, 1977, Ch. 12, and Vincent Scully, *The Shingle Style*, Yale, New Haven, 1955, 1975.

<sup>16</sup> Miles Lewis, Part 2 of P Goad et al., *Bates Smart*, Thames & Hudson, 2004, pp. 80-1.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	20 Howard Street, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1911-12	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

The site of 20 Howard Street was originally part of prominent stockbroker and Kew citizen Frederick W Howard's large land holding surrounding his home *Leaghur*, which fronted Studley Park Road. The land was subdivided in 1909.<sup>1</sup> The brick house was built in 1911 for Percy Fisher Hawkins, and consisted of 9 rooms.<sup>2</sup> The Hawkins family occupied the house until 1916, before it was purchased by a barrister, J P Wilson.<sup>3</sup> James Slattery and his wife Lily purchased the property in 1925.<sup>4</sup> The Slattery family continued to occupy the house into the 1970s.<sup>5</sup>

During the 1980s additions and alterations were undertaken to the property on two separate occasions.<sup>6</sup> An outbuilding was constructed in 1981 and a carport in 1989.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

20 Howard Street, Kew, is a single-storey attic villa from the later years of the Federation period, with tuck-pointed red face brick construction. The complex gabled roofscape is clad with terracotta tiles and retains terracotta ridge cresting and finials. It is penetrated by slender red face brick chimneys which terminate in rendered caps with flat plates, brick ridging and terracotta pots. The gable ends are typically half timbered and a prominent attic dormer - which appears to have been converted from an open balcony to an enclosed room - projects from the roof above the main entrance. It contains bays of timber-framed multi-paned sashes above a ribbed brick base. A turret with roughcast rendered walls featuring pressed cement Art Nouveau motifs defines a faceted bay at the western end of the façade and the roughcast render continues around the walls of the house as a frieze. The recessed entrance porch is screened by a bracketed canopy with corrugated galvanised steel roofing and accessed via bluestone steps. A wrought iron screen obscures the main entrance door which

appears to be polished timber with leadlight glazing. Original windows typically contain timber-framed double-hung sashes with leadlight glazing, however there would appear to be some non-original windows in the side elevations at attic level.

A carport with brick piers and terracotta tile clad gabled roof to match the original building was constructed in the north-west corner of the property around 1989. This is similar in some respects to the garage at No. 10 Howard Street. While these additions have significantly altered the street reading of both houses, both can still be viewed in largely original state front on, and No. 20 retains its original brick fence with rendered caps and scalloped brick panels.<sup>8</sup> The landscape contains a mature liquidambar (*Liquidambar styraciflua*).

### Historical Context

The subdivision of Frederick Howard's *Leaghur* estate in 1909 allowed the construction of several Edwardian houses, sited on generous allotments. These complemented the houses on the opposite side of Howard Street, which were erected on the later *Oakwood* estate subdivision in the mid 1930s. Howard Street was formed to facilitate estate subdivision in Kew, and demonstrates the transformation of two adjoining Studley Park Road mansions and their extensive estates.

### Comparative Analysis

8 Denmark Street, Kew, of 1912-3 (B-graded) displays similar massing and stylistic tools, albeit on a larger scale and with more distinctive details such as the paired columns flanking the entrance. The breakdown in roof massing near the edges also resembles the marginally later 24 Miller Grove, Kew, of 1913-14 (q.v., B-graded), and as there, the design is dominated by a central balcony-dormer. It was usual in Federation houses to balance a centrally placed dormer with two projecting ground floor wings, parallel to each other, with an entry porch inset below the central dormer. Instead, in No. 20, one wing has been supplanted by a faceted corner bay with a stepped tower and faceted conical tiled roof, and the entry porch is flanked by a heavily detailed arched porthole. A Camberwell example is the much earlier *Rokeby* at 76 Athelstan Street, of 1891 (q.v., B-graded), by Hyndman and Bates: this has a similar diminution in its roof massing at either side.

The house forms part of a similarly scaled and detailed group of Federation houses along the eastern side of Howard Street.<sup>9</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

20 Howard Street, Kew, is a good and externally relatively intact example of a single-storey attic villa from the later years of the Federation period.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

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.

### Statement of Significance

20 Howard Street, Kew, is of local historical and architectural significance. It is a good and externally broadly intact example of a single-storey attic villa from the later years of the Federation period. 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. The house makes an important contribution to a strong group in Howard Street of houses of the Federation and interwar periods.

### Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Howard Street, Kew, including the cohesive group of interwar residences on the west side (at Nos 13, 17, 19, 21, 23, and 25) which exhibit strong, albeit varying, Old English stylistic overtones as well as the cohesive and similarly scaled and detailed group of Federation houses on the east side. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> AP 37618 Registrar General's Office, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>2</sup> Borough of Kew Rate Books, 1911-12, #2724, nav £80.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1918.

<sup>4</sup> City of Kew Rate Books, 1925-6, #5863, nav £125; *Sands & McDougall Directory of Victoria*, 1925.

<sup>5</sup> City of Kew Rate Books, 1954-55, #8005, nav £400.

<sup>6</sup> Details sourced from the City of Kew Building Index, #492 dated 24 June 1983; and #1761 dated 2 July 1985.

<sup>7</sup> Details sourced from the City of Kew Building Index, #9055 dated 1 April 1981; and #4397 dated 18 May 1989.

<sup>8</sup> Interestingly, the fence of the neighbouring property, 18 Howard Street (which now contains 1960s flats), matches that of the subject property.

<sup>9</sup> It is interesting to note the omission of No. 16 Howard Street from the original group of B-graded buildings.

<b>Name</b>	<i>Hermon</i>	<b>Reference No</b>	
<b>Address</b>	2 John Street, Kew	<b>Survey Date</b>	11 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1898	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

**History**

The land occupied by *Hermon* was part of the large land holding acquired by Captain Edward Dumaresq at a land sale conducted in October 1851.<sup>1</sup> Many of the streets in the vicinity of *Hermon* were named for Captain Dumaresq's sons – Alfred, Edward, John, Thomas, and Rowland. Captain Dumaresq himself lived at *St. Hellers*, in nearby Alfred Street.<sup>2</sup>

Previously 14 John Street, 2 John Street was built in c.1898 for Mr Harry P M Berry, who is only listed in the 1898 edition of the *Sands & McDougall Melbourne Directory*. The following year Walter Mead was listed as being in residence at the address. By 1900, Henry Dodd was listed as the occupant. The Dodd family named the house *Hermon*, and lived there until 1915. During this time, the house became known as 14 John Street.<sup>3</sup> One of their daughters Beatrice Olive Dodd, was to become a pioneer in the field of social work.<sup>4</sup>

After 1916, it is thought that the house may have been tenanted for several years before being acquired by Richard U Fitzgerald, an estate agent, in c.1922. Fitzgerald himself had occupied the house during 1918, which may indicate that he purchased the property at this time and subsequently let it before taking up residence in c.1922. He lived there until c.1934.<sup>5</sup> At this time the property's address also changed to 2 John Street.<sup>6</sup> From the middle of the 1930s the house was owned by William and Marian Graham, and remained in their ownership until the mid 1970s.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

**Description & Integrity**

*Hermon* was constructed as a double-fronted single-storey Italianate house, in rendered brick, now largely obscured by a high framed paling fence and a dense garden. The roof is concealed behind a

balustraded parapet. The chimneys are rendered and corniced. The original wing of the house is asymmetrical. The entry is located on the side (John Street) elevation, where it is located centrally, and comprises a tall masonry porch which reads as a miniature tower. It has a round arched stilted entry on the west side and a blind stilted arch on its south side. Above that is a pediment with scrollwork and a central cartouche, and a solid parapet behind that. Flanking the entry on its north side is a canted bay with three segmentally arched sash windows behind a return verandah. This was infilled initially in timber at a relatively early date (as shown on the 1904 MMBW Plan) and subsequently in masonry.<sup>8</sup> The verandah retains its original multi-coloured tile paving, though sections of the floor are in poor repair. To the south of the central entry on the John Street elevation, the façade comprises paired segmentally arched windows capped with paneled voussiors and plate tops above the voussiors. The front façade is dominated by a heavy balustraded parapet with ball finials over each pier. A heavy layered string course extends across both the masonry porch and the façade itself. The same treatment is extended around to the north elevation where a bay containing paired windows is located to the east of the infilled section of the return verandah.

The MMBW plan also shows a timber lean-to along the south wall which probably housed the kitchen, adjoining the main elevation of the house and visible from the street. This was a most unusual siting; such lean-tos were almost always constructed at the rear of the house, and it is possible that the intention was originally to extend the house on this side.

In 1975 works were undertaken by the Toorak architect S Broudo.<sup>9</sup> These included the demolition of the kitchen wing and a rear shed, and the replacement of the existing timber infill on the return verandah with a brick study. As part of these works Broudo designed a new south wing, housing the family room, an open galley kitchen, two bedrooms and a second bathroom combined with a laundry. Constructed of brick, this addition adopts a pseudo-nineteenth century form and detailing. The 1976 verandah frieze, facing John Street, continues the original verandah's timber-framed cast iron lace; the balustraded parapet, including the ball pier finials, continues south from the dining room face, three segmentally arched windows are included on the John Street side, and the lean-to shadow of the former kitchen wing was supplanted by a similarly lean-to car port. Earlier outbuildings were replaced by a single cavity brick outbuilding with a long single-pitch roof sloping north to south. This is not visible from the street.

### Historical Context

*Hermon* is at the south end of John Street, near several larger Italianate houses in Sackville, Wrixon and Davis Street. John Street generally is a mixture of houses from the 1890s to the 1920s, peppered with several 1960 designs. On its north side *Hermon* faces St Hillary's, a large and conspicuous evangelical church for a predominantly wealthy Anglican population.

### Comparative Analysis

As constructed, *Hermon* is a relatively small Italianate house for this part of Kew. Thought to have been constructed in c. 1898, it is a relatively late example of the Italianate, given that Federation prototypes had emerged about five years earlier and the mode was taking off in popular housing. Notwithstanding this, new Italianate houses and shops were still being constructed into the 1900s, as with the Stanhope Grove development and the *Tara* estate in Camberwell, the Stanhope Street estate in Malvern, or the southwest shops in Canterbury Road's Maling Road precinct (all c. 1895-1906).

Considered in isolation, the arched masonry porch entry and the bay immediately to its south form a composition that parallels many narrow Italianate houses in Sydney's inner west of the 1880s, but that is somewhat less common in the Melbourne context.<sup>10</sup> There are a number of examples in the Brighton area, including 172 Church Street, Brighton (1896). Aside from this element, the building broadly compares with the typical small Italianate houses common to Melbourne, such as those in Rathmines Road Hawthorn, on the north side near Auburn Road.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Hermon* is an interesting example of a small free-standing Italianate villa sited on a proportionally large block. Its composition and plan are conventional, but are good examples of practice in stuccoed Italianate, of which it is a relatively late example. The 1975 wing, constructed in a style intended to mimic or replicate the original house, detracts from the presentation of the building.

### Statement of Significance

*Hermon*, at 2 John Street, Kew, is of local historical and architectural significance as an interesting example of a small late nineteenth century villa house in Kew. Designed in the Italianate style, it is an assured, albeit relatively late, example of the style, which incorporates a distinctive entry porch. The 1975 wing, constructed in a style intended to mimic or replicate the original house, detracts from the presentation of the building, as does the partial infill of the verandah.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.

<sup>2</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.

<sup>3</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1898 and 1916.

<sup>4</sup> Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>5</sup> City of Kew Rate Books, 1925-26, #4252, nav £75, cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, various years between 1930 and 1935.

<sup>7</sup> City of Kew Rate Books, #4919, nav £195; *Sands & McDougall Directory of Victoria*, various years between 1936 and 1974.

<sup>8</sup> MMBW Detail Plan no. 66. c. 1904.

<sup>9</sup> S Broudo, working drawings. Demolition plan, drawing 607, dated November 1975; replacement fabric is in drawings 601 and 602, dated June 1976, sourced from the City of Kew Building Index (no. not known).

<sup>10</sup> As in Everton Road, next to Strathfield Railway Station; or in Grosvenor Street Croydon. *UBD Street Directory of Sydney*, Map 65, M1, O 5-6.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	16 John Street, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1923	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

16 John Street, situated at the corner of Alfred Street, was constructed in c.1923. Municipal rate records for 1922-23 recorded E France as the owner and A France as the occupant of a vacant allotment with a net annual value (nav) of £16.<sup>1</sup> Curiously, the 1923 edition of the *Sands & McDougall Directory of Victoria* listed Alfred France as occupant of the property.<sup>2</sup> By the following year's rate cycle, G Lawry was listed as both owner and occupant of a brick house of six rooms, with a nav of £70.<sup>3</sup> Listings in the *Sands & McDougall Directory of Victoria* for the following years suggest that the house was immediately let to tenants. In 1925-26, Mrs Charlotte Cook occupied the house, followed by William Jennings in 1927. By 1928 Mrs Fanny Press took up residence, remaining there until the late 1930s. It is not known whether Mrs Press owned as well as occupied the property.<sup>4</sup> Miss E Martyn occupied the house in c 1940 before it was acquired by Mrs Hazel Hannah Downey in the early 1940s. The house was owned by Mrs Downey until the early 1960s.<sup>5</sup> The property was subsequently occupied by J B Slattery until c. 1972, before B J Taylor took up residence from c. 1973.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

#### Description & Integrity

No. 16 John Street, Kew, presents a basically double front of rooms to John Street, though it reads more as triple-fronted due to two deep verandah-porches, staggered in plan, gabled and heavily balustraded, which project out into the garden. The Marseilles-pattern roof tiles were noted in the 1988 Kew Conservation Study as not original; if this is the case, they are likely to have replaced original tiles of similar design.

The John Street (west) elevation features two superimposed gables, projecting over overpainted shingled aprons. The larger gable has a hooded ventilator topped with weatherboard and bracketed

out on projecting purlins. The gable soffits have a few underpinning rafters and struts scattered about them, both here and on the north side, and the roof is terracotta tile in a Marseilles pattern. The gables are pitched as low as the tiling will comfortably allow, and the design builds up a convincing horizontal emphasis on its north elevation. An asymmetrically placed canted bay is located below the larger of the two main gable forms. A porch/verandah combination is located forward of the smaller gable, at the north-west corner of the house; this comprises a roof partly supported on rubble-clad columns and a smaller entry porch under the smaller gable.

On the north elevation a verandah extends under the main roof form to a large gable located at the east end of the elevation; this features a double hooded vent and similar detailing as that to the main west gable, combined with a more conventional oblong slatted vent. The asymmetrical division of the main west gable with its canted bay is echoed on this north elevation where the stuccoed walling of the main north gable cuts out abruptly and the surface changes to exposed clinker brick.

Masonry walls are generally textured stucco to the east and north sides, on a clinker brick base. The windows have a distinctive diamond pattern in their glazing bar design.

The main body of the house appears to be broadly intact to its main street elevations, though the western entry door with its flanking windows may have been modified.<sup>7</sup> Some change has occurred towards the rear of the house; alterations and additions comprising additional bedrooms and a kitchen and family room were made to the rear of the house in 1975.<sup>8</sup> These alterations and additions are partly obscured in some views from Alfred Street by a high brick fence constructed in clinker-brick with wrought-iron picket balustrading; this dates from 1984.

### Historical Context

John Street is a mixture of 1890s to 1920s houses, and included the Italianate No. 2 of 1897-8 (q.v., B-graded). The south side of No. 16's block is defined by the Anglican *St Hillary's*. The corner site for No. 16 also faces north to Alfred Street, which contains a mixture of 1880s through to contemporary housing.

### Comparative Analysis

16 John Street is a handsome and well proportioned bungalow that utilizes a broad palette of typical forms and detailing. It has a richness in composition and detail, marked by its unusual stepped entry porch arrangement, which is a variation on the broad transverse verandah-porch seen widely in Adelaide suburbs and here features an unusual combined gable and skillion. The ceiling vents in the gable fronts are also unusual. The house is quite extensively shingled (though these have been overpainted), and utilizes a rich-textured array of materials. It also appears to have been designed with some climatic consideration, given the depth of the west facing verandahs and gables, and the masonry screen of the entry from the south-east. The rubble porch/verandah columns also mark it as among the more richly textured bungalows in the region.<sup>9</sup> The complex treatment of the porch/verandah areas in this design recall the expansive balconies and verandahs of the seminal Greene and Greene Bungalows in Los Angeles, such as the Pitcairn, Irwin, Blacker and Gamble houses of 1906-8.<sup>10</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

16 John Street is a mature and relatively externally intact example of bungalow design of the early 1920s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

16 John Street is a lively and inventive composition which features an distinctive porch and verandah arrangement and utilizes a range of typical materials and forms.

### Statement of Significance

16 John Street, Kew, is of local historical and architectural significance as a mature and relatively externally intact example of bungalow design of the early 1920s. It is a lively and inventive composition which features an unusual porch and verandah arrangement and utilizes a range of bungalow materials and forms. The high brick fence on Alfred Street detracts from the presentation of the house.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1922-23, #3471, land, nav £16.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, 1923.

<sup>3</sup> City of Kew Rate Books, 1923-24, #3830, G Lawry, brick six rooms, nav £70.

<sup>4</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1923 and 1940.

<sup>5</sup> City of Kew Rate Books, 1946-57, #5378, Mrs Hazel Hannah Downey, brick, 6 rooms, nav £85; 1956-57, #4915, Mrs Hazel Hannah Downey, brick, 6 rooms, nav £185; *Sands & McDougall Directory of Victoria*, 1960.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

<sup>7</sup> In 1987 there was a proposal to enclose the corner verandah element for an en suite, however these works appear not to have proceeded. Details and drawing sourced from the City of Kew Building Index, #3155, 7 September 1987.

<sup>8</sup> Details and drawings sourced from the City of Kew Building Index, #5594, dated 30 October 1975.

<sup>9</sup> Such as the rubble work seen around the Harry Martin Bungalow in Malvern of c. 1909, or *The Cobbles*, Neutral Bay, NSW, of c. 1919. In its rubble columns No. 16 predates Grainger, Little and Barlow's Brent Clark house at Castlemaine, of 1927, the Terry House at Fellowes Street, Kew and 53 Harp Road Kew (q.v., B-graded). See Cuffley, *Australian Houses of the '20s and '30s*, Five Mile, Melbourne, 1989, pp. 56-7, 58-9, 64, 186. The Greenes had used pebble and rubble treatments on some of their bungalow prototypes such as the Elliott Bandini house of 1903, Thorsen House of 1908-9 and in particular the Charles Pratt house of 1909. The usage may go further back to free style houses elsewhere in the US in the 1880s and 1890s by Harvey Ellis in the Midwest, and by Wilson Eyre and Frank Mead in the Philadelphia region. These houses were extensively published by *American Architect* and would also have been known here. See Conrad Hamann, *The American Edwardians*, MS in preparation, originally written 1980, Chs 1 and 3. For the Greenes, see Randall Mackinson, *Greene and Greene: Architecture as a Fine Art*, Peregrine Smith, Salt Lake City, 1977.

<sup>10</sup> R Mackinson, *Greene and Greene: Architecture as a Fine Art*, pp. 131, 133, 150-4, 160-7.

<b>Name</b>	<i>Lodge House</i>	<b>Reference No</b>	
<b>Address</b>	24 Lister Street, East Kew	<b>Survey Date</b>	11 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	A
<b>Date</b>	1959	<b>Previous Grading</b>	A, downgraded to B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☒ NT ☐ Rec. BPS Heritage Overlay

#### History

This steel and timber framed house was designed and built in 1959 by architect Keith Lodge, a graduate of the University of Melbourne and later partner in the firm Boileau, Henderson & Lodge, later Henderson & Lodge.<sup>1</sup> The house was designed when Lodge was working in Sydney; however, he and wife Patricia have lived there since its completion. As their family grew, a number of additions were made, all designed by Keith Lodge including brick and timber alterations in 1967 and again in 1973.<sup>2</sup>

The house was included in a c. 1962 guide to modern houses in and around Melbourne, where it was noted as being designed by Boileau, Henderson & Lodge.<sup>3</sup>

The house has been classified by the National Trust of Australia (Victoria) as being of regional significance.<sup>4</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

#### Description & Integrity

24 Lister Street, Kew East, is on a corner site, with its entry off McCubbin Street to the immediate north. It is built up from triangulated steel framing, using channels and rolled steel joists, augmented with some timber wall supports.<sup>5</sup> This allows the house to be positioned above its site for the most part.<sup>6</sup> The structure is then drawn together by a broader, elongated A-frame so that the main living floor is effectively cantilevered, like a Warren-truss spar in a cantilever aircraft wing. This is clad in asbestos cement sheeting, corrugated on the long roof slope and flat on the side walls. The elevations are marked by a rhythmic patterning of diagonal steel trusses cutting across a contrasting pattern of ribbon windows, changing only to full height French windows, on the west side. These diagonal trusses

descend below the main living floor, down to ground level, so that they visually anchor the house to the ground toward either end. Structurally, their role is more one of pylon support, acting as two superimposed A-pylons. The house is entered by an L-shaped gangway at the top of an external stair on the north side; the back door leads onto a return ramp on the south side. The colours of the house were originally purple and yellow.<sup>7</sup>

The following explanatory comments were provided by the original architect and current owner, Keith Lodge:

The concept including the steel suspended structure was a design solution responding to site orientation, building regulations and economic factors. The land was subject to flooding, resulting in regulations directing the floor line be set at approximately 5 metres above natural ground level at the west end. No plumbing points [were] allowed below this level. The small original building was designed to be relocated when financed permitted a larger structure. To satisfy this concept the heads of the holding down heads for the steel supports were exposed above the concrete foundations and the supports are spliced just below floor level.<sup>8</sup>

The interior is quite simply organised, with a broad living area at the west end, and a kitchen, bathroom and laundry separating this from the two bedrooms, placed at the east end to catch the morning sun. The other division between the living and sleeping area is through a visual indentation with a notch balcony halfway along the north side, extended into a combined entry hall and sun room. This is divided from the living area by the chimney breast but is open to the rest of the central passage.

Drawings dated March 1963 detail an extension to the house (also designed by Lodge). Externally, this addition shows in a marginal shift in roof angle at the east end, with the original fabric of steel frame and cement sheet infill maintained.<sup>9</sup> In 1967 a further addition was made in brick and timber,<sup>10</sup> which added a playroom and two further bedrooms in the undercroft. These were linked to the main living floor by a spiral stair, and this went up into the previous third bedroom of 1963. That space was now divided between the stair head and a new bathroom added at the south-east corner.

### **Historical Context**

The housing stock in the surrounding area is fairly homogeneous 1950s and early 1960s, and the property looks out on a broad flood plain, with the Hays Paddock park opposite Lister Avenue and the Eastern Freeway concealed in trees three hundred metres away.

### **Comparative Analysis**

The structural arrangement of the Lodge House continues that of various renowned houses that appeared in Australia after 1950, such as Harry Seidler's houses for his family at Turramurra, NSW, of 1949-50, or the Rose House at Wahroonga, of similar date.<sup>11</sup> The Rose house plan has similarities to Lodge's plan here, particularly in the simple organisation of bedrooms at the east end, living area at the west, and an open kitchen and a bathroom-laundry area as the principal visual divider between living and sleeping areas. The Rose house has a related but differing structure, being hoisted off the ground on four single steel columns, linked to the floor plate with diagonal girders in tension.

In Melbourne, and in Boroondara, the Lodge house has formal and structural parallels with Peter and Dione McIntyre's 1954 house at 12 Hodgson Street Kew (A-graded), an iconic design in Australian terms. That house is diagonally braced on both its external and internal walling, as here, and is hoisted above its site. Structurally it differs in being suspended from a single central pylon distinct from the walling frame rather than the paired A frame support used here, and which Lodge directly integrated with the walling frame.

In the Melbourne area, other structural parallels include a series of Robin Boyd's houses from the early to middle 1950s. These include the Marriott and Gillison House designs in Flinders and at 43 Kireep Road, Balwyn, respectively, of 1951-3. These used an external geodetic diamond-pattern bracing. Boyd's Wade house at Mt Eliza, 1951, was hoisted on a small entry plinth as here.<sup>12</sup> Boyd's First Richardson house at 7 Blackfriars Close Toorak, now altered, of 1953, where the house was placed in a suspension arch across a flood easement and the external walling grid then carried the house load through to the arch.<sup>13</sup> It also parallels the diamond-pattern tension-rod braced structure used by Peter and Dione McIntyre in their McCartney house of 1954, also in Kew East, but now radically

altered. Several Chancellor and Patrick designs, such as the McCraith and English houses of 1954-6 at Mount Eliza and Mount Martha respectively, also have structural parallels, particularly in their use of diagonal trussing to anchor their houses to a flat surface below.

Lodge produced a work typifying a structural boldness and dramatized expression of structure and materials externally, and a projection, through architecture, of a distinct social 'optimism'.<sup>14</sup> These elements are often seen as distinguishing Melbourne architecture in a general Australian context, and are seen as climaxing in the Olympic Swimming Pool by Borland, Murphy and McIntyre (1953-6) and Yuncken Freeman's Myer Music Bowl (1956-59). Visually abrasive at the same time, these Melbourne 'scratchies' are marked by inexpensive-looking designs with lightly scaled materials and structure with a mixed air of urbanity and a quality of precariousness and improvisation left over from years of austerity between 1928 and 1953. This is seen as separating much of the best new Melbourne architecture from its more sumptuous Sydney counterparts and the more climatically driven and thickly-grained Queensland and Western Australian designs in this period.

In plan the extensions to the house sustain the initial concept well, stretching the house profile out into a wandering incline while maintaining the triangulated steel structure and its direct expression.

### **Assessment Against Criteria**

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

24 Lister Street is a fine example of conspicuously structurally expressive Melbourne housing of the 1950s, part of that movement later dubbed Melbourne Optimism and seen as part of the leading Australian designs of that period. Responding to a combination of site conditions and economic factors, the house also demonstrates a number of 1950s planning methods and emphases, in particular those of accommodating the expanding family and leaving its trace in the external form and the conspicuous use of climate and sun angling.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

24 Lister Street employs a strong structural device in its double A-frame pylon, integrated with the diagonal framing of the external first floor walling. This is quite individual in both its engineering role and its general form, but is handled with ease and urbanity at the same time.

### **Statement of Significance**

24 Lister Street, Kew, is of municipal historical and architectural significance. The house is a fine example of conspicuously structurally expressive Melbourne housing of the 1950s, part of that movement later dubbed Melbourne Optimism and seen as part of the leading Australian designs of that period. Responding to a combination of site conditions and economic factors, the house also demonstrates a number of 1950s planning methods and emphases, in particular those of accommodating the expanding family and leaving its trace in the external form and the conspicuous use of climate and sun angling. 24 Lister Street employs a strong structural device in its double A-frame pylon, integrated with the diagonal framing of the external first floor walling. This is quite individual in both its engineering role and its general form, but is handled with ease and urbanity at the same time. In plan the extensions to the house sustain the initial concept well, stretching the house profile out into a wandering incline while maintaining the triangulated steel structure and its direct expression.

### **Grading Review**

This house was originally graded A in the 1988 Kew Urban Conservation Study,<sup>15</sup> and was downgraded to B in a subsequent review by Bryce Raworth. The building is considered to be of sufficient significance and individuality to warrant the reinstatement of the A grading.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Details sourced from City of Kew Building Index, #439, dated 29 April 1963, #46, dated 28 July 1967 and #3848, dated 30 March 1973.

<sup>2</sup> City of Kew Building Index, #300, dated 16 December 1958, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> *Modern Houses: a guide to residential architecture in and around Melbourne*, Small Homes Service of the Royal Victorian Institute of Architects in conjunction with The Age [comp.], Melbourne, c. 1964.

<sup>4</sup> National Trust of Australia (Victoria), online register. File no B6373.

<sup>5</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, Citation 60.

<sup>6</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, Citation 60.

<sup>7</sup> Correspondence from original architect and current owner, Keith Lodge, to Council, April 2007.

<sup>8</sup> Correspondence from original architect and current owner, Keith Lodge, to Council, April 2007.

<sup>9</sup> Keith Lodge's working drawings, 300/58, dated 1956, and 439/63, dated March 1963, sourced from the City of Kew Building Index, #300, 16 December 1958; #439, 29 April 1963, #46, 28 July 1967, and 3848, 'Additions', dated 30 March 1973.

<sup>10</sup> Keith Lodge's working drawing, dated 28 July 1967.

<sup>11</sup> Details sourced from Graeme Jahn, *A Guide to Sydney Architecture*, Watermark, Sydney, 1997, p. 154.

<sup>12</sup> See the catalogue in *Transition*, 32, 1992, for a detailed listing of Robin Boyd's projects. The diamond-patterned houses were one of several Boyd structures that owed something to wartime aviation, most particularly the geodetic cantilever construction used by Barnes Wallis in the Vickers-Armstrongs *Wellesley* (1930-3) and *Wellington* (1932-4) bombers. In terms of these parallels, Lodge's triangulated cantilever most approximates that of Fowler and Baker's Forth Bridge in Scotland, of 1883-90, or Sydney Camm's steel Warren truss wing spar system as used, again, in Hawker's wartime *Hurricane* fighter (1934-5).

<sup>13</sup> The Richardson house paralleled Dorman Long's arch suspension system as used on the Sydney Harbour Bridge, 1925-1932. Boyd's second Richardson house, at Barwon Heads, 1959, was more conventional structurally.

<sup>14</sup> See Winsome Callister and Ian McDougall, *Melbourne Optimism*, exhibition of architectural design, Judith Pugh Gallery, 1986, later discussed by Winsome Callister in *Transition*, 1987. See also Norman Day, *Heroic Melbourne: Architecture of the 1950s*, RMIT, Melbourne, 1995. Also, Max Delany, 'Architecture', in Graeme Davison et al., *Melbourne 1956*, NGV, Melbourne, 1996. A general study of these architects is being prepared by P Goad, C Hamann and G London, *An Unfinished Experiment in Living: Architect-designed Detached Houses in Australia, 1950-1965*, Miegunyah, Melbourne, scheduled for publication in 2007.

<sup>15</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, Citation 60.



<b>Name</b>	<i>Darley</i>	<b>Reference No</b>	
<b>Address</b>	2 Merrion Grove, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1869	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

*Darley* was built upon a large land holding originally bordering Studley Park Road, in c.1869. It was built for John Alsop, a Trustee of the State Savings Bank of Victoria.<sup>1</sup> Alsop's sister Charlotte Anderson, apparently on the urging of her brother, founded the Ruyton Girls School and in 1881 moved it to a nearby property, known as *Mount Edgecombe*, which also then had a Studley Park Road address. John Alsop was also the father of prominent architect Rodney Alsop (1881-1932), who, born in Kew, would have spent his childhood at *Darley*. The architect of *Darley* is not known. In 1876, John Alsop commissioned noted artist William Tibbits (1837-1906) to prepare a watercolour painting of the property. The work was included in an exhibition of Tibbits' work in c.1984 and while not illustrated, a description was included in the catalogue:

Built in 1869, the residence of John Alsop, is a comfortable middle class suburban residence constructed of brick, with a concave verandah roof striped to resemble an awning in the manner of the day, and a slate roof.<sup>2</sup>

Alsop and his family occupied the house until c.1904.<sup>3</sup> An MMBW survey plan shows the house with a driveway to Studley Park Road at its western side, running parallel to that of the Henty family's *Field Place* next door.<sup>4</sup> Though accessed from Studley Park Road, the house looked away from this street frontage to the south, east and west. The plan also illustrates a substantial ballroom flanked by a large lattice fernery and workshop located within the garden area to the east of the house and extensive outbuildings and yards between the house and Studley Park Road.<sup>5</sup>

Subsequent occupants of *Darley* included William Barrett (c.1905), Elias Diamant (c.1907), Elwood Mead (c.1912), Walter J Moore (c.1916-1920), John Lehane, (1922-1926) and Samuel Peacock (c.1928-1933).<sup>6</sup> Then known as 23 Studley Park Road, *Darley* was listed as flats during 1935.<sup>7</sup> At this time the property's owner John Lehane was in the process of completing its subdivision,<sup>8</sup> and



Merrion Place, cut through to provide access to the new allotments was first listed in the 1937 edition of the *Sands & McDougall Directory of Victoria* between 13 and 15 Studley Park Road. The subject property's frontage is thought to have been subdivided in c.1939-40, based on information derived from the *Sands & McDougall Directory of Victoria* listings for those years. Norman D Watt, initially John Lehane's tenant,<sup>9</sup> was listed at 23 Studley Park Road in 1939 and in 1940 was the sole resident living in the newly-listed Merrion Grove. Watt resided at *Darley* for nearly twenty years, acquiring the property at a date not known.<sup>10</sup> Subsequently the house was occupied by J G Smith, (c.1960); P A Cudmore (c.1965) and by S W Poon, from c.1970 until at least 1974.<sup>11</sup>

A brief outline history and description of the property – an eleven roomed brick house with pool, tennis courts, double garage on land of approximately 3000 sq metres - was published in an article accompanying its listing for sale by auction in 1984.<sup>12</sup> In 2000 a portion of the property's grounds were subdivided to the east and a new residence has since been constructed on the allotment.<sup>13</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

### Description & Integrity

*Darley*, 2 Merrion Grove, Kew, is a single-storey Victorian villa of rendered brick construction. Now on a dramatically truncated site when compared with the original, the house was always oriented away from Studley Park Road. The original entry to the house was via a drive from Studley Park Road to the north leading to the main entry on the western elevation of the house. The present-day Merrion Grove elevation was originally a side elevation.

The hipped roof is clad with slate and is penetrated by rendered chimneys with moulded caps and the Edwardian return verandah has a bullnose profile clad with corrugated galvanised steel supported by turned timber posts with timber balustrade and frieze; non-original timber lattice infills the sub-floor space beneath the timber floor. The asymmetrical south elevation contains a faceted bay with half-glazed panelled timber door with fanlight and elsewhere there are timber-framed French doors and timber-framed double-hung and fixed sashes. The original façade, or west elevation, contains the original entrance which is between a pair of projecting faceted bays, and has an elaborate timber door with Art Nouveau styling, possibly contemporary with the verandah.

A later garage is located at the northern end of the side driveway and the frontage is defined by a non-original stone retaining wall. The front garden contains a mature oak species and Peppercorn (*schinus molle*). In the 1988 Urban Conservation Study the house was listed as 4 Merrion Grove<sup>14</sup>, but the present No. 4, looking like a quite recent subdivision, is now a narrow but separate property with a free standing house of recent French Provincial design.

### Historical Context

As originally constructed, *Darley* was accessed from Studley Park Road, a prominent 'entrance' road to Kew, which was a favoured setting for gracious homes on large land holdings. *Darley* is now surrounded by later residential development, the majority from the late 1950s or early 1960s.

### Comparative Analysis

*Darley*, at 2 Merrion Grove, is a single-storied Italianate villa which is a relatively early survivor amongst Kew houses. In this regard, it invites comparison with the A-graded *Wimba* at 235 Cotham Road, Kew, of 1862-70.<sup>15</sup> *Wimba* has a balustraded parapet and an earlier, straight-sloping verandah roof with cast iron columns and frieze. *Darley's* verandah appears to have been replaced in the c.1900s with a timber-framed verandah in flattened, vaguely Tudor arches (an unusual device for the period) and a convex galvanised iron roof.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

2 Merrion Grove Kew is good example of a single-storey Italianate villa of the late 1860s, broadly intact to its original form, albeit modified in the Edwardian period. Though now on a much reduced

allotment, the house is one of a relatively limited number of residences surviving in the Kew area from the period pre-1870.

### Statement of Significance

*Darley*, at 2 Merrion Grove, Kew is of local historical and architectural significance. The house is good example of a single-storey Italianate villa of the late 1860s, broadly intact to its original form, albeit modified in the Edwardian period. Though now on a much reduced allotment, the house is one of a relatively limited number of residences surviving in the Kew area from the period pre-1870.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988; G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Australian Dictionary of Biography*, 1979, vol. 7, p. 47.

<sup>2</sup> *Portraits in the landscape: the house paintings of William Tibbits, 1870-1906*, c.1984, p. 21.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, various years between 1880-1905.

<sup>4</sup> MMBW Plan No. 40, Collingwood & Kew, scale 160':1", dated c. 1904.

<sup>5</sup> MMBW Detail Plan No. 1294 & 1295, dated c.1904.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, between 1905 and 1925.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1935.

<sup>8</sup> LP15032 (Central Plans), Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>9</sup> City of Kew Rate Books, 1937-8, #6768, brick, 11 rooms, nav £100.

<sup>10</sup> City of Kew Rate Books, 1954-5, #8017, nav £270.

<sup>11</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1960 and 1974.

<sup>12</sup> *Age*, 31 October 1984, pg. 40., Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>13</sup> Drawings and details sourced from the City of Boroondara Building File 40/408/19407 and Planning File 40/409/03335, parts 1 & 2.

<sup>14</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, B listings.

<sup>15</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, Citation 6.

<sup>16</sup> They have been intended to endow *Darley* with greater antiquity, as in *Invergowrie* or its gatehouse at Coppins Grove and Palmer Place Hawthorn, of 1846-55, or *The Hawthorns* in Creswick Street Hawthorn, , of 1846-7. Dating sourced from Philip Goad et al., *Melbourne Architecture: a Guide*, Watermark, Sydney, 1999, pp. 19, 20. Such 'archaeologizing' was coming into favour in the later 1900s and early teens, as in James Barr and Leslie Wilkinson's completion of the University of Sydney quadrangle and library in a consciously stiff and 'early' collegiate Gothic, in 1914, or the Colonial Revival and evocations of 'pioneering' form around the same period. Barr's work at the University of Sydney was covered in *The Salon* in 1914. Hardy Wilson's Colonial Revivalism was gaining momentum at the same time, as Wilson retraced the revivalism of James Barnet and Charles Slatyer from twenty years earlier, presenting it as his personal rediscovery. See Caroline Simpson et al., *Hardy Wilson: a Twentieth-Century Colonial*, National Trust of New South Wales, Sydney, 1981. In Adelaide Walter Bagot was also consciously recreating an 1850s and 1860s 'awkward' picturesque form, in the late teens and early 1920s.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	24 Miller Grove, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1913-14	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Miller Grove is named for the prominent financier Henry 'Money' Miller (1809-1888). Miller Grove was constructed on land which in the nineteenth century had formed part of a very large Victorian estate, *Findon*, home of the Henty family and subsequently of Henry Miller.<sup>1</sup>

The house site was one of several blocks subdivided in 1913.<sup>2</sup> 24 (originally 34<sup>3</sup>) Miller Grove was one of the first constructed in this part of the street, preceding its immediate neighbours by at least a year. Municipal records for the 1913-14 rate cycle listed a business manager, William Hugh Lilburn, who with his family occupied the house until 1920.<sup>4</sup> The house then changed hands twice during the following decade, James Parkin occupied the house from c.1921 until c.1926, before the property was then acquired by John Dunkin.<sup>5</sup> John Dunkin owned the house well into the mid 1940s.<sup>6</sup> It is possible that some alterations occurred during the period of occupation by Rupert D Macfarlane (c.1944/5 – 1951). The 1947 edition of the *Sands & McDougall Directory of Victoria* listed Rupert D Macfarlane at no. 24, with Leslie J Taylor at no. 24a.<sup>7</sup> The nature or scope of any works that may explain the reason for the divided listing of the property between 1947 and 1952, after which it reverted to a single listing, is not known. Between 1954 and 1956, the house was listed as vacant. Business manager, Malcolm E Quin, acquired the house in the later 1950s.<sup>8</sup> By the early 1960s, the property had again changed hands, and James Gobbo was in residence at 24 Miller Grove until at least 1974.<sup>9</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 24 Miller Grove, Kew, is an attic-storey double-fronted Federation Queen Anne villa of red brick construction on a bluestone plinth and an essentially symmetrical plan. The gabled roof is clad with non-original concrete tiles and embellished with terracotta finials and ridge cresting, half

timbered gable ends with roughcast infill and lattice screens, bracketed flying gables to projecting bays and red brick chimneys with corbelled and rendered caps. A large dormer window with hipped roof, timber shingle cladding and non-original timber-framed windows is located centrally in the roofscape above a partially recessed porch. The porch is reached via a set of bluestone steps and the bellcast roof is supported by timber posts on a brick dwarf wall; the timber fretwork is a recent addition. The façade comprises a pair of projecting bays flanking the central entrance bay and the walls display tuckpointed brickwork with rendered bands. The entrance contains a half-glazed panelled timber door with matching surrounds and timber screen door; the original leaded glazing has been replaced with etched glass. Each projecting bay contains a bay window – one box and one bow – with shingled steel frieze and timber-framed casement sash windows and it would appear that earlier leaded highlight sash glazing has been replaced with clear glass.

Alterations to the exterior are otherwise confined to the rear of the house including a rear addition, carport and the attic windows to the east. The timber picket front fence and gates date from the late 1990s.<sup>10</sup>

### Historical Context

Residential development in Miller Grove occurred in the years surrounding the World War I. Handsome brick villas set on generous allotments created a homogenous neighbourhood of quiet middle-class affluence.

### Comparative Analysis

In its overall form and stylistic details, the house at 24 Miller Grove, Kew, can be compared with a large number of Federation Queen Anne villas throughout the municipality. In its application of symmetry to the mode, projecting bays flanking a recessed porch and prominent central dormer, 24 Miller Grove can be compared with a number of houses in the area, including, for example, 8 Denmark Street, Kew, (q.v., graded B) which was designed by Christopher Cowper and is on a slightly grander scale. In its immediate context, the house sits comfortably within an area of Kew which is dominated by good examples of Federation and 1920s villas.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 24 Miller Grove is a fine and broadly externally intact example of an attic style Federation villa featuring a prominent central dormer between two projecting gables.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

24 Miller Grove is an assured and forceful composition which is enhanced by its broadly symmetrical planning.

### Statement of Significance

24 Miller Grove, Kew, is of local historical and architectural significance as a fine and broadly externally intact example of an attic style Federation villa featuring a prominent central dormer between two projecting gables. It is an assured and forceful composition which is enhanced by its broadly symmetrical planning.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct.

While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

#### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Refer Rogers, Dorothy, *A History of Kew*, pp. 63-65, MMBW Plan No. 40, Collingwood and Kew.

<sup>2</sup> LP 6041, Lot 33, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> Street renumbering occurred in 1924.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, various years between 1915-20; Borough of Kew Rate books, 1913-14, #2963, nav £60.

<sup>5</sup> City of Kew Rate books, 1925-6, #5925, nav £95. The house was described as having 8 rooms and the land had a 61 feet frontage.

<sup>6</sup> City of Kew Rate Books, 1944-5, #7297, nav £103.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1944/5-1952.

<sup>8</sup> City of Kew Rate Books, 1957-8, #7273, nav £275.

<sup>9</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1958 and 1974.

<sup>10</sup> Building Permit no. BR/97/52731, dated 6 June 1997, details sourced from the City of Boroondara Building File, 40/408/03416, Part 1.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	26 Miller Grove, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1917	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Miller Grove is named after the prominent financier Henry 'Money' Miller (1809-1888). Miller Grove was constructed on land which in the nineteenth century had formed part of a very large Victorian estate, *Findon*, home of the Henty family and subsequently of Henry Miller.<sup>1</sup>

The house site was one of several blocks subdivided in 1913.<sup>2</sup> No. 26 (originally 36<sup>3</sup>) Miller Grove was constructed in 1917, at a date nearly contemporary with its neighbours. Municipal records for the 1917-18 rate cycle listed Walter Dent as the owner of an eight room brick house.<sup>4</sup> Mr and Mrs Dent did not occupy their new home for long – the 1921 edition of the *Sands & McDougall Directory of Victoria* listed Robert and Edith Murray as the occupants of the property – they lived there until c. 1926.<sup>5</sup> The subsequent owners were in residence for more than twenty years - Rivers and Agnes Allpress. During their period of ownership alterations occurred with the number of rooms increasing from eight to nine.<sup>6</sup> After Rivers Allpress' death in 1948,<sup>7</sup> the property was subsequently owned and occupied by John Feely.<sup>8</sup> He owned the property for nearly twenty years, after which date G Manson Russell acquired the house.<sup>9</sup> It was acquired by the current owners in 1980.<sup>10</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 26 Miller Grove, Kew, is an attic-storey Federation Queen Anne villa of tuckpointed red brick construction on an asymmetrical plan with diagonally projecting corner. The gabled slate roof is finished with terracotta ridge cresting and bracketed gable ends are half timbered with plain infill. The roofscape is penetrated by a prominent dormer which contains timber-framed double-hung sash windows and is finished with shingled cladding to the gable. The diagonally projecting south-east corner takes the form of a deep verandah between a pair of projecting bays and is supported by

splayed timber posts on a brick dwarf wall. The entrance to the verandah is via bluestone steps, above which is a small gabled pediment with shingled cladding. Located centrally beneath the verandah, is the main entrance which contains a half-glazed panelled timber entrance door and glazed surround, all of which retains a polished finish and leadlight glazing. The projecting bay of the principal elevation contains a canted bay window with shingled frieze, timber-framed double-hung sash windows and leaded highlight sashes.

Alterations to the house appear to be limited to the rear and side elevations and include a sailcloth structure to the east of the house, blinds to the western attic windows and may include rear additions constructed around 1981, which are not visible from the street.<sup>11</sup>

The non-original front fence, constructed around 1985, is timber-framed with mini-orb corrugated galvanised steel panels.<sup>12</sup> The landscape contains a number of mature trees, but appears otherwise relatively recent.

### **Historical Context**

Residential development in Miller Grove occurred in the years surrounding the first World War. Handsome brick villas set on generous allotments created a homogenous neighbourhood of quiet middle-class affluence.

### **Comparative Analysis**

While related to numerous other examples in the municipality, the house at 26 Miller Grove, Kew, can be compared with its immediate neighbour, number 28 (also B graded). Constructed two years apart, both houses are of the Federation Queen Anne mode and accommodate a deep, cranked verandah on a diagonally projecting corner, with plain plank friezes with exposed rafters—albeit with varying columns supporting the verandah - with a prominent dormer window in the front roofscape. Both properties would appear to have undergone similar degrees of alteration, which are largely confined to the rear.

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

26 Miller Grove, Kew, is a good, representative and relatively externally intact example of a Federation Queen Anne villa dating from the later stages of Federation design.

### **Statement of Significance**

26 Miller Grove, Kew, is of local historical and architectural significance as a good, representative and relatively externally intact example of a Federation Queen Anne villa dating from the later stages of Federation design.

### **Grading Review**

Unchanged.

### **Recommendations**

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct. While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Refer Rogers, Dorothy, *A History of Kew*, pp. 63-65, MMBW Plan No. 40, Collingwood and Kew.

<sup>2</sup> LP 6041, Lot 33, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>3</sup> Street renumbering occurred in 1924.

<sup>4</sup> Borough of Kew Rate Books, 1917-8, #4008, nav £60.

<sup>5</sup> City of Kew Rate Books, 1925-6, #5926, nav £90.

<sup>6</sup> City of Kew Rate Books, 1944-5, #7298, nav £97.

<sup>7</sup> Births, Death and Marriages Indexes, State Library of Victoria, Cited in G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

<sup>8</sup> Municipal rate records list the owner as John Andrew Foley, while the *Sands & McDougall Directory of Victoria* listed John A Feely as the occupant. It is assumed that this is the same person.

<sup>9</sup> *Sands & McDougall Directory of Victoria*, 1970-74.

<sup>10</sup> Information provided by the present owners, May 2007.

<sup>11</sup> Details sourced from the City of Kew Building Index, #9038, dated 24 March 1981.

<sup>12</sup> Details sourced from the City of Kew Building Index, #1484, dated 5 February 1985.



<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	28 Miller Grove, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1915	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Miller Grove is named after the prominent financier Henry 'Money' Miller (1809-1888). Miller Grove was constructed on land which in the nineteenth century had formed part of a very large Victorian estate, *Findon*, home of the Henty family and subsequently of Henry Miller.<sup>1</sup>

The house site was one of several blocks subdivided in 1913.<sup>2</sup> 28 (originally 38<sup>3</sup>) Miller Grove was constructed in 1915, at a date nearly contemporary with its neighbours. Municipal records for the 1915-16 rate cycle listed William John Thornton, a tailor's cutter, as the owner of a six room brick house with a net annual value (nav) of £52.<sup>4</sup> Thornton occupied the house until 1919,<sup>5</sup> after which date it was sold to Arthur Brooke, a dentist, who lived there until the late 1930s.<sup>6</sup> The 1938 edition of the *Sands & McDougall Directory of Victoria* listed Miss M Macgillicuddy as the occupant until the middle of the 1940s. Corresponding rate records recorded the owner as Dr Cyril Macgillicuddy, resident of Barker's Road Hawthorn as the owner, with a Mrs Verna and Miss M Macgillicuddy as residents of the property.<sup>7</sup>

From c. 1945 the house was occupied by John and Ruth Ryder, before Kenneth Hugh McGregor acquired the property in the mid 1950s. The 1955 edition of the *Sands & McDougall Directory of Victoria* listed the house as vacant, giving an indication of when the property may have changed hands between the Ryder's and the McGregor's period of occupation.<sup>8</sup> Some alterations to the property occurred during this period with the municipal rate records showing an increase in the number of rooms from six to seven by the 1957-58 rate cycle.<sup>9</sup> In 1974 the property was occupied by R J O'Connell.<sup>10</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

## Description & Integrity

The house at 28 Miller Grove, Kew, is an attic-storey double-fronted Federation Queen Anne villa constructed of tuckpointed red face brick on an asymmetrical plan with diagonally projecting corner. The hipped and gabled roof retains terracotta tiles, finials and ridge cresting and is penetrated by slender corbelled brick chimneys with rendered caps. A prominent dormer window projects on a diagonal axis above the front verandah and is finished with shingled cladding and timber-framed fixed and casement sash windows. A deep return verandah screens the house and is canted around a box bay window at the south-east corner - it is flanked by a box bay window in the principal south elevation and projecting wing in the east and is supported by paired Tuscan columns which bear on a brick dwarf wall. Fenestration is irregular but generally comprises timber-framed double-hung and casement sash windows with leadlight-glazed highlight sashes. The main entrance is recessed in the east side elevation and appears to comprise a panelled timber door with glazed surround.

Alterations appear to be confined to the rear of the house to date from the 1950s, 1960s and 1990s.<sup>11</sup> The frontage is unfenced and the landscape is relatively recent.

## Historical Context

Residential development in Miller Grove occurred in the years surrounding the first World War. Handsome brick villas set on generous allotments created a homogenous neighbourhood of quiet middle-class affluence.

## Comparative Analysis

In its overall planning, form, detail and date of construction, the house at 28 Miller Grove, Kew, can be compared with its immediate neighbour at number 26 (also graded B). Constructed two years apart, both houses are of the Federation Queen Anne mode and accommodate a deep verandah on a diagonally projecting corner –albeit with varying columns supporting the verandah - with a prominent dormer window in the front roofscape. Both properties would appear to have undergone similar degrees of alteration, which are largely confined to the rear.

28 Miller Grove is quite late in the Federation period of design, and the paired Tuscan columns on its verandah betoken a Colonial Revival interest. There was a considerable effort made to generate a delicate umbrella roof form in the faceted slope running down and flaring into the verandah canopy. This makes the addition of the large and rather heavily detailed dormer surprising, assuming it was part of the original design. While it matches the scale of the gabled wing fascias, it appears somewhat awkward in relation to the roof pattern and is heavier than the already robust verandah.

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 28 Miller Grove, Kew, is a good and relatively externally intact example of a Federation Queen Anne villa.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

Dating from the latter stages of the Federation period in residential design, the features include a distinctive canted corner verandah with paired Tuscan columns, suggesting an interest in the Colonial Revival. While assumed to be original, the unusually forceful and heavily detailed dormer above the verandah is an unusual feature, particularly in combination with the verandah.

## Statement of Significance

28 Miller Grove, Kew, is of local historical and architectural significance as a good and relatively externally intact example of a Federation Queen Anne villa. Dating from the latter stages of the Federation period in residential design, the features include a distinctive canted corner verandah with paired Tuscan columns, suggesting an interest in the Colonial Revival. While assumed to be original, the unusually forceful and heavily detailed dormer above the verandah is an unusual feature, particularly in combination with the verandah.

## Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the housing stock in Bowen and Henry Streets and Miller Grove for possible inclusion in a broader Heritage Overlay precinct. While only five properties were graded B in the 1988 Kew Conservation Study (5 and 7 Bowen Street and 24, 26 and 28 Miller Grove), the broader area contains substantial numbers of houses from the Federation and interwar periods, many of which appear to be broadly intact and were graded C in the 1988 Study.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Refer Rogers, Dorothy, *A History of Kew*, pp. 63-65, MMBW Plan No. 40, Collingwood and Kew.

<sup>2</sup> LP 6041, Lot 33, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> Street renumbering occurred in 1924.

<sup>4</sup> Borough of Kew Rate Books, 1915-16, #3664, nav £52.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1918-1920.

<sup>6</sup> City of Kew Rate Books, 1935-6, #6655, nav £85; *Sands & McDougall Directory of Victoria*, 1937.

<sup>7</sup> *Sands & McDougall Directory of Victoria*; City of Kew Rate Books, 1940-1, #7149, nav £80.

<sup>8</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1940 and 1955.

<sup>9</sup> City of Kew Rate books, 1957-8, #7275, 7 rooms, nav £200.

<sup>10</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>11</sup> Details obtained from the City of Kew Building Index, #750, dated 10 December 1951 (garage); #181, dated 20 August 1959 (additions); #1455, dated 22 August 1969 (renovations); #6038, dated 23 April 1992 (additions) and #6215, dated 18 August 1992 (carport).

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<b>Name</b>	Townhouses	<b>Reference No</b>	
<b>Address</b>	76 Molesworth Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residences	<b>Grading</b>	A
<b>Date</b>	1969	<b>Previous Grading</b>	B; originally A <sup>1</sup>

**Extent of Overlay**

To title boundaries.



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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

The six townhouses at 76 Molesworth Street, Kew, were designed by Graeme Gunn and built in 1969 for Merchant Builders. In 1970, the design was awarded the Bronze Medal by the Victorian Chapter of the RAIA,<sup>2</sup> one of only four Boroondara residential projects to have ever gained this distinction. A concrete pool was also constructed in 1969.<sup>3</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2006)

**Description & Integrity**

The townhouses at 76 Molesworth Street, Kew, comprise six individual residences with loosely Brutalist overtones arranged around a central driveway on an undulating site. Each townhouse is over two levels and features asymmetrical massing of cuboid forms, belying a simple elongated rectangular floor plan, with an attached single-storey garage. Each roof comprises skillion and parapeted flat sections clad with ribbed galvanised steel roof decking. The elevations are of grey concrete block construction with an essentially 'façade-less' composition, with recessed and projecting bays providing opportunities for irregular fenestration. The exceptions are those elevations facing the Yarra River, where window walls and glazed sliding doors are employed to take in the views. Windows generally contain original timber-framed fixed and sliding sashes, the exception being a small number which have been replaced with more recent aluminium-framed sashes. The west elevation of each townhouse is screened by a cantilevered off-form concrete balcony; most of which retain original stained timber balustrades and some with non-original glazed or stainless steel balustrades.

Alterations appear to be limited to relatively superficial changes such as the replacement of some window frames and balustrades, installation of canvas awning blinds and the construction of additional perimeter fences of timber and mini-orb steel construction. It is possible that some of the garages

have non-original doors. The later fences are an addition to the original concrete block fences within the complex.

The landscape appears to be contemporary with the date of construction and comprises native species of trees, shrubs and grasses to both public and private areas. The driveway retains its original bluestone paving.

### **Historical Context**

Residential development of land adjoining the banks of the Yarra River was made possible by the construction of the Yarra Boulevard during the 1930s. In the post-war period, modern architect-designed homes began to be constructed on previously inaccessible or steeply sloping blocks above the Boulevard, in some cases replacing interwar houses, resulting in a mixed interwar and post-war character.

### **Comparative Analysis**

Comparisons can be drawn between the townhouses at 76 Molesworth Street and other late-twentieth century residences in Kew and elsewhere, including the Purves House, 35 Molesworth Street, Kew (A-graded); a Romberg and Boyd designed house (1966, rebuilt 1970) with similarly Brutalist overtones, and Boyd's formally more complex Lawrence house and flat, 13 Studley Avenue of 1966, (q.v, B-graded but recommended for A-grading in this review). The connection between these buildings is logical; the architect Graeme Gunn had worked for Grounds, Romberg and Boyd (GR&B) in the early 1960s. The palette of concrete block and sturdy balustrading and columns in steel tube and timber planking was an extension of several other GR&B houses Gunn had worked on, such as the RR McNicoll house in Caroline Street, South Yarra and the Phillips, Griffing and Blakers houses in Vasey Crescent, Campbell, ACT, all of 1960-3. The Molesworth Street units' general form also gained impetus from Gunn's work for Merchant Builders' project housing, and from Gunn's own Richardson house at 14 Brewster Street Essendon, which won the Royal Australian Institute of Architects (Victorian Chapter) Bronze Medal of 1963. Gunn's work for Merchant Builders brought him into contact with Ken Woolley's Petit and Sevitt housing, and possibly also with Wooley's Penthouses high-density housing project in Sydney of 1965-7. Both his Merchant Builders work and work with Roy Grounds on his Hotham Gardens housing in North Melbourne during 1961-4 encouraged Gunn to look towards cluster housing of the type that would finally emerge with the Winter Park<sup>4</sup> and Elliston developments at Doncaster and Rosanna, of 1970 and later, and the Molesworth Street townhouses could be considered as part of this progression in Gunn's work.

Formally, the townhouses relate to Gunn's earlier Clarke house additions at Flinders, a multiple-pavilion design of 1965-6, and an Age-Small Home Service competition design of 1965. Gunn also designed townhouses for Merchant Builders at Yuille Street, Brighton, Sorett Avenue Malvern, and 93 Grange Road Toorak, all of 1967; architectural historian Judith Trimble notes that 75 Molesworth Street was directly related to the Grange Road townhouses.<sup>5</sup>

With 76 Molesworth Street, Trimble notes a new severity in Gunn's Brutalist materials usage, in particular the concrete block walling with which Gunn supplanted the tan brick of his earlier designs.<sup>6</sup> She also argues that in this design Gunn was effectively imaging the plans and forms of nineteenth-century terrace housing.<sup>7</sup> Gunn modulated the Molesworth Street plan by turning some units round to their sides, and he made early use of the diagonal – later a 1970s architectural signature – in intersecting garden walls. The bluestone paving and concrete walls give the group an urban image – the most conspicuous ever employed in the Studley Park area, and was, according to Trimble, a reaction on Gunn's part to the danger of repetition of Merchant Builders' earlier palette of tans and browns.<sup>8</sup>

With the Harold Holt Pool in Malvern of 1967-9<sup>9</sup> and the Pathfinder Motel at the Cotham Road-Burke Road corner in Kew, of 1968-9, 76 Molesworth Street was also early in its usage of concrete-block and heavy unplanned timber, a combination that would characterise many architect-designed houses in Melbourne over the following decade.

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

76 Molesworth Street, Kew, is a fine and externally relatively intact example of a townhouse development of the late 1960s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

76 Molesworth Street, Kew, is an accomplished and distinctive residential design in a broadly Brutalist manner, which is characterised by a boldness in materials and skilful modulation of light and shade.

The Molesworth Street project is an important design in the development of cluster housing and townhouse projects by Graeme Gunn and others in the 1960s and 1970s, a period that saw a re-casting of suburban housing models.

It is one of two RAIA Bronze Medal winning designs by the well-known and highly successful Melbourne architect, Graeme Gunn and ranks with Gunn's best works. It is one of only four Boroondara residential projects to ever receive the Bronze Medal.<sup>10</sup>

76 Molesworth Street, Kew, is a relatively early and successful example of the use of concrete-block and heavy unplanned timber, a combination that would characterise many architect-designed houses in Melbourne over the next decade.

#### **Statement of Significance**

76 Molesworth Street, Kew is of municipal historical and architectural significance. A fine and externally intact example of late 1960s townhouses, it is an important design in the progression of cluster housing and townhouse projects by Graeme Gunn and others in the 1960s and 1970s, a period that saw a re-casting of suburban housing models.

76 Molesworth Street, Kew, is an accomplished and distinctive residential design in a broadly Brutalist manner, which is characterised by a boldness in materials and skilful modulation of light and shade. The project is a relatively early and successful example of the use of concrete-block and heavy unplanned timber, a combination that would characterise many architect-designed houses in Melbourne over the next decade.

It is one of two RAIA Bronze Medal winning designs by the well-known and highly successful Melbourne architect, Graeme Gunn and ranks with Gunn's best works. It is one of only four residential projects in Boroondara to ever receive the Medal.<sup>11</sup>

#### **Grading Review**

76 Molesworth Street was graded A in the 1988 Kew Urban Conservation Study but was subsequently downgraded to B in a review by Bryce Raworth (the date of this review is unknown). It is recommended that the original grading of A be reinstated.

#### **Recommendations**

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

#### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Pru Sanderson, City of Kew urban Conservation Study, 1988, Designation A, citation 63.

<sup>2</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988.

<sup>3</sup> Details sourced from the City of Kew Building Index, #1176, dated 18 March 1969.

<sup>4</sup> Jennifer Taylor illustrates *Winter Park* in *Australian Architecture since 1960*, RAIA, Canberra, 1990, p. 145.

<sup>5</sup> Trimble, pp. 141-7.

<sup>6</sup> Professor Judith Trimble notes that this materials usage was a return to Gunn's first highly publicised house, the Richardson house at 14 Brewster Street Essendon, of 1963, which had previously won the Institute of Architects' Bronze Medal and has since been heavily altered. See Judith Trimble, *Graeme Gunn: a Critical Art History*, Ph D Thesis, Monash University, Melbourne, 1986, v. 1, p. 147. Trimble outlines the architectural emphases of New Brutalism (named after *beton brut*, or off the form, 'raw' concrete) on pp. 130-135.

<sup>7</sup> Trimble, p. 147. Gunn returned to this motif with institutional buildings such as the concrete-framed and fronted Plumbers' and Gasfitters' and Amalgamated Metalworkers' Union Buildings in Victoria Street Melbourne, of 1972 and 1975, and his interest in terrace form perhaps stemmed from Grounds and Romberg's admiration of terrace house form much earlier.

<sup>8</sup> Trimble. P. 148.

<sup>9</sup> By Kevin Borland and Daryl Jackson, both RAIA National Gold Medallists. Lovell Chen has prepared a Conservation Management Plan and full heritage report on the Holt Pool under the direction of Gina Levenspiel, 2005.

<sup>10</sup> The others were Kevin Makin's blue-grey house in Morang Road Hawthorn, in 1979, John Wardle's Kitamura House, Kew, of 1996, and Field Consultants' Holyoake house, at Connell Street, also Hawthorn, of 2000. See Philip Goad, John Gollings, et al., *Judging Architecture*, RAIA, Melbourne, 2004, pp. 292, 304,308.

<sup>11</sup> The others were Kevin Makin's blue-grey house in Morang Road Hawthorn, in 1979, John Wardle's Kitamura House, Kew, of 1996, and Field Consultants' Holyoake house, at Connell Street, also Hawthorn, of 2000. See Philip Goad, John Gollings, et al., *Judging Architecture*, RAIA, Melbourne, 2004, pp. 292, 304,308.



<b>Name</b>	Former R Haughton James House	<b>Reference No</b>	
<b>Address</b>	82 Molesworth Street, Kew	<b>Survey Date</b>	12 September 2005; access: 31 January 2006
<b>Building Type</b>	Residence	<b>Grading</b>	A
<b>Date</b>	1957	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☒ NT ☐ Rec. BPS Heritage Overlay

#### History

The house at 82 Molesworth Street, Kew, was designed in 1956 by the noted architect and author, Robin Boyd, partner in the firm of architects, Grounds, Romberg and Boyd (GR&B). Boyd travelled overseas as a visiting Professor at MIT in 1957, with the construction of 82 Molesworth Street supervised by Roy Grounds and Paul Wallace. Permits for the construction of the house were lodged in late 1956, the builders being Clissolds P/L.<sup>1</sup> Boyd's client was the well known Melbourne industrial designer, painter and advertising executive, Jimmy (Richard Haughton) James. James occupied the house until the middle of the 1960s, before he retired and reputedly moved to Positano, Italy in 1966 to concentrate on his art practice.<sup>2</sup> An extension and some alterations were made to the house, it is thought, soon after its acquisition by K Keown, a new owner, in 1967.<sup>3</sup> Keown subsequently occupied the premises until at least 1974.<sup>4</sup> Later owners Gabrielle and Hans Eisen applied to make further alterations to the property in 1989, refurbishing the kitchen, and again in 1999. The 1999 drawings were prepared by a member of the Eisen family and included a new carport,<sup>5</sup> however it is not clear that this project proceeded. In 2001 the property was subdivided and the portion abutting the Yarra River was acquired by Melbourne Parks and Waterways. The house was sold in 2003, and the new owners refurbished the laundry to a design by Edgard Pirotta in 2004.

The house has been classified by the National Trust of Australia (Vic) as being of regional significance.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)



## Description & Integrity

The former *R Houghton James House* at 82 Molesworth Street, Kew, is a distinctive architect-designed house in the postwar Melbourne Regional style sited on a steeply sloping river bank bushland site. Constructed over two levels, the ground floor living areas are arranged within an eye-shaped plan which is surmounted by a rectilinear entrance and bedroom wing. The flat roof, originally membrane, is now clad with ribbed galvanised steel decking which extends to form a wide eaves overhang on three sides and a carport to the east which is supported by a trussed beam and hardwood posts. The great majority of malthoid-roofed houses have had their roofs replaced in this way in the Melbourne area.

The curved eastern wall of the lower level is built into the hillside with visible sections of overpainted brickwork and brick retaining wall elsewhere, while the western elevation comprises a curved timber-framed window wall. The south and east elevations of the first floor level are clad with overpainted precast foam concrete panels, while the north and west elevations repeat the timber-framed window walls of the ground floor.

Alterations, possibly carried out around 1967, involved the extension of the first floor wing in an easterly direction into the former 'verandah' or carport area.<sup>6</sup> At this time, or later, an original row of timber-framed highlight awning windows in the south elevation appears to have been altered at both ends with the sills of the eastern three bays lowered and replaced with two larger windows and the three western-most bays removed completely. Other minor external alterations appear to have occurred, including minor changes to door and window openings in the ground floor west elevation, the installation of a gas heater at the junction of the east and west curved ground floor elevations and the extension and construction of a new balustrade around the first floor terrace; all these are obscured from the street.

## Historical Context

Residential development of land adjoining the Yarra river bank was spurred by the construction of the Yarra Boulevard during the 1930s. In the post World War II period, modern architect-designed homes began to be constructed on previously inaccessible or steeply sloping blocks above the Boulevard, or, as in the case of this property, along the river bank itself. Some of these houses are noted in the comparative analysis, below.

## Comparative Analysis

The *R Houghton James House* is one of the most memorable of Robin Boyd designs, overshadowing the *Wilson House* at 8 Yarra Street and his *Date*, *Uglow* and *Zelman Cowan* houses in the area, largely through the force of its ideas. It immediately predates two of Boyd's most notable houses, the *Clemson House* at 24 Milfay Avenue, Studley Park (A-graded),<sup>7</sup> and Boyd's own house at 240 Walsh Street, South Yarra. The design reflects Boyd's growing interest in a 'significant' and monumentalised form, driven by a central idea often linking to function with a broad geometric idea or emblem. The semi-elliptical plan has no Melbourne parallel - indeed, it would seem to have no direct parallel in Australia. Functionally, it is related to the hemicyclic experience of houses as developed by Frank Lloyd Wright in his *Jacobs* and other houses. In those, Wright organised curving plans to be occupied at a sequence of points when the sun reached its strongest on those points - in other words, the plan and the pattern of house usage followed the movement of the sun. Boyd had designed a directly hemicyclic house in Brighton - the *Lloyd House*, now demolished - a year previously.<sup>8</sup> The semi-elliptical *R Houghton James House* plan works a similar way, with the breakfast and kitchen area exposed to morning sun, and the meals areas, then the lounge, then the immediate hearth area coming under more sun at midday, the afternoon and then at the sunset in sequence, the space 'opening' and 'closing' in width in accord with the light of the day.

The *R Houghton James House's* geometricizing also parallels, conceptually, Roy Grounds' development of circular and polygonal gazebo-shaped buildings, and precedes Grounds and Romberg's foray into Victorian summer-house, rustication and canted bay imageries with their gazebo additions to *Ormond College* at the University of Melbourne (1958-65). It also parallels GR&B's foray into striking geometricized and boldly structural expression, as with their unrealised Myer Music Bowl fan design of 1956 and, more influentially, the inverted shell concrete bowl for the *Canberra Academy of Science* (1956-9). Boyd was intensely interested in Frank Lloyd Wright's curvilinear and polygonal designs of the 1940s and 1950s,<sup>9</sup> and the *R Houghton James House*, seen from below, resembles Wright's *Boomer House* in California, of c. 1949. Formally, the *R Houghton James House* is also closely related

to Philip Johnson's controversial house designs in the United States, in particular the *Wiley* and *Boissonnas* houses of 1952-4.<sup>10</sup>

Within contemporary Australian architecture the house is just as transgressive as anything being produced by the Americans; in boldness of form and construction, it was really only rivalled in Boyd's work by his own house, a cable suspension structure at 240 Walsh Street, South Yarra, completed a year later, and the Featherston-Currey house at Ivanhoe, of 1965-7. This enclosed an open hillside with existing foliage inside its walls and replaced most 'room' spaces with open platforms.

The *R Haughton James House* also compares with a series of other notable houses in the Kew region, north of Studley Park Road in particular, and is more intact than many of these. They include Boyd's Pettigrew house at 21 Redmond Street, of 1945 and later, now heavily altered (q.v., B-graded), Roy Grounds' Leyser house of 1951-2 at 11 Hume Street (ungraded), with a famous triangular plan buried under later alterations, 9 Hume Street, by John and Phyllis Murphy, 1955-6 (demolished), 7 Hume Street, by Douglas Alexandra, 1957 (q.v., B-graded but recommended to be downgraded to ungraded in this study following extensive alterations), the Biancardi House 20 Yarra Street, by Gerd and Renate Block (q.v., recommended for A-grading in this review), the Krongold house at 25 Studley Park Road, by Theodore Berman (q.v., B-graded), and two by Chancellor and Patrick: the Freiberg house at Yarravale Road, and a later house near the Holroyd Street corner, of 1958 and 1963-5 respectively. Of all these only the Biancardi and Krongold houses and the two (ungraded) Chancellor and Patrick designs are thought to be generally intact.

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION B: The importance of a place or object in demonstrating rarity or uniqueness.*

The eye-shaped plan is the only known example of such a form used in Melbourne, and may be unique in Australia.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The *R Haughton James House* is a fine example of 1950s postwar residential design in the Melbourne Regional style, by noted architect Robin Boyd. The house is a rigorous contrast of rational and organic design which employs an unusual combination of elliptical and box forms. Its configuration in striking geometric shapes, and its bold use of structure, epitomise the Melbourne Regional style, other key examples of which have generally been demolished or altered. The house is a rare surviving example of Wrightian curvilinear hemicyclic planning.

### **Statement of Significance**

The *R Haughton James House* is of local historical and state architectural significance as a fine example of 1950s postwar residential design in the Melbourne regional style, by noted architect Robin Boyd. The house is a rigorous contrast of rational and organic design which employs an unusual combination of elliptical and box forms. Its configuration in striking geometric shapes, and its bold use of structure, epitomise the Melbourne Regional style, other key examples of which have generally been demolished or altered. The house is a rare surviving example of Wrightian curvilinear hemicyclic planning. The house is broadly intact externally, though there have been a series of relatively minor alterations.

### **Grading Review**

Upgrade from B to A.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Details sourced from the City of Kew Building index, #598, dated 26 October 1956.

<sup>2</sup> Details provided in draft citation by G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> Details sourced from the City of Kew Building Index, #1075, dated 11 January 1967.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>5</sup> Details and drawings sourced from the City of Kew Building Index, #4909, dated 8 March 1990, and from the City of Boroondara Planning File 40/409/01887 Part 1, drawings dated December 1999.

<sup>6</sup> Comparing the approved drawings sourced from the City of Kew Building Index, #598, Grounds, Romberg and Boyd, dated 26 October 1956 with #4909, Allan Powell Pty Ltd Architects, dated 24 November, 1989, indicate that this non-original bay was 'existing' at the time the 1989 proposal was lodged. The drawings for brick veneer additions, City of Kew Building Index, #1075, dated 11 January 1967, however, are not held in the council files. The index suggests that other proposals may have been prepared around the late 1980s.

<sup>7</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Citation 61.

<sup>8</sup> The Lloyd and other Boyd plans, apart from his own South Yarra house, are all stored in the Romberg and Boyd archive, State Library of Victoria. This was assembled by James McCormack and extended and re-ordered chronologically by Conrad Hamann in 1977.

<sup>10</sup> Johnson became a personal friend of Romberg and of Boyd in this period. In the Wiley house, Johnson perched a living room and kitchen mass precariously on top of a massive stone plinth housing the bedroom and bathrooms areas. Boyd, almost in reply, directly inverted the whole form, placing the sleeping area above and the living and kitchen areas below, and similarly dug his semi-elliptical lower floor into the hillside, as Johnson had dug the plinth of his Wiley house. Upstairs, the original small area of the sleeping rooms marked them out as an elegant and lightly constructed garden folly, rather like Johnson's own house at New Canaan, Connecticut, of 1949. Against architectural modernism's general paradigm of industrialised spatial and programmatic consistency, Johnson's overheated dramatizing of function and spatial differences was thought alarmingly transgressive in American architectural circles. Johnson was linked in this perceived waywardness to Eero Saarinen, to whom Boyd and Grounds were also gravitating, and Saarinen was linked overwhelmingly with spectacularly sculptural and varied forms, often generated from seemingly marginal differences in function.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	17 O'Shaughnessy Street, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1907-08	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. ☐ BPS Heritage Overlay

#### History

The land the subject property occupies was originally part of the large land holding of Patrick O'Shaughnessy, early publican and landowner. O'Shaughnessy Street and Foley Street were cut through the holding in c.1885,<sup>1</sup> to facilitate the subdivision of a portion of the holding, as the O'Shaughnessy Estate in October 1887.<sup>2</sup> Part of lot 6 would later form the site of this residence.

17 O'Shaughnessy Street was constructed in 1907-08. Municipal rate records listed A E Camp as the owner and occupier of an unfinished house in O'Shaughnessy Street, with a net annual value (nav) of £15.<sup>3</sup> By the following year's rate cycle, the Fourth Victoria Permanent Building Society was listed as the owner of a wooden house of six rooms. No occupant was given, indicating the house may have been newly-completed but untenanted.<sup>4</sup> By the following year the Society had secured T Mather as a tenant. By 1912, the property had been acquired by Thomas J Press, who occupied the property the following year, it being recorded as tenanted in the preceding year's rate records. The number of rooms has also increased to seven.<sup>5</sup> Subsequent occupants of the property included William Matson (c.1919-24) and Daniel Latham (c.1925-29). Between 1930 and 1944/5 W Thomas and subsequently Mrs A P Thomas were listed as owner/occupants.<sup>6</sup> Municipal rate records for the 1946-47 cycle listed the occupant of the premises as Miss Annie Chrisfield Thomas, and owner as the Estate of A P Thomas.<sup>7</sup> Miss Thomas is thought to have married during the 1950s – the residence, still owned by the Thomas Estate, is occupied by Adam J and Annie Chrisfield Raaymakers in 1957.<sup>8</sup> They remained in residence until the early 1970s, after which time S P Rowell became the occupant in 1974.<sup>9</sup>

(Lovell Chen, 2005)

#### Description & Integrity

17 O'Shaughnessy Street, Kew, is a single-storey double-fronted timber Federation villa. The expansive hipped and gabled roofscape has been reclad with terracotta tiles with terracotta ridge

cresting and finials<sup>10</sup> and is penetrated by numerous red face brick chimneys with roughcast rendered panels and corbelled caps. Gables are finished with carved barges with fretwork screens. The asymmetrical weatherboard façade is screened by a return verandah with timber posts, fretwork frieze and floor, and is accessed via a gabled bay projecting from the corner. The side entrance contains a panelled timber door with leaded fan and sidelights. Fenestration is irregular and includes faceted and rectangular bay windows which contain timber-framed casement sashes; windows elsewhere have double-hung sashes. Extensive rear additions were made in the late 1980s, augmented by smaller-scaled works being undertaken at the time of writing. The non-original timber-paling fence is being replaced. The front garden contains a mature cypress tree.

### Historical Context

Residential development in O'Shaughnessy Street did not occur until after the area was first surveyed by the MMBW in c.1904. The presence of the extensive clay pit running behind the street might have accounted for the slow uptake in residential building in its vicinity.

### Comparative Analysis

17 O'Shaughnessy Street is a fine example of a timber Federation house, dating from the high tide of Federation architecture, reasonably intact apart from a roof renewal, and distinguished by a diagonal entry porch. Diagonal address in buildings, particularly houses, is characteristic of Federation typology,<sup>11</sup> but the diagonal emphasis is heavily dramatized here, with a porch that projects a long way at an angle into the front garden. The main roof mass is similarly treated as a 'source' for the diagonal, and is flanked, again characteristically, by an L-shaped roof pattern that expresses other rooms, and projects to the front and side in two projecting bays. There are a limited number of timber Federation houses in Kew, such as Beverley Ussher's 57 Pakington Street, of 1898-9 (q.v., B-graded); most notable Kew examples are in brick. Elsewhere, it compares in texture and scale with 31 Chaucer Crescent, Canterbury, of 1907 (q.v., B-graded). Some of the detailing here is also similar to No. 31, as is the arched and slatted porch screen, the punctuation of walls near the entry path with small scale openings, similar ridge capping and finials and the use of short, fairly plain corbelled chimneys in red face brick. 31 Chaucer Crescent has a more circumstantial plan, adapting to an oddly shaped intersection outside. But in details and texture 17 O'Shaughnessy Street is quite similar. It also complements the brick Federation houses in five adjacent streets: High, Foley, Denmark, Miller and Stevenson.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

17 O'Shaughnessy Street is a fine, representative and relatively externally intact example of Federation architecture at its peak of popularity. It is less common in Kew, among leading Federation examples, in being timber rather than brick. It complements a series of high-quality Federation designs in surrounding streets and helps to make this section of Kew a notable Federation precinct. In scale, texture and detail it compares with several other B-graded Federation houses in Boroondara.

### Statement of Significance

17 O'Shaughnessy Street, Kew, is of local historical and architectural significance as a fine, representative and relatively externally intact example of a Federation residence dating from the peak of popularity of that period in Australian architecture. It is atypical in Kew, among leading Federation examples, in being timber rather than brick.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Melbourne Directory*, 1884-1886.

<sup>2</sup> O'Shaughnessy Estate subdivision plan, October 1887, Batten & Percy Collection, State Library of Victoria.

<sup>3</sup> Borough of Kew Rate Books, 1907-08, #2607, A E Camp, unfinished, nav £15.

<sup>4</sup> Borough of Kew Rate Books. 1908-09, #2678, Fourth Victoria Permanent Building Society, wood, 6 rooms, nav £30.

<sup>5</sup> Borough of Kew Rate Books, 1915-16, #3886, T Press, wood, 7 rooms, £42.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1918 and 1944/5.

<sup>7</sup> City of Kew Rate Books, 1946-47, #7733, wood, 7 rooms, nav £64.

<sup>8</sup> City of Kew Rate Books, 1956-57, #7609, wood, 7 rooms, nav £110.

<sup>9</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>10</sup> Details sourced from the City of Boroondara Building File 40/408/013119, # BS1574/20000999/0, dated 17 March 2000, restump of dwelling and new roof, and # BS1574/20000999/0, dated 17 March 2000, alteration of a dwelling – roof framing only.

<sup>11</sup> Discussed by Miles Lewis, 'The Victorian house', in Robert Irving et al., *The History and Design of the Australian House*, Macmillan, Melbourne, 1985, and Conrad Hamann in 'The inclusive tradition in Victoria's architecture', in AGL Shaw (ed.), *Victoria's Heritage*, Allen and Unwin, Sydney, 1985.

<b>Name</b>	<i>Kloa</i> , formerly <i>Castleman</i>	<b>Reference No</b>	
<b>Address</b>	57 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1898-9	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Originally 103 Pakington Street, *Kloa* was constructed in c.1898-9. It is believed to have been designed by Beverley Ussher, one of Melbourne's more distinguished residential architects of the late nineteenth and early twentieth century, for a relative, Lancelot Ussher.<sup>1</sup>

Municipal rate records for 1897-98 listed vacant land in Pakington Street, owned by the Australian Asset Company, with a net annual value (nav) of £13.<sup>2</sup> By the following year's rate cycle, L H Ussher, a solicitor, was listed as the owner and occupier of a house with a nav of £40.<sup>3</sup> Later rate records described the house as being constructed of wood and consisting of 6 rooms.<sup>4</sup> The house was recorded as tenanted in municipal rate records of 1901-02, but still owned by Ussher, with a new owner and occupier listed in the 1902-03 rate records.<sup>5</sup> J T Collins, a barrister and solicitor is thought to have given the house the name *Kloa* – it appears for the first time in the 1905 edition of the *Sands & McDougall Directory of Victoria*. Prior to that Lancelot Ussher had called the house *Castleman*.<sup>6</sup>

From c.1906 *Kloa* was let to F H Dodgson, who resided there until c.1917. In 1914, Pakington Street was renumbered and no. 103 then became no. 57 Pakington Street.<sup>7</sup> By 1923, new owner occupiers Charles and Rosa Du Rieu were in residence.<sup>8</sup> An addition to the residence occurred during the Du Rieu period of ownership, as the property was described as consisting of eight rooms in the 1946-47 rate books.<sup>9</sup> The nature of this alteration is not known. The property again changed hands in c.1953, and Charles J Fitzpatrick was recorded as the owner occupier, in residence until at least 1974.<sup>10</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Kloa* at 57 Pakington Street, Kew, is a single-storey timber villa designed in a transitional mode on an asymmetrical plan. The complex hipped and gabled roofscape is clad with red-brown slate and is

punctuated by a bold, centrally placed chimney of ribbed red face brick construction. The gable ends are half timbered with roughcast infill and one retains a timber finial, a detail which has been removed from the main gable and a small pyramidal turret. The walls are clad with weatherboards and feature a roughcast frieze to the façade and a shingled frieze to the sides. The principal street elevation comprises three bays with a small recessed porch with fretwork screen and secondary entrance, flanked by the main projecting bay with rectangular bay window and a small canted bay. The north elevation contains the main entrance which contains a half-glazed timber door with matching surrounds screened by a timber verandah with turned paired posts, arched fretwork and timber floor. The fenestration is irregularly placed however the windows consistently contain timber-framed casement sashes with multi-paned highlights and arched transoms.

A small timber garage, possibly constructed around the 1920s, is constructed on the southern side of the house and the aluminium palisade fence along the frontage dates from the 1990s.<sup>11</sup> The house would appear to be otherwise externally intact. The front garden contains a number of mature plantings including liquidambar, cypress and oak species.

### Historical Context

The central section of Pakington Street between Eglinton and Malmsbury Streets was developed towards the end of the nineteenth century when small timber and, less commonly, brick cottages and villas were constructed on modest allotments. The subject property is unusual because of the generous allotment relative to the size of the dwelling constructed upon it. Few of these blocks remained vacant by the time the area was surveyed by the MMBW in c.1907.<sup>12</sup>

### Comparative Analysis

In scale and form *Kloa*, at 57 Pakington Street, Kew, can be compared with a large number of late-Victorian/Federation era villas constructed throughout this section of Kew and elsewhere. By comparison, this example stands out in its relative level of intactness and picturesque combination of stylistic features coupled with a relatively early application of the style. It compares favourably to the nearby example at 167 Derby Street, Kew (formerly B graded and downgraded to C as part of this study) which has undergone substantial alterations.

Architectural historian George Tibbits has credited the design to Beverley Ussher, sometimes considered the pre-eminent Federation architect. Lancelot Ussher was probably a relative, and *Kloa* dates from around the time Ussher joined Henry Kemp in architectural partnership. Another Ussher design for relatives, the Peter and Christiana Ussher house, *Neville*, at 44 (now 46) Fellowes Street Kew, dates from 1893 (A-graded).<sup>13</sup> In its details – though not necessarily in scale – *Kloa* also resembles other Ussher designs in Boroondara, as with 5 Willsmere Road, Kew (1903, A-graded) or 169 Canterbury Road, Canterbury (B-graded), where the fenestration and use of blind segmentally arched bays in the wing windows is almost identical, albeit in brick. Ussher's architecture owes something to the American Free Romansque and Shingle styles, and to their leaders such as HH Richardson and McKim, Mead and White, had designed *Lululand* in Surrey in 1885, a design that Ussher may have seen while training in London as an architect. Certainly, *Kloa*'s form, where a 'rotational' corner element is linked to the major wing with a segmental arch expressed as under tension, has close compositional parallels with *Lululand*, albeit Richardson's design had been in stone. Its composition also references the Elberon and Newport Casino designs of McKim, Mead and White.<sup>14</sup> The form recurred in *American Architect* and other journals over several years following, notably in designs by Harvey Ellis and others.

*Kloa* is smaller than usual among Ussher's other houses in this period; however while the house presents a small front, it has larger scale and presence, a characteristic of many very good Federation designs.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*



*Kloa* is a fine and highly intact example of an asymmetrical weatherboard villa of the Federation period as seen in the Kew, Hawthorn and Canterbury districts of Boroondara. It is also a relatively early application of the style.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Kloa's* design strength is in its subtle, yet free, combination of otherwise conventional Federation elements into a picturesque composition. In it architect Beverley Ussher draws on the leading American and British free style architecture of the 1880s and his own forms as developed in the early 1890s. It is an important middle-period design by Ussher, demonstrating what he could achieve with a small timber house.

### Statement of Significance

*Kloa*, formerly *Castleman*, at 57 Pakington Street, Kew, is of local historical and architectural significance. It is a fine and highly intact example of an asymmetrical weatherboard villa of the Federation period as seen in the Kew, Hawthorn and Canterbury districts of Boroondara. It is also a relatively early application of the style. *Kloa's* design strength is in its subtle, yet free, combination of otherwise conventional Federation elements into a picturesque composition. In it architect Beverley Ussher draws on the leading American and British free style architecture of the 1880s and his own forms as developed in the early 1890s. It is an important middle-period design by Ussher, demonstrating what he could achieve with a small timber house.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, G Butler & Associates, *Kew B-graded places study (draft)*, 2001.

*Specific:*

<sup>1</sup> G Tibbitts, 'An Emanation of Lunacy', in T Howells (ed.) *Towards the Dawn: Federation Architecture in Australia 1890-1915*, Hale & Iremonger, Sydney, 1989, p. 59.

<sup>2</sup> Borough of Kew Rate Books, 1897-98, #2625, land, nav £13.

<sup>3</sup> Borough of Kew Rate Books, 1898-99, #2668, house, nav £40.

<sup>4</sup> Borough of Kew Rate Books, 1900-01, #2772, L H Ussher, wood, 6 rooms, nav £40.

<sup>5</sup> Borough of Kew Rate Books, 1902-03, #2847, J Collins, wood, 6 rooms, nav £43.

<sup>6</sup> *Sands and McDougall Directory of Victoria*, 1902.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1913-14.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, 1920-1930.

<sup>9</sup> City of Kew Rate Books, 1946-47, #8421, weatherboard, 8 rooms, nav £55.

<sup>10</sup> City of Kew Rate Books, 1956-57, #8325, Chas. J Fitzpatrick, weatherboard, 8 rooms, nav £130; *Sands & McDougall Directory of Victoria*, various years to 1974.

<sup>11</sup> City of Kew Building Index, #91/5790, dated 22 January 1991.

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<sup>12</sup> MMBW Plan No 67, Kew, dated 1907.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, v. 3: street listings; v. 4, Designation A, Citation 39.

<sup>14</sup> See Henry-Russell Hitchcock, *The Architecture of HH Richardson and His Times*, MIT, Cambridge, Mass., 1938 ff.; Vincent Scully, *The Shingle Style and the Stick Style*, Yale, New Haven, 1974.

<b>Name</b>	Terrace Houses	<b>Reference No</b>	
<b>Address</b>	66-68 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1892	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Originally known as 116 and 118 Pakington Street, this pair of brick Victorian cottages were constructed in c.1892. Municipal rate records for 1891-2 listed John Witchell, a bootmaker<sup>1</sup>, as the owner of vacant land in Pakington Street, with a net annual value of £8.<sup>2</sup> By 1893, Witchell was listed as the owner of two tenanted houses, 116 and 118 Pakington Street, each with a net annual value of £28.<sup>3</sup> The properties were tenanted for many years and in 1914 members of the Witchell family briefly occupied both cottages.<sup>4</sup> However, by 1915 the *Sands & McDougall Directory of Victoria* recorded that the houses were again tenanted by others. In 1923 a long-term tenant, Robert Price, an earlier resident of no. 74, was listed in residence at 68 (previously 118) Pakington Street. His tenancy was of nearly thirty years duration, with ownership of both cottages now vested in the Estate of Percy Witchell in 1947.<sup>5</sup> It is thought that in 1950 the two cottages were sold by the estate as in this year, long-standing tenant Robert Price became an owner/occupier, acquiring the neighboring property, 70 Pakington Street (q.v.).<sup>6</sup> Municipal rate records for 1950-51 confirm that both houses were now individually owner/occupied, with the D'Alterio and later the Di Marzio and Dellosa family at 66 Pakington Street and James and Gwen Davidson in residence at 68 Pakington Street.<sup>7</sup>

(Lovell Chen, 2005)

#### Description & Integrity

66-68 Pakington Street, Kew, comprises a pair of single-storey semi-detached Victorian Italianate cottages of brick construction and mirror image in design. The pair shares an integrated hipped roofscape with bracketed eaves and polychrome brick chimneys and moulded caps; each half has been separately re-roofed in corrugated galvanised steel. A return cast iron verandah is continuous across the full width of both properties and the convex corrugated galvanised steel roof is supported by Corinthian columns embellished with frieze and brackets. The verandah sections meet above an original dividing wing wall which extends from the front elevation to the boundary. The original

verandah floors have been replaced with concrete. The breakfronted façades are in tuckpointed polychrome Hawthorn brickwork and comprise a single projecting bay with the main entrance set back, forming an overall U-shaped building footprint. The entrances retain original or early panelled timber doors with side and fanlights containing some coloured glass and the projecting bays contain a paired window arrangement with timber-framed double-hung sashes and bluestone sills.

Minor rear alterations were approved in 1984 for number 66 and in 2004 for number 68, neither of which impact on the street presentation of the pair.<sup>8</sup> Both frontages are fenced with relatively recent timber picket fences.

### Historical Context

The central section of Pakington Street between Eglinton and Malmsbury Streets was developed towards the end of the nineteenth century when small timber and, less commonly, brick cottages and villas were constructed on modest allotments. Few of these blocks remained vacant by the time the area was surveyed by the MMBW in c.1907.

### Comparative Analysis

While there are a reasonably large number of semi-detached pairs of Victorian cottages throughout the immediate area and elsewhere in Kew, the houses at 66-68 Pakington Street, have an atypical form in the stepped façade, combined roofscape and continuous verandah and façade treatment. Other than for this feature, the pair can be compared with the two pairs located at 33-35 and 39-41 Fernhurst Grove, Kew (graded C), which are similarly scaled, aged and styled, albeit with a more conventional overall form.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

66-68 Pakington Street, Kew, is a good and externally relatively intact example of a semi-detached pair of modest late Victorian brick cottages.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The pair is distinguished from most conventional examples by the combination of stepped façade, single roof form and continuous verandah and façade treatment.

### Statement of Significance

66-68 Pakington Street, Kew, is of local historical and architectural significance as a good and externally relatively intact example of a semi-detached pair of modest late Victorian brick cottages. The pair is distinguished from most conventional examples by the combination of stepped façade, single roof form and continuous verandah and façade treatment.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending

on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

**Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

**References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 193.

<sup>2</sup> Borough of Kew Rate Books, 1891-2, #2388, J Mitchell, land, nav £8.

<sup>3</sup> Borough of Kew Rate Books, 1892-3, #64-5, J Mitchell, house, each nav £28.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1914.

<sup>5</sup> City of Kew Rate Books, 1946-47, #208-9, Estate of Percy A Witchell, each brick, 5 rooms, nav £29.

The tenants of the two properties were William Treloar and Robert H Price.

<sup>6</sup> City of Kew Rate Books, 1950-51, #210, Robert Henry Price, weatherboard, 4 rooms, nav £31.

<sup>7</sup> City of Kew Rate Books, 1950-51; 1957-58; *Sands & McDougall Directory of Victoria*, 1960-1974.

<sup>8</sup> Drawings sourced from the City of Kew Building Index, #1346, dated 25 October 1984, for 66 Pakington Street, and Building Permit # 1049/2004 – 0010/0, dated 30 April 2004, City of Boroondara Building File 40/408/09362/1 for 68 Pakington Street.

<b>Name</b>	<i>Glen Rose</i>	<b>Reference No</b>	
<b>Address</b>	70 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1902	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Originally 120 Pakington Street, *Glen Rose* was constructed in 1902. Municipal rate records for 1901-02 listed a block of vacant lands in Pakington Street owned by R Miers (or Myers) with a net annual value of £5. By the 1902-03 rate cycle, R Myers was recorded as the owner and occupier of a wooden house of four rooms at this address.<sup>1</sup> By 1909 the house had been acquired by Henry Coxson,<sup>2</sup> who owned the property until the end of the 1940s.<sup>3</sup> Coxson occupied the property until c.1923, at which time he moved nearby to 73 Princess Street, Kew.<sup>4</sup> He lived there until the end of the 1940s, this address being listed in the 1946-47 rate book entry (cited previously) for the Pakington Street property. From c.1924, the property was tenanted. In 1950 it was sold to Robert Henry Price, a tramways employee and long-term tenant of 68 Pakington Street, which is also assessed in this Review.<sup>5</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The house at 70 Pakington Street, Kew, is a single-storey single-fronted Victorian villa of timber construction. The front-facing gambrel roof is clad with corrugated galvanised steel and has bracketed eaves and red face brick chimneys with corbelled caps; the gambrel is surmounted by a timber finial. The façade is screened by a skillion-roofed verandah which contains a gable pediment marking the entrance, detailed to match the main gambrel. The verandah is supported by timber posts with a distinctive criss-cross timber fretwork and timber floor and the asymmetrical façade is finished with weatherboard featuring a scalloped dado. The entrance door comprises a six-panelled timber door with glazed surround, the sidelight of which has been infilled, and a non-original aluminium screen door. This is flanked by a canted bay window with timber-framed double-hung sashes.

As viewed from the street, the house would appear to be externally intact, other than for an awning to the bay window and a recent timber picket fence and gates.

### Historical Context

The central section of Pakington Street between Eglinton and Malmsbury Streets was developed towards the end of the nineteenth century when small timber and, less commonly, brick cottages and villas were constructed on modest allotments. Few of these blocks remained vacant by the time the area was surveyed by the MMBW in c.1907.<sup>6</sup>

### Comparative Analysis

In Kew the house at 70 Pakington Street, Kew, is comparable in a general sense with smaller and much earlier single fronted houses such as 57 Malmsbury Street of c.1866, 11-13 Peel Street of c.1882 or 78 Peel Street of 1875 (q.v.). In the period 1900-1914 small single fronted houses with a broadly Victorian appearance were still being constructed in Melbourne, see, for example, houses in Edinburgh Street, Flemington and Separation Street, Northcote, and as far east as Main Street and Station Street, Blackburn. Such houses were generally marked by bullnosed verandah canopies and single hipped or gable fronted roofs, often in corrugated galvanized iron. They generally had timber stud frame and weatherboard or stuccoed lath and plaster construction, two or three corbelled red face brick chimneys, a simple frontal address of the street rather than the diagonal favoured in the Federation style, and a rectangular front garden. 70 Pakington Street, Kew, is somewhat more individual than more modest earlier examples in its incorporation of the canted bay and asymmetrically placed verandah pediment (though neither were uncommon in themselves); the diagonally latticed verandah frieze is rarer. Houses of this type and date of construction demonstrate the persistence of Victorian vernacular forms in the early twentieth century, at a time when the Federation style was generally dominant.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

70 Pakington Street, Kew, is a representative and relatively externally intact example of a single-fronted, single-storey timber residence of Victorian vernacular design. With the relatively late date of 1902, the house shows the persistence of Victorian vernacular design into the twentieth century.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The canted bay and latticed verandah frieze enrich an otherwise typical design.

### Statement of Significance

70 Pakington Street, Kew is of local historical and architectural significance as a representative and relatively externally intact example of a single-fronted, single-storey timber residence of Victorian vernacular design. With the relatively late date of 1902, the house shows the persistence of Victorian vernacular design into the twentieth century. The canted bay and latticed verandah frieze enrich an otherwise typical design.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively

narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

**Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

**References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1901-02, #63, R Myers, wood, 4 rooms, nav £17.

<sup>2</sup> Borough of Kew Rate Books, 1908-09, #77, H Coxson, wood, 4 rooms, nav £20.

<sup>3</sup> City of Kew Rate Books, 1946-47, #210, H Coxson, wood, 4 rooms, nav £31.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1923-1925.

<sup>5</sup> City of Kew Rate Books, 1950-51, #210, R H Price, wood, 4 rooms, nav £31.

<sup>6</sup> MMBW Plan No 67, Kew, dated 1907.



<b>Name</b>	<i>Allathorn</i>	<b>Reference No</b>	
<b>Address</b>	83 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1912	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. ☐ BPS Heritage Overlay

#### History

83 Pakington Street was constructed in 1912.<sup>1</sup> Municipal rate records for 1911-12 listed A Hergt, a builder, as the owner of a vacant allotment in Pakington Street with a net annual value (nav) of £8. Adjacent was another vacant allotment owned by G Hergt, with a nav of £6.<sup>2</sup> By the following year's rate cycle, A Hergt was listed as the owner of a timber residence of five rooms. Hergt is said to have constructed the house for his fiancé, however, the wedding was cancelled and he never occupied the completed property. Several years later, when he finally married, Hergt constructed another residence in Peel Street, Kew. This house was similar to the subject property, except that it was single storeyed.<sup>3</sup> *Allathorn* was tenanted by an Edward Daddo from its date of completion.<sup>4</sup> Ownership of the vacant allotment next door had transferred to A Hergt by the 1913-14 rate cycle, who used it as a workshop,<sup>5</sup> and by c.1921, a new house had also been built on this adjacent site.<sup>6</sup>

By 1920, 83 Pakington Street was occupied by Robert Emery, in residence until c. 1930.<sup>7</sup> Subsequently the property was acquired and occupied by Edward Bacon, reputedly a relative of Emery, who resided there until the late 1950s.<sup>8</sup> By the 1956-57 rate cycle, the ownership of the property had been transferred to Geoffrey Windebank and Ruth Windebank, daughter of Edward Bacon. The number of rooms had also increased to seven.<sup>9</sup> The Windebanks occupied the property until 1980.<sup>10</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The house at 83 Pakington Street, Kew, is an attic-storey double-fronted Federation Queen Anne villa of timber construction. Its complex gabled roof is clad with corrugated galvanised steel and features timber horn finials, flying bracketed gables with half timbered ends and roughcast infill and red face brick chimneys with roughcast rendered bands and non-original terracotta pots. The roofscape is

punctuated by a centrally placed attic dormer –originally an open balcony - which is clad with scalloped weatherboards and features turned timber posts with timber fretwork frieze and non-original timber-framed window sashes.

The principal elevations display a roughcast rendered wall finish flanked by a scalloped weatherboard dado and frieze. The main eastern façade to Pakington Street comprises two distinct sections, the formal and symmetrically arranged entrance flanked by a pair of projecting bays, and an adjoining bay at the north-east corner of the house. This provides for a secondary entrance screened by a side-facing verandah which terminates in a projecting gable-ended bay on the northern elevation. The main eastern entrance comprises a glazed panelled timber door with ornate matching surrounds and is centrally located beneath a deep recessed porch. The porch is finished with timber fretwork set above a carved timber beam. The flanking bays each contain a rectangular window bay with timber-framed casement sashes which are screened by non-original bracketed bullnose corrugated galvanised steel canopies.

The timber fretwork to the main (eastern) entry is repeated in the original side porch at the north-east corner of the house and has also been reproduced in the detailing of a non-original entrance porch situated further west on the north elevation (the latter appears to date from 1988).<sup>11</sup>

Alterations approved in 1984 involved the construction of a narrow atrium-style window-wall out from the southern side elevation, which appears to have been further extended around 1988, and rear additions.<sup>12</sup> None of these works have impacted substantially on the presentation of the house as viewed from the street.

The present carport appears to date from around 1994.<sup>13</sup> The timber picket front fence and gates have been constructed since 1988. The garden contains some mature trees amongst an otherwise contemporary landscape.

### Historical Context

Development of Pakington Street north of Eglinton Street proceeded more slowly than the section between Eglinton and Malmsbury Street, presumably because it was not as close to Kew's retail hub and transportation links. Those houses that were built towards the end of the nineteenth century tended to be brick villas and were constructed on slightly larger allotments than in the southern section of the street. It was not until the years surrounding World War I that concerted development occurred with timber houses being the preferred form of dwelling constructed.

### Comparative Analysis

Despite its relatively small size, the house at 83 Pakington Street, Kew, is a commanding design embellished with extensive decoration which is substantially intact externally. In its overall style and general form it compares with numerous earlier examples of Federation-style weatherboard villas throughout the Kew and Camberwell regions, such as Beverley Ussher's *Kloa* at 57 Pakington Street of c.1898-9 (q.v., B-graded) or the similarly scaled *Invicta* at 31 Chaucer Crescent Canterbury of 1907 (q.v., B-graded). The application of essentially symmetrical planning and composition, however, to an otherwise more picturesque mode is somewhat atypical of the style. The large-scaled bullnosed bay hoods recall weatherboard house designs of the later 1880s or the early Federation period, though the design itself comes towards the end of the Federation era. The corrugated iron roof is unusual in houses of this size and in the Kew area's Federation designs generally. The combination of a centrally placed dormer, a recessed front porch immediately below it and dual flanking bays at ground floor level were by then typical of a 'dormer' type in Federation house designs which was popular in Kew and elsewhere in Boroondara.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 83 Pakington Street is a good and relatively externally intact example of a Federation style villa with strong Queen Anne overtones. It represents an attic-storey type that was common in

Kew and other parts of Boroondara in the middle and later Federation period and incorporates an extensive and diverse repertoire of decorative features.

### Statement of Significance

The house at 83 Pakington Street is of local historical and architectural significance as a good and relatively externally intact example of a Federation style villa with strong Queen Anne overtones. It represents an attic-storey type that was common in Kew and other parts of Boroondara in the middle and later Federation period and incorporates an extensive and diverse repertoire of decorative features.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> The present owner gives a date of 1904 for the house, May 2007.

<sup>2</sup> Borough of Kew Rate Books, 1911-12, #3337-8, A Hergt, M Hergt, land, nav £8 and £6 respectively.

<sup>3</sup> Information provided by the present owner, May 2007.

<sup>4</sup> Borough of Kew Rate Books, 1912-13, #3446, A Hergt, wood, 5 rooms, nav £30.

<sup>5</sup> Borough of Kew Rate Books, 1913-14, #3684, A Hergt, workshop, nav £6.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, 1918-1923.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1920-1930.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, various years between 1930-1960; City of Kew Rate Books, 1951-52, #8511, Edward and Emmeline Bacon, weatherboard, 6 rooms, nav £62.

<sup>9</sup> City of Kew Rate Books, 1957-58, #8335, Geoffrey and Ruth Windebank, weatherboard, 7 rooms, nav £98.

<sup>10</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, between 1930 and 1974, augmented by information provided by the present owner, May 2007.

<sup>11</sup> Details sourced from City of Kew Building Index, #3970, dated 18 October 1988.

<sup>12</sup> Details sourced from City of Kew Building Index, # 1046, dated 11 May 1984, and #3970, dated 18 October 1988.

<sup>13</sup> Details sourced from the City of Kew Building Index, #1171, dated 13 September 1994.

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<b>Name</b>	<i>Waverley</i>	<b>Reference No</b>	
<b>Address</b>	98 Pakington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1898	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor	
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec. BPS Heritage Overlay

**History**

Originally 150 Pakington Street, *Waverley* was constructed in c. 1898. An examination of a 1907 MMBW plan indicated that it was one of the first brick villas to be constructed in this section of Pakington Street, with only 154 and 156 to the north in any close proximity.<sup>1</sup> Municipal rate records in 1898-99 listed Struan Robertson as the owner and occupier of a house with a net annual value (nav) of £35.<sup>2</sup> Later rate records described the house as being constructed of brick and consisting of six rooms.<sup>3</sup> The Robertson family occupied *Waverley* until the 1903-04 rate cycle when the house was let out to others – the first recorded tenant was R A Fowler.<sup>4</sup> The property continued to be let for a number of years. It is not known when the property was next sold, however by c. 1935 the house was owned and occupied by Dennis J Kennedy.<sup>5</sup> By 1950, the Kennedy Estate let the property out with tenants including Darrel C Leed (c. 1950 – 75), and members of the Beamish family, until at least 1974.<sup>6</sup>

(Lovell Chen, 2005)

**Description & Integrity**

*Waverley*, at 98 Pakington Street, Kew, is a single-storey double-fronted Victorian villa of symmetrical planning and brick construction on a bluestone plinth. The hipped slate roof has bracketed eaves to the façade and a pair of brick chimneys with moulded caps. The façade displays polychrome brickwork and is screened by a full-width verandah with concave corrugated galvanised steel roof supported by cast iron Corinthian columns with fine cast iron frieze, brackets and dentilled cornice. The non-original concrete verandah floor is edged with bluestone and reached via a central set of bluestone steps, above which is a gabled pediment. The central entrance contains a six-panelled timber door with leadlight glazed surrounds flanked on each side by paired window openings with timber-framed double-hung sashes. A rear addition, visible at the end of the side driveway, appears

to date from the late 1980s and other works may have been carried out around 1990 and 2003.<sup>7</sup> The house appear to be otherwise externally intact.

The front timber picket fence is not original and the garden contains a substantial palm sp.

### Historical Context

Development of Pakington Street north of Eglinton Street proceeded more slowly than the section between Eglinton and Malmsbury Street, presumably because it was not as close to Kew's retail hub and transportation links. Those houses that were built towards the end of the nineteenth century, tended to be brick villas and were constructed on slightly larger allotments than in the southern section of the street.

### Comparative Analysis

In its overall form and style, *Waverley* at 98 Pakington Street, Kew, can be compared with numerous other examples of Victorian villas throughout the municipality, including, for example, 37 Fernhurst Grove, Kew (B-graded, but recommended to be downgraded to C as part of this review), which is similarly scaled and detailed, albeit of a lesser level of integrity.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Waverley*, is a handsome, representative and substantially externally intact example of a late Victorian villa, albeit of a modest scale and of conservative design for its date of construction.

### Statement of Significance

*Waverley*, at 98 Pakington Street, Kew is of local historical and architectural significance as a handsome, representative and substantially externally intact example of a late Victorian villa, albeit of a modest scale and of conservative design for its date of construction.

### Grading Review

Unchanged.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> MMBW Plan no. 67, Kew, scale 160':1", dated 1907.

<sup>2</sup> Borough of Kew Rate Books, 1898-99, #71, S Robertson, house, nav £35.

<sup>3</sup> Borough of Kew Rate Books, 1899-1900, #71, S Robertson, brick house, six rooms, nav £35.

<sup>4</sup> Borough of Kew Rate Books. 1903-04, #70.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, various years; City of Kew Rate Books, 1946-47, #220, Mrs. Ivy Kennedy – occupant, Estate of D J Kennedy – owner, brick/wood, 6 rooms, nav £41.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

<sup>7</sup> Building Permit # 3081, dated 30 July 1987, and #93/6693, dated June 1990, sourced from the City of Kew Building Index and #1160/200400313/0, dated 19 November 2003, City of Boroondara Building File, 40/408/25377.

<b>Name</b>	<i>Itzehoe</i>	<b>Reference No</b>	
<b>Address</b>	72 Peel Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1880	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

**Intactness** ☐ Good ☒ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Peel Street, first known as Little Pakington Street,<sup>1</sup> dates from one of Kew's earliest subdivisions and today retains several early timber Victorian cottages. The subject property is an example of this typology.

Taking its name from a town in Germany, *Itzehoe*, formerly 136 Peel Street, was constructed for a William Bardwell in c. 1880.<sup>2</sup> William Bardwell is recorded in the Borough of Kew Rate Books as both owner and occupier throughout the 1880s, with the occupant listed as an R. Watts in 1893.<sup>3</sup> In 1895, a renumbering of the street occurred and *Itzehoe* gained its current address. For over fifty years from c. 1923, the house was occupied by Ernest and Lily Bey.

(Lovell Chen, 2005)

#### Description & Integrity

As originally constructed, *Itzehoe*, was a single-storey double-fronted Victorian timber villa with a symmetrical block-fronted façade and conventional weatherboards elsewhere.

The original roof comprises a corrugated galvanised steel hipped form with bracketed eaves, smaller hipped projections marking breakfront bays and a pair of rendered brick chimneys. The façade is screened by a full width cast iron verandah with bullnose corrugated galvanised steel roof which features a distinctive gablet with shingled timber infill above the main entrance. The tessellated tiled verandah floor is of recent origins. The central entrance contains a panelled timber door and non-original leaded surround which is flanked by a pair of projecting bays, each containing three timber-framed double-hung sash windows divided by moulded timber architraves fashioned in the style of Doric pilasters.



A substantial two-storey addition has been constructed (using sympathetic materials and a simple hipped roof form) to the rear of the house and this is visible above the rear roof slopes of the original building. A carport has been constructed adjoining the southern side of the house.

The front fence is a non-original timber picket fence and gates and the landscape has been renewed.

### Historical Context

Peel Street is characterised by timber single and double fronted villas on modest to medium sized allotments.<sup>4</sup>

### Comparative Analysis

There are numerous comparisons in Kew and elsewhere in Boroondara. Comparisons can also be made with neighbouring timber villas in Peel Street, notably:

- 68 Peel Street (C-graded); smaller, more modestly detailed and similarly altered with extensive rear additions
- 70 Peel Street (ungraded); more intact, if more modestly scaled and typical example
- 74 Peel Street (C-graded); more intact, similarly scaled, albeit typical asymmetrical example
- 78 Peel Street (B-graded); earlier and more modest, less intact

By comparison, the house at 72 Peel Street is a relatively handsome and finely detailed example.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The house at 72 Peel Street, Kew is a handsome and finely detailed example of a double-fronted single storey timber residence of the Victorian period. While visible, the rear additions do not dominate or overwhelm the retained front section of the house, which appears to be broadly intact.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

72 Peel Street varies from simpler and more modest houses of the period in its relatively elaborate verandah with central pediment-like feature, the use of flanking hipped projections in the main roof, and the window detailing.

### Statement of Significance

72 Peel Street, Kew is of local historical and architectural significance as a handsome and finely detailed example of a double-fronted single storey timber residence of the Victorian period. The house varies from simpler and more modest houses of the period in its relatively elaborate verandah with central pediment-like feature, the use of flanking hipped projections in the main roof, and the window detailing. While visible, the rear additions do not dominate or overwhelm the retained front section of the house, which appears to be broadly intact.

### Grading Review

Unchanged.

It is noted that there is correspondence on Council's planning file (dated 29 November 2000) to the effect that the grading of the residence has been revised to C.

### Recommendations

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

It is also noted that the broad area bounded by Eglinton Street to the north, High Street to the south, Derby Street to the east and Princess Street to the west, retains a series of mid-Victorian cottages of a similar type and form, complemented by other forms of late Victorian, Federation and interwar era



houses, predominantly small in scale. Though most are altered and of limited individual significance, when combined with the subdivision pattern of the area (characterised by modest and relatively narrow allotments), these buildings provide a historical reference to the early development of this part of the suburb. It is recommended that Council undertake a detailed review of the area and depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

#### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

#### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Melbourne Directory*, various years between 1874-1885.

<sup>2</sup> *Borough of Kew Rate Books*, 1880, #684, nav £12.

<sup>3</sup> *Sands & McDougall Melbourne Directory*, 1880 -1895; *Borough of Kew Rate Books*, 1880-1894.

<sup>4</sup> MMBW Plan no. 67, Kew, scale 160':1", dated 1907.

<b>Name</b>	<i>Stawell and Princess</i>	<b>Reference No</b>	
<b>Address</b>	33-35 Princess Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c. 1892	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☐ Good ☒ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. ☐ BPS Heritage Overlay

#### History

Previously 61-63 Princess Street<sup>1</sup>, this pair of terrace houses *Stawell and Princess* respectively were constructed for a William Grace in c. 1892.<sup>2</sup> Grace had owned the undeveloped land since c. 1888.<sup>3</sup> There is no record of Grace living at either address and it appears that the properties were subsequently tenanted.<sup>4</sup> By 1910, 33 Princess Street, then known as *Biggin*, was occupied by a Mrs. Dakin, with surgeon A J Farr and violin teacher Miss Ariel Farr in residence at no. 35. In 1915 both houses were recorded as vacant. By 1925, members of the Cunningham family occupied both properties,<sup>5</sup> owning 33 and briefly occupying the neighbouring residence. David and Catherine Richards subsequently owned and occupied 35 Princess Street, from c. 1930. The Cunningham family remained in residence at 33 Princess Street until at least 1974, while 35 Princess Street was listed as an apartment house from c. 1960, after being briefly occupied by G Fangans in the mid 1950s.<sup>6</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The building at 33-35 Princess Street, Kew, comprises a pair of terraces of Victorian Italianate style with overpainted rendered brick facades and brick construction elsewhere. Parapets conceal a pair of hipped slate-clad roofs which are penetrated by rendered brick chimneys with moulded caps to the main house; no. 35 retains a face red brick chimney to the service wing. The decorative parapet features intact pressed cement detail including the name of each property, STAWELL and PRINCESS, within a central pediment and urns, swags, and scrolls. Wing walls terminate double-height verandahs and balconies embellished with cast iron columns, lacework frieze and balustrading and tessellated floors. Each single-fronted façade contains a panelled timber entrance door with fan and sidelights with etched coloured glass flanked by paired timber-framed double hung sash windows with

bluestone sills. A pair of French windows provide access to the first floor balconies, with conventional windows elsewhere.

Alterations to 33 Princess Street include extensive rear additions carried out in 1997<sup>7</sup>, rendering and overpainting of side walls, overpainting of chimney render, construction of a brick front fence and sections of side fence and renewal of landscaping. Alterations to 35 Princess Street are more minor in nature and include double-glazing to first floor windows, installation of timber window shutters and a brick front fence.

### Historical Context

Princess Street is characterised by residential development of several different eras. Favoured for its moderately sized allotments and central position, detached brick residences were the most common form of housing, with many being constructed in the later years of the nineteenth century. Some to the north on the western side of the street displayed generous setbacks with a preponderance for circular carriage drives. More unusual were the subject pair of terrace houses in this context.

### Comparative Analysis

The terrace pair at 33-35 Princess Street, Kew is a relatively uncommon building type in this section of Kew, where Victorian building stock more typically comprises detached mansions and larger villas on extensive allotments. Elsewhere in Kew there are comparable terrace houses, including notably a number of B-graded examples which are all similarly aged, scaled, and detailed, see for example 14-16 Princess Street, 25-27 Gellibrand Street, and 887-889 Glenferrie Road. An atypical pair which is constructed on the front boundary alignment is located at 83-85 Barkers Road, Kew. In this context, the pair at 33-35 Princess Street stands as a representative example which has undergone a level of alteration.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

The houses at 33-35 Princess Street, Kew form a fine, imposing and reasonably intact example of a two-storey Victorian Italianate terrace pair, a relatively uncommon building typology for Kew.

### Statement of Significance

33-35 Princess Street, Kew are of local historical and architectural significance. The houses form a fine, imposing and reasonably intact example of a two-storey Victorian Italianate terrace pair, a relatively uncommon building typology for Kew.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988; G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Princess Street was renumbered c. 1895.

<sup>2</sup> Borough of Kew Rate Books 1893, #1831-2, house, each nav £68.

<sup>3</sup> Borough of Kew Rate Books 1888, #123, land allotment 1, Princess St., nav £37. The entry is stamped 'Defaulter'.

<sup>4</sup> Sands & McDougall Melbourne Directory, various years, 1892- 1920.

<sup>5</sup> Sands & McDougall Melbourne Directory, various years, 1925-1950.

<sup>6</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years.

<sup>7</sup> Planning Permit No. BOR 97/128, dated 14 May 1997, City of Boroondara Planning File No. 40/409/00539 and Building Permit No. BS1102/97/170 dated 26 May 1997.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	16 Queen Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1893	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The land occupied by the subject property was purchased by John Padbury, an undertaker and prominent member in the Kew community.<sup>1</sup> John Padbury purchased the allotment in 1864, also acquiring land in the neighbouring Gellibrand Street.<sup>2</sup> The Padbury family built and lived in a brick residence at 2 Gellibrand Street. In c.1892, a ten-roomed brick residence, initially known as 21 Queen Street<sup>3</sup> was constructed on the subject site. The Queen Street property was leased to a succession of tenants. The first occupant, listed in the 1893 edition of the *Sands & McDougall Melbourne Directory*, was Mrs. Sarah Dickson, followed in 1894 by C J Shields.<sup>4</sup> An examination of municipal rate records during the 1890s and 1900s, confirms the letting of the house to different tenants.<sup>5</sup>

Renumbering of Queen Street occurred and the residence had become 16 Queen Street by 1920, at which time ownership of the property had also changed<sup>6</sup> – from this date it was owned and occupied by Francis Mann, a warehouseman, until the early 1940s. The property was then occupied by Mrs. J T O'Brien during 1942, and subsequently became known as the *Tara Flats*.<sup>7</sup> It is not known what alterations may have occurred for the conversion of the residence to fulfil this new function. The property was subsequently acquired by Angelo R Natoli, whose family occupied the former boarding house until the late 1970s.<sup>8</sup> In 1979 a subsequent owner renovated the property, removing many of the former boarding house fixtures.<sup>9</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 16 Queen Street, Kew, is a two-storey double-fronted Italianate villa of rendered brick construction. The hipped slate roof has bracketed eaves to the façade and a pair of rendered

chimneys with moulded caps. The symmetrical façade displays a ruled ashlar finish and is screened by a double-height cast iron verandah with concave corrugated galvanised steel roof, 'barley sugar' columns, cast iron balustrade, frieze and brackets and delicate fascia moulding. The side elevations have had a later textured finish applied and the original two-storey rear wing has a red face brick finish. The verandah floor retains bluestone surrounds but has been retiled with a tessellated tile finish and the ends have been infilled with stud-framing and fibro-cement cladding. The façade comprises three bays at each level with canted bays flanking the main entrance at ground floor level and paired window openings flanking a single door to the verandah above; windows have tall timber-framed double-hung sashes with moulded architraves. The original entrance door has been replaced with a V-jointed timber door, however, the timber-framed panelled surround remains, albeit with later glazing. The first floor verandah door is an original half-glazed panelled timber door with coloured margin glazing.

Rear alterations and additions carried out around 1989 are not visible from the street and the exterior of the building appears otherwise intact to the degree noted above.<sup>10</sup> The cast iron palisade fence is recent, as is the stamped concrete driveway paving and other landscape.<sup>11</sup>

### Historical Context

Queen Street's proximity to Kew's retail hub and transportation services prompted development to occur during the late nineteenth century. At the turn of the century, the dwellings were generally smaller timber and brick detached villas, with uniform setbacks on modest allotments.<sup>12</sup> Further infill development occurred during the early years of the twentieth century.

### Comparative Analysis

The house at 16 Queen Street, Kew, can be compared with several symmetrical two-storey Italianate houses in central Kew and Hawthorn, most featuring cast iron-framed verandahs, lace verandah balustrades and friezes, separate hipped roofs and galvanized iron verandahs separated by bracketed eaves, with ashlar scored stucco rendering, richly coloured door-case glass, and canted bays. Two storey Kew counterparts include the richly detailed *Berrington* of 1888-90 at 29 Sackville Street (A-graded) and *St Raphael's* at 12 Glendene Avenue (B-graded): both basic cubes in massing with asymmetrical double-height canted bays.<sup>13</sup> *Lancewood* at 880 Glenferrie Road, similarly rich in its lace work but symmetrically composed, is A-graded.<sup>14</sup> 56 Charles Street and No. 37 Fernhurst Grove, also completed in 1892-3, are related single-storey examples with concave verandah canopies and symmetrical verandah fronts.

Houses of this type were less common in the 1880s and 1890s than asymmetrical Italianate types with return verandahs flanked by projecting wings, though the broadly symmetrical Italianate designs seem to have enjoyed a return to popularity in the late 1880s and early 1890s.<sup>15</sup> There was a move to 're-discipline' the increasingly complex mannerism of contemporary institutional buildings, and this may have been a residential parallel.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

16 Queen Street is a good and externally relatively intact example of a broadly symmetrical two storey Italianate residence of the late 1880s and 1890s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

16 Queen Street has a delicacy in detail- particularly in its lace and its cornice and window and door mouldings - that sets it apart from many contemporaries.

### Statement of Significance

16 Queen Street, Kew is of local historical and architectural significance as a good and externally relatively intact example of a broadly symmetrical two storey Italianate residence of the late 1880s

and 1890s. 16 Queen Street has a delicacy in detail- particularly in its lace and its cornice and window and door mouldings - that sets it apart from many contemporaries.

### Grading Review

Unchanged.

### Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 216.

<sup>2</sup> Registrar General's Office, AP 18139, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> The house is shown on the MMBW Plan no. 65, scale 160':1", dated c. 1904 (1933 overlay).

<sup>4</sup> *Sands & McDougall Melbourne Directory*, 1892-1895.

<sup>5</sup> Borough of Kew Rate Books, 1893, #1068; 1895-6, #1079; 1905-6, #1216.

<sup>6</sup> City of Kew Rate Books, 1921-22, #2984, nav £50.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1920 and 1944/5.

<sup>8</sup> City of Kew Rate Books, 1957-8, #4386, nav £156; Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, between 1948 and 1974, augmented by information supplied by the present owner, May 2007.

<sup>9</sup> Information provided by the present owner, May 2007.

<sup>10</sup> Drawings sourced from the City of Kew Building Index, #4657, dated 27 September 1989.

<sup>11</sup> Building Permit no 04/33591, dated 5 November 2004, City of Boroondara Building File 40/408/30050, Part 1.

<sup>12</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904 with 1933 overlay.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, v. 2, Designation A, Citation 20, Grade B listings.

<sup>14</sup> Pru Sanderson, City of Kew Urban Conservation Study, vol. 2, Designation A, Citation 22.

<sup>15</sup> This is surprising given the relative simplicity of their compositions. Traditionally, the architectural picture of the period around 1890 has been one of a crescendo of bad taste and accumulated ornamentation. The more recent studies of nineteenth century façade compositions, by George Tibbits and Peter Kohane respectively, have also emphasised the idea of increasing levels of decoration and compositional complexity. In this context, the appearance of this fairly simple mode at the end of the 1880s complicates the historical picture. See George Tibbits, *The classical tradition in Victoria: represented structure and style*, in David Saunders, ed., *Architectural Papers 1976*, Art Association of Australia, Sydney 1977; Peter Kohane, 'Classicism transformed', *Transition*, July 1983.

<sup>16</sup> This development, which can be called 'Disciplinary Classicism', is discussed by C Hamann in *Episodes in Australian Architecture*, MS in progress. Its time span is around 1887-1893-4- that is, just before the emergence of Edwardian Baroque in institutional buildings.



<b>Name</b>	<i>Inverkelty, later Kiora and Baroona</i>	<b>Reference No</b>	
<b>Address</b>	11 Redmond Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1888	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input type="checkbox"/> Good	<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input checked="" type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

*Inverkelty* was designed by Francis R Barlow for William Kelty, a bank manager and director, in 1888-89. Francis Barlow called for tenders for the construction of the residence in August 1888.<sup>1</sup> At the time of the residence's construction, William Kelty was the Manager of the Victorian Freehold Bank, but by 1890, had become the Managing Director of its successor, the reassuringly named British Bank of Australia Ltd, and his private address was given as *Inverkelty*, Redmond Street, Kew.<sup>2</sup> In 1892 the British Bank of Australia disappeared, its Swanston Street premises replaced by a fruit shop<sup>3</sup>. The bank was in serious financial trouble due to land speculation, and a dummy bank established by its directors, was busy 'buying' its assets. William Kelty is reported as having continued to assure the bank's potential investors of its sound financial position. The bank subsequently collapsed and its demise was one of many land scandals that characterised the decade<sup>4</sup>. William Kelty was not in residence at *Inverkelty* after 1893.<sup>5</sup> The house was subsequently occupied by a William Ashton, and owned by the Land Mortgage Bank.<sup>6</sup> In 1901 the house, now known as *Kiora*, was occupied by Edward Clampit, a caretaker, who preceded Alfred Groom, who renamed the house *Baroona*. By 1904, it had reverted to *Kiora*, and was occupied by Thomas Short, Secretary to the Exhibition Building's Trustees, for several years.<sup>7</sup>

By 1913, the house had been acquired by Thomas and Ada Lloyd. They occupied the house from until 1923.<sup>8</sup> During this period, the rateable size of the property was reduced; the number of rooms decreased from 12 to 9 rooms without any change in the net annual value of the property.<sup>9</sup> The reason for this is not known.

In 1924 Roderick Caesar Bernacchi, an importer and art dealer, purchased the house and lived there until the early 1960s.<sup>10</sup> Later owners included John and Diana Grogan, who were in residence until the late 1970s.<sup>11</sup>



(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

*Inverkelty*, 11 Redmond Street, Kew, is a substantial two-storey, double-fronted Victorian Italianate villa of brick construction with a hipped roof clad with non-original concrete tile and rendered and moulded brick chimneys. The asymmetrical façade has a rendered finish with moulded string courses and comprises two bays flanking a projecting central towered entrance. The tower comprises three levels and provides access to an entrance porch at ground floor via an arched opening framed by a moulded aedicule; the porch floor is tessellated and the entrance contains a panelled timber door with leaded surround. The levels above contain regular fenestration with paired openings and the tower is crowned by a balustraded parapet. A reconstructed double-height verandah screens the bay to the north and has a convex corrugated galvanised steel roof supported on remanufactured timber posts with cast iron lacework frieze and balustrade and tessellated tiles floor with a bluestone coping.<sup>12</sup> Note that the tiled verandah floor has a different pattern from the porch tiling and appears to date from these works. The southern bay has a double-height canted bay window. Fenestration is regular between floors with arched timber-framed double-hung sash windows.

Extensive rear additions were constructed around 1997 which comprise a single-storey living and utilities wing at ground floor level with basement garage, accessed via the adjacent laneway.<sup>13</sup>

The front fence is a low hoop iron fence with matching gate, thought to date from 1964, when application was made for the construction of a 3'6" wrought iron fence.<sup>14</sup> Other than for the changes noted above, alterations to the house and property have been relatively minor and include a steel garage (1974), renovations to a damaged roof (1979, possibly the recladding?) and construction of a swimming pool (1979).<sup>15</sup>

The front garden contains a mature landscape arranged around a central cast iron fountain and path. This layout and feature may be contemporary with the house as it is indicated on a MMBW plan of the area prepared in 1899.<sup>16</sup> The bowl and parapet for the fountain were recently replaced, along with paving immediately in front of the house, and the fountain works were repaired. A later galvanised steel tube arbour flanks the front gate.

### Historical Context

In the late nineteenth century Redmond Street was the setting for several large mansions, sited to take advantage of the elevated views to the city beyond. During the twentieth century, further residential development began to infill previously vacant land, and to encroach upon or replace the earlier residences.

### Comparative Analysis

In its styling, *Inverkelty* can be compared with a large number of substantial Victorian villas in elsewhere in Boroondara which employ broadly similar Italianate composition and details. It also compares with other towered examples, including the following:

- 5 Doona Avenue, Kew (1891), (A-graded); substantially intact towered villa, displaying more elaborate decoration
- 894 Glenferrie Road, Kew (1891), (A-graded); more imposing composition and scale including arcaded loggia
- *Comaques*, 896 Glenferrie Road, Kew (1891), (A-graded); far more extensive in scale with a similar overall composition but for the double-height loggia to the side elevation
- *Raheen*, 94 Studley Park Road, Kew (1884), (A-graded); on a much grander scale with greater aesthetic value, and more exploratory in its materials usage and form.

In this context, *Inverkelty* stands as a good and representative - rather than an outstanding - example; it is both less intact and less impressive than the higher graded examples noted here. Notwithstanding this, it is of interest as being marked by a pronounced, elongated verticality in its proportions, unusual in the suburban Italianate where horizontal and vertical emphases were generally more balanced.

## Assessment Against Criteria

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Inverkelty* is a representative example of later nineteenth-century Italianate design as applied to a two-storey suburban villa with tower. Though it has been altered in a number of areas, including the rebuilding of the verandah, the presentation of the house is generally as a broadly intact example. *Inverkelty* exhibits conventional composition, planning and style for 1888, though its vertical proportions and stained glass inserts give it some individuality. It retains elements of its original or early garden layout.

## Statement of Significance

*Inverkelty*, at 11 Redmond Street, Kew is of local historical and architectural significance as a representative example of later nineteenth-century Italianate design as applied to a two-storey suburban villa with tower. Though it has been altered in a number of areas, including the rebuilding of the verandah, the presentation of the house is generally as a broadly intact example. *Kiora* exhibits conventional composition, planning and style for 1888, though its vertical proportions and stained glass inserts give it some individuality. It retains elements of its original or early garden layout.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> 'Kiora' citation, *Melbourne Mansions* database. Tenders called for a two storeyed residence for William Kelty, 4 August 1888 and accepted 18 August 1888.

<sup>2</sup> *Sands & McDougall Melbourne Directory, 1889-1891.*

<sup>3</sup> *Sands & McDougall Melbourne Directory, 1891-1892.*

<sup>4</sup> Cannon, Michael. *Land boom and bust*, 1972, pp. 211-5.

<sup>5</sup> *Sands & McDougall Melbourne Directory, 1890-1895.*

<sup>6</sup> Borough of Kew Rate Books, 1900-01, #2008, nav £70.

<sup>7</sup> Pattern of occupants derived from listings in the Sands & McDougall Melbourne Directory, various years between 1894-1912.

<sup>8</sup> *Sands & McDougall Directory of Victoria, 1915-1925.*

<sup>9</sup> Borough of Kew Rate Books, 1910-11, #2133, nav £70; 1913-14, #2643, nav £70.

<sup>10</sup> City of Kew Rate Books, 1957-8, #6281, nav £220.

<sup>11</sup> *Sands & McDougall Directory of Victoria, 1970-1974; City of Kew Building Index.*

<sup>12</sup> It is not clear whether the 'reconstruction' was based on evidence of the form of the original verandah.

<sup>13</sup> Planning Permit No. BOR 96/519, dated 14 May 1997, City of Boroondara Planning File , 40/409/00299, Parts 1 & 2.

<sup>14</sup> Details sourced from the City of Kew Building Index, #875, dated 30 January 1964.

<sup>15</sup> Details sourced from the City of Kew Building Index, #4898, #5795 and #8038 respectively.

<sup>16</sup> MMBW Plan No. 39, Kew & Heidelberg, scale 160':1", dated 1899.

<b>Name</b>	Howard Pettigrew House	<b>Reference No</b>	
<b>Address</b>	21 Redmond Street, Kew	<b>Survey Date</b>	12 September 2005, access visit 11 April 2006
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1946	<b>Previous Grading</b>	A/B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor (To its 1967 date of alteration)

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec BPS Heritage Overlay

#### History

The site of 21 -27 Redmond Street was an allotment formed from the subdivision of a large Victorian residence into four blocks. Initially known as *Yarra Bluffs* or *Red Bluffs*, the mansion was built for George H Mott, prominent newspaper owner, prior to 1890.<sup>1</sup> The house faced west, taking advantage of its view across the Yarra to the city beyond.<sup>2</sup> In 1940, the residence, by then known as 27 Redmond Street, was listed as vacant. The following year the listing stated 'not available', suggesting the house was in the process of being demolished.<sup>3</sup> The site was divided into four allotments, with a road running between 21 and 27, to provide access to Redmond Street for the two western allotments, 23 & 25. The 1942 edition of the *Sands & McDougall Directory of Victoria*, recorded a new occupant at 27, indicating a purchaser who managed to build immediately on their allotment, prior to the enforcement of restrictions on private building caused by the Second World War. Municipal rate records show that Howard Pettigrew, a draftsman of Brunswick, owned the site at 21 Redmond Street by 1945.<sup>4</sup> After WWII, with private building construction slowly recommencing, the 1947 edition of the *Sands & McDougall Directory of Victoria* recorded a house being built on the subject site. For this task Howard Pettigrew had commissioned student architects Robin Boyd and Kevin Pethebridge to design a brick house to be built in two stages. Boyd and Pethebridge, who knew Howard Pettigrew from the Army Survey Corps and architectural studies previously, undertook this while awaiting demobilization. The first part was to be a four-roomed residence placed north-south on the site, with provision for a later wing running east-west.<sup>5</sup> This two stage arrangement was common in the mid 1940s, where neither client money nor building materials were abundant, and when most councils imposed temporary size restrictions.

The house was extended to its envisaged size in 1950. This second stage of work took the form of an additional storey which increased the number of rooms to seven, and was designed by Kevin

Pethebridge in collaboration with Frank Bell. Boyd had been a member of this partnership but had left in 1949 when he took up directing *The Age*-RVIA Small Homes Service.<sup>6</sup> In the event, Pethebridge and Bell produced a new design for the east-west wing, hoisting it above the earlier part of the house on a large reinforced concrete beam that doubled as the new carport roof.

The Pettigrews commissioned a further addition to the residence in 1967. This reproduced the 1945-7 north elevation, immediately west of the original. Kevin Pethebridge was also the architect for these works.

The house remains in the ownership of the Pettigrew family.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

As constructed, the *Howard Pettigrew House*, at 21 Redmond Street, Kew, was a single-storey modern house of cream brick construction. Sited on a corner allotment, the original design comprised a L-shaped floor plan with a long wing on an east-west axis, to be built along the southern boundary with a smaller wing projecting from the western end in a northerly direction. The smaller wing was built first, in 1946-7.

The east-west wing was added above the first part of the house in 1950, to an altered design by Kevin Pethebridge in collaboration with Frank Bell, who had joined Pethebridge and Boyd while the early part of the house was being built. In both stages the house presented a blank brick wall to the street, addressing the sun and views to the north and west. The 1950 wing extended eastward to create a ground floor level carport beneath.<sup>7</sup> This was built on a continuous concrete slab with an off-form soffit, built to minimise interference with the earlier part of the house directly underneath it. The 1950 wing is distinguished by continuous banks of timber-framed casement sash windows which extended the full length of the north and south elevations, over two lower concrete walls running along either side. Structurally, these work as extensions of the concrete slab turned upward to form a trough-girder. The roof is flat, clad with ribbed galvanised steel decking and wide raking eaves. The metal decking, as with most houses built in these years, replaced the original malthoid roof decking.

Further additions were constructed to the north-west of the house around 1967.<sup>8</sup> This small double-storey wing with ground floor living and basement level garage echoes the original construction and detail and flanks the earlier west-facing ground level terrace. It presents a generally blank wall to the west with access from the original terrace via a panelled timber door and north and south-facing full-height timber-framed fixed sash windows. At the same time the 1950s carport was extended northward by the construction of a steel-framed awning and the main entrance to the house was relocated from the ground floor north elevation to an adjoining area in the east elevation beneath the new section of carport.

The street frontages are fenced with a timber screen of horizontal battens with matching gates. The fence and section nearest the north-south wing was earliest, with the parts nearer Redmond Street being added later.<sup>9</sup> The house has changed substantially from its modest beginnings in post-war austerity, but remains basically intact externally to its 1967 phase of development.

### Historical Context

In the late nineteenth century Redmond Street was the setting for several large mansions, sited to take advantage of the elevated views to the city beyond. During the twentieth century, further residential development began to infill previously vacant land, and to encroach upon or replace the earlier residences. The subject property is one of four post-war residences which supplanted a small nineteenth century estate.

### Comparative Analysis

The *Howard Pettigrew House* compares with other modern movement designs in the area, including Robin Boyd's three early Balwyn North. These were the *Latchford House* at 75 Longview Road Balwyn, 1953 (q.v, B-graded, recommended to be downgraded to C in this review), and houses for John Boyd and Don Wood, both in 1949. The *Howard Pettigrew House* compares directly with Boyd's contemporary Camberwell house (1946-52) and the *Gillison House* in Balwyn, 1951-2 (both graded

A). The house also gives a foretaste of Boyd's house designs in the Studley Park Area, including the *Haughton-James House*, 1956-7 (q.v, B-graded, recommended for review to an A-graded) and the *Clemson House*, 24 Milfay Avenue, Kew, 1958-9 (A-graded). Among other architects working in the Boroondara area, the house places Boyd in a group that includes Peter and Dione McIntyre, Douglas Alexandra, Chancellor and Patrick, Keith Lodge, Gerd and Renate Block and John and Phyllis Murphy. With its small scale and vertical window proportions, the *Howard Pettigrew House* has affinities with Roy Grounds designs of 1940-1 such as the *Fenner House* in Kooyong, *Clendon*, *Clendon Corner* and *Quamby*, on which Boyd had worked and -in the case of *Quamby* - lived. Boyd would veer away from this flavouring around 1950, as his design became more consciously 'international' and less regionalist in its modernism.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The original section of the house is a very early example of modern domestic design in Melbourne by noted architects Robin Boyd, Kevin Pethebridge and Frank Bell, and is a forerunner of much of the design which was to originate from these practitioners and other young architects in the decade to follow. The subsequent additions, prepared by Pethebridge and Bell (1950) and Pethebridge (1967) extend the design philosophy.

### Statement of Significance

The *Howard Pettigrew House* is of local historical and architectural significance as a very early example of modern domestic design in Melbourne by noted architects Robin Boyd, Kevin Pethebridge and Frank Bell, and is a forerunner of much of the design which was to originate from these practitioners and other young architects in the decade to follow. The subsequent additions, designed by Pethebridge and Bell, and by Kevin Pethebridge, extend the design philosophy. The house is of interest as an example of a house which was extended in a series of stages but by the same architectural practice.

### Grading Review

Unchanged, B.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria*, various years between 1889 and 1900.

<sup>2</sup> An outline of the house and its grounds is shown in MMBW Plan no. 39, Kew & Heidelberg, scale 160':1", dated 1899.

<sup>3</sup> Confusingly, Dorothy Rogers in *A history of Kew*, 1973, pp. 191-2, asserts that the residence was still extant in 1973. A comparison of the MMBW plan no. 39, and the City of Boroondara Planning Scheme Base Maps, suggests that this may not be correct.

<sup>4</sup> City of Kew Rate books, 1944-5, #6453, land, nav £14.

<sup>5</sup> City of Kew Rate books, 1946-7, #6574, nav £82.

<sup>6</sup> City of Kew Rate Books, 1951-2, #6674, nav £200.

<sup>7</sup> Details sourced from the City of Kew Building Index, #24, dated 8 March 1950.

<sup>8</sup> Drawings sourced from the City of Kew Building Index, # 193/67, dated 13 October 1967.

<sup>9</sup> Details sourced from the City of Kew Building Index, #28, dated 25 September 1946.

Name	St Hilary's Church of England Parsonage	Reference No	
Address	34 Rowland Street, Kew	Survey Date	13 December 2005
Building Type	Residence	Grading	B
Date	1889	Previous Grading	B



#### Extent of Overlay

To title boundaries

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

The land occupied by 34 Rowland Street was originally part of the large land holding acquired by Captain Edward Dumaresq at sale in October 1851.<sup>1</sup> Many of the streets in the vicinity of the subject property are named for Captain Dumaresq's sons – Alfred, Edward, John, Thomas, and Rowland. Captain Dumaresq set aside some of the land at the northeast corner of John and Rowland Streets for the erection of St Hilary's Church of England which opened on 1 January 1889.<sup>2</sup> The 9 roomed two-storeyed brick house at 34 Rowland Street was built in 1890 as the parsonage.<sup>3</sup> The architect was Alfred Purchas and a notice indicating that tenders were let for its construction appeared in the *Australasian Builder and Contractor's News* on 16 March 1889.<sup>4</sup> The first pastor was Reverend H Stanley Mercer MA, with a long tenure by Reverend Henry Collier followed by the Reverend Charles Barnes after WW1, then Reverend A R Mace, and Reverend William V Lloyd, until the early 1960s.<sup>5</sup> During Reverend Lloyd's tenure in 1950, a timber garage was constructed behind the residence.<sup>6</sup>

The church was rebuilt in 1939 and in 1962 a new parsonage had also been built in John Street, replacing the house in Rowland Street.<sup>7</sup> A photograph of the Rowland Street parsonage taken in c. 1950 showing an enclosed entry porch, shutters to the front windows and over-painting of the brickwork is reproduced in C Behan McCullagh & N Gwen Rodda *St Hilary's Anglican Church, Kew 1888-1988*.<sup>8</sup>

The property was subsequently acquired by Dr & Mrs L H Whitaker, who made a single-storey addition to the rear, comprising a new kitchen and family room in 1962.<sup>9</sup> The addition may have replaced the timber service wing which is shown on an MMBW survey plan.<sup>10</sup> The front verandah was later reconstructed for a subsequent owner in 1992. The architect for these works was conservation architect, Nigel Lewis; there are notes on the construction drawings to the effect that 'verandah reconstruction is to be exactly in accordance with early photograph'.<sup>11</sup> Other positive conservation works have been undertaken in recent years including the removal of paint, and other unsympathetic additions and alterations.<sup>12</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005 and 2009)

### **Description & Integrity**

34 Rowland Street is a two storey house in red brick – recently tuck pointed - with a reconstructed skillion verandah with a galvanized iron roof, timber fretwork columns with cast iron lace quadrants at each column, miniature pediments and a Japanned frieze in timber box frames. The pediments line up with the windows directly above and behind them.

With the exception of the reconstructed verandah (refer discussion below) and alterations to the central first floor window (also discussed below), the principal elevation appears to be intact to its original form. It comprises two gabled breakfront pavilions, each framing a single tall first floor sash window and fanlight, and separated by a recessed front wall with a central window, somewhat smaller than the other two. Window heads at both ground and first floor levels are in cream brick and the sills are in bluestone. Rendered cement panels are located below both ground floor windows.

The central recessed section of the facade is surmounted by the main transverse roof slope, which incorporates a lantern or dormer-like vent immediately above and behind the central window. The two flanking gables are topped by infill panels near their bargeboard apexes, and the panels have sunburst reliefs in each. The red brick of the façade is relieved by a cream brick moulded string course at first floor sill level and a cream brick band at the level of the fanlight frames. Both extend across the façade and continue along the length of the side walls. The recent tuck pointing has been undertaken in a relatively crude manner.

The main pitched roof forms are predominantly clad in slate with galvanized Colorbond ridge capping. A central rectangular section of roof is located between the principal gables and extends back from the front transverse slope; this is not visible from the street but from the aerial view appears to be clad in Colorbond or similar (replacing an earlier lead sheet cladding over wood core rolls). The chimneys are red brick with the unusual combination of stuccoed cornices and half-length vertical brick strapwork. The single-storey rear addition is not visible from the street.

A somewhat indistinct historic photograph held by the owner appears to show that the central first floor window opening has been enlarged. In its original form, the window was smaller; in the wall immediately below it was a panel or plaque-like element, possibly of a similar form to the existing rendered panels below the ground floor windows. This is reported to have been inscribed with a reference to St Hilary's.<sup>13</sup> The plaque or panel has been removed and the window opening has been dropped down to the level of the bluestone sill below (which was always in this location). The window itself adopts a conventional double-hung sash form.<sup>14</sup>

In relation to the verandah to the facade, it is noted that certain elements of the reconstructed verandah vary from the drawing prepared by conservation architect Nigel Lewis in 1992. These include the direction of the diagonal elements of the timber frieze, and the use of iron brackets in place of the documented timber brackets.

Most of the garden is of recent origins. The picket fence and gate are also new. The 1904 Board of Works plan shows a back verandah, a laundry and possibly kitchen wing next to that, and a smaller outhouse by the east side fence. These are not visible from the street and may have been altered or demolished.

### **Historical Context**

Apart from St Hilary's Church, which was later rebuilt at right angles to its original building, Rowland Street had one other house fronting it in 1904- the present No. 2 John Street (q.v., B-graded). There were five stables and outbuildings with frontages. The remaining stock was built in the Federation (including 9 Edward Street, q.v., B-graded but recommended to be downgraded to C) and interwar periods, primarily the 1920s.

### **Comparative Analysis**

No. 34 was originally a parsonage for the first St Hilary's Church around the corner in John Street. It typifies clerical houses in the region, as with Alfred Dunn's parsonage for his Oxley Road Wesleyan Church in Hawthorn, also of 1890<sup>15</sup>: two-storied, with a broad frontage and verandah, brick striping

and Queen Anne detailing. The brick striping extends to the side walls; this, and the absolute consistency of brick usage, render the building 'facadeless' in a way appropriate to Gothic Revival ethics of honesty and direct expression, and to the related Free Style thinking that was informing applications of Queen Anne detailing<sup>16</sup>. These movements required that a building be generated and seen in the round. Queen Anne detailing is seen on the 1883 Hall next to G Allan's Presbyterian Church, Hawthorn, of 1890-1, and marked Reed, Henderson and Smart houses in Boroondara and elsewhere after *Urangeline*, 326 Barkers Road Kew, of 1883-4, or *Holyrood* of 1890 at 816 Riversdale Road Camberwell (graded A). Despite its detailing and verandah treatment, 34 Rowland Street is restrained by visual standards of the day, reflecting its use as a parsonage.

## Assessment Against Criteria

### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

34 Rowland Street, Kew is of historical significance for its association with the history of the Church of England in Kew, and specifically with St Hilary's Church of England, established in 1889 on the corner of John and Rowland Streets in Kew.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

34 Rowland Street is a fine and (notwithstanding the reconstructed verandah and changes to the first floor window) externally relatively intact example of a late nineteenth-century suburban parsonage.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

It suggests a sense of restraint and physical rectitude in its stiff, plain demeanour, yet has a measure of warmth in its use of contemporary Queen Anne detailing, a balance which appropriately reflects the nature and purpose of the building.

## Statement of Significance

34 Rowland Street, Kew is of local historical and architectural significance. It is of historical significance for its association with the history of the Church of England in Kew, and specifically with St Hilary's Church of England, established in 1889 on the corner of John and Rowland Streets. The house is also a fine and (notwithstanding the reconstructed verandah and changes to the first floor window) an externally relatively intact example of a late nineteenth-century suburban parsonage. It suggests a sense of restraint and physical rectitude in its stiff, plain demeanour, yet has a measure of warmth in its use of contemporary Queen Anne detailing, a balance which appropriately reflects the nature and purpose of the building.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 12-13.



<sup>2</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 201.

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 200-01.

<sup>4</sup> Additional detail relating to the architect of the parsonage is drawn from the peer review by RBA Architects and Conservation Consultants, October 2008. The source of this information is given as the Miles Lewis Architectural Index.

<sup>5</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 201.; *Sands & McDougall Directory of Victoria*, various years.

<sup>6</sup> Details sourced from the City of Kew Building Index, #131, dated 16 June 1950.

<sup>7</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 201.

<sup>8</sup> Additional detail drawn from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>9</sup> Drawings sourced from the City of Kew Building Index, #23, dated 21 August 1962.

<sup>10</sup> MMBW Plan no. 66, Kew, scale 160':1", dated 1904.

<sup>11</sup> Drawings sourced from the City of Kew Building Index, # 92/6169, dated 28 July 1992.

<sup>12</sup> Information provided to Council by current owner, April 2007.

<sup>13</sup> Information provided to Lovell Chen by the current owner, September 2009.

<sup>14</sup> This analysis of the sequence of change differs from that in the Lovell Chen, *Supplementary Report to Statement of Evidence*, December 2008, pp. 16-17. The change in view has occurred based on a closer physical inspection of the building (access kindly provided by the current owners) and brief inspection of the photograph held by the owners.

<sup>15</sup> See Miles Lewis, *Victorian Churches*, National Trust, Melbourne, 1987, p. 74.

<sup>16</sup> The Gothic Revival is discussed at length in Roger Dixon and Stefan Muthesius, *Victorian Architecture*, Thames and Hudson, London, 1974, and the related movement for an architectural Free Style is discussed by Alastair Service, in *Edwardian Architecture*, Thames and Hudson, London, 1977.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	3 Second Avenue, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1924-25	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

Part of Crown Portion 84, the land occupied by 3 Second Avenue was allotments 190-91 of the *Monterey Estate* subdivision of March 1888<sup>1</sup>. The estate sale was one of several subdivisions spurred by the revival of plans for the construction of the Outer Circle Railway, which, in the case of the *Monterey* subdivision, bisected the estate to the immediate west of the subject site. It is recorded that despite healthy sales of allotments little actual building followed. The closure of the East Kew section of the Outer Circle Railway in 1893 may partly explain the subsequent slow development of the estate.<sup>2</sup>

The brick house at 3 Second Avenue was built in 1924 for (or by) Elsie and Thomas J Press junior, a builder. At the time of construction it consisted of eight rooms.<sup>3</sup> Elsie and Thomas Press occupied the house until c.1929, after which they moved to Derby Street Camberwell.<sup>4</sup> Mrs Elsie Press was still recorded as the owner of the property in 1939, which had subsequently been leased from 1930 to Mrs. Harriet Turnley.<sup>5</sup> A subsequent owner and occupier of the property was Mrs Gwen Eves neè Turnley, possibly the daughter of Harriet Turnley, who owned the house during the 1950s<sup>6</sup>, until at least 1974.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

The house at 3 Second Avenue, Kew, is an attic storey interwar bungalow of brick construction and asymmetrical planning which exhibits Arts and Crafts stylistic overtones. The roofscape is formed by intersecting cross ridged gables and is finished with glazed terracotta tiles, exposed rafters, louvered gable vents and plain brick chimneys. Shingled weatherboards and lattice panels clad the attic room walls and gable ends. The walls display a natural roughcast rendered finish above a split-face brick

plinth with clinker brick soldier course on a bullnosed red brick capping. The house is set back and at an angle to the road with the main entrance facing south-east and a side entrance to the south-west. The main entrance is set within a projecting double-storey gabled porch which is accessed via arched openings and flanked by split-face textured brick piers and clinker brick dressings; the first floor level contains an open balcony. The original entrance contains a timber-framed leadlight glazed door and surrounds, whereas the doors accessing the first floor balcony are multi-paned; both retain wrought iron screen doors. The fenestration is irregularly placed and windows comprise singular, paired and grouped timber-framed double-hung, casement sashes with diaper-pattern leadlight glazing. A porthole window with etched glazing is located adjacent to the porch beyond which is an atypical bay window with triangular form. The house appears to be externally intact to its date of construction with a later shed and pool towards the rear.<sup>8</sup>

The original front fence matches the house with split-face brick piers (now overpainted) and chain swags and wrought iron gates. Original landscape elements include concrete terraces, paths and driveway with a non-original steel-framed carport.

### Historical Context

Despite forming part of an 1888 land subdivision, development of Second Avenue was slow to commence, and as such, the streetscape is made up of various interwar housing types, with several reflecting various elements of the style of the subject property.

### Comparative Analysis

The most obvious comparison can be drawn between this house and its immediate neighbour, 2 Second Avenue. While the architect, or builder, of these properties has not been determined, it is almost certain that they were designed as a pair. Their overall scale, form and construction is the same, as is their composition of intersecting cross ridge gabled roof, projecting double-storey porch and use of split face feature brick and similar details such as leadlight glazing and shingled gable ends. Subtle differences occur in the arrangement of windows and treatment of chimneys and 3 Second Avenue has a greater level of integrity of fabric and setting, including an original (albeit overpainted) fence and intact landscape. Both houses are skewed from their frontages and are set back in a picturesque manner. The Second Avenue streetscape features a variety of interwar housing types, and many examples reflect variously incorporate elements of the style of numbers 2 and 3, albeit in a less assured manner, including numbers 7, 9, 13, 15, 17 and 19, most of which are graded C. Further afield, 3 Second Avenue can also be compared with the B-graded house at 10 Marshall Ave, Kew. This example, however, appears to have a more elaborate porch design and is on a slightly larger scale.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

3 Second Avenue, Kew is a fine and highly intact example of an interwar attic storey brick bungalow featuring asymmetrical planning and Arts and Crafts stylistic overtones. The setting of the house is intact; the property retains its original fence comprising split-face brick piers (now overpainted) complete with chain swags and wrought iron gates, together with a series of other hard landscaping features.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

It is a striking and commanding composition which uses its elevated site and addresses the approach along Second Avenue with considerable skill.

### Statement of Significance

3 Second Avenue, Kew is of local historical and architectural significance as a fine and highly intact example of an interwar attic storey brick bungalow featuring asymmetrical planning and Arts and Crafts stylistic overtones. It is a striking and commanding composition which uses its elevated site and addresses the approach along Second Avenue with considerable skill. The setting of the house

appears intact; the property retains its original fence comprising split-face brick piers (now overpainted) complete with chain swags and wrought iron gates, together with a series of other hard landscaping features.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Monterey Estate*, Batten & Percy Collection, State Library of Victoria, reproduced in Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2.; LP 2217, Central Plan Room, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>2</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/8, 4/12.

<sup>3</sup> City of Kew Rate Books, 1934-5, #3277, nav £130.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1929, 1930.

<sup>5</sup> City of Kew Rate books, 1939-40, #4109, nav £110; *Sands & McDougall Directory of Victoria*, various years between 1930-1940.

<sup>6</sup> City of Kew Rate Books, 1957-8, #3543, nav £285.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1950 - 1974.

<sup>8</sup> City of Kew Building Index, #436, dated 14 August 1961, shed; #3610, dated 15 November 1972, steel-framed carport; and #2049, dated 28 November 1985, swimming pool.

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<b>Name</b>	<i>Monte Cristo, Charleton, Charlstan</i>	<b>Reference No</b>	
<b>Address</b>	12 Stevenson Street, Kew	<b>Survey Date</b>	10 January 2006
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1901-02	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

Erected on land that once formed part of the Stevenson family's extensive *Clifton* estate,<sup>1</sup> the house at 12 Stevenson Street was built in c.1901-2 for Charles S Green junior, an ironmonger, later an importer. Green had previously been in partnership with his father, confusingly also Charles S Green. While Charles S Green senior lived at 55 Walpole Street, Charles S Green junior had previously lived at 33 Wills Street, Kew, (q.v., B-graded). The Stevenson Street property, then named *Charleton* or *Charlstan*, was described as a brick residence of 7 rooms.<sup>2</sup> Green remained in residence until 1937.<sup>3</sup>

Subsequently, the house was purchased by Arthur Dickeson, a manufacturer. During his period of ownership alterations were undertaken increasing the number of rooms to 11 by the mid 1950s.<sup>4</sup> The house was subsequently occupied by C H Auty (c.1960), and by the early 1960s until at least 1974, by H K Jones and subsequently Dr C A Jones.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

*Monte Cristo*, 12 Stevenson Street, Kew, is a substantial single-storey double-fronted 'Queen Anne' villa from the Federation period, incorporating sub-floor areas. The complex gabled roofscape is clad with terracotta tile with ridge cresting and finials and is punctuated by tall red brick chimneys with rendered bands. Gable ends feature roughcast render infill and timber fretwork screens. Tuckpointed red face brick walls bear on a bluestone plinth and the asymmetrical façade is screened by a return verandah incorporated under the main roofline. The verandah is supported by paired timber posts on a brick dwarf wall with bluestone capping. It retains a dentilled cornice, however only a portion of the original timber frieze remains. The façade is articulated by a projecting corner bay and rectangular bay windows and otherwise irregular fenestration. Windows generally contain timber-framed

casement sashes, however it appears that at least one of the sashes may have been replaced with a larger picture window. Other alterations include the construction of a brick garage in the south-west corner of the property (on the street frontage) and rear additions which are not visible from the street. These rear additions include a free-standing billiard room-study to the northeast corner of the site, modified more recently from an earlier building and an extended kitchen wall with a large chimneybreast, facing north.

The frontage is defined by a red face brick fence on a bluestone base which features panels and gates of wrought iron and appears to be contemporary with the house. The terraced front garden is accessed via early bluestone steps, albeit repaired, flanked by pressed cement urns.

### Historical Context

The north side of Stevenson Street in the vicinity of the subject property, has several houses from the Federation period resulting from the commencement of what would later be the large-scale subdivision of the mansion estates abutting Studley Park Road.

### Comparative Analysis

The dentilled cornice and other details at 12 Stevenson Street hint at the incorporation of Baroque Revival elements into Federation design, and this is a very early example to be occurring in residential architecture. By comparison the well-publicised designs of this type by Joseland and Vernon, Christopher Cowper, and then by John Sulman, do not come until the middle and later 1900s.<sup>6</sup> A more contemporary parallel is 11 The Avenue, Surrey Hills (q.v.), of c.1902, which also employs turned columns and seeks a related simplification and gravitas. No. 12 leavens its weightier detail—seen also in the dwarf walling and bluestone dressing of the steps and approaches in the front garden—with a continued festivity and energy in its plan form, not so evident at 11 The Avenue.

The door case has impressive stained glass leadlighting of the William Montgomery type<sup>7</sup>. This leadlighting also compares with that seen in 1 Clayton Road, Balwyn (q.v., graded B but recommended to be downgraded to C) of 1906. The front windows, facing Stephenson Street, are plain sashes and appear to have been altered at some later point, perhaps during the 1920s. The stepped verandahs toward the rear are unusual. The verandah frieze is in vertical slatting that was quite deep and bold for its time, though not all of this is in place and is now mainly concentrated around the porch.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

12 Stevenson Street, Kew is a fine example of a substantial single-storey brick Federation villa of the turn of the twentieth century. While some of its detail has been altered, and a garage constructed on the street edge, the house is broadly externally intact as viewed from Stevenson Street.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

12 Stevenson Street is a lively and quite progressive example of Federation architecture, showing some early signs of incorporating Edwardian Baroque touches.

### Statement of Significance

12 Stevenson Street, Kew, is of local historical and architectural significance as a fine example of a substantial single-storey brick Federation villa of the turn of the twentieth century. 12 Stevenson Street is a lively and quite progressive example of Federation architecture, showing some early signs of incorporating Edwardian Baroque touches. While some of its detail has been altered, and a garage constructed on the street edge, the house is broadly externally intact as viewed from Stevenson Street and retains original or early front fence, gates and steps.

### Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Barnard, F G A. *The jubilee history of Kew, Victoria: its origin and progress*, 1910, pp. 37-8.

<sup>2</sup> Borough of Kew Rate Books, 1901-2, #2335, nav £75. Note that the rate book entry lists the house as *Charleston*, whereas MMBW Detail Plan #1294 & 1295, Borough of Kew, dated 1904, refers to the house as *Charlstan*.

<sup>3</sup> Sands & McDougall *Directory of Victoria*, 1937.

<sup>4</sup> City of Kew Rate Books, 1954-5, # 8332, nav £250.

<sup>5</sup> Sands & McDougall *Directory of Victoria*, various years between 1960-1974.

<sup>6</sup> Cowper's relevant designs include two in the Boroondara municipality, at the Riversdale-Fordholm Road corner, Hawthorn, and 14 Studley Avenue Kew, both completed in or around 1907. Joseland and Vernon and John Sulmn had designs published in *Art and Architecture*, *Building* and *The Salon* between 1908 and 1912. All these designs employed turned column verandah porch posts, and the Sydney examples used accentuated quoins. This found Melbourne emulations in JS Murdoch's 'residential' Post Offices in Sydney Road Brunswick, Union Road Surrey Hills and Station Street Box Hill, of c. 1910-14, now all housing other businesses.

<sup>7</sup> Similar to that seen in Montgomery's advertisements in the *Real Property Annual* around 1916-18.



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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	34 Stevenson Street, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1910-11	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

Erected on land that once formed part of the Stevenson family's extensive *Clifton* estate,<sup>1</sup> the house at 34, originally 62, Stevenson Street was built in 1910 for Rudolph Werner, an engineer.<sup>2</sup> Werner was the founder of a leading refrigeration engineering company, R Werner & Co., which operated from Richmond and subsequently Wantirna until the early 1960s.<sup>3</sup>

Rudolph Werner occupied the house until 1922, when it was purchased by Thomas C Schlessar or Slessor.<sup>4</sup> In 1974, a T C Thomas Slessor was still listed as the occupant.<sup>5</sup> Rudolph Werner some years later lived at 10 Findon Crescent, Kew, which was constructed for him in 1930 (q.v., B-graded).

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 34 Stevenson Street, Kew, is a late Federation villa of brick construction which combines Queen Anne stylistic elements with the emerging bungalow style to address its prominent corner siting. The attic-storey house has a broad steeply pitched roof of slate with terracotta ridge cresting and finials, timber-lined eaves and red face brick chimneys with rendered bands. The prominent gable ends are half timbered with roughcast infill and the main gable provides a balconied terrace accessed via a timber-framed doorway flanked by a bay of timber-framed windows. A deep return verandah encircles the street frontages of the house; the bellcast roof is supported by Tuscan colonnettes which bear on face brick piers and dwarf wall, the soffit is lined with timber and the floor and steps are concrete. A convex conical turret is located at the verandah axis and the entrance is marked by a gable pediment in the verandah. The façade displays tuckpointed red face brickwork and each street frontage terminates with a projecting bay, with the bay on the south elevation containing a bay window. The main entrance faces the side street (Howard Street) and contains a polished panelled



timber door and surround with leadlight glazing. Original windows generally contain timber-framed double-hung sashes with leadlight highlights.

The front fence is largely original and comprises a red face brick pier-and-panel wall with rendered capping and non-original timber gate and pergola. The fence continues into Howard Street, where it steps up the hill, and has been altered where it meets a later carport. Alterations appear to be limited to a single-storey rear addition, swimming pool and carport which date from the mid-1980s.<sup>6</sup>

### Historical Context

The north side of Stevenson Street in the vicinity of the subject property was characterised by Federation residences constructed following the subdivision of the mansion estates abutting Studley Park Road.

### Comparative Analysis

The house at 34 Stevenson Street can be compared with a number of nearby examples including:

- 32 Stevenson Street, Kew (ungraded); the subject property is a larger, more elaborately detailed composition which reflects its prominent corner siting
- 46 Stevenson Street, Kew (C-graded); similar age, scale, integrity and composition which also reflects its corner location and also retains an original brick fence
- 6 High Street, Kew (1914, B-graded), a slightly later Federation house with similarly accentuated corner bay and simplified detail.

The attic storey composition of this house is an early announcement of a form that would recur widely through Melbourne's wealthier middle-radius suburbs - Kew, Camberwell, Malvern, Caulfield - in the interwar period. A closely related Kew design is Arthur Purnell's *Rothbry* at 35 High Street and 2 Miller Grove, Kew, of 1914 (both q.v., B-graded). Camberwell counterparts include 26 Balwyn Road, Canterbury and 22 and 24 Albion Street, Surrey Hills of 1911 (q.v., B-graded).

The pier and panel brick fence was common in Kew with transitional houses moving from Federation to more broadly bungalow form. The use of Tuscan colonnettes on dwarf face-brick walls, and juxtaposed frontal gables with sparsely detailed half-timbered spandrels was also often a characteristic of these transitional examples.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

34 Stevenson Street, Kew, is a good and externally highly intact example of a brick attic-storey house of the late Federation period, its simplified form suggestive of the shift toward the interwar bungalow forms.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

34 Stevenson Street, Kew, addresses its corner inventively through the use of a tower element, and otherwise features broad, simple and bold massing for its day. Its attic storey treatment predates interwar attic bungalow designs common in the Kew and Camberwell areas.

### Statement of Significance

34 Stevenson Street, Kew is of local historical and architectural significance as a good and externally highly intact example of a brick attic-storey house of the late Federation period, its simplified form suggestive of the shift toward the interwar bungalow forms. The house addresses its corner inventively through the use of a tower element, and otherwise features broad, simple and bold massing for its day. Its attic storey treatment predates interwar attic bungalow designs common in the Kew and Camberwell areas. The house retains its original fence, albeit modified at one end.

## **Grading Review**

Unchanged.

## **Recommendations**

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

## **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Barnard, F G A. *The jubilee history of Kew, Victoria: its origin and progress*, 1910, pp. 37-8.

<sup>2</sup> Borough of Kew Rate Books 1910-11, #2756, brick, 8 rooms, nave £95.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1950-59; Images of Werner refrigeration equipment are held in the Harold Paynting Collection, State Library of Victoria.

<sup>4</sup> Borough of Kew Rate Books 1921-22, #4922, nav £120; *Sands & McDougall Directory of Victoria*, various years.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>6</sup> Details and drawings sourced from the City of Kew Building Index for brick additions #1451 (dated 11 January 1985), swimming pool #1858 (dated 29 August 1985) and carport and brick fence #2200 (dated 14 March 1986)

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<b>Name</b>	<i>R G Lawrence House and Flats</i>	<b>Reference No</b>	
<b>Address</b>	13 Studley Avenue, Kew	<b>Survey Date</b>	16 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	A
<b>Date</b>	1966	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☒ NT    ☐ Rec.    BPS Heritage Overlay

**History**

This complex, consisting of a residence and two flats, designed by architect Robin Boyd for a steeply sloping site, was commissioned by R G Lawrence in 1966. Prior to the mid 1950s the west side of Studley Avenue between Studley Park Road and Stawell Street consisted of only three properties nos. 5, 9, and 15. 15 Studley Avenue, a neo-Georgian brick house, was constructed in c.1956 for a member of the Dunlop family, who were the owners of 9 Studley Avenue. The next year, a new house to the immediate south of the subject property - no. 11 - was under construction.<sup>1</sup> In 1963, 13 Studley Avenue, a new brick residence, still extant and to the immediate north of the subject property, was in the process of being built for L Rosenberg. By 1966, no. 13 had become 13a, and by 1969, the subject property, 13 Studley Avenue, described as flats, was listed in the *Sands & McDougall Directory of Victoria* for the first time.<sup>2</sup>

This complex was classified by the National Trust of Australia in 1991 as regionally significant: 'Built in 1966 and designed by eminent Australian architect and author Robin Boyd of the firm Romberg and Boyd, the Lawrence House and Flats are architecturally significant, at a regional level, as a mature example of his structural pier and infill manner, one of several design themes which appear in Boyd's distinguished repertoire of Melbourne houses of the 1950s and 1960s. The complex of the house and two flats is also remarkable for the graphic expression of its constituents parts, a composition of four free-standing rectangular boxes (one a carport) elegantly capped by floating flat roofs with dark recessed fascias and all connected by a covered walkway that forms a spine down the block'.

An enquiry in the building file (40/408/23086 1) notes that no permits were granted in the ten years preceding May 2003.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

## Description & Integrity

The property referred to as the *RG Lawrence House and Flats*, at 13 Studley Avenue, Kew, comprises a group of three separate residences, a house and two flats, designed in late twentieth century modern style. The complex is a composition of four separate modules (one being a carport) constructed in a pier and infill system of face brown brick which step across the site and are linked by a covered way which connects the buildings like a spine. Viewed from the street, the carport is sited to the south and the flats to the north with the centrally located link leading to the house which is at the rear and spans the width of the site.

The double carport with brick wing walls and flat galvanised steel deck roofing was originally open to the street (east) and west, however a garage door has been fitted. The three level flat building has a cuboid form and comprises an undercroft garage with two flats above. A flat ribbed galvanised steel deck roof appears as a floating plane by virtue of recessed fascias and box gutters. The elevations are divided into irregular bays by full height vertical bands of fenestration containing timber-framed fixed and awning sash windows. The façade contains a similarly proportioned opening which provides access to a concealed flight of stairs which access the first floor level. The house continues the general construction and detail of the flat building and comprises a two-storey structure of two cuboid forms which are split by the covered link.

The driveways are concrete paved, whereas the paths are brick paved. The front garden is terraced with basalt retaining walls and contains the original timber letterboxes.

## Historical Context

Studley Avenue contains a broad array of housing types of various periods and distinction, ranging from significant Edwardian Queen Anne villas to postwar architect-designed houses, which reflect the subdivision of many of the Studley Park villa estates in the 1950s.

## Comparative Analysis

The *R G Lawrence House and Flats* have been noted as the last distinguished work in Robin Boyd's exploration of the pier and infill method of construction.<sup>3</sup> Earlier Boyd-designed domestic examples of this type are generally located outside the municipality in Toorak (*Brett House*, 1955), South Yarra (*McNicoll House*, 1959-61), and Ivanhoe (*E H L Burgess House*, 1962). The *Bewley House* which was designed for a site in Kew was not constructed. Of these examples, the *Lawrence* property is unusual for its discrete combination of house and flats within the one complex.

A series of Boyd's thematic concerns converge in this building, and the fusion is well resolved and pleasantly textured.

The design reflects Boyd's increasing exploration of a monumental form in architecture, seen here in the suggestions of a townscape in its stepped and battered brick piers, and in the reinstatement of the solid wall in preference to his earlier window wall designs.

The *Lawrence House and Flats* also has parallels with another of Boyd's thematic groups, the Alan Wynn-Featherston Currey designs of 1952-67, for Hawthorn and Ivanhoe respectively, where Boyd planned the houses as boxes enclosing open ground and foliage below, with the rooms as platforms positioned at various levels inside or as blisters opening from the boxes. The *Lawrence House and Flats* is in part suggestive of this theme, with tongues of garden running between the masses and being predicated on being an assemblage of boxes.

Boyd's increasing gravitation toward a multiple box stemmed in part from his interest in Louis Kahn's concept of served and servant spaces, and in the vertically proportioned concrete architecture of Paul Rudolph. Elements of Kahn's repeated box designs are suggested here, as is Rudolph's concrete pier and beam designs, as with the Yale Art and Architecture building of 1961-4. Considered in the context of Boyd's work, the Lawrence design has counterparts in the second Richardson house of 1960-1 at Barwon Heads (multiple box-pavilions) and the President Motor Inn and Carnich Tower designs of 1968-70.<sup>4</sup> If anything the spatial changes and shifts in this building are made with greater ease and sophistication than was common in Boyd's planimetry, which generally tended to be diagrammatic.

The themes of monumentality and visual complexity also have sources in Boyd's growing interest in the architecture and ideas of Charles Moore and Robert Venturi in the United States.<sup>5</sup> The Lawrence

house effectively redirects Boyd's earlier aim of achieving significant form through a powerful shape, as in the Haughton James house at 82 Molesworth Street, a kilometre away, (q.v., B-graded and recommended to be upgraded to A as part of this review).

### **Assessment Against Criteria**

*Amended Heritage Victoria Criteria*

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

13 Studley Avenue is a prominent and externally highly intact example within a group of innovative and exploratory houses designed by architects in the Studley Park area between 1951 and c. 1968. Both within this group and in the wider context, the design reflects the change of approach evident in the work of Boyd and others during the later 1960s, where their structurally expressive and skeletal designs of the 1950s were supplanted by more consciously solid and almost town-like assemblages of solid massing.

13 Studley Avenue is one of Robin Boyd's most accomplished designs, and one where an unusual concentration of his concerns converges. He reconciles these with grace and eloquence here, in a plan which flows unusually well for Boyd's box form designs and which projects urbanity and a vital complexity in its exterior.

### **Statement of Significance**

The *R G Lawrence House and Flats* at 13 Studley Avenue, Kew, is of local historical and municipal architectural significance. The complex is a prominent and externally highly intact example within a group of innovative and exploratory houses designed by architects in the Studley Park area between 1951 and c.1968. Both within this group and in the wider context, the design reflects the change of approach evident in the work of Boyd and others during the later 1960s, where their structurally expressive and skeletal designs of the 1950s were supplanted by more consciously solid and almost town-like assemblages of solid massing. 13 Studley Avenue, Kew, is one of Robin Boyd's most accomplished designs, and one where an unusual concentration of his concerns converges. He reconciles these with grace and eloquence here, in a plan which flows unusually well for Boyd's box form designs and which projects urbanity and a vital complexity in its exterior.

### **Grading Review**

Upgrade to A.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria*, various years between 1938 and 1960.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, 1969-1974.

<sup>3</sup> Classification Report, National Trust of Australia (Victoria).

<sup>4</sup> These concerns of Boyd's are discussed in various articles by Conrad Hamann, including 'Unpublished work by Robin Boyd: a basis for reappraisal', in D Saunders, ed., *Architectural Papers* 1976, Art Association of Australia, Sydney, 1977, 'Against the dying of the light', *Transition*, tenth anniversary issue, 1989.

<sup>5</sup> See esp. Hamann, 'Against the dying of the light', above, for a discussion of Boyd's reaction to Kahn, Rudolph, Venturi and Moore.

Name	Krongold House	Reference No	
Address	25 Studley Park Road, Kew	Survey Date	20 September 2005
Building Type	Residence	Grading	B
Date	1959	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

The land upon which 25 Studley Park Road was constructed in 1959 formed part of the grounds of *Field Place*, the home of Francis Henty, a member of one of Victoria's pioneer families. *Field Place* or *Fieldplace* as it was later known, was owned by the Henty family and their descendants until c.1961.<sup>1</sup> For many years it was also known as *Fieldplace Flats*.<sup>2</sup> The main entrance to the property, marked by a pair of wrought iron gates,<sup>3</sup> was from Studley Park Road until c. 1957 when this last portion of the property's Studley Park Road frontage was sold - allotments today occupied by buildings at 29 and 31 had already been subdivided and built upon during the late 1930s and early 1940s<sup>4</sup> - allotment 31 became the site of the subject property. Subsequently, Henty Court was formed to provide access to *Field Place* from Tara Avenue, as well as to several other subdivided blocks of land. *Field Place* is still extant, at 3 Henty Court.

Allotment 31 was acquired by Mr & Mrs Krongold who commissioned architect Theodore Berman to design their new home.<sup>5</sup> The original drawings show a low flat roofed three bedroom house, with bituminous felt roofing laid on Stramit decking, brick walls and limited use of stone. The floors were traditional timber boarding and framing set out on stumps.

The house was owned by the Krongolds until its sale in February 1997.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The *Krongold House*, at 25 Studley Park Road, Kew, is a modern single-storey postwar house of brick construction. Original drawings indicate that the flat roof was clad with bituminous felt roofing laid on Stramit decking with minimal eaves overhang, deep timber fascias and concealed box gutters. The double-fronted façade is partially screened by a projecting carport which displays sections of face strata stonework to the adjoining front elevation and piers with light brown face brick elsewhere. The

central entrance is screened by a porch which features an original stone-clad planter box, quarry tiling and panelled timber door which is flanked by a timber-framed picture window. The remaining façade comprises full-height timber-framed picture windows with fixed glazing and sliding door leading to a stone crazy-paved terrace. Elsewhere, windows are timber-framed with fixed and awning sashes and doors are flush-panel timber. The house appears to be externally intact as constructed.

The front fence appears to be contemporary with the house and comprises panels of horizontally-fixed timber battens above a low face brick planter box. Earlier gates have been removed from the driveway.

### Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### Comparative Analysis

The *Krongold House* is one of a large number of houses in Kew which date from the 1950s, following subdivision of larger villa estates and is sited in a section of Studley Park Road which contains an eclectic mix of housing stock, reflecting this pattern.

The *Krongold House* is a very low key and understated design when compared with its structurally expressive and sometimes highly coloured Kew counterparts of the 1950s. In part, this may reflect a move in some quarters of the architectural fraternity towards a new and restrained, if not sombre, palette of materials, in reaction to the bright colours employed in many mid-1950s Melbourne houses. It also suggests New Objectivity, a movement within architectural modernism current in the late 1920s and early 1930s, where a deliberately deadpan architecture was fostered as a neutral arena for social and political action.<sup>6</sup> Hannes Meyer, Walter Gropius, Mies van der Rohe, the Taut brothers and Ernst May were its protagonists in Germany and Switzerland between 1926 and 1933-5, and it had a strong influence in post-war England. In the Australian context, it influenced Frederick Romberg's designs for larger buildings in the inner Melbourne fringe suburbs.<sup>7</sup> Roy Grounds also gravitated to it, as with his *Trudinger*, *Mulvaney* and *Frankel* houses in Canberra of 1965-8.

The *Krongold House* also has an affinity with several Guilford Bell-Neil Clerehan houses of the period, such as the *Simon* house at Mount Eliza, of 1964. The window placements are the principal enlivening of the form, and again, these veer away from the immediate and obvious in their line and placement. The front and side louvre fences were carefully coordinated with the original house, and compositionally this, plus the modulation of windows against a flat roofed prismatic form, is suggestive of Mies' house projects from the 1920s through to the 1931 *Werkbund* exhibition.<sup>8</sup> The screened courtyard usage is quite early also, being contemporary with Robin Boyd's forays into courtyard houses in 1957-60,<sup>9</sup> and contemporary with early Sydney experimenters such as Douglas Snelling and Neville Gruzman.<sup>10</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The *Krongold House* is unusual in its embrace of New Objectivity and a subdued palette of colours, an approach which was still unusual in the late 1950s. In its apparent proximity to 1920s modernism it also provided a new take on Mies van der Rohe's compositional legacy, as opposed to Melbourne's more numerous skeletal houses, deriving from Mies' later work. This fits with its increased use of courtyard spaces, at quite an early date.

### Statement of Significance

The *Krongold House*, at 25 Studley Park Road, Kew, is of local historical and architectural significance as an interesting and externally highly intact example of residential design of the late 1950s. In its overall approach, it appears to draw on the precepts of New Objectivity, a particular strand of modernism current in the late 1920s and early 1930s, in which a deliberately deadpan architecture was fostered as a neutral arena for social and political action. It varies from the better known architect-designed houses of the period in the Kew area in its understated form and use of a subdued palette of colours. The incorporation in the design of an enclosed courtyard is relatively early.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 146-8.

<sup>2</sup> *Sands & McDougall Directory of Victoria*, various years between 1931-1962.

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 147-48.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1930-1944/5.

<sup>5</sup> Drawings sourced from the City of Kew Building Index, #137, dated 24 July, 1959.

<sup>6</sup> See Kenneth Frampton, *Modern Architecture: a Critical History*, Thames and Hudson, London, Ch. 15, pp. 130-141.

<sup>7</sup> See Conrad Hamann, 'Frederick Romberg and the problem of European Authenticity', in Roger Butler, *The Europeans: Expatriate European Artists in Australia*, National Gallery of Australia, Canberra, 1996.

<sup>8</sup> See Kenneth Frampton, *Modern Architecture: a Critical History*, Ch. 18, pp. 161-6.

<sup>9</sup> Esp. Boyd's own house of 1957-8 at 240 Walsh Street South Yarra, and his Second Richardson house at Barwon Heads (1960).

<sup>10</sup> See Graeme Jahn, *Sydney Architecture*, Watermark, Sydney, 1997, pp. 157, 160.



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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	44 Studley Park Road, Kew	<b>Survey Date</b>	21 June 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1925	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor	
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec. BPS Heritage Overlay

**History**

44 Studley Park Road was constructed in 1925. The MMBW Plan of drainage for the property lists the owner as Lewis Levy, of Grandview Grove, Armadale, however, municipal rate books list Herbert J and Stella Bleauchas as the owners in 1925-6.<sup>1</sup>

Alterations to the house had been undertaken by 1935, increasing the number of rooms from eight to ten.<sup>2</sup> In 1940 the house was purchased by Moya Wantrup, and the house was retained by the Wantrup family until at least 1974.<sup>3</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

44 Studley Park Road, Kew, is an attic storey double-fronted interwar brick bungalow. The transverse gabled roof has overpainted tiles, exposed rafters, tapered roughcast rendered chimneys and an eyelid dormer. It has roughcast rendered walls with clinker brick plinth and corbelled window sills and moulded string courses. The asymmetrical façade has a deep central verandah featuring buttressed piers and clinker brick dressings to arched openings and dwarf walls. The façade features an interesting faceted bay window in the south-east corner with paired sashes, diamond-pattern leadlighting and chain detail over the bay canopy. The eastern side elevation features a prominent gable verge and tapered chimney breast. The windows are timber-framed double-hung sashes, many of which have diaper leadlight glazing.

The property has a non-original concrete block front fence with steel gates and a carport at the side.

## Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

## Comparative Analysis

44 Studley Park Road, Kew, can be compared to a substantial number of graded buildings in the municipality, as follows:

- 219 Cotham Road, Kew (B-graded), has similar fenestration however it has face brickwork in lieu of render and gabled dormer;
- 857 Glenferrie Road, Kew (B-graded), has overpainted roughcast render, deep verandah, more prominent dormer, similar projecting side bay;
- 51 Harp Road, Kew, has a similar corner bay and textured stucco-clad wall on a clinker brick base, though its design is simpler and its roof a low-pitched pyramid. Both designs seem related to a group of corner-bay bungalows developed by Haddon and Henderson and publicised in the *Real Property Annual* in 1918;
- 2 Howard Street, Kew (B-graded), has similar transverse gabled roof, leadlight windows but has face brick walls;
- 7 Marshall Avenue, Kew (B-graded), is a more imposing variation on a similar theme;
- 24 Wellington Street, Kew (B-graded), has a broad transverse gabled roof but with large projecting bay;
- 16 Alma Road, Camberwell (C-graded), has the typical details and setting of small bungalows of the period: bowed windows, roughcast, horizontal window bays, prominent chimneys;
- 'Mallow', 33 Deepdene Road, Canterbury (B-graded), loosely comparable in overall form due to the hipped rather than gabled roof but has a comparable entrance porch and broad bays of windows, and has a similar finish in unpainted grey textured stucco;
- 226 Doncaster Road, Camberwell (C-graded), slightly later example (1930) which differs by use of hipped roof and squat chimneys;
- 23 Sunnyside Avenue, Camberwell (A-graded), is an outstanding, well-preserved and distinctive house design in the English Edwardian Freestyle manner<sup>4</sup>;
- 931 Toorak Road, Camberwell. (B-graded), has an attic English bungalow form set in a Bungalow estate with intact setting and fence; and
- 269 Union Road, Balwyn, (C-graded), has a similarly prominent gabled main roof with eyelid dormer and tall chimney but more prominent projecting gable over verandah and intact landscape setting and garage.

In the context of these comparisons, 44 Studley Park Road, Kew, sits as a building which, while not as significant as some of the more distinctive B-graded examples, equally, is a representative and intact example.

## Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*Criterion D The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

44 Studley Park Road, Kew is a fine and relatively externally intact example of an interwar bungalow.

*Criterion E The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The building incorporates an interesting range of stylistic features, including roughcast rendered walls, arched entrance, eyelid dormer, leadlight glazing and chain detail to the bay window.

### **Statement of Significance**

44 Studley Park Road, Kew, is of historical and architectural significance at a local level as a fine and relatively externally intact example of an interwar bungalow which incorporates an interesting range of stylistic features, including roughcast rendered walls, arched entrance, eyelid dormer, leadlight glazing and chain detail to the bay window.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

- 1 City of Kew Rate Books 1925-6, #5559, brick, 8 rooms, nav £135, cited in G. Butler & Associates, Kew B-graded places study (draft), 2001..
- 2 City of Kew Rate Books 1935-6, #6626, brick, 10 rooms, nav £120, cited in G. Butler & Associates, Kew B-graded places study (draft), 2001..
- 3 Information compiled from the Sands & McDougall Directory of Victoria, various years.
- 4 Graeme Butler, Camberwell Conservation Study 1991, vol. 4, p. 265-66.

Name	House	Reference No	
Address	52 Studley Park Road, Kew	Survey Date	21 June 2005
Building Type	Residence	Grading	B
Date	c.1928	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

52 Studley Park Road was built for Sydney Andrewartha, a prominent furniture manufacturer in 1928.<sup>1</sup> Municipal rate records described the completed residence as a brick house of seven rooms.<sup>2</sup> Sydney Andrewartha died in c.1934 and the owner occupier from this time was presumably his widow, Mrs. Catherine Andrewartha. The house remained in the family until 2005, being owned by Matthew Andrewartha between 1947 and 1969 and Mrs. Isabella Andrewartha from 1970 until 2005.<sup>3</sup> In June 2005 the house was put up for sale by Mrs. Isabella Andrewartha's estate and subsequently sold.

The distinctive and unusual architectural treatment of 52 Studley Park Road suggests the involvement of an architect, though none has to date been associated with the project.

In 1959 a permit application was lodged for alterations to the dwelling to convert it into two residential units.<sup>4</sup> While the accompanying plan is not readable, a MMBW property service plan recorded the installation of additional bathroom fittings at the west side of the house.<sup>5</sup> More recently, in works undertaken during the Amendment 64 (Boroondara Planning Scheme) process (2008), a two-storey rear addition was constructed and related landscaping works were undertaken.

(Lovell Chen, 2005, 2009)

#### Description & Integrity

52 Studley Park Road, Kew, is a single storey double-fronted interwar bungalow of tuck-pointed red face brick construction, with a broad gabled Marseilles tiled roof. The roof is penetrated by slender rendered brick chimneys with brick capping and vertical straps, and the rendered gable ends feature brick and pressed cement cartouche. The façade contains three bow-windowed bays, each of five windows and features a broad projecting bay containing a deep verandah with scalloped brick dwarf wall, squat masonry piers and three arched openings with sawtooth brick dressings. The paired entrance doors are glazed with an elongated diamond shaped pane at the centre of each door. There is a further bay window form to the east elevation to Cradley Avenue. The windows are timber-

framed double-hung sash windows, with intricate geometric leadlight glazing. The sills to the bay windows project and are of bull-nosed bricks while those to the double hung sash windows to the rear elevations have flush sills of rendered brick, with those to the east and west elevations painted white.<sup>6</sup>

A two-storey addition has recently been constructed to the rear of the house.

When surveyed in 2005, the property included an intact matching red face brick fence with strapwork gates to the driveway and corner and a timber-framed ripple iron gate to the side. The fence has been demolished and new landscaping introduced in the front garden.

### Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality, from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### Comparative Analysis

52 Studley Park Road, Kew, is an example of the stuccoed and brick-dressed bungalows that recur around various Melbourne suburbs, typically with two superimposed gables facing the street and often with cartouche ornament. Three houses in Victoria Street Flemington, nos. 141-5 and all by the same builder, have similar compositions, combining the gables with cartouche ornaments, sawtooth brick arches, and similar double-hung sash windows. Others are in the Lucknow and Mangalore Street areas of the Travancore estate, also in Flemington; one is in Stewart Street, Brunswick. In some ways this brick and stucco genre of the bungalow reads as a precursor to stuccoed 1930s houses with tapestry brick dressing.

Within Boroondara, the house can be compared in a broad sense to a group of residences of the later bungalow period with similar forms and detailing, including the following:

- § 1195 Burke Road, Kew (B-graded), though an earlier example, this displays similar features such as plaster crests, bow windows, banded chimneys, use of leadlight;
- § 14 Howard Street, Kew (B-graded), lacks the more elaborate elements of the subject property, but retains its original fence;
- § 111 Sackville Street, Kew (B-graded), has a multi-gabled roofline and particularly prominent chimneys with deep, arched porch;
- § 2 and 3 Second Avenue, Kew (B-graded) pair of two storied Inter-War houses with imposing arched entrances and multi-gabled roof form; and
- § 49 Cookson Street, Camberwell (B-graded), an earlier example including Oriental details, diaper leadlight, bow windows, original swagged brick and rendered fence.

In this context, the subject property sits as a distinctive, substantial and highly intact example.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*Criterion D The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

52 Studley Park Road is a fine and externally highly intact example of a substantial interwar bungalow residence.

*Criterion E The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

52 Studley Park Road is notable for its successful response to this corner site and for its distinctive palette of materials and ornamentation: the cartouches, white painted stucco gabling, and use of red brick relieving dressing and wall bases. The front porch has three wide arched openings, and decorative brick balustrading. Above the piers of the balustrade are squat columns with simple

detailing. Bow windows to the street elevation have five double hung sashes and distinctive lead lighting in geometric designs.

### Statement of Significance

52 Studley Park Road is of local historical and architectural significance. It is a fine and highly intact example of a substantial interwar corner bungalow residence. Architecturally, it is an unusual building, incorporating a distinctive combination of materials and ornamentation, including the cartouches, white painted stucco gabling, and use of red brick relieving dressing and wall bases. The front porch has three wide arched openings, and decorative brick balustrading. Above the piers of the balustrade are squat columns with simple detailing. Bow windows to the street elevation have five double hung sashes and distinctive lead lighting in geometric designs.<sup>7</sup>

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

#### *General:*

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study 1988; G. Butler, Camberwell Conservation Study, 1991.

#### *Specific:*

<sup>1</sup> MMBW Property Service Plan #172926, dated 19 October 1928, indicates that the house was substantially complete by this date.

<sup>2</sup> City of Kew Rate Books, 1929-30, #6331, Andrewartha, S. 7 rooms, brick, nav £200.

<sup>3</sup> City of Kew Rate Books and the *Sands & McDougall Directory of Victoria*, various years.

<sup>4</sup> Drawings sourced from the City of Kew Building Index, #22, dated 25 May 1959.

<sup>5</sup> MMBW Property Service Plan #172926 indicating additional works carried out, dated 24 July 1959.

<sup>6</sup> Additional detail relating to design elements of the façade, including the porch, bow windows and glazing, is taken from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>7</sup> This paragraph, providing further detail relating to design elements of the façade, namely the porch and bow windows, is taken from the peer review by RBA Architects and Conservation Consultants, October 2008. The inclusion of this additional detail in the statement of significance is at the direction of the Panel for Amendment C64 Boroondara Planning Scheme, December 2008.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	75 Studley Park Road, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1938	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

#### History

The site of 75 (originally 71) Studley Park Road, Kew, was formed as part of the subdivision of the grounds of a large brick residence<sup>1</sup> built for Charles Lister in c.1882.<sup>2</sup> The earlier residence was demolished in c.1936.<sup>3</sup> The subsequent subdivision, referred to as the "Iona" Estate, in a plan promoting the sale of the subdivided land, consisted of five blocks with Studley Park Road frontage - of which the subject property was lot 4 - and a further ten blocks serviced by a new access road, Berkeley Court.<sup>4</sup> Construction upon the new allotments soon commenced - two houses were under construction in Berkeley Court during 1937.<sup>5</sup> The two-storeyed brick residence at the corner of Berkeley Court - 75 Studley Park Road - was designed by architects Marsh & Michaelson, for owner James Ross in 1938.<sup>6</sup> The house was occupied by Ross until at least 1974.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 75 Studley Park Road, Kew, is a large two storey interwar residence of clinker brick construction in the Old English Revival style. The steeply pitched gabled roof is finished with glazed terracotta tiles, with dentilled brickwork to the eaves and is punctuated by tall brick chimneys with octagonal form and corbelled caps; prominent gables feature half-timbering with tapestry brick herringbone and basketweave patterned nogging. The asymmetrical composition addresses the corner siting with principal elevations to the north and west. Each elevation comprises projecting and recessed bays with a recessed entrance porch located in the north-west corner. This bay also features a jettied first floor level with half timbering and tapestry brick nogging. The entrance is screened by a pair of wrought iron gates and lit by a wrought iron coach lamp. Fenestration is irregular and with the exception of one bay window the windows comprise timber-framed double-hung and fixed sashes with



diaper leadlight glazing. Alterations appear limited and include canvas awning blinds and the non-original sections of fence.

The frontages are bounded by the original low clinker brick fence which has a corner entrance with wrought iron pedestrian gate. The fence has been extended more recently, albeit at a higher level, along the western side of the house. The front garden includes stone crazy paving and steps and some mature plantings amongst an otherwise recent landscape.

### Historical Context

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### Comparative Analysis

The house at 75 Studley Park Road, Kew, is broadly comparable with neighbouring properties at numbers 1 and 2 Berkeley Street, Kew, both ungraded. While these two houses are of a more modest scale and siting, they nonetheless share similar periods of construction, and a similarity of overall style, form and detail. Further afield, the property can also be compared with 8 Milfay Avenue, Kew, (B-graded, recommended to be downgraded to C), a more eclectic and unconventional composition with French Provincial elements. No. 75 is, however, richer in texture and in its constructional technique than these examples.

Howard Street, Kew contains a small precinct of Old English Revival houses, including numbers 13, 19, 21, 23 and 25. Of these, only 19 Howard Street is B graded; this house is a good example in the revival idiom which differs from the subject property in its employment of Tudor forms and details, and in its conspicuous use of stucco nogging. In Boroondara more generally, 75 Studley Park Road compares with Marcus Barlow's imposing *Colinton* at 96 Mont Albert Road, of 1926, (A-graded), and with 660 Riversdale Road Camberwell (q.v., B-graded), a similarly massed design with tapestry brick in a similarly vivid colour patterning and texture. 7 Muriel Street, Glen Iris, by Harold Desbrowe-Annear in 1932 (q.v., B-graded), is similar in dimensions but more direct and articulate in its massing. Most of the detail matches that of other well-financed Old English designs of this period.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

75 Studley Park Road, Kew, is a good and externally relatively intact example of a two-storey brick house in the Old English Style as applied to Melbourne houses of the 1930s. It incorporates a range of forms and details associated with the style. The house retains its original front fence, path and steps.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

75 Studley Park Road, Kew, is distinctive in the liveliness of its brick colouration and texture.

### Statement of Significance

75 Studley Park Road, Kew is of local historical and architectural significance as a good and externally relatively intact example of a two-storey brick house in the Old English Style as expressed in Melbourne houses of the 1930s. It incorporates a range of forms and details associated with the style and is distinctive in the liveliness of its brick colouration and texture. The house retains its original front fence, path and steps.

### Grading Review

Unchanged.



## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> MMBW Plan no. 40, Collingwood & Kew, scale 160':1", dated c. 1904.

<sup>2</sup> Sands & McDougall Directory of Victoria, various years between 1880–1900.

<sup>3</sup> Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, vol. 2, p. 4/20.

<sup>4</sup> 'Iona' Estate, Studley Park, Batten & Percy Collection, State Library of Victoria.

<sup>5</sup> Sands & McDougall Directory of Victoria, 1936, 1937 & 1938.

<sup>6</sup> Plans and a perspective view of the newly-completed house were published in the *Age*, 18 August 1938; cited in the Miles Lewis Australian Architectural Index.

<sup>7</sup> Sands & McDougall Directory of Victoria, various years between 1940-1974.

Name	House	Reference No	
Address	89 Studley Park Road, Kew	Survey Date	20 September 2005
Building Type	Residence	Grading	B
Date	1940-41	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

This allotment was formed by the subdivision of the *Belmont* estate, which had previously been the residence of Emil Resch. From c. 1922, the property had been used as a mental hospital under the supervision of Mrs. L C Stackhouse and was known as the *Belmont Private Mental Hospital*.<sup>1</sup> In c. 1937, a new roadway named Hyton Crescent was created, adjoining the northern end of Iveagh Street thereby forming a new thoroughfare linking Stevenson Street with Studley Park Road, and providing street access to the new *Belmont* estate allotments. 89 Studley Park Road was lot 5, of the 6 allotments offered for sale which had frontages to Studley Park Road.<sup>2</sup> In 1938, several houses were under construction in the new street.<sup>3</sup>

Lot 5 was purchased by Joseph and Rose Simmons in 1939.<sup>4</sup> They built a 10 roomed brick house in the following year,<sup>5</sup> and subsequently resided there until 1949, at which time it was purchased by Eric Smorgon. Eric Smorgon was a member of the well-known Melbourne business and philanthropic family. Other members of the Smorgon family lived near to this location during the 1950s; Eric's brother Victor lived at 12 Holroyd Street, and his father Norman lived at 28 Holroyd Street, at that time known as 2 The Belvedere. Both these houses are also assessed in this Review.

Eric Smorgon occupied the house until 1967,<sup>6</sup> when it was then sold to C H Rennie.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 89 Studley Park Road, Kew, is a double-storey interwar residence of cream brick construction with Streamlined Moderne overtones. The walls have a brown brick base with cream brick above except for some areas of brown tapestry bricks, including a band to the parapet and panels either side the front entrance. The hipped roof is finished with dark glazed tiles, box gutters

concealed behind deep timber fascias and bold cream brick chimneys with a fine band of brown tapestry brick.

The double-fronted asymmetrical massing of the façade (north elevation) comprises two main bays; a large parapeted section of cuboid form relieved by a curved end to the west and a smaller bay with hipped roof to the east.

The wide single-storey bay projecting from the eastern bay to the northern elevation incorporates for the main entrance with an open terrace above; an area contained by a fine wrought iron balustrade. The entrance itself is capped by a soldier course of cream brick and flanked by 'stacked' brown tapestry brick piers and piers of glass bricks. The front door is set behind a wrought iron screen door.

Fenestration is generally regular between floors and windows comprise steel-framed casement and fixed sashes, with distinctive curved glazing at the north-west corner of the building. To the rear the windows are generally timber framed double hung sashes with horizontal glazing bars. A porthole window with ribbed or reeded glass is located at first floor level centrally to the western section of the north elevation.

The western bay is curved including curved windows and returns to the west elevation which features wide chimneys.

A low brown brick fence appears to be original, however it appears that minor alterations may have been made adjacent to the driveway.

There is a cream brick garage set back at the end of the concrete driveway. Its detailing is similar to that of the house and it has a hipped roof of dark glazed tiles<sup>7</sup>.

### **Historical Context**

Studley Park Road, a prominent 'entrance' road to Kew, has been favoured from the earliest years of district settlement as the setting for gracious homes on large land holdings, favoured by the affluent. Studley Park Road provides evidence today of the full gamut of residential development which has affected the municipality; from large homes set in spacious grounds to the later subdivisions of the early and mid twentieth century, comprising inter-war and post-war houses as well as modern flat development.

### **Comparative Analysis**

In its scale, two-storey form, overall Streamline Moderne style and some details, the house at 15 Walbundry Avenue, Balwyn North (1936, A-graded) is a comparable example, similarly compressed and vertical in its lines and relying for its impact, primarily, on a single curved corner accentuated by rounded windows. It differs from the subject property in that it is in rendered, rather than face brickwork and is located in a more intact precinct.<sup>8</sup>

The more conventional aspects of this house- the hipped roof and deep fascias, the verticality and simple outline - link it to another group of houses in the Boroondara area, notably Leith and Bartlett's 1297 Toorak Road, Surrey Hills, of 1940 (q.v., B-graded), 1 Montana Street Burwood of 1941 (q.v., B-graded, which is flat roofed behind its parapet) and A K Lines' 136 Whitehorse Road Balwyn, of 1936 (q.v., B-graded).

### **Assessment Against Criteria**

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

89 Studley Park Road is a fine and highly externally intact example of Streamlined Moderne as applied in suburban Melbourne design at the end of the interwar period and into the early years of World War II.

### **Statement of Significance**

89 Studley Road is of local historical and architectural significance as a fine and highly externally intact example of Streamlined Moderne as applied in suburban Melbourne design at the end of the interwar period and into the early years of World War II.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria*, various years between 1920-1935.

<sup>2</sup> LP 14112, Lot 5, Central Plans, Cited in G Butler & Associates, Kew B-graded places study (draft), 2001.

<sup>3</sup> *Sands & McDougall Directory of Victoria*, 1937-1943.

<sup>4</sup> City of Kew Rate Books, 1938-9, #6465, nav £46.

<sup>5</sup> City of Kew Rate Books, 1940-1, #6647, nav £174.

<sup>6</sup> City of Kew Rate Books, 1957-8, #6663, nav £525; *Sands & McDougall Directory of Victoria*.

<sup>7</sup> Additional descriptive material has been taken from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>8</sup> Butler, *Camberwell Conservation Study*, vol. 4, p. 297.

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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	12 Tara Avenue, Kew	<b>Survey Date</b>	23 August 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1938-39	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

Tara Avenue was formed to facilitate the subdivision of the neighboring *Tara Hall* estate in March 1927.<sup>1</sup> However, this allotment is thought to have been part of the Henty estate, *Field Place*. Part of a 1928 subdivision,<sup>2</sup> the seven-roomed brick house at 12 Tara Avenue was built in c.1938 for Eleanor and Reginald Stuart Taylor.<sup>3</sup> Taylor was a commercial printer, with city premises in William Street.<sup>4</sup> It is interesting to note that the Taylors had previously had another Old English styled house constructed at 19 Howard Street, Kew (q.v., B-graded).

The Taylors did not retain the property for long, and by 1941 the house had been purchased by Norman Marshall.<sup>5</sup> Marshall resided there until c.1954, at which time it was sold to Jesse Garton.<sup>6</sup> During the Garton's period of ownership (c.1956-72), some minor alterations to the house were undertaken,<sup>7</sup> with an extension to the rear of the property undertaken for a later owner in 1985.<sup>8</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

12 Tara Avenue, Kew is a double-storey interwar house of clinker brick construction with Old English overtones. The transverse gabled roof is clad with terracotta shingles and engaged chimneys have corbelled tops. The triple-fronted façade generally displays clinker brickwork, however some first floor areas have a rendered finish, delineated by a string course of terracotta tile. The breakfronted façade comprises a broad central bay which contains a recessed porch accessed via a single archway dressed with slate surrounds and secured by a wrought iron gate. A projecting gabled bay to the south accommodates the original garage which is accessed via a pair of timber folding doors with wrought iron hardware. Fenestration is irregular and generally comprises bays of timber-framed double-hung sashes with diaper leadlight. Alterations include the construction of a small ground floor sunroom

towards the north-east rear corner of the house in the 1960s and a more extensive rear addition in the 1980s, both of which are largely obscured from the street.

The non-original front fence comprises low palisade panels above a possibly earlier rock wall and the driveway and garden paths are lined with stone crazy paving. The front garden contains a mature oak species and garden beds defined by rock edging.

### Historical Context

Tara Avenue was formed to facilitate the subdivision of the Tara Hall estate, and is characterised by large inter-war houses set on moderate-sized garden allotments.

### Comparative Analysis

12 Tara Avenue, Kew, can broadly be compared with other properties in the Old English idiom in Boroondara.

Howard Street Kew contains a small precinct of Old English Revival houses, including numbers 13, 19, 21, 23 and 25. Of these, only 19 Howard Street (the original owners of which also owned the subject property) is B graded; this house is a good example in the revival idiom which differs from the subject property in its employment of Tudor forms and details, and in its conspicuous use of stucco nogging. In Boroondara more generally, 12 Tara Avenue, Kew, compares with Marcus Barlow's imposing *Colinton* at 96 Mont Albert Road, Canterbury, of 1926 (A-graded), and with 660 Riversdale Road Camberwell (q.v., B-graded), a similarly massed design with tapestry brick in a similarly vivid colour patterning and texture. 7 Muriel Street, Glen Iris, by Harold Desbrowe-Anneer in 1932 (q.v., B-graded), is similar in dimensions but is very direct and articulate in its massing.

Most of the detail matches that of other substantial Old English designs of this period, such as the stilted segmental arches over the doors, and the vertical perforated brick vents, often seen in Dutch-influenced design of the 1930s. The herringbone brick, corbelled octagonal chimneys, wrought iron fittings and stone pathway were usually incorporated in well-financed versions of these designs. The shallow breakfront on the front gabled wing (one course deep) is unusual, but otherwise the form is generally typical.

12 Tara Avenue, Kew, is a good and externally relatively intact example, which resembles a good many substantial Kew and Camberwell houses of the interwar period and particularly of the late 1930s. The Camberwell examples are found in the Golf Links and Hassett estates, Camberwell-Hartwell and Balwyn-Canterbury.<sup>9</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

12 Tara Avenue, Kew, is a good and externally relatively intact example of a substantial two-storey residence of the late interwar period designed in the Old English mode, and incorporates a range of forms and detailing common to the style.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

12 Tara Avenue, Kew, uses materials imposingly but with restraint and is consistent and straightforward in its fenestration and expression.

### Statement of Significance

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

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4.16.

<sup>2</sup> LP 12599, Lot 6, cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>3</sup> MMBW Plan no. 40, Collingwood & Kew, scale 160':1", dated 1933, overlaid over a c. 1904 plan, shows two cleared and fenced sites adjacent to Highfield Grove. The reason for the long delay between date of acquisition and construction is not known.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1937-40.

<sup>5</sup> City of Kew Rate Books, 1941-2, #7524, nav £146; *Sands & McDougall Directory of Victoria*, various years.

<sup>6</sup> City of Kew Rate Books, 1954-55, #8356, nav £325.

<sup>7</sup> Plans sourced from the City of Kew Building Index, #530, dated 2 February 1966.

<sup>8</sup> Plans sourced from the City of Kew Building Index, #1577, dated 29 March 1985.

<sup>9</sup> See, in particular, G Butler, *Camberwell Conservation Study* 1991, v. 3: Significant Areas, esp. Precincts 15 (Hassett's Estate) 18 (Reid Estate) and 28.1-3 (Golf Links Estate and Belett Street).



<b>Name</b>	House and Shop	<b>Reference No</b>	
<b>Address</b>	1 Tennyson Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence and shop	<b>Grading</b>	B
<b>Date</b>	1916	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Initially known as Cobden Street before c.1906,<sup>1</sup> the 1917 edition of the *Sands & McDougall Directory of Victoria* recorded three houses being built on the west side of Tennyson Street, south of no. 15. The land upon which they were built was owned by Harry E Perry,<sup>2</sup> who had acquired it from an M Greenhill.<sup>3</sup> The 1918 *Sands & McDougall Directory of Victoria* listed the new houses as 1, 3 & 5 Tennyson Street, with Harry E Perry the occupant of no. 1.<sup>4</sup> Contemporary with these new listings, Mrs. McNicol, confectioner, also a new Directory listing, was recorded at 61 Eglinton Street, which is the street address of the shop. MMBW property service plans indicated that after the lodgement of the initial services plan in August 1916, a further plan was prepared in May 1917, showing additional works relating to the provision of stabling, including stalls, manure bin and a service area.<sup>5</sup> The stabling suggests the shop may have functioned as a milk delivery depot (dairy) or similar at this time.

From 1918, both the shop and residence were owned and occupied by Mr and Mrs George Brown.<sup>6</sup> By 1921-22, the size of the property had increased to nine rooms, with a corresponding increase in its net annual value.<sup>7</sup> It has not been possible to ascertain the nature of these works.

Until c.1974, the shop and residence were occupied by residents of the same family name; from 1926 Mrs. Daisy Ware conducted a confectioner's business from 61 Eglinton Street while Miss Marie Ware, music teacher was listed at 1 Tennyson Street. Later owner occupiers were Mr & Mrs Coxall (c.1933- c.1939); George & Ada Pyatt (c.1940 – c.1956) – by which time the size of the property had increased to ten rooms<sup>8</sup> – and R Hurwill (c.1957 – c.1973). The 1974 edition of the *Sands & McDougall Directory of Victoria* recorded E Hurwill at 1 Tennyson Street, and M Mc L Wilson at 61 Eglinton Street.<sup>9</sup> The current owners have occupied both the shop and residence for the past 27 years.<sup>10</sup>



(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

1 Tennyson Street, Kew, is a combined house and shop constructed in c.1916. The house is oriented east-west, on its corner site, the shop north-south, facing Eglinton Street. This shop is formally numbered 61 Eglinton Street.<sup>11</sup>

The house is a single fronted weatherboard bungalow characteristic of the early twentieth century, its roof comprising a single large gabled form clad in corrugated galvanized steel roof of recent origin, punctuated asymmetrically by two brick chimneys, one on either side, each clad in textured stucco. Two dormers with small window groupings protrude from the roof on the north and south sides. It is not clear whether these dormers were original, though centrally placed dormers were common in transversely pitched Bungalow designs and had some precedent in the Federation Style. The positioning of this dormer next to the south chimney is unusually close and awkward, suggesting the either the dormer or the chimney were added later. This is borne out by the unusual placement of the stack, just in from the eave but with no chimney breast to the south side. The placement of the north dormer and chimney are more customary, and the rafters project below the eaves, in the usual Bungalow manner.

The east elevation of the house, facing Tennyson Street, is a symmetrical composition with a prominent single gable. This is surfaced with a half-timbered pattern, in textured stucco around a centrally placed attic four-light casement window. Below that is a deep lattice verandah frieze, supported on four solid turned timber columns linked with depressed arches formed in fretted timber planks. The verandah is supported on a later cream brick plinth with concrete steps. Behind the verandah the facade is also symmetrical, with two trios of casement windows with leadlight placed either side of a three-part door assembly: the door at the centre and flanked by two sidelights.

The house is covered in weatherboards, scalloped at the frieze line. Sections of this weatherboarding appear to have been replaced on the south side.

The brick fence surrounding the property on its Eglinton and Tennyson Street sides was rebuilt in 1961-2, and the verandah plinth appears to have been rebuilt around the same time.<sup>12</sup> There is a timber lean-to addition at the rear.

The shop, currently a milk bar and 'corner shop', is constructed in a mottled orange-red brick. Addressing Eglinton Street, the shop is single-storey, and features a stacked-up parapet, broad reinforced concrete lintel over the main shop window, and cement-rendered nameplate. The side wall faces Tennyson Street across the front yard of the house. It is fitted neatly to a corner of the weatherboard house, next to a casement window.

A stable remains at the rear of the site, a probable legacy from an earlier dairy or milk delivery depot use (see history, above). This is a timber structure with two or three large doors in vertical planking, a short strip of weatherboarding and a south wall panel covered in stucco. It has a low-pitched galvanized iron roof. It has had various alterations, soon after initial construction and in later years. It appears in the MMBW's 1916 Sewerage plan as a simple oblong outhouse, but their 1917 plan includes additions to the immediate west of this, coupled to a new sewerage outlet and five troughs.<sup>13</sup> The stable has a paved apron in orange-brown brick, possibly of long standing and repaired here and there with cement. This runs up to and under the doors, where the floor evidently changes to bluestone pavers.<sup>14</sup>

### Historical Context

At the time of its construction, the subject property was sited in a precinct of predominately timber cottages, which predated it by at least a decade. This property and the adjoining nos 3 and 5 Tennyson Street, occupied larger allotments and were double-fronted houses as compared with the earlier single-fronted cottages.

### Comparative Analysis

In considering the house in isolation, a good comparison is made with *Ashcapby* at 162 Eglinton Street, Kew, of 1915-16 (q.v., B-graded), a very similar composition with a half-timbered gable,

similar but symmetrical chimney placements and a deep latticed verandah frieze, supported on four timber posts interspersed with depressed arches cut in timber planking. In place of the casements at 1 Tennyson Street, *Ashcapby* has two double-hung sash windows either side of an asymmetrical door case with a single sidelight. The surface materials are the same – stucco and weatherboard, and the wire fabric fence there looks contemporary. It is a slightly more intact example. 162 Eglinton Street also has similar neighbours, one heavily altered. 1 Tennyson Street could have been by the same builder- or it could have been a local emulation. The construction dates of the houses are very close.

The corner house and shop combination recurs a few times in Boroondara. Another Kew example is 11-13 Peel Street, of c.1882 on a similar corner site, a Victorian weatherboard house with a brick and weatherboard shop in two parts juxtaposed partway across its front verandah. Hawthorn has a Federation pair, carefully designed and coordinated, in Auburn Road, west side, near the Oxley Road corner. Camberwell has two weatherboard Federation examples on the west side of Spencer Road, one at the Riversdale Road corner, the other at the Prospect Hill Road corner. Both of these may have had dairy roles in former years, as did 1 Tennyson Street, though neither appears to have stables now. A later pair, both early post war by appearance, are in Canterbury, at the Highfield Road-Leeds Street corner, opposite Canterbury Primary School.

### **Assessment Against Criteria**

#### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The survival of this house and shop combination provides a reference to an earlier form of retailing and service provision in Melbourne suburbs, where small neighbourhood shops developed in combination with houses were located in residential areas away from shopping strips. The survival of the stables building at the rear is of interest and some significance in this context.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

1 Tennyson Street, Kew, is one of a very few known detached house and shop combinations in Boroondara, and may be the only one from the early Bungalow period.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

The shop itself is a standard brick unit, but the house is a striking example of a large symmetrical and single-fronted bungalow, of a type which is uncommon in Boroondara, with some boldly drawn (if altered) detailing.

### **Statement of Significance**

1 Tennyson Street, Kew, is of local historical and architectural significance. The house and shop combination provides a reference to an earlier form of retailing and service provision in Melbourne suburbs, where small neighbourhood shops developed in combination with houses were located in residential areas away from shopping strips. The survival of the stables building at the rear is of interest and some significance in this context. 1 Tennyson Street is one of a very few known detached house and shop combinations in Boroondara, and may be the only one from the early Bungalow period. Architecturally, the shop itself is a standard brick unit, but the house is a striking example of a large symmetrical and single-fronted bungalow, of a type which is uncommon in Boroondara, with some boldly drawn (if altered) detailing. It is of interest as one of a number of very similar houses in this part of Kew, the others located in Eglinton and Bright Streets.

### **Grading Review**

Unchanged.

### **Recommendations**

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> MMBW Plan no. 67, Kew, scale 160' : 1", dated 1907, indicates that the street numbering for Tennyson Street commenced at 141, north of High Street, following on from that of Cobden Street, south of High Street.

<sup>2</sup> Borough of Kew Rate Books, 1915-16, #168, land, nav £12.

<sup>3</sup> Borough of Kew Rate Books, 1913-14, #161, land, nav £8.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, 1918.

<sup>5</sup> MMBW Plans of Drainage, #104123, dated 19 August 1916; 14 May 1917 and 30 May 1977.

<sup>6</sup> Borough of Kew Rate Books, 1917-18, #214, wood, 6 rooms, nav £33.

<sup>7</sup> Borough of Kew Rate Books, 1921-22, #192, wood 9 rooms, nav £40.

<sup>8</sup> City of Kew Rate Books, 1946-47, #319, shop etc., wood 10 rooms, nav £75.

<sup>9</sup> Listings of occupants derived from the *Sands & McDougall Directory of Victoria*, various years, until 1974.

<sup>10</sup> Pers. comm., 22 November 2005.

<sup>11</sup> There appears to have been a renumbering of Eglinton Street; the number 61 was assigned in the 1907 MMBW plan to a house in the next block westward.

<sup>12</sup> Details sourced from the City of Kew Building Index, # 616, 24 November 1961.

<sup>13</sup> MMBW Plans of Drainage, # 104123, dated 19 August 1916, and 14 May 1917.

<sup>14</sup> Pers. comm., 22 November 2005.

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<b>Name</b>	<i>Myrtle Hill</i>	<b>Reference No</b>	
<b>Address</b>	14 Vista Avenue, Kew	<b>Survey Date</b>	31 January 2006
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1873-4	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☐ Good    ☒ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

*Myrtle Hill* was built for Francis Bowyer Miller to a design prepared by prominent architect George Raymond Johnson, in 1873.<sup>1</sup> Perhaps best known as the architect for both the Fitzroy and Collingwood Town Halls, Johnson called for tenders for the construction of the residence in the *Argus* in July of that year.<sup>2</sup> The house remained in the Miller family's ownership for nearly one hundred years. Miss L C Miller, reputedly the last surviving member of the family,<sup>3</sup> continued to be listed in the *Sands & McDougall Directory of Victoria* until 1967.

As constructed, *Myrtle Hill* originally addressed Normanby Road (now Argyle Road) to the north. Like its neighbours of the day, *Hillsbury* and *Pleasant Hill*, it was set well back from the street, and was approached via an elaborate curving driveway with a return carriage circle.

Subsequently, the house has had a long and complex history of subdivision. It is thought that *Myrtle Hill* was first subdivided at approximately the same time as *Hillsbury* and *Pleasant Hill* in c.1920.<sup>4</sup> Several new streets resulted from the subdivisions - Glendene, Myrtle and Pleasant Avenues. While listings in the *Sands & McDougall Directory of Victoria* are open to interpretation, initially at least, it appears that the subject property retained an address to Normanby Road (no. 46), along the alignment of the original driveway. From 1939, however, the property was listed at 10 Myrtle Avenue, and occupied by Harold D B Miller.<sup>5</sup> A new house was constructed at 46 Normanby Road and this was occupied by members of the Miller family until at least 1974.

From 1950, in addition to the Myrtle Avenue address, *Myrtle Hill* was also listed at 12 Vista Avenue, and it is thought that at this time the driveway alignment was altered to form the Vista Avenue entrance to the property. Concurrently, a new street - Bowyer Avenue - was listed running south from Myrtle Avenue and adjoining the property's western boundary.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

### Description & Integrity

*Myrtle Hill*, listed variously as 46 Normanby Road, 10 Myrtle Avenue, 12 Vista Avenue and now 14 Vista Avenue, has had a complex history of subdivision, and at least two of the surrounding houses - 46 Normanby Road of c.1940 and 5 Myrtle Avenue of 1946, have been occupied at various times by the owners or former owners. Of direct frontages only a driveway gate to Vista Avenue (with reproduction gates but possibly early posts, relocated) and a 50-metre frontage to Bowyer Avenue remain. Sited on a truncated allotment, the house itself remains in good albeit altered condition, with recent refurbishment works following a phase of semi-dereliction in the 1960s.

Designed by George Johnson and completed in 1873, *Myrtle Hill* is a sprawling single-storey brick Italianate house rendered with stucco ruled in an ashlar pattern. The 1904 Board of Works plan<sup>7</sup> shows the house as entered by a long curving drive from Normanby Road, with the entry side facing south. The original front door, sidelights, and the main north-south hall were to the immediate west of a projecting breakfront with a canted bay window. This breakfront separated a main return verandah on the west side and a longer plain wall without verandah to the east. The rest of the main verandah flowed round a second canted bay, facing west, then stepped back halfway across the north elevation, and continued on right round a north facing wing with a third canted bay. The 1904 plan shows the north-western part of this main verandah as being infilled with a timber annexe, now removed. There appear to have been additional verandahs on the east side around the kitchen court and apron areas, and there was a smaller verandah on the main east west wing, facing north. These verandahs have all been removed.

The roof is slate, partly refurbished, with galvanized iron ridge-capping. The verandah has a similar slate roof and cast iron lace frieze, but much of it has been completely rebuilt, particularly at the northern wing around the so-called ballroom. The house has emphatically corniced rendered chimneys and deep-bracketed eaves with even bracket spacing. The verandah soffits are tongue and groove planking. The verandah posts are grouped cast iron columns with Corinthian capitals, and the frieze is in a cast iron swag pattern with bracketing in curved floral patterns springing from each set of columns. The verandah floor is tiled reinforced concrete of more recent date with bluestone nosing, the verandah's original timber floor having rotted out. The decaying timber floor can be seen in a 1971 John Collins photograph.<sup>8</sup> The front door is signaled by a curved timber and cast iron lace frieze forming a stilted segmental arch above six grouped columns. An additional set of balustraded steps faces west and leads from the verandah into the former west garden, now enclosed with rear paling fences from the subdivided properties along Bowyer Avenue, to the immediate west.

Large cellar areas open up under the house and are entered through steps on the north-west side. These have flooded frequently.

The original windows are an interesting group with narrow lipped sills in bluestone, paneled risers under those, and then sashes above. Three of these are on the canted bay facing west, and these were used as image sources when a set of windows on the north wing, east side, and the east wing, north side, were converted into French windows. The south side-the original entry- has a similarly interesting set of Italianate windows in the canted bay by the former front door: these have rounded corners and flourish-form voussoirs. As with the other canted bays, these windows are separated by a set of corner indentations matching the chamfers at the window reveals. These both underscore, literally, the turn of each canted bay, yet they also read as grouped pilasters between the windows. As was common in Australian Italianate, specific classical orders were avoided.

The north east wing was originally a kitchen wing. It housed male and female privies, entered from outside, and is illustrated in John Collins' 1971 photographs held in the State Library.<sup>9</sup> This has been refurbished, with the privy doors mortared over, the brick wall cement rendered and the north side fitted with ball lanterns and French doors similar to those diagonally opposite on the east side of the north wing. These replaced a set of double-hung sashes and wooden shutters. The ballroom is a complete wing, probably built after the original house was complete but showing on the MMBW plan of 1904. The southernmost wing, running east-west, has been refitted as a kitchen wing twice over, with the actual kitchen area being relocated each time. This south wing has also been extended by c.1.3m. It now houses both the kitchen and a family room.<sup>10</sup>

A swimming pool was added in 1977,<sup>11</sup> and a new building - identified initially as a two-storied detached garage and study - was added on the north side of the site in 2002-3,<sup>12</sup> facing Myrtle Avenue at the Locksley Avenue corner. The rest of the garden - facing north - was then screened by a new high timber fence running the remaining of the property as it now faces Myrtle Avenue. The Vista Avenue gateway is flanked by two houses built after earlier subdivisions. 12 Vista Avenue is a replacement of an earlier brick house that appears in the photographs of 1989; 16 Vista Avenue is of relatively recent construction, and is sited between the gateway and the path linking Vista and Myrtle Avenues.

A number of trees on the site are relatively mature, with the balance of plantings of recent origins. Though surrounded by subdivision the remaining garden is still substantial in area, and has been opened up to connect with that of 5 Myrtle Avenue. Two large trees were removed to accommodate the garage and study building on the garden's north side.

### Historical Context

*Myrtle Hill* was one of a number of substantial Victorian houses erected in this elevated section of East Kew. The district retained a rural character, surrounded by nurseries and flower farms, until the inter-war period. The property was subsequently subdivided and a group of interwar and early wartime houses appeared where the Normanby road frontage had been, including No. 46, occupied by the Miller family. The Bowyer Avenue houses, including one occupied by the previous owner, Ian and Nan Cameron, were built either in the 1950s or 1960s. Blocks around the drive gate from Vista Avenue were developed more recently.

### Comparative Analysis

There are few houses surviving in Boroondara which are directly comparable to *Myrtle Hill* in age and form. Though similar in many respects to the sprawling single-storey villas that appeared through Camberwell and Canterbury after c.1885, it predates these by at least a decade. One early Kew example is the slightly earlier 2 Merrion Grove, of 1869, but there are few others. Relevant examples in the former City of Camberwell are all later, see for example, *Coolattie* at 29 Canterbury Road of 1897, and 8 Balwyn Road of 1889 (both q.v. and B-graded).

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

Though variously altered and added to, *Myrtle Hill* survives as a good example of a large and imposing single-storey Italianate house of the early 1870s, originally sited on a large suburban allotment, now dramatically altered through subdivision and development.

### Statement of Significance

*Myrtle Hill*, at 14 Vista Avenue, Kew, is of local historical and architectural significance as a good example of a large and imposing single-storey Italianate house of the early 1870s surviving in Kew. While the house has undergone a degree of alteration, its overall form remains evident and extensive original fabric survives. Originally sited on a large allotment overlooking Normanby Road (now Argyle Street), the setting of the house has been dramatically altered through extensive subdivision and development.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Reference is from 'Myrtle Hill' citation, *Melbourne Mansions* on-line database, George Raymond Johnson calls tenders for brick villa residence at Kew for Francis B Miller, *Argus*, 24 July 1873, p. 2.

<sup>2</sup> The driveway alignment is shown on MMBW Plan no. 66, Kew, scale 160':1", dated 1904.

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 13-14.

<sup>4</sup> This date has been approximated from the date of subdivision of the neighbouring *Grange Hill* estate in 1919, details of which were obtained from the State Library of Victoria Map Collection – this consisted of land between Normanby Road and Glendene Avenue – and from the date of the first appearance of Glendene, Myrtle and Pleasant Avenue, in the *Sands & McDougall Directory of Victoria*, in 1921.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1935-1940.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, 1950.

<sup>7</sup> MMBW Plan No. 66, 160'/1" scale, dated June 1903/1904.

<sup>8</sup> John Collins, 'Myrtle Hill? HS i.e. homestead', State Library of Victoria, jc010328, taken c. 4 September 1971: <http://www.slv.vic.gov.au/jcollins/0/1/0/doc/jc010328.shtml>, accessed 5 December 2005.

<sup>9</sup> John Collins, 'Myrtle Hill? HS', State Library of Victoria, jc007499, taken 4 September 1971: <http://www.slv.vic.gov.au/jcollins/0/0/7/doc/jc007499.shtml>, accessed 5 December 2005, accession no. H97.250/1614.

<sup>10</sup> Details sourced from City of Kew Building Index, #8110, dated 20 August 1979.

<sup>11</sup> Details sourced from City of Kew Building Index, #6882, dated 12 September 1977.

<sup>12</sup> Details sourced from City of Boroondara Building index, #95/041, dated 4 December 1995 after an Administrative Appeals Tribunal appeal and direction; Building Permit #1147/020516/1, dated 24 September 2002.

<b>OName</b>	<i>Ormonde</i>	<b>Reference No</b>	
<b>Address</b>	51 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1906	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor	
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec. BPS Heritage Overlay

#### History

*Ormonde*, 51 Walpole Street, Kew, was built in c.1906 for a Dr. James V McCreery.<sup>1</sup> Prior to the construction of *Ormonde*, Dr. McCreery resided at Willsmere and held the position of Inspector with the Lunatic Asylum Department.<sup>2</sup> Dr. McCreery had moved from Ararat in 1872 to take up a position as an Inspector at the Yarra Bend Asylum.<sup>3</sup> It is probable that the construction of the house coincided with his retirement from this position, as he subsequently was listed as a physician with rooms at 28 Collins Street, in the *Sands & McDougall Directory of Victoria*.<sup>4</sup> After 1923 he was listed as a physician at 51 Walpole Street, where he lived until 1939.<sup>5</sup> *Ormonde* was subsequently owned and leased out by Miss Irene Foley, who lived in Barnard Avenue, Kew.<sup>6</sup> A long term resident was Arthur M Styles, a military officer.<sup>7</sup> By 1955 ownership of the property had been transferred to Dr. Harley J Enniss<sup>8</sup>, who owned the property until c.1960. During his period of ownership, a portion of the property to the south was subdivided and in 1959 a new house was under construction, at 49 Walpole Street.<sup>9</sup> Later occupants of the property included G H Lavery (c.1965) and J P Maclellan (c.1968 – c.1974).<sup>10</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 51 Walpole Street, Kew is a large attic-storey Federation house of roughcast rendered brick construction, transitional in style between the Federation and later bungalow styles. The prominent, yet simple, gabled roof is clad with Marseilles pattern terracotta tiles and the roofscape is penetrated by a tripartite attic dormer and tapered chimneys featuring Art Nouveau details. Gable ends, particularly the broad north gable, are heavily timbered and finished with carved timber barge boards; the attic dormer balcony is finished with timber fretwork and non-original wrought iron screen. The overall composition is asymmetrical to take advantage of its corner siting and comprises a single large volume, transverse to the main street frontage, with a smaller single-storey projecting



bay to the south-east corner and canted bay towards the centre of the north elevation. A deep verandah which is set beneath the main roof is supported by tapered roughcast rendered piers, between which is some non-original infill glazing. The main entrance from this verandah contains a half-glazed panelled timber door with leadlight surround and matching timber-framed screen door. Flanking this verandah, a small bay rises up with a parapet form to provide a balcony to the attic rooms above. The fenestration is irregular but generally comprises timber-framed double-hung and casement sashes, some with coloured leadlight glazing. The house appears to be broadly externally intact.

The high timber-framed corrugated galvanised steel fence is non-original as is the open carport in the north-west corner of the property.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>11</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments, with some later residential construction occurring in the early years of the twentieth century.

### Comparative Analysis

Compositionally this house is poised between the typical Federation villas of the 1900s and the attic-bungalow modes of the later teens and 1920s. This emerging attic bungalow typology is marked by broad, simple rooflines and massing, a reduction in complex elements of the roof profile seen in the gently tapering, all-stuccoed chimney stack and absence of serrated ridge capping, and greater use of textured stucco on the wall surfacing. Notwithstanding this, the form still shows some affinity with mainstream Federation design such as Ussher and Kemp's 5 Willsmere Road, Kew of 1903, where the dormers are paired and individual arches answer a broader arched entry treatment immediately below.<sup>12</sup> Kew examples include Inskip and Kemp's 5 Adeney Avenue of 1914 (graded A) and 9 Edward Street (formerly A, regarded B and recommended to be regraded to C);<sup>13</sup> Other examples in Boroondara of transitional Federation bungalows can be found in Camberwell, as at 22 and 24 Albion Street, Surrey Hills (C and B graded respectively), or 22 Balwyn Road, Canterbury, (ungraded) but cited as a example by Irving et al.<sup>14</sup> Kew B-graded examples include 15 Uvadale Grove, with a single-bay central dormer and striking central arch; 24 Stanley Avenue, a powerful pyramidal-roofed design with small central dormer and brick-lined central arch; 34 Stevenson Street, of 1910-11 (q.v.), a similarly transitional design with simplified roof in two overlapping gables and a colonnaded corner tower; 101 Princess Street, also marked by emphatic gabbling and a similarly weighty detail; 35 High Street (2 Miller Grove of 1914 (q.v.) by Arthur Purnell, simplified in its roof form and at similar dimensions, though more complex in outline; Alsop and Klingender's 2 Young Street, a simplified Federation design around a cranked, open plan; 33 Willsmere Road, 1923, a late but similarly scaled example in its half-timbering and the boldness of its gables; and 31 Barrington Avenue, showing the transition of this mode into the Bungalow form.<sup>15</sup> In comparison with these, *Ormonde*, 51 Walpole Street, Kew is early, has a bold and straightforward roof composition, a skillfully handed compositional relief in its three-bayed dormer, a solidly scaled array of materials and detail, and appears to be relatively externally intact. It is closer than other examples to the original Federation style in attic-storied houses, but shows a similar move toward simplification. It also differs from most of these examples in having a walled entry porch with undulating parapet and an Art Nouveau emphasis on curving lines and flat planes. The robust scaling of its materials, wall patterning and the thickness of its half-timbering, for example, represent an extension of the textural richness found in Guyon Purchas' *Tay Creggan* of 1891-2 (A-graded), 30 Yarra Street Hawthorn, now part of Strathcona Girls' School.<sup>16</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Ormonde* is a fine and relatively externally intact example of a Federation attic storey house which is characterised by a simplified roof form and footprint, and shows the beginnings of a shift toward the attic bungalows of the 1910s and 1920s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Ormonde* differs from Kew counterparts in this general late-Federation phase by having very simple and bold massing around a single dominant roof ridge, a skilled concentration of its relieving expression in a central three-bayed dormer, ably proportioned; and a richness and variety in its materials and scaling, including an accentuation of Art Nouveau stylisation in details and line.

### Statement of Significance

*Ormonde*, at 51 Walpole Street, Kew, is of local historical and architectural significance as a fine and relatively externally intact example of a Federation attic storey house which is characterised by a simplified roof form and footprint and shows the beginnings of a shift toward the attic bungalows of the 1910s and 1920s. *Ormonde* differs from Kew counterparts in this general late-Federation phase by having very simple and bold massing around a single dominant roof ridge, a skilled concentration of its relieving expression in a central three-bayed dormer, ably proportioned; and a richness and variety in its materials and scaling, including an accentuation of Art Nouveau stylisation in details and line.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> *Sands & McDougall Directory of Victoria, 1905-1907.*

<sup>2</sup> *Sands & McDougall Directory of Victoria, 1905.*

<sup>3</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 126.

<sup>4</sup> His rooms are listed in the *Sands & McDougall Directory of Victoria* at 28 Collins Street between 1906 and 1922.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, various years, 1906-1940.

<sup>6</sup> City of Kew Rate Books, 1941-2, #8007, nav £97.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, various years between 1941 and 1955.

<sup>8</sup> *Sands & McDougall Directory of Victoria*, 1955; City of Kew Rate Books, 1957, #8092, 9 rooms brick nav £250; #8091, vacant lot nav £46.

<sup>9</sup> LP 30597 (Central Plans), cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>10</sup> *Sands & McDougall Directory of Victoria*, various years between 1960 and 1974.

<sup>11</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>12</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, citation 41.

<sup>13</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, citations 48, 50.

<sup>14</sup> *Identifying Australian Architecture*, pp. 144-7. The most direct counterpart they cite, apart from 22 Balwyn Road, is Walter Vernon's Ranger's Cottage at Centennial Park, NSW, of 1899 (p.146), marked by a single transverse gable pitch and large central dormer, with a richly textured elevation at each end. This was certainly among the earliest examples of this newer simplification of the Federation style.

<sup>15</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Grade B Buildings lists. 33 Willsmere Road has been regraded to C in this review.

<sup>16</sup> See Philip Goad, *Melbourne Architecture: a Guide*, Watermark, Sydney, 1999, pl. 126, p. 83.

Name	<i>Birralie</i>	Reference No	
Address	52 Walpole Street, Kew	Survey Date	20 September 2005
Building Type	Residence	Grading	B
Date	1907-08	Previous Grading	B



#### Extent of Overlay

To title boundaries.

Intactness ☒ Good ☐ Fair ☐ Poor

Heritage Status ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

*Birralie*, 52 Walpole Street, Kew, an 11 roomed brick residence,<sup>1</sup> was built in 1907 for leather manufacturer, Frank Vial. Vial occupied the house until 1921.<sup>2</sup> The house reputedly changed hands twice before a John Hackett became the owner.<sup>3</sup> John Hackett, a tanner occupied the house until 1944-5.<sup>4</sup> The subsequent owner of the property, Herbert Purton, subdivided a portion of the allotment to the east to form a new house block facing Malmsbury Street, in 1946.<sup>5</sup> By 1948 a new house was under construction, today 14 Malmsbury Street.<sup>6</sup> In 1952 the house was acquired by Francis J Byrne, who lived there until at least 1974.<sup>7</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Birralie* at 52 Walpole Street, Kew, is an attic-storey Edwardian villa of red face brick in a transitional mode between the Federation and later attic-bungalow styles. The expansive hipped roof is clad with Marseilles-pattern terracotta tile and features exposed rafters, gabled and hipped attic dormers and tall red face brick chimneys with roughcast rendered caps and terracotta pots; the gable ends are shingle-clad with louvered vents. The roof extends in a bellcast form to encompass a deep return verandah at the south-west corner supported by turned timber posts, which are clad to dwarf wall height by shingled weatherboards. The asymmetrical composition addresses its corner siting however the principal façade is to the west with a secondary elevation to the north. The main elevations display tuckpointed red face brick with a rendered dado moulding and roughcast rendered frieze. Located centrally in the west elevation is the main entrance which comprises a half-glazed panelled timber door with matching fan and sidelights and wrought iron screen door. The fenestration is irregular but generally comprises bays of timber-framed casement sashes with leadlight highlights with canted bays in the north and west elevation which have bracketed canopies. Alterations appear generally to have been confined to the rear, interior and attic spaces of the house and include a detached garage.<sup>8</sup> The verandah flooring has also been replaced.

The timber picket fence and gate is non-original, replacing an earlier non-original brick fence and the landscape contains some mature plantings such as a large *Liquidambar* among more contemporary planting.<sup>9</sup>

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>10</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments, with some later residential construction occurring in the early years of the twentieth century.

### Comparative Analysis

Amongst others, *Birralie* at 52 Walpole Street, Kew, can be loosely compared with its close neighbours, *Nambour*, at 10 Malmsbury Street (C-graded), a similarly scaled and detailed transitional Edwardian house, albeit a more straightforward composition; and 51 Walpole Street (B-graded), a more prominent and eclectic example diagonally opposite. The projecting rafters of the subject property are early by Melbourne bungalow standards and, like 22 Albion Road, Surrey Hills, *Birralie*'s general simplification of Federation style is relatively early in the development both of the bungalow and gabled attic house styles of the early twentieth century. Compositionally the house is poised between Federation villa of the 1900s (often called Queen Anne) and the Gabled Attic-Bungalow modes of the later teens and 1920s. Examples in Kew of this general tendency toward simplification include Inskip and Kemp's 5 Adeney Avenue of 1914 (graded A) and 9 Edward Street (formerly A, but regraded to C in this review);<sup>11</sup> Other Boroondara examples of transitional Federation bungalows can be found in Camberwell, as at 22 and 24 Albion Street, Surrey Hills (C and B graded respectively), or 22 Balwyn Road Canterbury, unlisted but cited as a prime example of the simplified *Federation Bungalow* by Irving et al.<sup>12</sup> Kew counterparts graded B in Kew's 1988 study<sup>13</sup> 15 Uvadale Grove, with a single-bay central dormer and striking central arch; 24 Stanley Avenue, a powerful pyramidal-roofed design with small central dormer and brick-lined central arch; 34 Stevenson Street, 1910-11 (q.v.), a similarly transitional design with simplified roof in two overlapping gables and a colonnaded corner tower; 101 Princess Street, also marked by emphatic gabling and a similarly weighty detail; 35 High Street (2 Miller Grove) of 1914 (q.v.) by Arthur Purnell, simplified in its roof form and at similar dimensions, though more complex in outline; Alsop and Klingender's 2 Young Street, a simplified Federation design around a cranked, open plan; 33 Willsmere Road, 1923, a late example in its half-timbering and the boldness of its gables; 31 Barrington Avenue, showing the transition of this mode into the Bungalow form; and 7 Bowen Street, 1917 (q.v.), a single storey design with the roof reduced to a single pyramid and one hipped flanking wing. *Birralie* is closer to Federation houses at their high tide than these designs, retaining the Federation style's hipped roofing, terracotta ridge-capping and casement sashes with highlights. Notwithstanding this, *Birralie* is of interest for its relatively early date. In addition *Birralie* is ably composed in the newly simplifying Federation Bungalow mode, with its roof and bay treatment marked by a newly planar emphasis in its roof and bay detailing and a lively, satisfying proportional relationship between its roof and integral verandah, and its bargeboard, projecting rafter and verandah post treatments.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION D:** *The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Birralie*, the house at 52 Walpole Street Kew, is a fine and relatively externally intact example of a Federation attic storey house of the early twentieth century which suggests a shift from formally complex Federation architecture toward a simplified bungalow form.

**CRITERION E:** *The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

52 Walpole Street, Kew, is an ably composed design in the simplified Federation Bungalow mode, marked by a new planar emphasis in its roof and bay detailing and a lively, satisfying proportional relationship between its roof and integral verandah, and its bargeboard, projecting rafter and verandah post treatments.

### Statement of Significance

*Birralie*, at 52 Walpole Street, Kew, is of local historical and architectural significance as a fine and relatively externally intact example of a Federation attic storey house of the early twentieth century, which suggests a shift from formally complex Federation architecture toward a simplified bungalow form. It is an ably composed design in this simplified Federation Bungalow mode, marked by a new planar emphasis in its roof and bay detailing and a lively, satisfying proportional relationship between its roof and integral verandah, and its bargeboard, projecting rafter and verandah post treatments.

### Grading Review

Unchanged.

### Recommendations

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

Should the site be included in a HO precinct as part of a future Amendment process, the site-specific Heritage Overlay could be removed from 52 Walpole Street (Panel for Amendment C64).

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1907-8, #2911, nav £90.

<sup>2</sup> Sands & McDougall Directory of Victoria, 1921.

<sup>3</sup> City of Kew Rate Books, 1925-6, #6616, nav £175.

<sup>4</sup> Sands & McDougall Directory of Victoria; City of Kew Rate books, 1944-5, #8026, nav £146.

<sup>5</sup> LP 17093, (Central Plans), cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>6</sup> Sands & McDougall Directory of Victoria, 1946-1950.

<sup>7</sup> Sands & McDougall Directory of Victoria, various years to 1974.

<sup>8</sup> Details sourced from the City of Kew Building Index, #1167, dated 19 March 1967; #9386, dated 21 September 1981; #4578, dated 11 August 1989; and #5701, dated 28 August 1991.

<sup>9</sup> Building Permit no. BR197/52509, dated 16 June 1997, City of Boroondara Building File 40/408/02453. Other details sourced from the City of Kew Building Index, #728, dated 18 December, 1957; #1228, dated 24 August 1984; and #2349, dated 11 June 1986.

<sup>10</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>11</sup> Pru Sanderson, *City of Kew Urban Conservation Study*, 1988, Designation A, citations 48, 50.

<sup>12</sup> *Identifying Australian Architecture*, pp. 144-7. The most direct counterpart cited by Apperley et al, apart from 22 Balwyn Road, is Walter Vernon's Ranger's Cottage at Centennial Park, NSW, of 1899 (p.146), marked by a single transverse gable pitch and large central dormer, with a richly textured elevation at each end. This was certainly among the earliest examples of this newer simplification of the Federation style.

<sup>13</sup> Pru Sanderson, *City of Kew Urban Conservation Study*, 1988, Grade B Buildings lists. 33 Willsmere Road has been regraded to C in the current review.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	63 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1883	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

The land at 63 Walpole Street was first purchased by Miss Mary Cecilia Hughes. Originally the allotment extended west to Brougham Street, in common with the adjoining properties in this section of Walpole Street.<sup>1</sup> 63 Walpole Street was built in c.1883<sup>2</sup> and was occupied by Miss Hughes until 1893.<sup>3</sup> The house was listed as vacant in the 1894 *Sands & McDougall Melbourne Directory*. From 1895 the house was tenanted by merchant, Rivers Langton, who subsequently purchased the property from Miss Hughes, after 1910.<sup>4</sup> Langton occupied the house until c1920 when it was again listed as vacant in that year's *Sands & McDougall Directory of Victoria*. The property was then purchased by Adam Shaw and remained in the Shaw family until 1944-5.<sup>5</sup> 63 Walpole Street was next occupied by James Walker until c.1958, a Mrs. E E Bullinaria until c.1961, and C C Clarke until c.1966. During the early 1960s the rear portion of the allotment adjoining Brougham Street was subdivided, with a house listed at 120 Brougham Street in the 1964 *Sands & McDougall Directory of Victoria*. The house appears to have been converted to apartments in the 1960s. It continued as such until at least 1974.<sup>6</sup>

A portion of the front garden was subdivided at an unknown date (but prior to 1989) to form a second allotment (61a Walpole Street) which has been developed relatively recently for a modern townhouse.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 63 Walpole Street, Kew, is a large two-storey double-fronted Victorian villa of brick construction on a bluestone plinth. The hipped slate roof is finished with bracketed eaves and penetrated by rendered brick chimneys with moulded caps. The symmetrical façade displays tuckpointed Hawthorn brickwork and overpainted brick quoins and dressings - the original bichrome

brickwork is visible at soffit level – and it is screened by a double-storey cast iron verandah with tessellated tile floor. The central entrance contains a paneled timber door with matching leaded surround which is reached by bluestone steps flanked by a pair of cement orbs. The entrance is flanked by two tripartite groupings of windows with timber-framed double-hung sashes and bluestone sills. The fenestration is similar elsewhere, albeit with single openings and the first floor verandah is accessed by timber-framed French doors flanked by a pair of tall timber-framed double-hung sash windows. The north side elevation contains two canted bays; a non-original single-storey bay of rendered brick construction to the east and an original double-height bay to the west. MMBW plans suggest that a timber structure, possibly a fernery, was located along this northern elevation in the nineteenth century;<sup>7</sup> this has since been removed.

The house is reported to have some internal features of note, however these have not been inspected.<sup>8</sup>

A relatively recent townhouse occupies the south-eastern corner of the original site, on land subdivided from the original prior to 1989. The remaining frontage is fenced by a non-original timber picket fence and gates and a mature pine tree stands by the front gate; the landscape appears otherwise contemporary.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>9</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments.

### Comparative Analysis

The house at 63 Walpole Street, Kew, can be loosely compared with a small number of two-storey Victorian villas in Kew. More commonly, these are asymmetrical Italianate designs with a return verandah and projecting bay flanking or framing the verandah, and are generally later- from the late 1880s or early 1890s. Most have cast iron-framed verandahs, lace verandah balustrades and friezes, separate hipped roofs and galvanized iron verandahs separated by bracketed eaves, with ashlar scored stucco rendering, richly coloured door-case glass, and canted bays. Kew contains numerous fine examples of this general typology, including, for example the nearby, *Otira* at 73 Walpole Street (A-graded). Far grander than 63 Walpole Street in its scale and detail, *Otira* is of rendered brick with has an asymmetrical composition, although removal of the original verandah has detracted from its presentation. Compared with *Otira* and others of its general type, 63 differs in the broadly symmetrical treatment of its principal elevation – it has a canted bay, but at the side and quite separate from the verandah –and for its use of bichrome brickwork compared with the more common render finish.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

63 Walpole Street, Kew, is a handsome, imposing and externally relatively intact example of a broadly symmetrical two-storeyed Italianate residence of the early to mid-1880s featuring dichrome brickwork and a two-storey verandah.

### Statement of Significance

63 Walpole Street, Kew, is of local historical and architectural significance as a handsome, imposing and externally relatively intact example of a broadly symmetrical two-storeyed Italianate residence of the early to mid-1880s featuring dichrome brickwork and two-storey verandah. Its presentation has been compromised by the subdivision and development of part of the front garden.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> MMBW Plan No. 67, Kew, scale 160':1", dated 1907.

<sup>2</sup> Date of construction from G Butler & Associates, Kew B-graded places study (draft), 2001. Note that this date conflicts with information sourced from the *Melbourne Mansions* database, which suggests a construction date of c. 1878; it is possible that the house referred to there may have been no. 61 Walpole Street.

<sup>3</sup> Sands & McDougall Directory of Victoria, 1883-1895.

<sup>4</sup> Borough of Kew Rate Books, 1910-11, #3189, nav £100.

<sup>5</sup> City of Kew Rate Books, 1944-5, #7982, nav £99; Sands & McDougall Directory of Victoria, 1944-5.

<sup>6</sup> Sands & McDougall Directory of Victoria, various years between 1944/5 -1974.

<sup>7</sup> MMBW Plan No. 67, Kew, scale 160':1", dated 1907.

<sup>8</sup> Information provided by current owner, April 2007.

<sup>9</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.



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<b>Name</b>	<i>Alice Bale House</i>	<b>Reference No</b>	
<b>Address</b>	83 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1886	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**    ☒ Good    ☐ Fair    ☐ Poor

**Heritage Status**    ☐ HV    ☐ AHC    ☐ NT    ☐ Rec.    BPS Heritage Overlay

**History**

The residence at 83 Walpole Street, (originally 63 Walpole Street) was built for the teacher and prominent naturalist, William Mountier Bale and his wife Marian Bale in 1886.<sup>1</sup> Their only child was Alice Marian Ellen Bale (AME Bale), born in 1875. Alice Bale lived at 83 Walpole Street for her entire life. An accomplished artist, AME Bale first studied painting privately with Hugh Ramsay before enrolling at the National Gallery School in 1895. A long time member of the Victorian Artists' Society and one of the *Twenty Melbourne Painters* group, AME Bale's paintings were conservative and traditional in style and subject matter. Her work is represented in several Australian public collections, including the Art Gallery in Castlemaine, where she also owned a house. Many of her flower studies or interiors were painted at either Kew or Castlemaine. After her death in 1955, her estate established a scholarship for Australian art, giving the successful candidate, who painted in a representational and traditional style, a stipend for further art education and the free use of her Kew home and studio. The scholarship continued for nearly twenty-five years but was not awarded after 1980, due to a lack of funds. Subsequently the house was sold to provide funding for a cash scholarship.<sup>2</sup> The new award, known as the AME Bale Travelling Scholarship, allows the participant to travel and study overseas.

83 Walpole Street is now privately owned.

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

**Description & Integrity**

The *Alice Bale House* at 83 Walpole Street, Kew, is a single-storey double-fronted Victorian villa of brick construction. The foundations of the house are concrete, and its use in the construction of this house was noted by Professor Miles Lewis, University of Melbourne, during an inspection in 1981.<sup>3</sup>

The hipped slate roof has bracketed eaves and a pair of rendered brick chimneys with moulded caps. A return verandah with bullnose corrugated galvanized steel roof supported on cast iron posts with cast iron frieze and brackets, bluestone steps and timber floor, screens the east and north elevations. The essentially symmetrical façade of the original house displays tuckpointed polychrome brickwork with red brick elsewhere and is divided into two bays by a central entrance containing a panelled timber door with leaded surround and non-original timber-framed screen door. The entrance is flanked to the north by a tripartite window group containing timber-framed double-hung sash windows with barley sugar pilasters to the mullions, and to the south by a faceted bay window with matching sashes. To the south of the original building is a relatively recent addition which is constructed of red face brick and which is set back from the front alignment by a single room's depth. Other non-original elements include the timber picket fence and gates, an open carport and small outbuilding in the south-west corner of the garden.

The entrance to the property is marked by a very large Eucalypt and a Palm sp. The landscape appears otherwise relatively recent.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>4</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments.

### Comparative Analysis

The *Alice Bale House* at 83 Walpole Street, Kew, compares with a number of similarly scaled and detailed Victorian villas in the municipality. Nearby, the neighbouring single-storey polychrome brick villa at 90 Walpole Street (C-graded) is a comparable composition and 96 Walpole Street (q.v., B-graded), is equivalent in period, general presentation and detail, albeit of a slightly larger scale. 23 Wellington Street, Kew, (q.v., B-graded) is also comparable, although the return verandah there is truncated by a projecting bay and the house is not fully surrounded by garden with the eastern boundary constructed on the boundary alignment of the side street, Queen Street.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The house is of historical interest for its connection with the artist Alice Bale and – after her death – for its role as a studio for a range of visiting artists between 1955 and 1980.

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Alice Bale House* is a fine, representative and externally relatively intact example of a comfortable Victorian Italianate polychrome brick suburban house of the later nineteenth century.

### Statement of Significance

*Alice Bale House* is of local historical and architectural significance as a fine, representative and externally relatively intact example of a comfortable Victorian Italianate polychrome brick suburban house of the later nineteenth century. The house is of historical interest for its connection with the artist Alice Bale and – after her death – for its role as a studio for a range of visiting artists between 1955 and 1980.

### Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Sands & McDougall *Melbourne Directory*, 1886. For Bale see Brian J Smith & Jeanette E Watson, 'A Short Biography of William Bale', , *Victorian Naturalist*, April 1967; Vol. 53, Jan. 1941: 170; Vol. 52, December 1940: 140.

<sup>2</sup> McCulloch, Alan & Susan. *The Encyclopaedia of Australian Art*, 1994, p. 861.

<sup>3</sup> Lewis, Miles. *200 Years of Concrete in Australia*, 1988, p. 5.

<sup>4</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	84 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1928-9	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

84 Walpole Street, Kew, described as a seven room brick house, was constructed in 1928-9 by builder Frank White.<sup>1</sup> White lived nearby at 33 Willsmere Road, Kew (q.v., B-graded, recommended to be downgraded to C), in a large brick house he had completed in 1923. It is assumed that the subject house was built with the intention of selling it, with White listed as the occupant during 1930-31 in the *Sands & McDougall Directory of Victoria*. The house was then sold to Wilfred Lewis King, a commercial artist, and White returned to Willsmere Road.<sup>2</sup> King lived at 84 Walpole Street until 1934.<sup>3</sup> Subsequently, Joseph T Gazzard acquired the house, living there until well into the mid 1950s.<sup>4</sup> Subsequent occupants were P R Boreham (c.1956-61); P J Hannaberry (c.1962-66); R H Cumming (c.1967-70) and C H Newman, in residence from c.1971 until at least 1974.<sup>5</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 84 Walpole Street, Kew, is an attic storey asymmetrical double-fronted Californian Bungalow of brick construction. The gabled roof is clad with terracotta tile and comprises a transverse form with broad front-facing gable over a deep verandah, flanked by a smaller subsidiary gambrel roof over the adjoining projecting bay. The roofscape is penetrated by a centrally placed eyelid dormer which features shingle cladding, projecting rafters and a bay of four timber-framed multi-paned casement sashes. The theme of projecting roof members is repeated in the form of projecting purlins of the other gables, also shingle clad. The verandah is supported by rendered piers, square in plan, and enclosed by a low dwarf wall. Red face brick chimneys with simple flat caps and engaged chimney breasts mark the ends of the roof plane. The walls are of tuckpointed red face brickwork with string courses of glazed brown brick. The central entrance contains a pair of timber-framed multi-paned doors with wrought iron screen doors. The fenestration is irregular and comprises box-

framed windows which project out from the face of the wall in a slightly Japanese fashion and which contain bays of timber-framed casement sashes, with diaper leadlight glazing to the top sashes.

A brick garage was constructed to the north of the house in the 1970s.<sup>6</sup> The house appears otherwise unaltered at the front with recorded alterations and additions to the rear not visible from the street.<sup>7</sup>

The front fence is contemporary with the house and comprises a low rendered brick wall with capped piers between which is a single over-painted galvanised steel tube rail.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>8</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and while it is characterised by substantial Victorian brick villas on large allotments, there has been some later residential development, of which the subject property is an example.

### Comparative Analysis

The house at 83 Walpole Street, Kew, is broadly typical of bungalow residences constructed throughout the municipality during the late 1920s.

It stands alone as a type in this street and the surrounding area but can be loosely compared with other examples further afield, such as 46 Clyde Street, (q.v., B-graded), of 1929, with a superimposed frontal gable pair of similar pitch,<sup>9</sup> and the Terry house at 26 Fellowes Street, c. 1926, (A-graded), with a transverse gable and projecting wing.<sup>10</sup> All have low, graceful lines and strong transverse emphases on their sites, rather like Adelaide bungalows in the Marryatville, Burnside and Unley areas.

The gable treatment in this design is predominantly Californian-low pitched and shallow, propped up on a more sizeable mass below, in the manner of the seminal Pasadena Bungalows of 1904-08 by Charles and Henry Greene. The dormer and other components relate more to the East Coast genres of American Bungalows, in particular the *Craftsman* bungalows popularized by Gustav Stickley in the magazine of that name, and so-called Dutch Colonial or 'Adirondack' bungalows advocated by Katharine Budd and others in the *Massachusetts Architectural Review* and the *Architectural Record*. Number 84 also relates to iconic Sydney Bungalows such as Jolly's *Belvedere* at Cremorne of 1918 and Donald Esplin's Bungalows in the Kurraba Road area of the same suburb, 1919 ff.<sup>11</sup> At No. 84 the low roof gradients, shingled gables and exposed rafters are imposing as a group. The combination of eyelid dormer and gable on the same elevation is quite unusual.<sup>12</sup>

84 Walpole Street is a late bungalow example, being completed at the virtual close of the bungalow era of the 1920s.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

84 Walpole Street, Kew, is a good and externally relatively intact bungalow of the late 1920s, demonstrating the gabled and dormered forms, and richness of materials typical of the style.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

84 Walpole Street, Kew, is an elegant composition which features a distinctive combination of eyelid dormer and gable on its street front.

### Statement of Significance

84 Walpole Street, Kew is of local historical and architectural significance as a good and externally relatively intact bungalow of the late 1920s, demonstrating the gabled and dormered forms and richness of materials typical of the style. It is an elegant composition which features a distinctive combination of eyelid dormer and gable on its street front.

### Grading Review

Unchanged.

### Recommendations

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

### Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1928, #7429, nav £100.

<sup>2</sup> City of Kew Rate Books, 1929-30, #7429, nav £100; Sands & McDougall Directory of Victoria, 1930-33.

<sup>3</sup> Sands & McDougall Directory of Victoria, 1934.

<sup>4</sup> City of Kew Rate Books, 1944-5, #8038, nav £92; Sands & McDougall Directory of Victoria, 1944/5-55.

<sup>5</sup> Sands & McDougall Directory of Victoria, various years.

<sup>6</sup> Details sourced from the City of Kew Building Index, #5252, dated 20 May 1975.

<sup>7</sup> Details sourced from the City of Kew Building Index, #93322, dated 11 August 1993.

<sup>8</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>9</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Grade B listings.

<sup>10</sup> Pru Sanderson, City of Kew Urban Conservation Study, 1988, Designation A, Citation 55.

<sup>11</sup> Graeme Butler illustrates the Esplin Bungalow in *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, p. 54. The central dormer Bungalow arguably made its Melbourne appearance in c.1910 with Oakden and Ballantyne's Harry Martin Bungalow in Malvern; this is illustrated by Butler on p. 47. Dormer types are also shown in Peter Cuffley's *Australian Houses of the '20s and '30s*, Five Mile, Melbourne, 1989, pp. 56-7.

<sup>12</sup> The most comparable Bungalow design is one that appears in Reginald Prevost's book of 1912. Reginald Prevost, *Australian Bungalow and House Designs*, Sydney, 1912, illustrated in G Butler, *The Californian Bungalow in Australia*, pl. facing p. 26. Butler illustrates a related Federation composition on p. 4.

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<b>Name</b>	<i>Braeside</i>	<b>Reference No</b>	
<b>Address</b>	96 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1885	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

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<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor		
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT	<input type="checkbox"/> Rec.	BPS Heritage Overlay

#### History

*Braeside* was built for an Alexander Paton in c. 1885.<sup>1</sup> Members of the Paton family lived at this address until c. 1923. The house was subsequently occupied by Andrew and Alice Agnew until c. 1933, and then listed as vacant during 1935.<sup>2</sup> Later occupants included William Kelson, c. 1937 and Walter Stevens c. 1940.<sup>3</sup> During the later 1940s, the house was owned by Frederick Merritt of Queen Street, Kew who leased the property to Mrs. Nellie Lomas, c. 1943-47; Thomas Hodson, 1947, and Charles McIntosh c. 1950.<sup>4</sup> In 1951 the property was owned and occupied by Thomas Nash<sup>5</sup> until it again changed hands in c. 1956. The new owner/occupier was Mrs Ruth Cooper, who operated the residence as an apartment house.<sup>6</sup> The property was listed as an apartment house in the *Sands & McDougall Directory of Victoria*, from c. 1957 until at least 1974.<sup>7</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Braeside* at 96 Walpole Street, Kew, is a substantial single-storey double-fronted Italianate villa, asymmetrically planned with two faceted projecting bays flanking a return verandah which screens the principal north and west elevations. A hipped slate roof features decorative bands of contrasting slate, bracketed eaves and bichrome brick chimneys with moulded caps. The ogee profile corrugated galvanised steel verandah is supported by cast iron columns with cast iron balustrade, frieze and brackets with tessellated tiled floor and bluestone edging and steps; a fine pierced metal frieze adorns the fascia. The tuckpointed Hawthorn brick construction is relieved by bichrome brickwork and rendered bands and dressings. The entrance contains a panelled timber door with leaded surround and non-original timber-framed screen door while the windows comprise standard timber-framed double-hung sashes. Notwithstanding alterations and additions which may have occurred to the rear and interior of the house, *Braeside* appears to be substantially intact as viewed from the street.



The timber picket fence and gates are of recent origin.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>8</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and is characterised by substantial Victorian brick villas on large allotments.

### Comparative Analysis

In form, *Braeside* is representative of the larger nineteenth-century single-storey Italianate suburban villa. Typical features include the hipped tile roof, eave with paired brackets, separate verandah canopy, cast iron lace, or pierced metal verandah frieze, cast iron verandah structure, galvanized iron verandah roof, canted bay, tuckpointed Hawthorn brick, tiled verandah floor with bluestone edging and steps, leadlit front door case, later screen door.

Directly comparable buildings in Boroondara include 36 Alma Road, Camberwell, of 1889 (q.v., B-graded)<sup>9</sup>, a late example in red face brick with similar dichrome and other details; the even later *Tecoma* at 20 Bryson Street, Canterbury, of 1900 (C-graded) which has similar proportions, scale and verandah detailing (although its bays have grouped gables, one above each window).<sup>10</sup> *Ericstane*, of 136 Canterbury Road, Camberwell, of 1893 (q.v., B-graded), has a similar verandah, though with a convex canopy; and similar brickwork, though with paired brackets.<sup>11</sup> *Westraillia* at 27 Inglesby Road, Camberwell, of 1890 (q.v., B-graded), is similar in its verandah design, though with the verandah wrapped around the front bay.<sup>12</sup>

In this context, *Braeside* is an imposing example and has a concentrated formal power, in part a result of the street slope and its site placement, but also due to the cohesiveness and control in its general composition. It is more forceful in this sense than, say, 33 Wills Street, Kew, of 1892, graded B (q.v.) Its diagonality presages Federation design, and the boldness of its striping, and the way it interlocks with the thick voussoir-brick formations over the bay windows, is distinctive. The ogival nature of its verandah profile also offers a note of individuality.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

*Braeside* at 96 Walpole Street, Kew, is a fine, representative, and externally relatively intact example of a substantial late nineteenth century single-storey Italianate suburban house.

*CRITERION C: The place or object's potential to educate, illustrate or provide further scientific investigation in relation to Boroondara's cultural heritage.*

*Braeside* is an imposing example which compares well with others in the area. It has a concentrated formal power, in part a result of the street slope and its site placement, but also due to the cohesiveness and control in its general composition. The boldness of its striping is distinctive, interlocking with the thick voussoir-brick formations over the bay windows.

### Statement of Significance

*Braeside* at 96 Walpole Street, Kew, is of local historical and architectural significance as a fine, representative, and externally relatively intact example of a substantial late nineteenth century single-storey Italianate suburban house. *Braeside* is an imposing example which compares well with others in the area. It has a concentrated formal power, in part a result of the street slope and its site placement, but also due to the cohesiveness and control in its general composition. The boldness of its striping is distinctive, interlocking with the thick voussoir-brick formations over the bay windows.



## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* G Butler, Camberwell Conservation Study, 1991; Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1886, #1819, A Paton, house, nav £75.

<sup>2</sup> Sands & McDougall Directory of Victoria, various years, 1925-35.

<sup>3</sup> Sands & McDougall Directory of Victoria, various years, 1935-1950.

<sup>4</sup> City of Kew Rate Books, 1947, #8262, Frederick Merritt, nav £91.

<sup>5</sup> City of Kew Rate Books, 1951, #8360, Thomas Nash, nav £89.

<sup>6</sup> City of Kew Rate Books, 1957, #8132, Ruth Cooper, owner occupier apartment house, nav £175.

<sup>7</sup> Sands & McDougall Directory of Victoria, 1974.

<sup>8</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

<sup>9</sup> G Butler, Camberwell Conservation Study 1991, vol. 4, p. 13.

<sup>10</sup> G Butler, Camberwell Conservation Study, vol. 4, p. 44.

<sup>11</sup> G Butler, Camberwell Conservation Study 1991, vol. 4, pp. 76-7.

<sup>12</sup> G Butler, Camberwell Conservation Study 1991, vol.p. 139.

<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	118 Walpole Street, Kew	<b>Survey Date</b>	20 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1926	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Construction of 118 Walpole Street, Kew, commenced in 1926, the owner being Max Armand Hergt, a carpenter.<sup>1</sup> The allotment was next door to a recently-constructed residence owned by a G G Hergt, probably a relative, who had lived there since 1924.<sup>2</sup> The 1927 *Sands & McDougall Directory of Victoria* listed the subject property as a 'house being built'.<sup>3</sup> The historical documentation for the house is unusual, a 2001 draft citation prepared for this property by Graeme Butler & Associates notes the house as being described in ratebooks as in an unfinished state for several years, finally being completed in 1934.<sup>4</sup>

Members of the Hergt family continued to live at the property until after 1970, while other family members continued to reside at 116 Walpole Street until c.1951.<sup>5</sup>

The property also includes a barn, which may pre-date the residence. This structure was restored and may have been converted into a residential building in 1994.<sup>6</sup>

(G Butler & Associates, Kew B-graded places study (draft), 2001; additional research by Lovell Chen, 2005)

#### Description & Integrity

The house at 118 Walpole Street, Kew, is an interwar attic-storey bungalow of timber construction with a prominent gabled roof finished with terracotta tiles and exposed rafters. Bracketed gable ends and attic dormers contain paired timber-framed double-hung sash windows and are otherwise finished with timber lattice and shingle cladding. The asymmetrical plan provides two principal elevations; the north elevation containing the entrance and the west elevation facing the street. The entrance is screened by a small porch, recessed beneath the main roofline and supported by paired Tuscan columns. The walls have a strapped fibre cement finish flanked by a weatherboard dado and frieze set

on an overpainted rendered brick plinth. The west elevation comprises a single gabled bay which contains a tripartite window group to the south and a corner window to the north-west corner. The main entrance is located in the north elevation with timber-framed leadlight-glazed door and matching surround and screen door, which is flanked to the west by the corner window and the east by a projecting faceted bay. All windows contain timber-framed double-hung sashes with multi-paned top sashes set within bracketed box frames with shingled awnings.

The timber paling front fence and gates appears to be reconstructed and the landscape is relatively recent.

A single-storey timber 'barn' is constructed on the northern boundary, however the origins of this building - which would appear to have been substantially altered – remain unclear.

### Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.<sup>7</sup> Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and while it is characterised by substantial Victorian brick villas on large allotments, there has been some later residential development, of which the subject property is an example.

### Comparative Analysis

In its overall form and bungalow styling, the house at 118 Walpole Street, Kew, can be compared to numerous other bungalows throughout the municipality. In this case, however, 188 Walpole Street combines the double-fronted verandahed bungalow form of California with that of the central dormer-single-pitch gable, read transversely, which derived from the *Craftsman*-East Coast US model. At the level of general composition, the L-shape and dormer combination is related to 31 Barrington Avenue and *The Gables* at 101 Princess Street, both in Kew, both graded B. Its use of strapped fibre cement and weatherboard dado is unusual in Kew, and was more commonly seen further out, as at the southeast corner of Mont Albert and Balwyn Roads Canterbury, from around the same period.

The Tuscan columns seen here were used in a number of late Federation houses by Christopher Cowper, the Tomkins Brothers and others active in Boroondara in the 1900s and 1910s, and marked a number of transitional Federation-Bungalow houses in Kew and Camberwell from the 1910s. These include 28 Miller Grove, Kew, of 1915 (q.v.), 34 Stevenson Street of 1910-11 (q.v.), 51 Wellington Street, and 18 Highbury Grove, all graded B,<sup>8</sup> and Christopher Cowper's 14 Studley Avenue of 1907 (graded A).<sup>9</sup>

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

118 Walpole Street, Kew, is good and externally relatively intact example of an attic bungalow of the 1920s which combines elements from both the Californian and Craftsman bungalow forms.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

With its broad frontal gable and projecting side dormers, 118 Walpole Street, Kew, is a striking and skilful composition. The use of Tuscan columns is of interest and looks back to a number of transitional Federation-Bungalow houses of the 1910s.

### Statement of Significance

118 Walpole Street, Kew, is of local historical and architectural significance as a good and externally relatively intact example of an attic bungalow of the 1920s which combines elements from both the Californian and Craftsman bungalow forms. With its broad frontal gable and projecting side dormers,

118 Walpole Street is a striking and skilful composition. The use of Tuscan columns is of interest and looks back to a number of transitional Federation-Bungalow houses of the 1910s.

### **Grading Review**

Unchanged.

### **Recommendations**

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

### **Identified By**

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

### **References**

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> City of Kew Rate Books, 1926-7, #7037, nav £35.

<sup>2</sup> Sands & McDougall Directory of Victoria, 1924-1927.

<sup>3</sup> Sands & McDougall Directory of Victoria, 1927.

<sup>4</sup> G Butler & Associates, Kew B-graded places study (draft), 2001; City of Kew Rate Books, 1933-4, #7469, nav £40.

<sup>5</sup> Sands & McDougall Directory of Victoria, 1950-51.

<sup>6</sup> Details and drawings sourced from the City of Kew Building Index, #7482, dated 22 June 1994.

<sup>7</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, vol. 2, p. 4/3.

<sup>8</sup> City of Kew Urban Conservation Study, 1988, v. 2, Grade B listings.

<sup>9</sup> City of Kew Urban Conservation Study, 1988, v. 2, Designation A, Citation 44.

<b>Name</b>	Houses	<b>Reference No</b>	
<b>Address</b>	11 Wellington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Duplex	<b>Grading</b>	B
<b>Date</b>	1942-43	<b>Previous Grading</b>	B

#### Extent of Overlay

To title boundaries.



**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

Prior to its purchase by Kazys Zakis, of Victoria Street Abbotsford in c.1941,<sup>1</sup> this allotment was owned by a Miss Fenton. It is sited at the corner of Fenton Avenue, which was formed in c.1937.<sup>2</sup> Two flats, one per floor, were constructed from brick and each consisting of 6 rooms, were built on the allotment during 1943.<sup>3</sup> Mr Kazys Zakis and Mrs Isobel Zakis occupied one of the flats until at least 1974 with the other flat 11a, being tenanted. The first tenant was dentist Hilton Renouf,<sup>4</sup> with a later long term tenant from c.1960 being James Donovan.<sup>5</sup> A Mrs Jabool tenanted 11a for several years from the later 1960s, with only Mrs. Zakis given as a resident at 11, from 1972.<sup>6</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

The pair of flats at 11 Wellington Street, Kew, comprises a double-storey Streamline Modern building of brick construction on an asymmetrical plan which, on face value, appears as a single dwelling. The hipped roof is generally finished with glazed terracotta tiles, the exception being a small section of flat roof behind the parapet of the main entrance bay which marks the stairwell. The stepped façade is divided into four bays and this, together with the side elevations, display rich cream textured face brickwork with a wide band of pale cream brick further defined by string courses of brown tapestry brick. The brown brick is repeated in a ribbed vertical 'fin' and additional string courses in the entrance bay and chimney. Fenestration is regular and repetitive between floors and three of the four bays contain corner window openings with original steel-framed fixed and casement sashes; there are two porthole windows – one with original etched glass, the other with non-original leadlight and glass blocks are located within the fin element. Each flat is accessed via a timber-framed door with original ribbed glazing and wrought iron screen door located within the stairwell of the central entrance. The

stairs retain a wrought iron balustrade as does a cantilevered concrete balcony. The floor of the porch below has been retiled; however the property appears otherwise externally intact.

A matching low brick fence is constructed along the frontage and east side boundary, which is complete with original wrought iron gates. A pair of single garages is constructed of matching brickwork.

### Historical Context

Proximity to the Kew village and the Kew railway station at Denmark Street aided the subdivision of allotments in Wellington Street from the 1880s. Subsequently several substantial brick villas were constructed, one of which was replaced by the subject building, when Fenton Street was cut through the property to facilitate a land subdivision and to link the pedestrian access from High Street with Wellington Street in the late 1930s.

### Comparative Analysis

Duplexes and flats of this general type, all from around the same period, appear in other municipalities, particularly in Punt and Toorak Roads South Yarra, Rathdowne and Princess Streets Carlton, and Hoddle Street and Wellington Parade East Melbourne.

Within Boroondara, the most closely related duplex examples can be found in Edgecombe Street, Kew, where there are similarly scaled, constructed and detailed double-storey duplexes at Nos. 1-3, 5-7, 21-23 (all B graded) and 25-27 and 29-31 (C-graded). These are all comparable with the subject property, however some have undergone minor alterations and additions. Though they are both free-standing houses, in terms of style and form, B-graded Camberwell counterparts include 136 Whitehorse Road, Camberwell, by AK Lines (probably Jessica McFarlane)<sup>7</sup> in 1936 (q.v.), and 1297 Toorak Road Surrey Hills, by Leith and Bartlett in 1940 (q.v.).

The shades and proportions of the brick colouring on the subject building are distinctive and unusual and echo those on cinemas of the immediate pre- and early war period: as with the *Astor* in Chapel Street Windsor (1935-6), by Ron Morton Taylor, and the *Rivoli* at Camberwell Junction (1940) by Taylor and Soilleaux.<sup>8</sup> Its large and accentuated entry parallels one at 466 Whitehorse Road Balwyn, from the same period but being extensively renovated at the time of writing.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

11 Wellington Street, Kew, is a good and highly externally intact example of duplex apartment design dating from the WWII period, featuring typical overall form, solid demeanour, accentuated entrance stair and use of materials. The property retains its original garages and front fence, complete with wrought iron gates.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

11 Wellington Street's distinctiveness is primarily in its vivid colour, with the brickwork arranged in large contrasting panels that most closely resemble those on contemporary cinemas.

### Statement of Significance

11 Wellington Street, Kew is of local historical and architectural significance as a good and highly externally intact example of duplex apartment design dating from the WWII period, featuring typical overall form, solid demeanour, accentuated entrance stair and use of materials. It is distinctive for its use of colour in brickwork, with brickwork arranged in large contrasting panels that most closely resemble those on contemporary cinemas. The property retains its original garages and front fence, complete with wrought iron gates.

### Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* 1991; Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> City of Kew Rate books, 1941-2, #6069, nav £31.

<sup>2</sup> The Sands & McDougall Directory of Victoria lists Fenton Avenue for the first time in 1937.

<sup>3</sup> The Sands & McDougall Directory of Victoria for 1943 described 'flats being built' at this address.

<sup>4</sup> Sands & McDougall Directory of Victoria, 1944/5.

<sup>5</sup> Sands & McDougall Directory of Victoria, 1955-1969.

<sup>6</sup> Sands & McDougall Directory of Victoria, 1970-74.

<sup>7</sup> For Jessica McFarlane's role in AK Lines' office, see Julie Willis, Women in Architecture in Victoria 1905-1955: University of Melbourne: Ph D, 1997, pp. 123-4.

<sup>8</sup> Ross Thorne, Cinemas of Australia: via USA, University of Sydney, 1981, pp. 316-7.

<b>Name</b>	<i>Wanda</i>	<b>Reference No</b>	
<b>Address</b>	23 Wellington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1888	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Initially known as *Wanda*, 23 (previously 37, then 33) Wellington Street is thought to have been constructed for a Charles N Dade in c.1888-9.<sup>1</sup> Charles Dade occupied the house for only a short time, it being listed as 'vacant' by 1893. The *Sands & McDougall Melbourne Directory* listed *Wanda* as vacant in 1893, 1896 and 1898,<sup>2</sup> possibly indicating the effect of the economic downturn which followed the 'boom' years of the 1880s. An examination of rate books and directories indicated that the property changed hands frequently in the early years of the twentieth century, rarely being lived in by its owner, who preferred to let the property out.<sup>3</sup> During the mid 1920s and into the 1930s, the house was occupied by a physician, Dr A P Derham, who used the property as a private residence, with medical consulting rooms in Collins Street. This contrasted with a subsequent owner, Dr Eileen H Green who acquired the property in c.1939. It is thought that Dr. Green consulted patients at the premises<sup>4</sup> and remained in residence until the late 1950s.<sup>5</sup> The property was next owned and occupied by John P Maclellan, who remained there for approximately ten years, before G I Challingsworth, who remained in residence from c.1968 until at least 1974.<sup>6</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Wanda*, at 23 Wellington Street, Kew, is a single-storey double-fronted Italianate villa of brick construction on an asymmetrical plan. The original hipped and gabled roof is finished with slate and punctuated by Hawthorn brick chimneys with rendered caps, the exception being the original kitchen wing located at the north-east corner of the house, which has been re-roofed. Where projecting bays are completed by gable ends, they feature ornate timber fretwork screens. A return cast iron verandah with corrugated galvanised steel skillion roof screens the principal south and west elevations between two projecting wings and features corner pediment, cast iron frieze and brackets with bluestone steps and edging; the floor is obscured from view and it is probable that the verandah had a



cast iron balustrade, which has since been removed. The walls display tuckpointed Hawthorn face brick with overpainted rendered dressings on a bluestone plinth. Original bichrome brick window dressings are evident along the east elevation, including the original kitchen wing. The main entrance is located at the end of the west side of the verandah and contains a panelled timber door with leadlight surrounds. Fenestration at the front of the house comprises box bay windows with timber-framed double-hung sashes, the exception being the windows to the projecting bay which have a tripartite arrangement of casement sashes with an arched leadlight highlight.

A building permit was granted for a low timber paling fence in the 1960s, which remains today, albeit with a more recent picket gate and surround.<sup>7</sup> A number of other alterations may have taken place, although none of which detract substantially from the street presentation of the house. A garage was constructed in the north-east corner of the property around 1986, followed by alterations in 1987 and a rear addition around 1992.<sup>8</sup>

### Historical Context

Proximity to the Kew village and the Kew railway station at Denmark Street increased the desirability of allotments in Wellington Street from the late 1880s. Subsequently several substantial brick villas were constructed. Further development took place in Wellington Street after the turn of the century.

### Comparative Analysis

In its overall form and broadly Italianate massing, *Wanda*, at 23 Wellington Street, Kew, can be compared to its immediate neighbour, *Nanja* (formerly *Glen Bour*) at number 25 (q.v., B graded). While *Glen Bour* is more assured in its styling and application of decoration and is slightly grander in scale, it is thought to have been constructed some seven years later and on this basis by comparison could be considered to be perhaps a more conservative design than *Wanda*. *Glen Bour* makes more use of its site at the Queen Street corner than does *Wanda*, which looks away from its flanking side street. The house at 33 Wills Street, Kew (q.v., B-graded) is also comparable in overall scale, form and style, although its detail is more rigorous and more distinctly Victorian.

*Wanda's* return verandah, angled at the corner with a diagonally mounted pediment, addresses the scale of its garden well. The main wing is gable-fronted, a conscious departure from the faceted hipped roof and canted bay more characteristic of late Italianate suburban houses. The conspicuous round arch drawn over the paired window on this wing seems to acknowledge the Free Romanesque then entering currency, and with the diagonal verandah pediment and its radial decoration, and the plan with its emergent central hall and predominantly radial room placement, gives the house a proto-Federation quality. In this it compares with Camberwell examples: these include Evander McIver's *Elderslie* at 15 Alma Road, of 1891, and Hyndman and Bates' *Rokeby* at 76 Athelstan Road Camberwell of 1891 (both q.v.), and to other Boroondara designs of 1889-91 by Hyndman and Bates, AB Rieusset and Alfred Dunn, which all used prominent round or flattened round arches as a wing treatment.<sup>9</sup> What separates it from these more progressive designs is its use of Hawthorn rather than red face brick, the continued separation of its verandah from the roof line, and the retention of a fairly typical Italianate form for the main roof massing.

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Wanda*, at 23 Wellington Street, Kew, is a good and externally relatively externally intact example of a single-storey double-fronted Italianate residence of the late 1880s. While by no means a Federation prototype, it is of interest for its incorporation into a basically Italianate house of elements of the later Federation style.

### Statement of Significance

*Wanda*, at 23 Wellington Street, Kew, is of local historical and architectural significance as a good and relatively externally intact example of a single-storey double-fronted Italianate residence of the late 1880s. While by no means a Federation prototype, it is of interest for its incorporation into a basically Italianate house of elements of the later Federation style.

## Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Rate book research has been inconclusive, with houses listed without street numbers during the years examined: 1887-8 – 1897-8. The date of construction has been derived from listings in the *Sands & McDougall Melbourne Directory, 1887-1892*.

<sup>2</sup> *Sands & McDougall Melbourne Directory, 1890-1900*.

<sup>3</sup> Borne out by an examination of the Borough of Kew Rate Books, 1910-11, 1911-12 and 1915-16, and the *Sands & McDougall Directory of Victoria*, various years, 1900-1920.

<sup>4</sup> The only listing for Dr. Green under 'Physicians and Surgeons' in the *Sands & McDougall Directory of Victoria*, is at the subject address. There is no indication that her consulting rooms were at another location.

<sup>5</sup> City of Kew Rate Books, 1951-52, #6213, Dr. Eileen H Green, M.D., 9 rooms brick, nav £87.

<sup>6</sup> *Sands & McDougall Directory of Victoria, 1968-74*.

<sup>7</sup> Details sourced from the City of Kew Building Index, #34, dated 28 April 1964.

<sup>8</sup> Details and drawings sourced from the City of Kew Building Index, #2681, dated 22 January 1986; #3024, dated 29 June 1987 and #92/6391, dated 1 December 1992.

<sup>9</sup> Documentation of these is on slides reproduced by Conrad Hamann in the Slide and Multimedia Library at Monash University, and in Hamann's own collection.

<b>Name</b>	<i>Nanja</i> (formerly <i>Glen Bour</i> )	<b>Reference No</b>	
<b>Address</b>	25 Wellington Street, Kew	<b>Survey Date</b>	22 November 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1894-95	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

Refer also to Recommendations.

<b>Intactness</b>	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
<b>Heritage Status</b>	<input type="checkbox"/> HV	<input type="checkbox"/> AHC	<input type="checkbox"/> NT
	<input type="checkbox"/> Rec.	BPS Heritage Overlay	

#### History

Initially known as *Glen Bour*, *Nanja*, 25 (previously 39 and then 35) Wellington Street, was built for Michael Maguire, a draper, in 1894-5.<sup>1</sup> Maguire did not reside at the property after 1899, and in 1900, along with its neighbours to both the north and south, it was listed as vacant.<sup>2</sup> While still owned by the Maguire family the house was let to tenants including Thomas Edmondson (c.1901 and 1903-05); John Inglis (c.1902); Robert Robertson (c.1907-11) and Mrs Emma Neil (c.1912).<sup>3</sup> In 1911, the property was acquired by John Inglis, who had occupied the house during 1902.<sup>4</sup> John Inglis had previously resided in Redmond Street, Kew, and the Inglis family had a strong connection with the Kew district over many years.<sup>5</sup> After John Inglis' death in 1916, his daughter Florence let the house to tenants, before it was acquired by George Parsons in c.1925.<sup>6</sup>

The Parsons family owned and occupied the property until the end of the 1950s.<sup>7</sup> The 1960 edition of the *Sands & McDougall Directory of Victoria*, listed the property as 'not available', suggesting that the house was vacant at this time. In 1961 and 1962 the Directory listed J Milmanis as resident at the address, before F C Sayers took up residence from c. 1963 until at least 1974.<sup>8</sup>

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

#### Description & Integrity

*Nanja* (formerly *Glen Bour*) at 25 Wellington Street, Kew, is a single-storey double-fronted Italianate villa of brick construction sited on a corner with an asymmetrical plan. The hipped roof is finished with slate and features fine cast iron cresting and multiple rendered chimneys with moulded caps; beneath the eaves line a rendered frieze contains pressed cement eaves brackets, fielded panels and rosettes. Projecting wings on the principal south and west elevations flank a cast iron return verandah with Corinthian columns, ornate frieze and brackets, dentilled cornice and non-original bullnose

corrugated galvanised steel roof. It is possible that some other elements of the verandah have been reconstructed.<sup>9</sup> The verandah floor is tiled with diaper pattern marble tiles with bluestone edging and steps. The street elevations display tuckpointed polychrome brickwork with rendered and bluestone dressings. The projecting wing of the south elevation has a faceted bay with windows with Florentine arches and pressed cement hood mouldings, a detail which is mirrored in the tripartite window arrangement of the western projecting bay; in the case of the latter, however, the mullions comprise a Corinthian pilaster. Windows elsewhere have paired and tripartite groupings and all contain timber-framed double-hung sashes. The main entrance in the south elevation contains a panelled timber door with leadlight surrounds, Corinthian order pilasters applied to the mullions and a non-original screen door; there is a matching side door in the west elevation.

A cast iron fence and gate remain across the frontage, however a recent timber framed corrugated galvanised steel fence has been constructed along the western street elevation. The front path continues the materials of the front verandah with the use of diaper pattern marble tiles. A detached garage building was constructed in the north-west corner of the property around 1989<sup>10</sup>.

### Historical Context

Proximity to the Kew Village and the Kew Railway Station at Denmark Street increased the desirability of allotments in Wellington Street from the late 1880s. Subsequently several substantial brick villas were constructed. Further development took place in Wellington Street after the turn of the century.

### Comparative Analysis

In its overall form and Italianate styling, *Nanja*, at 25 Wellington Street, Kew, can be compared to a large number of houses in the municipality such as the neighbouring *Wanda* at 23 Wellington Street (q.v., B-graded), the house at 33 Wills Street, Kew (q.v., B-graded), and, further afield, *Glenholm* at 36 Alma Road, Camberwell (q.v., B-graded). The subject property, however, is distinguished by an assurance in composition, scale, and level of detail and by a relative high level of integrity. Its combination of round window arches with pointed brick dressed arches above those is a relatively unusual use of the Florentine arch combination, which was much more popular in the United States. Its cast iron ridge capping is also not particularly common in Boroondara, though there are contemporary examples in Stanhope Grove in Camberwell, south of Prospect Hill Road.

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Nanja* is a fine and highly externally intact example of a substantial brick Italianate villa of the 1890s, which is representative of such asymmetrical polychrome brick Italianate houses found in the Kew, Canterbury and Hawthorn areas.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Nanja* is notable for its assured design, commanding scale and siting and fine detailing, coupled with a high level of integrity. Its use of the Florentine arch (round and pointed in combination) is relatively uncommon in Boroondara.

### Statement of Significance

*Nanja* (formerly *Glen Bour*), at 25 Wellington Street, Kew, is of local historical and architectural significance as a fine and highly externally intact example of a substantial brick Italianate villa of the 1890s, representative of asymmetrical polychrome brick Italianate houses found in the Kew, Canterbury and Hawthorn areas. *Nanja* is notable for its assured design, commanding scale and siting and fine detailing, coupled with a high level of integrity. Its use of the Florentine arch (round and pointed in combination) is relatively uncommon in Boroondara.

### Grading Review

Unchanged.

## Recommendations

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

In addition, it is recommended that Council undertake a detailed review of the broader area which contains substantial numbers of C-graded Victorian, Federation and interwar houses of various form and scale. The area would include the area bounded by Cotham Road, Gellibrand Street, Fenton and Stratford Avenues and Xavier College's northern boundary. Depending on the outcome of this review, consideration should be given to identifying a Heritage Overlay precinct.

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1894-95, #1635, nav £63.

<sup>2</sup> Sands & McDougall Directory of Victoria, 1900.

<sup>3</sup> Pattern of occupation derived from listings in the Sands & McDougall Directory of Victoria, various years between 1900 and 1910.

<sup>4</sup> Borough of Kew Rate Books, 1910-11, #2104, nav £55.

<sup>5</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 213.

<sup>6</sup> City of Kew Rate Books, 1925-26, #5016, nav £70.

<sup>7</sup> City of Kew Rate Books, 1957-58, #5686, nav £153.

<sup>8</sup> Pattern of occupation derived from listings in the Sands & McDougall Directory of Victoria, various years between 1960 and 1974.

<sup>9</sup> Planning Permit #1121/006470/0, dated 21 March 1997, City of Boroondara Building File, 40/408/01677; drawings have not been sighted, however approval is for 'Alterations (new verandah)'.

<sup>10</sup> Details sourced from the City of Kew Building Index, #4332, dated 14 April 1989.

<b>Name</b>	<i>Bramber</i>	<b>Reference No</b>	
<b>Address</b>	47 Wills Street, Kew	<b>Survey Date</b>	12 September 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1894	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☐ Rec. BPS Heritage Overlay

#### History

*Bramber*, 47 Wills Street, previously 89, Kew was constructed in c. 1894, for John B Leach. The 1893-4 rate books list a block of land, in the ownership of John B Leach.<sup>1</sup> Confusingly, the following year's rate books record the same holding, still described as land, but with a listing of eight occupants, and a nav of £50, inferring that a substantial residence has been constructed.<sup>2</sup> Entries in succeeding years describe the property as a brick house, of seven rooms.<sup>3</sup> A small extension may have been made at this time; subsequent rate records describe the property as consisting of eight rooms, and constructed of brick and wood.<sup>4</sup> The house remained in the ownership of the Leach family until c. 1917.<sup>5</sup> Subsequent occupiers included Mrs E G Hackett (c. 1918-1925), H F Reeman (c. 1933-35) and Albert Pitts (c. 1940-46) among others.<sup>6</sup> Rate books from 1946-7 list the owner of the property as Arthur Marshall of Box Hill, who, at that time, let the property to a Dorothea Eddy.<sup>7</sup> In January 1950 the property was acquired by Dr. Walter and Eva Boas. Walter Boas (1904-1982), was a prominent émigré research scientist, commemorated at the University of Melbourne in the naming of the CSIRO Tribophysics Laboratories, as the Walter Boas building.<sup>8</sup> Mrs Boas resided at the property until her death in 2001.<sup>9</sup>

(Lovell Chen, 2005)

#### Description & Integrity

*Bramber* at 47 Wills Street, Kew, is a single-storey double-fronted Victorian villa with an asymmetrical plan and of brick construction on a bluestone plinth. The hipped roof is finished with slate and features half-hipped gable ends, carved timber barge boards, oriel gable vents and red brick chimneys with corbelled caps and bands. A return verandah screens the principal north and east elevations and terminates in a projecting bay on the east side; on the north elevation, however, it steps out, following the form of the box bay window. The verandah comprises a bullnose corrugated galvanised steel roof supported by carved timber posts, between which is an elegant arched timber frieze and a

tessellated tiled floor. The principal façades display tuckpointed red face brickwork with overpainted rendered dressings. The north elevation contains the main entrance which is entered via a brick arch and comprises a panelled timber door with matching glazed surrounds and non-original aluminium screen door. It is flanked by a second box bay window containing a bipartite window opening with arched head and timber-framed double-hung sashes. The projecting bay on the east elevation contains a tripartite window opening with semi-circular arched head. Other than for a non-original handrail to the front steps, the house appears intact externally.

There is a timber outbuilding to the south (rear) boundary, which is shown on an MMBW detail plan, dated 1910.<sup>10</sup> The building comprised a stable, carriage stall - later a garage - and accommodation, possibly for a stable hand, as well as an outside lavatory. This structure was still extant in 2007.<sup>11</sup>

The timber picket front fence and gates are relatively recent and a brick garage located at the end of the driveway would appear to date from the 1950s.<sup>12</sup> The front garden contains a small number of mature trees.

### Historical Context

Construction of houses on the south side of Wills Street occurred from the late 1880s onwards. Initially the brick Victorian villas, sited on generous allotments, were afforded pleasant views facing the open lands of the Kew Asylum grounds. Houses were built on the north side of Wills Street during the 1950s.

### Comparative Analysis

*Bramber*, at 47 Wills Street Kew, dates from the early years of the Federation period and incorporates a range of Federation elements in its design. These include the use of red face brick, round and steeply curved segmental arches over at least two of the windows, turned timber verandah posts instead of cast iron, a simple solid arched timber verandah frieze and a screen of stilted round arches over the projecting front wing bay. The chimneys are similarly Federation in their plain face brick, though their corncicing and proportions are closer to the Victorian Italianate. *Bramber* has a quite generous and broad scale on its verandah elevation, but compressed in its front corner bay; in this variation of scale, it compares with important early Federation designs such as Hyndman and Bates' *Rokeyby*, 76 Athelstan Street Camberwell (q.v., B-graded, 1891), built three years earlier.

The use of half-hipped gables is unusual; these were not common in either the Federation or Victorian Italianate residential modes, though they were employed frequently by the Colonial Architect's office and others in state school design during the 1870s and 1880s.<sup>13</sup>

### Assessment Against Criteria

*Amended Heritage Victoria Criteria*

*CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Bramber*, at 47 Wills Street Kew, is a fine and externally highly intact example of a single-storey brick villa of the early Federation period, combining earlier Italianate modes with the new Federation style as it was emerging in the mid 1890s.

*CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.*

*Bramber's* half-hipped gabling is unusual, and the house is marked by a flexion of scale characteristic of the more inventive early Federation designs.

### Statement of Significance

*Bramber*, at 47 Wills Street, Kew, is of local historical and architectural significance as a fine and externally highly intact example of a single-storey brick villa of the early Federation period, combining earlier Italianate modes with the new Federation style as it was emerging in the mid 1890s.

*Bramber's* half-hipped gabling is unusual, and the house is marked by a flexion of scale characteristic of the more inventive early Federation designs.

## Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988.

*Specific:*

<sup>1</sup> Borough of Kew Rate Books, 1893-4, #1870, land allotment 115, nav £9.

<sup>2</sup> Borough of Kew Rate Books, 1894-5, #1894, land, nav £50.

<sup>3</sup> Borough of Kew Rate Books, 1895-6, 1900-1, 1909-10. The property is described as a seven roomed brick house, nav £50.

<sup>4</sup> Borough of Kew Rate Books, 1912-13, #2492, 8 room, brick/wood, nav £50.

<sup>5</sup> *Sands & McDougall Directory of Victoria*, 1917.

<sup>6</sup> *Sands & McDougall Directory of Victoria*, various years.

<sup>7</sup> City of Kew Rate Books, 1946-7, #6559, 8 rooms brick, nav £64.

<sup>8</sup> Goad, Philip & Tibbits George. *Architecture on Campus*, Melbourne University Publishing, Melbourne, 2003, p. 60.

<sup>9</sup> Information provided by Dr John Boas, May 2007.

<sup>10</sup> MMBW Detail plan no. 1336, Borough of Kew, scale 40':1", dated 1910.

<sup>11</sup> Information provided by Dr John Boas, May 2007.

<sup>12</sup> Details sourced from the City of Kew Building Index, #584, dated 17 October 1956.

<sup>13</sup> As at Avoca, 1878, and Cardigan, 1883 – see *The Heritage of Australia*, Macmillan, Melbourne, 1981, pp. 3/140, 3/145, and Camberwell, 1886-91. See citation for the Camberwell Common School, 290 Camberwell Road (A-graded), G. Butler, Camberwell Conservation Study 1991, vol. 4, p. 59-60.



<b>Name</b>	<i>Rab-Nov-Jea</i>	<b>Reference No</b>	
<b>Address</b>	10 Wimba Avenue, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	c.1928	<b>Previous Grading</b>	B



#### Extent of Overlay

To title boundaries.

**Intactness** ☒ Good ☐ Fair ☐ Poor

**Heritage Status** ☐ HV ☐ AHC ☐ NT ☒ Rec. BPS Heritage Overlay

#### History

Wimba Avenue takes its name from the house *Wimba*, constructed c. 1860 for J S Denbigh and still extant today.<sup>1</sup> *Wimba* is sited at the north west corner of Wimba Avenue and Cotham Road. Wimba Avenue was formed to facilitate the subdivision of the estate in c. 1927.

10 Wimba Avenue (originally 4 Wimba Avenue), was constructed in c. 1928. Municipal rate records for 1927-28 listed E Tanner as the owner of a vacant allotment.<sup>2</sup> By the following year the site was occupied by a brick house of 8 rooms, owned by E Tanner and occupied by J Tanner. It had a net annual value (nav) of £160.<sup>3</sup> By 1941 as further development occurred on adjacent allotments the house became 10 Wimba Avenue. The Tanner family occupied the house until at least 1974.<sup>4</sup>

(Lovell Chen, 2005)

#### Description & Integrity

The house at 10 Wimba Avenue is a single-storey double-fronted interwar house of clinker brick construction with a transitional style between the Bungalow and Colonial Revival. The hipped roof is finished with terracotta tiles and is punctuated by plain brick chimneys with rendered caps and flat roofed window bays are finished with galvanised steel. An asymmetrical façade comprises a deep, centrally placed projecting entrance porch which is flanked by a pair of bays, each with a canted bay window, with additional recessed flanking bays. Square in plan, the porch has a pyramidal roof form which is supported by grouped Tuscan order columns on a rendered projecting coping. The porch floor is tiled in small rectangular tiles which vary in colour through cream, terracotta and brown tones.<sup>5</sup> There are several wide steps. The recessed main entrance contains a pair of fully-glazed timber-framed doors and surrounds. The timberwork to the doorcase is over-painted black and the glazing incorporates some lead lighting with some textured glass, with fanlight and wheel motifs.<sup>6</sup> While the fenestration is irregularly placed, it is consistent in the use of timber-framed box-framed double-hung and casement sash windows with corbelled sills and leadlight glazing. At the northern end of the façade is a pressed cement name plaque bearing the name *RAB-NOV-JEA*; the origins of the

name are unclear. The north elevation includes a basement garage with original folding doors with textured glass windows and a rendered lintel.<sup>7</sup>

With the exception of a steel garage (1972) and open garage and pergola (1977), both of which have since been removed, the house appears to have been intact to its date of construction until recent rear alterations and additions, including a new garage and southern wing.<sup>8</sup> The garage has similar detailing to the walls and roof, albeit with modern panelled doors. The substantial extension along the southern boundary has matching bricks and similar roof tiling, however with near full height timber-framed openings. These works are largely obscured from the street, however the front fence has also been altered by the construction of additional courses of brickwork above the original and the introduction of new timber gates.<sup>9</sup>

### Historical Context

*Rab-Nov-Jea* was one of the first houses to be constructed in this newly created street, formed by the subdivision of part of the *Wimba* estate. The estate was characterised by large inter-war houses on generous allotments.

### Comparative Analysis

*Rab-Nov-Jea*, at 10 Wimba Avenue, typifies a typology of hipped roof house form which emerged in the late 1920s. In part it is an adaptation of Old Colonial house forms such as *Fernhill* at Mulgoa, NSW, of 1840-1, though with a squared rather than a semicircular porch, and early homesteads with paired colonnades, as with *Horsley* at Smithfield, NSW of 1832. Both of these were illustrated in Hardy Wilson's *Old Colonial Architecture*, published in 1928.<sup>10</sup> Marcus Barlow published similarly proportioned Colonial Revival designs in his *Australian Bungalows* in 1926, including two designs of Barlow and Hawkins built in Boroondara- at Hawthorn and Camberwell, and two by Blackett, Forster and Craig in Balwyn.<sup>11</sup> *Rab-Nov-Jea*'s hipped roof form also suggests a return to the bungalow's Indian origins, and as both Graeme Butler and Peter Cuffley have observed, hipped roofed 'Indian Bungalows' recurred frequently in Australian domestic design.<sup>12</sup> *Rab-Nov-Jea* also compares very closely with G Burridge Leith's 10 designs for the State bank *Design Book*, differing primarily in having a projecting porch, four Tuscan columns instead of two and four-sash window bays under small flat roofs.<sup>13</sup>

In Boroondara 10 Wimba Avenue compares directly with Irwin and Stephenson's *Corrabert* at 112 Mont Albert Road Canterbury, of 1926-8, and the similar 10 Findon Crescent Kew, by Purchas and Teague, of 1929-30 (q.v., originally B-graded, downgraded to C in this review).

### Assessment Against Criteria

#### *Amended Heritage Victoria Criteria*

**CRITERION D:** *The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.*

*Rab-Nov-Jea*, at 10 Wimba Avenue, Kew is of local historical and architectural significance as a good and externally relatively intact example of a hipped-roofed, symmetrically composed Indian Bungalow design of the late 1920s, in this case incorporating components of the Colonial Revival being popularized in magazines and books of the day.

### Statement of Significance

*Rab-Nov-Jea*, at 10 Wimba Avenue, Kew is of local historical and architectural significance as a good and externally relatively intact example of a hipped-roofed, symmetrically composed Indian Bungalow design of the late 1920s, in this case incorporating components of the Colonial Revival being popularized in magazines and books of the day. 10 Wimba Avenue is of clinker brick construction with a terracotta tile roof, and the façade comprises a centrally placed projecting entry porch with a hipped roof supported on Tuscan columns, flanked by faceted bay windows with projecting angled brick sills. Other windows to the façade are set in box frames supported on several courses of stepped brickwork. The double hung windows have lead light with some textured glass panes in a geometric design.<sup>14</sup>

### Grading Review

Unchanged.

## Recommendations

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

## Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

## References

*General:* Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

*Specific:*

<sup>1</sup> Rogers, Dorothy. *A history of Kew*, 1973, pp. 143-4.

<sup>2</sup> City of Kew Rate Books, 1927-28, #3215, E Tanner, allotment, nav £60.

<sup>3</sup> City of Kew Rate Books, 1928-29, #3320, J Tanner, brick 8 rooms, nav £160.

<sup>4</sup> *Sands & McDougall Directory of Victoria*, various years between 1930 and 1974.

<sup>5</sup> Further details on the porch are based on text from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>6</sup> Further detail of the door case and its glazing are based on text from the peer review by RBA Architects and Conservation Consultants, October 2008.

<sup>7</sup> Information on the north elevation is taken from the RBA Architects peer review, October 2008.

<sup>8</sup> Details sourced from the City of Kew Building Index, #3301, dated 6 June 1972, steel garage; and #6693, dated 1 June 1977, open garage and pergola.

<sup>9</sup> Building Permit #20040125/0, dated 9 August 2004, construction of extension to dwelling, City of Boroondara Building File 40/408/15317. Description is by RBA Architects from their site inspection, included in the peer review of October 2008.

<sup>10</sup> William Hardy Wilson, *Old Colonial Architecture in New South Wales and Tasmania*, private publication, Sydney, London, 1928; reprinted by Ure Smith, Sydney, 1975. A general listing of these sources is in *The Heritage of Australia*, Macmillan, Melbourne, 1981, pp. 2/24 and 2/57.

<sup>11</sup> Marcus Barlow, *Australian Homes*, Melbourne, 1926. These included several designs of his in collaboration with FGB Hawkins, who later moved to Western Australia, and besides the Hawthorn and Kew designs included two by Blackett, Forster and Craig at Winmallee Road Balwyn, of which one at least survives.

<sup>12</sup> One implication for this hipped roof type was its proximity to the expressed solidity and construction technique of the suburban vernacular described generally as 'post war', which is seen as a post 1945 phenomenon but arguably stemmed from designs such as these and *Rab- Nov-Jea*. The link can readily be seen in viewing Leith's modified 1936 variant on his B10 designs, and in related houses after c. 1930, being produced by RM and MH King, GM Sneddon, L Hume Sherrard, Arthur Ziebell, Arthur Pretty, AV Jennings and various others. These gradually differed from houses of the *Rab-Nov-Jea* type, incorporating asymmetrical plans, stepped profiles, iron-framed fenestration and cantilevered windows, smaller porches and an abandonment of the turned columns. Otherwise, though, the hipped tile 'mushroom' roof, solidity of proportions, scale, brick veneer construction, and address of both the street and the car could be transposed directly into the hundreds of thousands of suburban 'vernacular' designs that appeared round Australia between c. 1945 and 1970. For this argument see Conrad Hamann, 'Architecture', in A Brown-May and Shurlee Swain, eds., contrib., *The Encyclopedia of Melbourne*, Cambridge UP, Melbourne, 2005, and Vol. 3 of Leon Paroissen, series ed., *A History of Australian Architecture (1900-1945)*, Educational Media, Melbourne, 1985.

<sup>13</sup> See G Butler, *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, pp. 43: State Savings bank type B10, and a marginally broader weatherboard version, both designed by G BurrIDGE Leith.

<sup>14</sup> This paragraph, providing further detail relating to the design elements of the façade, is based on text from the peer review by RBA Architects and Conservation Consultants, October 2008. The inclusion of this additional detail in the statement of significance is at the direction of the Panel for Amendment C64 Boroondara Planning Scheme, December 2008.