

to the central part of this elevation are corbelled brick. The two doorways in this elevation have been replaced but the highlights and sidelights are original.

Each of the east (street side) and back elevations has a pair of jerkin-head hipped roofs. On the east elevation, the door with two flush panels and six lights above it is original. Being the original sources of light for the classrooms, the individual windows on these elevations are 6 by 6 double hung sashes, with top hopper highlights for ventilation. Passive wall vents were also installed for extra ventilation. The west elevation has six small high-set windows.

The building is generally intact except for the replaced doors and the brown glazed roof tiles that would have replaced the original unglazed orange tiles.

The main building (1923) is a two-storey Georgian Revival red brick building with a terracotta tiled hipped roof. The use of a rock-face bluestone plinth in this example references the older school building (1882) that used to be on the same location. A partial section of the previous building has been incorporated in the northern end of the Peel Street elevation of this building. The older part shows the remnant of tuckpointed brownish Hawthorn brick, with diaper pattern bi-chrome brickwork of cream and red bricks. The older brick wall and the bluestone foundation section wraps around the north end of the 1923 building.



Figure 14. Remnant brickwork from the 1882 school building, seen at the north end of the Main building façade. (Source: context 2017)

The 1923 building has a U-shaped plan with two projecting pavilions to Peel Street and a long recessed central section with slightly projecting entrance in the centre of the southern pavilion. On the roof are rectangular red brick chimneys with render accent on the top. It has overhanging eaves with expressed rafters, windows have flat arch lintels and brick sills, all very common to the Georgian Revival style.

The rendered parapet has a Greek Revival saltire pattern, also common in the 1920s buildings. A modern evaporative cooling unit installed behind the parapet blocks views to the Georgian-style cupola at the top of the roof. There are recessed brick piers below the

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entrance parapet and also below the first-floor windows. The rendered corners of the original main entrance on the ground floor are just visible above the ground floor infill.



**Figure 15. Detail of the parapet above the entry and the cupola (as well as the evaporative cooler).**  
(Source: Context 2017)

The projecting pavilion on the south end has an entrance with a moulded entablature resting on two large scrolls. The eight-pane highlight window and the double ledged doors are original. The windows are rectangular with multiple panes, and on the north and south pavilions are double-hung sashes windows with hopper highlights.

On the east (rear) elevation, the central pavilion is projecting and the roof form is more complex, broken into different hipped roofs. Hopper windows with double-hung sashes are used on the north and south pavilions on this elevation, and eight-pane windows on the central pavilion.

Alterations to this building include a ground floor infill constructed after the 1960s in a simple form with red brick similar to the original material. More recent additions are a single storey addition to the north elevation, and two-storey building linked to it on the southern elevation. The contemporary additions to the north and south elevations are set back from the façade, and sit below the eaves.



**Figure 16. The shelter shed at Kew Primary School. (Source: Context 2017)**

The shelter shed constructed in 1929 has a gabled hipped roof form and very wide eaves extending over verandah. Expressed rafters are observed under the eaves. It has chunky wooden verandah posts and simple Arts and Crafts timber brackets. The roof has been reclad in Colorbond corrugated steel.

There are some notable trees in the school ground including two large gumtrees at the south end of the site, a Monterey Cypress and two Peppercorn trees near the 1929 shelter shed.

#### **Comparative Analysis**

There are three buildings of interest at Kew Primary School: the 1910 Infants School, the 1923 Main Building, and the 1929 Shelter Shed. To understand the reasons for significance for these three buildings it is worth comparing them separately.

As noted in the History, the design of the 1910 Infants School became a standard design that was reproduced at numerous schools around the State. The first copy of the Kew building was at Footscray Primary School No. 253, Geelong Road, constructed in 1910-11 (VHR H1713). The identical Infants School at Moonee Ponds West Primary School, 123 Eglinton Street, built in 1913, is also on the VHR (H1321). It is noted both for its external intactness, as well as the internal survival of the interior layout and hammer-beam ceiling as well as decorative details such as stained-glass windows featuring Australian flora and fauna.

In all, 10 examples of infant schools using the Kew model are believed to survive at Footscray (1911), Port Melbourne (1911), Korumburra (1913), Moonee Ponds West (1913), Brunswick South (1913), Auburn (1913), Albert Park (1913), Malvern (1914), Carlton North (1914), and Oakleigh (1914). Among them, Footscray, Auburn, Carlton North and Moonee Ponds West are on the State register, while Malvern, Brunswick South, Oakleigh, Albert Park and Port Melbourne are in a municipal heritage overlay.

Kew Infants School has a high level of external intactness, comparable to the other schools in heritage overlays. The interior has not been inspected.

In the City of Boroondara, there are two infant school buildings with heritage protection, at Auburn and Glenferrie primary schools, both in Hawthorn. Both are listed in the Victorian Heritage Register. As noted above, Auburn Primary School (VHR H1707) includes a 1913 Infants School in the Kew standardised design, as well as a two-storey 1890 main school building and a collection of timber shelter sheds.

Glenferrie Primary School (VHR H1630) also comprises a complex of significant buildings, including the main building of 1875 (with later extensions), the Infants School of 1907, a

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1909 caretaker's house, and a shelter shed of 1907 (extended). The Infant School is a single storey Queen Anne style brown brick building with a multi-gabled, terracotta tiled roof with terracotta cresting. Gable ends are filled with half-timbering. Its six classrooms open off a large hall with a hammerbeam roof and three coloured glass windows in each end. It is the earliest of the large Edwardian pavilion infant schools built by the Education Department in the early twentieth century, and of a different design than the Kew example.

The 1923 main building is one of a number of restrained classical designs of the 1920s by PWD Chief Architect E Evan Smith. In the City of Boroondara another Georgian Revival school designed by Smith is recommended for the Heritage Overlay: Canterbury Girls School, at 16 Mangarra Road, Canterbury, of 1927. It is a two-storey face brick building with an unglazed terracotta Marseille tile hipped roof in a U-shaped plan. Spandrels and a band beneath the eaves are finished in render and the first-floor windows have arched heads. The main entrances stand beneath classical parapeted aedicules, and there is a cupola-vent on the roof. This school is more elaborate and atypical in its architectural expression than the Kew main building.

Other comparable examples of Evan Smith's PWD educational work in other municipalities include Preston Primary School (1922-26), Flemington Primary School (1924), Essendon High School (1926), Preston Girls' High School (1927-28), University High School in Parkville (1929) and the Box Hill High School (1929). Among these examples, Flemington Primary (Moonee Valley HO24) and Preston Primary School at 240 Tyler Street (Darebin HO251) are the most similar to the Kew building.

Flemington PS is described in its place citation as:

*Part of the distinctive neo-Georgian school architecture practised under Public Works Chief Architect, E. Evan Smith, this is typically of red brick with a Marseilles tile roof, bracketted eaves, unusual corbelled and expressed chimney shafts, and a novel stepped plan. Multi-paned timber windows were used throughout, whilst the entrance is signalled by a stylised portico in antis, cemented in construction and supported from a bracketed ledge over the doorway.*

The Flemington building has similar details such as the cupola, and entrance entablatures, as well as the overall form and materiality. An addition has been built at one end of the school building.

The design of Preston Primary School is typical of 1920s schools and uses face red brick with rendered detail, tall multi-paned windows arranged in groups, and a hipped terracotta tile roof with several tall brick chimneys with rendered tops and terracotta pots.

The 1929 shelter shed at Kew Primary School is one of a dwindling number of such structures surviving from the first decades of the twentieth century. As noted in the comparison of the Infant Schools, above, in Boroondara both Glenferrie and Auburn primary schools retain timber shelter sheds that are recognised as parts of these State-significant sites.

The VHR citation for Auburn Primary School notes:

*Timber outbuildings on school sites seldom survive for long periods. The shelter sheds built for the children to eat their lunch or to play in inclement weather are common in schoolyards. They are usually constructed of timber with lattice work and have a limited lifespan. They are particularly needed in hot climates to protect the children from the sun. They may be compared with such structures as pavilions in public gardens or shelters in cemeteries and the sunshades at Ararat and Beechworth psychiatric hospitals. ... The timber shelter sheds and in particular the octagonal shelter shed [of*

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1907], on the site are rare examples of such structures that were once characteristic of Victorian schoolyards.

The two most comparable shelter sheds at Auburn were built in the 1920s and '30s, and have similar gabled hipped roofs. They lack the elegant curve of the roof of the Kew example, as well as the ornamentation provided by the timber fretwork.



Figure 17. Shelter shed at Auburn Primary School, built c1920s-30s. (Source: Heritage Victoria, 2008)



Figure 18. Shelter shed at Auburn Primary School, built c1920s-30s. (Source: Heritage Victoria, 2008)

A more closely comparable example is at Glenferrie Primary School. In the VHR citation it is described as:

*The shelter shed at Glenferrie is the only known example of this sort to survive. It has been restored and extended to match the original. ... The shelter shed is possibly the only Federation period arched shelter shed remaining in the state.*

It retains (restored) timber fretwork with pierced patterns that is more intricate in detail and overall scheme than the Kew example.

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Figure 19. Shelter shed at Glenferrie Primary School. (Source: Heritage Victoria, 2007)

Reportedly, Deepdene Primary School also reportedly retains a 1920s shelter shed, but it has not been sighted (see 'Establishing Schools and Places of Higher Education': A Cultural Sites Network Study, Helen Doyle, 2000, p 41).

#### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

Historically, the school as a whole illustrates an early phase of Kew's development and the continual growth the local (and thus school) population. It starts with the remnant part of the wall of the 1882 school building, with its diaper brickwork, that has been incorporated into the Main building, then the 1910 Infant School and 1923 Main building illustrate jumps in the number of pupils in the early twentieth century.

In addition, the 1919 Honour Board is significant as an unusual example of a war memorial specifically associated with a school and demonstrates the impact the Great War had upon all aspects of community life.

The Infant School is also significant as a demonstration of the major change in educational methods in Victoria in the early twentieth century, when efforts were made to provide school buildings to serve the particular needs of very young children.

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

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The shelter shed is a fine example of a building type that was once common at schools in Victoria, but is becoming increasingly rare. It is also a more elaborately decorated example than the average shelter shed of the interwar period.

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

NA

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

The Main building of 1923 displays the principal characteristics of the type of educational buildings being produced by the Public Works Department (PWD) under Chief Architect E Evan Smith. It is significant as a relatively complete example of educational building executed in the Georgian Revival style by the PWD. It is representative of the work of architect E Evan Smith and displays common details incorporated within multiple educational buildings of his oeuvre, including hipped Marseille tiled roofs, a vented cupola, saltires to the parapet, and cast cement Classical porticos. However, the altered state of its main (west) façade diminishes this aspect of its significant to below the threshold of local significance.

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

The entire school complex is of aesthetic significance due to the collection of varied and largely intact early-twentieth century buildings – the Infant School, the Main building, and the shelter shed – in a setting that retains mature exotic trees such as Peppercorns and a Monterey Cypress.

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

The design of the 1910 Infant School is particularly important as the very first example of a model that would become standard for infant schools across Victoria, and was repeated over a dozen times. The exterior is important for the high degree of intactness, as it retains all the Edwardian elements of the building's pavilion design, notably the octagonal-plan domed ventilators which prominently feature in the decorative massing of the roofscape.

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

Kew Primary School as a whole is of social significance due to its long tenure at this site since 1871 as a centre of the local community. Its many alumni hold particularly strong associations with the school.

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

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**Statement of Significance***What is Significant?*

Kew Primary School (former State School No. 1075) at 20 Peel Street, Kew, established at this site in 1871, is significant.

Significant elements of the site include:

- The single-storey red-brick 1910 Infant School, which faces Pakington Street. This Edwardian building has picturesque medieval features with a complex roofscape of hips and jerkin-head gables. It was designed under Public Works Department Supervising Architect George W Watson.
- The two-storey red-brick 1923 Main building, which faces Peel Street, including the WWI memorial. It is an interwar Georgian Revival building with a U-shaped plan and classicising details. The ground-floor extension to the west elevation is not significant. It was designed under Public Works Department Chief Architect E Evans Smith. The memorial comprises a marble plaque and a memorial book, both dedicated in 1919, and installed on a wall when the building was completed.
- The 1929 timber shelter shed at the south of the site. It is a small structure with a hipped gable roof that extends over the wide verandah. The verandah is ornamented by Arts & Crafts inspired timber corner brackets.

Mature exotic trees, such as Peppercorns and a Monterey Cypress, contribute to the setting.

*How is it significant?*

Kew Primary School is of local historical, aesthetic and social significance to the City of Boroondara. In addition, the Infant School is of creative significance, and the shelter shed is of rarity value.

*Why is it significant?*

Historically, the school as a whole illustrates an early phase of Kew's development and the continual growth the local (and thus school) population. It starts with the remnant part of the wall of the 1882 school building, with its diaper brickwork that has been incorporated into the Main building, then the 1910 Infant School and 1923 Main building illustrate jumps in the number of pupils in the early twentieth century. In addition, the 1919 Honour Board is significant as an unusual example of a war memorial specifically associated with a school and demonstrates the impact the Great War had upon all aspects of community life. (Criterion A)

Kew Primary School as a whole is of social significance due to its long tenure at this site since 1871 as a centre of the local community. Its many alumni hold particularly strong associations with the school. (Criterion G)

The entire school complex is of aesthetic significance due to the collection of varied and largely intact early-twentieth century buildings – the Infant School, the Main building, and the shelter shed – in a setting that retains mature exotic trees such as Peppercorns and a Monterey Cypress. (Criterion E)

The Infant School is historically significant as a demonstration of the major change in educational methods in Victoria in the early twentieth century, when efforts were made to provide school buildings to serve the particular needs of very young children. Its design is particularly important as the very first example of a model that would become standard for infant schools across Victoria, and was repeated a dozen times. The exterior is important for the high degree of intactness, demonstrating the features of this model design, retaining all the original elements of the building's pavilion design, notably the octagonal-plan domed

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

ventilators which prominently feature in the decorative massing of the roofscape. (Criteria A & F)

The shelter shed is a fine example of a building type that was once common at schools in Victoria, but is becoming increasingly rare. It is also a more elaborately decorated example than the average shelter shed of the interwar period. (Criterion B)

### Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	Yes – mature Monterey Cypress & Peppercorns
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – 1929 shelter shed
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

### Identified By

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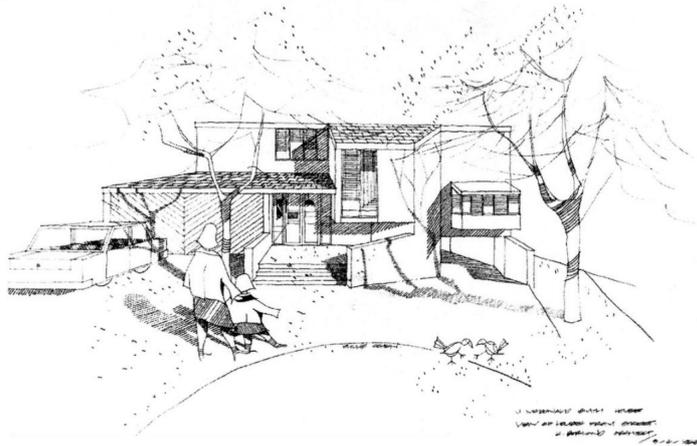
CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

**The Former McDonald-Smith House**

Prepared by: Trethowan Architecture in association with Context Pty Ltd

**Address: 3 Perry Court, Kew**

<b>Name:</b> The Former McDonald-Smith House	<b>Survey Date:</b> July 2017
<b>Place Type:</b> Residential	<b>Architect:</b> Kevin Borland
<b>Grading:</b> Significant	<b>Builder:</b> Cope & Pyke
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1969



Upper Image: Primary façade of the residence. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).  
 Lower Image: Perspective sketch of the scheme. Dated: April 1968. (Source: Kevin Borland Architects).

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### Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately-owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

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Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

*To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).*

### **History**

From the 1890s, nurseryman, George Rimington resided at and ran a nursery from his land on Mont Victor Road, in Kew (S&Mc 1896). His property spanned from Mont Victor Road to Burke Road and the kink in Mont Victor Road down to Stoke Avenue.

An extensive article detailing the operations of Rimington's Kew nursery 'Park-Hill', published in 1898, depict the standing and supply of Rimington's work across the state. Celebrated for their cut-flowers, and in enormous quantities, the business focused on flowers solely and the commercial nature didn't inhibit Mr Rimington being proclaimed the best grower of pelargoniums and fuchsias in the colony (*The Australasian* 9 July 1898:13).

Having arrived in Melbourne from Lincolnshire in 1871, Rimington worked at the nursery of Joseph Harris in South Yarra before establishing his own nursery in Kew. He was also a leading member of the Nurserymen and Seedsmen's Association of Victoria (*The Australasian* 14 March 1925:47) and served for some time on the Kew Council (*The Age* 10 July 1941:6). From the early 20<sup>th</sup> century the business was known as G. Rimington & Sons, before George died in 1925, when the business passed onto son, daughter and widow, all of Mont Victor Road (*The Argus* 12 March 1925:1).

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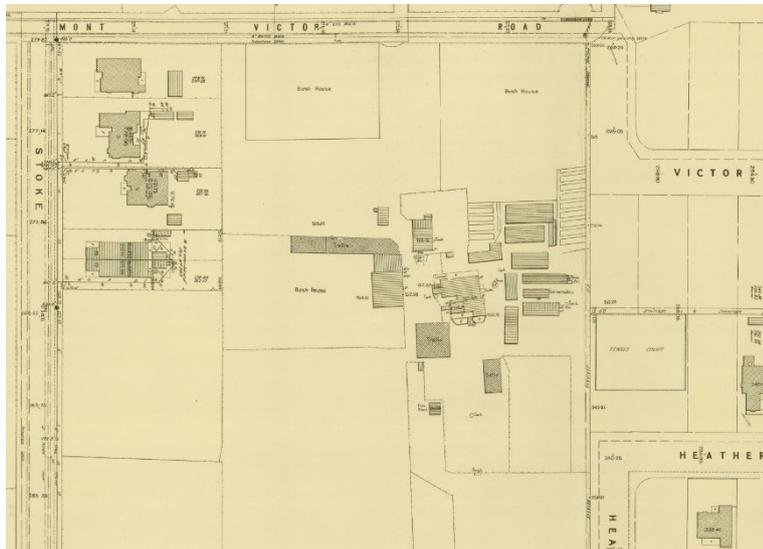


Figure 1. Extract of MMBW detail plan 1604, dated 25 June 1937. Shown centre image is ‘Park Hill’ and the surrounding nursery related sheds and structures. (Source: State Library of Victoria).



Figure 2. G. Rimington’s nursery on Mont Vistor Road. Site spread across to Burke Road and down to Stoke Avenue. Arrow pointing out the location of the subject site, the former location of service sheds for the nursery. (Source: 1945 Aerial, University of Melbourne Map Collection).

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

The obituary for Mrs Hannah Rimington, widow of George, stated that she was born in Mont Victor Road some 83 years earlier and had only spent two years post marriage away from the street (*The Age* 10 July 1941:6). Following her death, the estate was slowly subdivided with allotments along Stoke Avenue and Burke Road sold off in 1949 (*The Age* 15 October 1949:2), with Rimington Avenue created and sold around 1960 (*The Age* 9 May 1960:12).

By 1965, pipework was being laid down for the newly created Perry Court, off Rimington Avenue (*The Age* 20 October 1965:26) and from 1968 Perry Court began to get its first residents, with the architect designed no. 1 Perry Court up for sale after being completed the year prior (*The Age* 1 May 1968:27).

That same year Mr & Mrs McDonald-Smith would approach architect Kevin Borland to design their new family home on the triangular site of no. 3 Perry Court. Designs were prepared in for John, Judith and their four children in April 1968, with plans finalised in June and submitted to council in August (BP 743).

John was a solicitor in Footscray, having grown up there, moving to Glen Iris before moving into Perry Court on completion of the new build in 1969 (ER 1968).

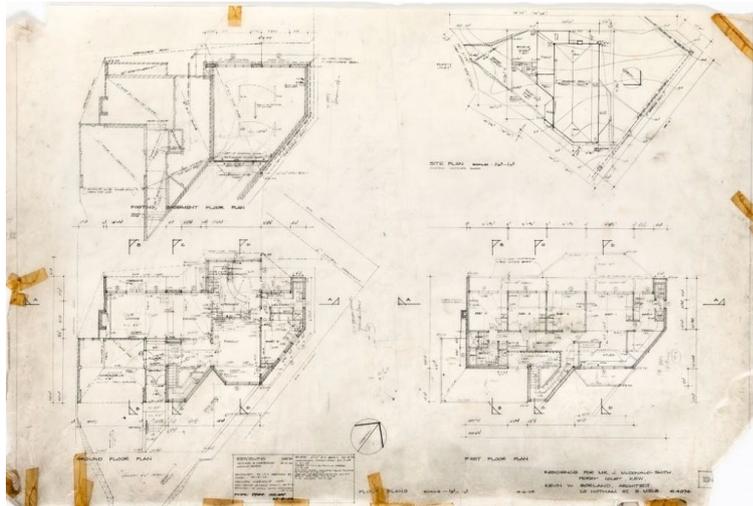
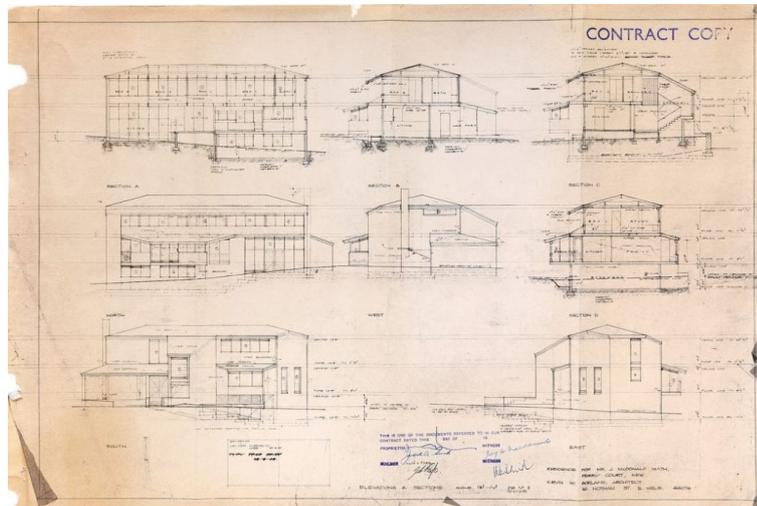


Figure 3. Working drawings showing the plans as finalised in June 1968 by Kevin Borland, Architect. (Source: Houses magazine, Volume 113, p 133).

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**Figure 4. Working drawings showing the elevations and sections by Kevin Borland, Architect. (Source: Houses magazine, Volume 113, p 135).**

In June 1972, the McDonald-Smiths added the pool to the backyard, however the house has remained essentially unaltered since then (BP 3309).

The house was recently published in the late 2016 edition of 'Houses' magazine, Volume 113, as a feature article of the retrospective 'Revisited' segment, having been sold in March of the same year. Since then the large lemon scented gum in the front set-back has been removed.

**Architect: Kevin Borland (1926-2000)**

A brief history has been extracted from the 'Kevin Borland' in *Encyclopedia of Australian Architecture* (Evans 2012) and *Kevin Borland: Architecture from the heart* (Evans, Borland & Hamann 2006).

Employed by architect Best Overend in his youth, Borland studied at the Melbourne Technical College before he commenced architecture at the University of Melbourne in 1944. Enlisting during the war, he finished studies in 1951 with honours and with a Diploma in Town and Regional Planning. Immediately following university, he along with Peter McIntyre rented the basement of Mockridge, Stahle and Mitchell's office, while working with Robin Boyd and Neil Clerehan at the RVIA Small Homes Service. In 1952, they combined with John and Phyllis Murphy and engineer Bill Irwin to put forward the winning design for the Olympic Swimming Stadium (VHR H1977).

At the same time, he was undertaking his first residential commission for the Rice family at Eltham, using the experimental Ctesiphon construction system of intersecting catenary concrete arches (VHR H0123). This period also saw the construction of the Klepner House (1955), the Stein House (1956) and the Mollar House (1959), as well as Borland commencing teaching in 1955, a career that would last three decades and influence generations of architects in Melbourne.

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

In 1962, Borland also began his relationship with the Preshil School in Kew (VHR H0072), with the following decade producing a number of commissions including the octagonal hall (Kevin Borland Hall, 1962), classrooms ('treehouse', 1964) and home rooms (1972).

In conjunction with Daryl Jackson, he designed the seminal Brutalist building, the Harold Holt Swim Centre, in Malvern, in 1968-69 (VHR H0069). It was also in 1969 that he would design the Paton House, a project that was to influence all commissions to come, and win house of the year in 1972 (RAIA Victorian Chapter).

In 1973, he founded the Architects Group, as a means to accommodate large projects into his growing practice and invited architects Max May, Osric Spence and Philip Cohen to the firm, with the venture lasting until 1977 and completing 'New Gordon House' in 1974-76 and the Clyde Cameron College in Wodonga in 1975-77 (VHR H2192).

During a time when industry awards weren't as widespread as today, Borland's designs won 11 awards and citations from the Royal Australian Institute of Architects Victorian Chapter, and his lasting impact to Victoria is acknowledged further with the recognition of five projects on the State Heritage Register.

### Description & Integrity

The subject site comprises a double-storey late twentieth century residence with basement garage. The site is wedge-shaped, abutting the north-west corner of the Court. The south-east facing residence is set back, and situated towards the middle of the triangular site. The dwelling is asymmetrically massed, with various projecting forms and shifts in level, coming from an otherwise simple rectilinear form. The building incorporates a Brutalist aesthetic to the street, but internally features extensive inbuilt warm timber furnishings throughout the fluid yet well considered plan.



Figure 5. Aerial view of the subject site, outlined in red. (Source: Google Maps, 2017).

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The roof is essentially a low raked hipped form, with projecting skillion sections and slate tiles. A simple square chimney projects slightly from the south-western elevation and can be seen from the street.

The primary street facing façade is composed with a central double-gated entry with a raised double carport and low blade wall to the west, and a basement single garage to the east. Jettying out from above the basement entry is a single-storey cantilevered bay, running in line with the chamfered corner of the building. Adjacent is the large glazed platform, highlighting the rugged form of the split-level stair, with the rail visible through the window. The upper floor is punctured by a high strip of windows, servicing the study of the main bedroom, with a pair of glazed panels providing the double height entry with light. The imposing Brutalist features of this elevation are softened by the textural offset running bond brown brickwork.



**Figure 6. Street elevation showing the projecting bay, stair block and gated entry.**  
(Source: Trethowan Architecture, 2017).



**Figure 7. Rear elevation showing the kitchen bay and strip windows to the second floor.**  
(Source: Realestate.com).

The eastern and western elevations have few fenestrations, with the chimney expressed over the height of the building. The northern façade has a generous use of glazing, with the kitchen and informal breakfast nook projecting at the ground floor. The rake of this roof, continues across the level creating a terrace to the living room, and above the entire length of the building is glazed, flooding all four bedrooms on that level with light.

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**Figure 8.** View from the living room to the dining room. Note the timber stair detail of each step resting on the curved timber dividers. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).



**Figure 9.** View of the stair hall and wrapping panelling detail. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).



**Figure 10.** View of the dining room, looking towards the living room. Note the narrow-panelled partition above the dining cabinets. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).



**Figure 11.** View of the desk overlooking the double height stair-hall. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).

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**Figure 12. View of the main bedroom, showing the street viewing study desk and shelved partition. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).**



**Figure 13. View of the kitchen/breakfast nook. Note the low-level storage shelves within the window joinery. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).**

The interior is what really demonstrates this building's position as a mature example of Borland's domestic work. Upon entry, the building provides options for circulation. Directly forward and dropping down a couple of steps is the living space with fireplace and double doors to the north facing terrace. Separating this space from the dining space is in an inbuilt set of cabinets with narrow timber battens above and an opening for the curved stair, with each step resting on curved the panelling that wraps down to the living room. Immediately to the right of the entry is the stair hall, again raised two steps and delineating space. This double height space is wrapped with larger timber battens, as they follow the stair up and around the opening in the floor. Sliding doors enable the hall and dining room to partition off from the family room and kitchen. Throughout this floor, pale timber boards line the walls, further highlighting the simple yet bespoke joinery details. Upstairs, additional inbuilt and bespoke joinery includes the desk fronting the double height hall, standing defiant on its sole leg, and two further desks with drawers in the main bedroom.

Windows throughout utilise Lyons windows, a system which has a fixed sash and a louvred ventilation panel top and bottom. Borland favoured these windows, allowing him to still have large areas of glazing whilst satisfying the ventilation requirements.

The timber panelled fence to the Court references the timber work of the interiors and is possibly an early or original feature. It is in a good condition.

### Comparative Analysis

#### *Late Twentieth-Century Domestic Architecture 1960-1999*

Aesthetically this period epitomised the general barren state of architecture in the 1960s, neglecting a variety of visual experiences for investment in the program and spatial evaluation of the building. The results were simple yet well considered dwellings, appropriate to each specific region's climate and landscape. This architecture captured the lifestyles of the inhabitants and catered for the owner's particular tastes through studied yet simple details and planning (Goad 1992).

The 1960s led the reassessment of the aesthetic ideals of post-war Modernism and what followed was a return to the compartmentalised plan, natural materials and vernacular methods of construction in a search for traditional symbolic references to home and truth in structure and expression of materials (Goad 1992).

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This move away from the concept of uninterrupted space, towards an exploration of enclosed volume saw a rigorous investigation of the section and a return to primitive notion of space and shelter with the avoidance of the hierarchical notions of space.

Key practitioners were David Saunders, Neville Quarry, Judith and John Brine, Graeme Gunn, Daryl Jackson and Kevin Borland and it was here the emergence of Brutalism in Melbourne was tentatively fostered. (London 2012; Goad 1992)

### **Comparative Examples**

Two domestic examples have been chosen from the late 1960s to further explore the stylistic character and similarities of the subject site.

Lawrence House and Flats at 13 Studley Avenue, Kew (HO342) was built in 1966 to designs by eminent architect and critic Robin Boyd. The house and flats sit as a series of four boxes, each with access off a central spine and presents to the street as a monumental and complex composition. The forms project a sense of urbanity, without alluding to the internal interventions within the site such as the courtyards. The imposing and monumental nature of the brickwork is shared with the subject site to effect. However, while the Lawrence House utilises the exposed brick as an internal finish, the subject site contrasts this by the extensive use of warm timber finishes. The use of split levels on a sloping site is shared to provide access for cars however the approach on the subject site is more organic, spanning from the single entry from the court.



**Figure 14. View of Lawrence House and Flats by Robin Boyd, 1966. (Source: State Library of Victoria).**



**Figure 15. Molesworth Street townhouses, Graeme Gunn, 1969. (Source: Cross-Section, University of Melbourne Archives).**

Constructed in 1969, 76 Molesworth Street (HO325), is a set of five townhouses overlooking the Yarra River in Kew. Designed by Graeme Gunn during his time as sole architect for Merchant Builders, each townhouse has a simple two-storey linear plan and basic material palette of concrete besser blocks, concrete floor and Oregon timber joinery. With minimal articulation of the elevations that front the drive, the western elevations with their full height glazed doors and large upper level balconies open out to private gardens and views across the cutting to the Yarra below. With Brutalist overtones, the townhouses, like the subject site, respond to their immediate urban environment, whether that be within its own created cluster or a greater Court. The use of the site is maximised whilst still providing due consideration to accommodating the natural environment.

### **The Work of Kevin Borland – 1960s/1970s**

During the late 1960s, Borland was undertaking two of his most seminal works, the Harold Holt Swim Centre, 1969 (VHR H0069) and the Paton House, Portsea, 1970. Both award

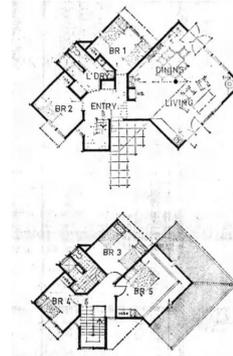
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winning works were developed in tandem or just prior to the subject site, and as such the impact they had on each other is easily revealed upon inspection.

The forms of the Swim Centre and the subject site share the Functionalist approach to expressing internal space and exposing and celebrating the process of circulation through a building. This can be seen in the projecting and cantilevered bays of the family room, the kitchen and the elevated stair hall with its window wall.



**Figure 16. Malvern Swimming pool, Kevin Borland & Daryl Jackson, 1968-69. RAI A Citation in the Public Buildings category in 1969, the year the subject site was complete and now a widely regarded Brutalist building of Melbourne. (Source: State Library of Victoria).**



**Figure 17. Floor plans of the Paton House, Portsea, 1970. Winner of the Age-RAIA House of the Week and House of the year the following year. (Source: The Age 27 December 1971:10).**

The Paton House, in parts, can be seen as a development on the internal workings of the subject site, albeit applied in a bush-like setting. The entry sequence and informality and flow between spaces are conveyed in similar manner. A lesson learned from the classrooms at Preshil was the experience of space across multiple levels, and appealing to the child in everyone, it was a feature to appear in a large number of projects. Both the Paton House and the subject site use these changes in level and surface underneath foot to delineate space whilst also providing a lived experience across the house.

Around this time, Borland also completed two other projects of note in Boroondara, one a single residence and one a block of three flats.

Designed for the development company, Habitat Pty. Ltd. whose directors included Daryl Jackson and Kevin Borland, the set of three flats at 406 Barkers Road, Hawthorn East was built c1966 (No HO). The four-bedroom flats utilised concrete block work throughout, with adverts of the time referring to them as 'terrace homes' (*The Age* 6 January 1968:35) reflecting the composition of the row and their urban setting. With complete frontage to Barkers Road, the response of the architect was a reworking of the terrace typology and the connotations of the public and private interface. Although well considered with regard to program, the primary façade appears bulky and clumsy and not as well resolved as the subject site.

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**Figure 18.** Set of three flats at 406 Barkers Road, Hawthorn East. Note the concrete block construction and obscured outlook from the first floor to the street. (Source: Google Maps, 2017).



**Figure 19.** Street view of 38 Young Street, Kew. (Source: Trethowan Architecture, 2017).

The residence at 38 Young Street, Kew was built in 1973-74 for the Gallaghers on a site stretching down to the Yarra. Built on a former tip site, the dwelling is raised on timber piles and in a compact E-shaped plan. The timber and steel construction, has an aesthetic closer to the 'treehouse' at Preshil and Borland's structures at bush-like sites. This response is again to the immediate context, with the plan stretching down the narrow site. Subdued behind the vegetation and with the timber cladding now weathered, this contrasts with the dominance of the subject site on its streetscape.

In considering the position of the subject site within Borland's oeuvre, a clear position can be seen as an integrating of ideas and themes that were prominent in two major works of the late 1960s. It encompassed features that would define Brutalist architecture in Melbourne (similar to the meeting room window in Plumbers and Gasfitters Union Building, Graeme Gunn), while internally softening warm timbers were used extensively and to effect with bespoke detailing and cabinetry defining space and guiding circulation. This allowed experimentation with structure, as highlighted in the stair detail. The resolution and thought into the daily operations and program of the house supports the participatory nature Borland undertook with design. The final result is consequently a set of interesting sculptural forms within a picturesque composition of functional expression. It stands as an important piece of Borland's work that bridges the gap of the Brutalist expression and form of his larger buildings and his unique and experimental timber dwellings.

#### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

N/A

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

N/A

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

N/A

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

The Former McDonald-Smith residence is a good example of late twentieth century domestic architecture, by one of the state's foremost architects of the time, Kevin Borland. The response to the suburban setting sits as an isolated example completed by Borland.

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

The former McDonald-Smith residence derives its aesthetic appeal from the Functionalist expression of the building, seen in the projecting and cantilevering stair hall and family room, and compiled with Brutalist effect. Inside the dwelling, significant timber features are utilised to define space and passage. Of the original interior cabinetry and joinery throughout the house, areas specifically in the double height stair-hall, separating the dining and living rooms and in the main bedroom, are of note.

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

N/A

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

N/A

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

The former McDonald-Smith House is of historical significance for its association with architect Kevin Borland whose innovative designs in both domestic and public architecture make him notable amongst the Melbourne architects of the second half of the twentieth century. He was a member of the design team for the Olympic Swimming Pool (1952, H1977) and, with Daryl Jackson, designed the Harold Holt Swim Centre (1968, H0069). Along with Borland's buildings at Preshil School (1962-72, H0072), his residential work includes the experimental Rice House (1953-4, H0123).

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

**Statement of Significance***What is Significant?*

The former McDonald-Smith Residence at 3 Perry Court, Kew, designed by renowned architect, Kevin Borland, and constructed in 1969 is significant.

*How is it significant?*

The former McDonald-Smith residence is of local architectural, aesthetic and associational significance to the City of Boroondara.

*Why is it significant?*

The former McDonald-Smith residence is a good and intact example of late twentieth century domestic architecture, by one of the state's foremost architects of the time, Kevin Borland. The response to the suburban setting sits as an isolated example completed by Borland. (Criterion D)

The residence derives its aesthetic appeal from the Functionalist expression of the building, seen in the projecting and cantilevering stair hall and family room, and compiled with Brutalist effect. Inside the dwelling, significant timber features are utilised to define space and passage. Of the original interior cabinetry and joinery throughout the house, areas specifically in the double height stair-hall, separating the dining and living rooms and in the main bedroom, are of note. (Criterion E)

The former McDonald-Smith House is of associative significance for its connection with architect Kevin Borland whose innovative designs in both domestic and public architecture make him notable amongst the Melbourne architects of the second half of the twentieth century. He was a member of the design team for the Olympic Swimming Pool (1952, H1977) and, with Daryl Jackson, designed the Harold Holt Swim Centre (1968, H0069). Along with Borland's buildings at Preshil School (1962-72, H0072), his residential work includes the experimental Rice House (1953-4, H0123). (Criterion H)

**Grading and Recommendations**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an Individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b>	No

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<i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

**Identified By**  
Context Pty Ltd

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CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

**'Fernside', former**

Prepared by: Context Pty Ltd

**Address: 25 Queen Street, Kew**

<b>Name:</b> 'Fernside', former	<b>Survey Date:</b> June 2017
<b>Place Type:</b> Residential	<b>Architect:</b>
<b>Grading:</b> Significant	<b>Builder:</b>
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1855-56



**Historical Context**

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008).

The authors of the City of Kew Urban Conservation Study write that Kew's boundaries were established partly by geography and partly by survey: the Yarra River formed the western and northern boundaries, Elgar's Special Survey was undertaken to the east of what

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became Burke Road, and the southern boundary of Barkers Road was drawn by Huddle when he surveyed Kew in 1844. Bullock train tracks made by squatters who accessed the rich grazing lands of the upper Yarra valley from the 1830s were included in the survey to form the nucleus of main roads (Sanderson 1988:4/1). In 1840, squatter John Hodgson established a run at Studley Park on the eastern bank of the Yarra River. Hodgson also operated a punt across the river. The first Kew land sales took place in 1845.

Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (Victorian Places 2015).

The district's name, derived from Kew Gardens outside of London, was first applied to the allotment north of Kew Junction, which was subdivided in 1851 (Morrissey 2008). The commercial precinct known as today's Kew Junction was established by 1852, and by 1854, two hotels had opened in Kew. Congregational, Baptist, Primitive Methodist and Anglican churches were opened in 1854, 1855, 1856 and 1858 respectively. The Anglican church opened a school in 1856, the combined Protestant churches opened a school in 1859, and a government school opened in 1870 (Victorian Places 2015). Kew Asylum opened in 1871.

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern. With the revival of plans for the Outer Circle railway in the mid-1880s to connect Melbourne with Kew East, Camberwell, Burwood, Ashburton and Malvern East, even more ambitious subdivision schemes were implemented, and in the period of 1881-91, Kew's population almost doubled from 4288 to 8462 (Sanderson 1988:4/7-9).

The first commercial building at the junction was Patrick O'Shanassy's Kew Hotel. Located on the northern apex of Portion 74, the hotel was built by 1854 and soon became a locus of public activity in the area (Built Heritage 2012:46 *Argus*, 30 August 1854:7 *Argus*, 20 November 1855:2 *Age*, 9 June 1856:3). Among the first shops at the junction was Mr Fleming's store on the north side of Cotham Road, opened in c1853. This was later operated by Messrs Kellet and Co, and the first post office opened in the Kellets' store in 1856. Francis Barnard's chemist shop opened on the site of the later Post Office building in 1858 (Hodges 1910). A butcher shop was located opposite the Kew Hotel in 1857 (*Argus*, 29 October 1857:8).

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### History

The subdivision and development of the 74-acre Portion 80, on which the subject site is located, is not well covered in secondary sources. This portion is located between Glenferrie Road, Cotham Road, Denmark Street (called High Street in the 1850s), and bounded on the south by an east-west line continuous with Stevenson Street to the west. This portion was sold to C.J. Whyte in the October 1851 sale (Boroondara Parish Plan). Whyte attempted a subdivision of the portion, but the date is unknown and evidence is indirect, but it was probably before 1854. John Quick, part-owner of Portion 86 to the north, bought three lots in Portion 80 in 1854 (Pru Sanderson Design Pty Ltd 1988:4/4). An 1859 advertisement refers to a four-room weatherboard cottage on a lot fronting Wellington Street, which was part of Lot 9 of C.J. Whyte's subdivision. This cottage was immediately behind the Kew Hotel (*Argus*, 11 June 1859:2). The 1860 Geological Survey of Victoria plan shows Portion 80 divided evenly into six by two north-south roads and one east-west road (Selwyn c1860).

Advertisements for sales of land in Portion 80 in the second half of the 1850s indicate that the subdivision which did take effect was ad hoc. The lots were typically of one or two acres, enough to cultivate a garden and an orchard, and dwellings were typically weatherboard or plastered (rendered) brick cottages of up to four rooms. In 1855 a 0.8-acre lot on the southwest corner of Portion 80 was sold as "suitable for brickmaking, building on, or for culture of vegetables" (*Argus*, 17 April 1855:2). Another lot of 1 acre including dwelling, 1800 feet west of the north-east corner of the portion, was offered in 1855 (*Argus*, 20 December 1855:2). Other sales close by to Portion 80 and the junction in the late 1850s displayed similar features. In 1857 an acre of land with neat cottage, garden and stable, within two minutes' walk of the Kew Hotel, was offered for sale (*Argus*, 9 February 1857:3).

Sales in Portion 80 appear to have been increasing in the late 1850s. An 1858 advertisement for a two-acre block on the Cotham Rd boundary of Portion 80, just west of the soon-to-be Charles Street, included a two-roomed "plastered cottage" (*Age*, 5 April 1858:7). Again in 1858, 4 acres of vacant land within a few feet of the Kew Hotel and "fronting the road in the rear of the 'Fernside property'" (probably fronting Wellington Street) was offered in a subdivision of fourteen lots (*Argus*, 10 November 1858:3). In 1860 two vacant lots in Portion 80, one of around a third of an acre on Wellington Street, another of 4 acres on Gellibrand Street, were offered for sale (*Argus*, 3 November 1860:3). By c1861 the Council Hotel was operating, located on Portion 80 fronting the junction of High Street and Bulleen Road (now the continuation of High Street north of Kew Junction), just to the west of the subject site 'Fernside' (*South Bourke Standard*, 8 November 1861:3; Plan of the Borough of Kew 186-?; Rogers 1973:87).

'Fernside', the brick house on a 2-acre property with a frontage to Cotham Road, part of Portion 80 Parish of Boroondara, was built in 1855 or 1856. It is not known whether the house was built for its earliest known occupant, Frederick Bayne, but he was living in Kew by 1855 (*Argus*, 26 September 1865:8). His residence was near the Kew Hotel when he was called as witness at an inquest there in 1856 (*Argus*, 9 June 1856:5).

The early provenance of the house has been noted by two historians of Kew. In 1910 E.F.G. Hodges wrote that "just beyond the handsome building in Cotham Road erected for the Savings Bank in 1908, is one of the oldest houses in Kew, built about 1856, and occupied soon after by Mr F. Bayne" (Hodges 1910). In 1973 Dorothy Rodgers also noted that the house was built c1856 and first occupied by Frederick Bayne (Rogers 1973:38).

Frederick Bayne was a solicitor with an office in Chancery Lane in Melbourne (*Age*, 9 October 1855:8). He was also the proprietor, for a time, of the Theatre Royal in Bourke Street (*Argus*, 20 September 1855:8). By March 1856 he was insolvent. He had been making a considerable income but was ruined by his speculation in the theatre (*Star*

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(*Ballarat*), 19 August 1856:1). Despite his financial difficulties, Bayne continued to work as a solicitor. In 1856 he was also a nominee in early elections for the Boroondara Road Board (Rogers 1973:82). The Baynes had a daughter at their house on Cotham Street in 1857 (*Argus*, 12 March 1857:4).

In November 1858 Frederick Bayne's 'Fernside' house in Cotham Road, close to the Kew Hotel, was offered for sale. The property of 2 acres contained a brick villa residence. The garden was "tastefully laid out" and "in the most perfect state of cultivation" (*Argus*, 1 November 1858:3; *Argus*, 3 November 1858:3). Some remnants of the "tasteful" garden layout may be seen in paths and driveway marked on the 1903 MMBW plan (Detail Plan No. 1580). The Baynes were still at 'Fernside' in 1859 and 1860 (*Argus*, 13 April 1859:4; *Argus*, 13 March 1860:4). In 1860 a neat 6-roomed house in Kew with good garden and outhouses (presumably 'Fernside') was offered at a rent of £1 per week, with the contact listed as C. Kirwood (*Argus*, 1 March 1860:8).

In May 1861 'Fernside House' was offered for sale by the mortgagees. The 2-acre property was still occupied by Frederic Bayne (*Argus*, 10 May 1861:2). In September there was another attempt to sell, with the extent of the land now only 1 acre (*Argus*, 17 September 1861:3). The original 2-acre lot may have extended right back to Wellington Street, and the rear half may have been sold off in the interim. Bayne appears to have still been in occupation in 1862, when he objected to the Council's assessment of his house for rating at £40 (*South Bourke Standard*, 2 May 1862:4).

'Fernside' was owned by engineer Francis Bell by early 1863, when his wife had a son at the house (*Argus*, 21 March 1863:4). Francis Bell was a British railway engineer who arrived in Australia in 1853 and married Jane Eliza Livingstone in 1858. Francis was involved in civil engineering projects in Melbourne in the late 1850s and early 1860s, before moving to NSW. The son would become architect W. Haughton Bell (Taylor 2014).

By August 1863 'Fernside' was available to let. It was described as having seven rooms and a large kitchen, a three-horse stable, coach house and hay loft, as well as "one of the oldest gardens in the neighbourhood". Francis Bell and C. Kirwood were the contacts (*Argus*, 7 August 1863:1). An 1864 sale of household effects at 'Fernside cottage', "next [to] Post Office Kew", indicates that the Bells were leaving (*Age*, 27 January 1864:2).

Charles Kirwood appears to have acquired ownership of the property in c1864, trying to rent it out at first (*Age*, 4 June 1864:1; *South Bourke Standard*, 17 March 1865:3). He then moved in with his family until c1876, when the property was again offered to let (*Argus*, 13 May 1868:1; *Argus*, 9 March 1876:8). Charles Kirwood does not appear as resident in the postal directory after this point (S&McD, 1876, 1877). He offered 'Fernside' to let as a "gentleman's residence" in 1881. The house of 8 rooms with stabling, orchard and garden was offered for £65 per annum (*Argus*, 28 May 1881:12). The Kirwoods appear to have moved first to Healesville and later to 'Myrtleville', in Clive Road Camberwell (*Argus*, 19 April 1892:1).

Dr William Butler Walsh, physician and surgeon, rented 'Fernside' for a short period in the late 1880s (Hodges 1910; S & Mc, 1884-87). Walsh had arrived in Melbourne in 1881, and for a time was the examiner in anatomy at Melbourne University. He later bought land on the corner of Charles Street and Cotham Road, building the large brick house 'Wilton' and going on to practice in Kew for 22 years (Rogers 1973:88-9).

The name 'Fernside' appears to drop out of use at this point. Queen St was formed in c1888 after donations of land from the adjacent owners, including Charles Kirwood (Rogers 1973:38). Presumably the owners intended to create access to more subdivided blocks on their properties for later sale. Mrs Mary McArthur (also spelt Macarthur) first appeared as

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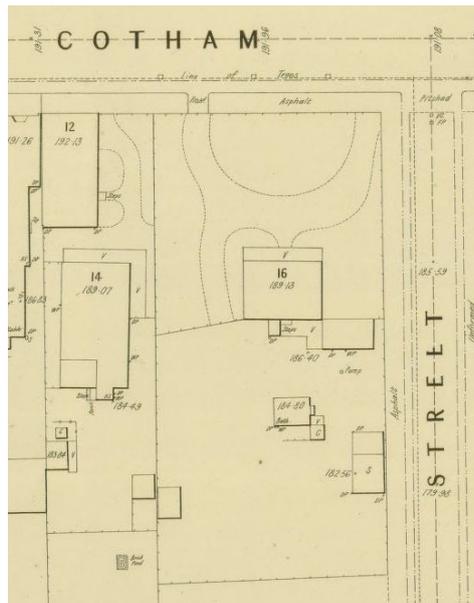
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a tenant in 1888, when the address of the subject site became 16 Cotham Road. She would remain in occupation for many years (S&McD, 1888, 1892).

Charles Kirwood owned the property at his death in 1892. That year it was rented to Mrs K. McGregor for £70 per annum. On the land was a brick house containing six rooms and a kitchen, as well a detached weatherboard room. The land was valued at £3000 (Chas Kirwood probate papers VPRS 28/P2 Unit 340 item 49/252). While Mrs Macgregor was paying the rent, the postal directory indicates that the house was still occupied by Mrs Mary McArthur (S&McD, 1892, 1896, 1904).



**Figure 1. The Cotham St end of the property in 1903. Note the curved front drive in the front setback, and outbuildings including stables behind the house. (Source: MMBW Detail Plan No.1580, 1903, SLV Map collection)**

When Charles (junior), William and Hervey Kirwood became the owners in 1903 they subdivided the 1 acre block into 10 lots. Lots 1 to 3 on which the subject house stood, with a combined frontage of 60 feet to Cotham Road and 120 feet deep, were sold to Eliza Macgregor, spinster of 16 Cotham Road, in April 1905, along with Lot 6 to the south across the carriageway in between (CT Vol.2946 Fol.066). Mary McArthur became the owner of lots 1 to 3 (16 Cotham Rd) in July 1905 (CT V.3896 F.007). By 1908 the Savings Bank building had been constructed next door, at No 18, and Mrs Macarthur's house was now numbered 20 Cotham Road (Hodges 1910; S & Mc, 1910). By 1916 the property was No. 30, indicating the ongoing commercial development of Cotham Road (S&McD, 1916).

Isabella McGregor, spinster of Healesville, became the owner in 1915, although Mary McArthur remained in residence (CT V.3896 F.007; S & Mc, 1920). There appears to be a family connection, as Mary's father was a John McGregor (BDM, Event 17717/1919). Mary died at 'Kenetia' (also spelt 'Kinetia'), Cotham Road, in 1919 (*Argus*, 28 October 1919:1). It may be that this was a new name for the house at 30 Cotham Road, although no other mention has been found. In 1920 investors Charles Templeton, Charles Bunnett, Adam Bunnett and James Treweek became the owners (CT V.3896 F.007). James Treweek

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became the sole owner the same year (CT V.4341 F.009). In the 1921 postal directory the property is listed as vacant (S&McD, 1921). In 1921 'Ashby Chambers', a two-storey row of four shops, was built on the part of the lot fronting Cotham Road. Occupants of the four shops were first listed in 1922 (S & Mc, 1922, 1924).

When George Samuel Pye became the owner in 1926 he subdivided the lot into northern and southern parts, although neither part was sold until after his death in 1960 (CT V.4341 F.009). By 1930, when the house was occupied by Alfred Dyer, it had its own address as 25 Queen Street (S&McD, 1930). By 1936 it appears the house's residential role was over, as it was now the address of Wm. K. Norman and Co., real estate agents (*Argus*, 9 March 1936:2).

In c1955 Earle and Bunbury architects established their office at 25 Queen Street (*Argus*, 26 May 1956:21). James Earle and Arthur Bunbury were in partnership from 1955-60. James Earle became the proprietor in 1963 (CT V.8429 F.762). Earle was best known for his designs for numerous churches from the 1950s to the 1980s (Coleman 1996:60-61). The sensitive extension to the south was built in 1982 to a design by architects Williams and Boag.

### **Description & Integrity**

This is an attic-storey rectangular-plan brick building. The brickwork is in English bond. The front (north) façade is finished in ruled rendered, with the remaining facades in face brick, now painted.

The architectural treatment of the building fits into the Victorian Regency style. The front façade features a high parapet with a deep stringcourse moulding. At the corners of the façade are shallow pilaster mouldings, with small inset panels between the string moulding and the top of the parapet. The front facade also features a corrugated-iron concave awning verandah which retains its original rafters. The verandah posts have been replaced. The front door has a plain fanlight. The flat-arched windows on either side are plain double-hung sashes with single lights. The door and windows have simple stucco-moulding surrounds.

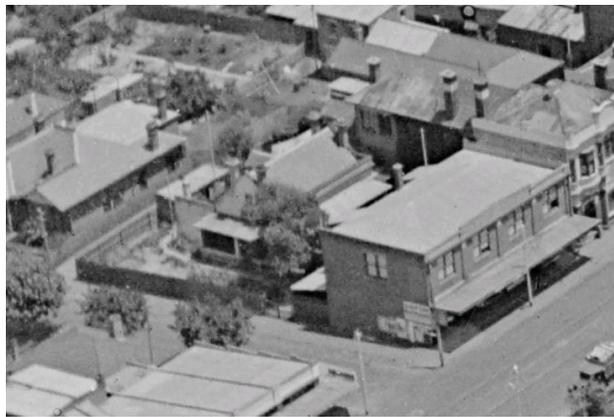
The flat top of parapet is taken around the sides for a short distance with a simplified stucco moulding, before the parapet angles up to follow the pitch of the gable roof.

The east side elevation features a central three-over-six sash attic window, and a c1925-40 photo shows a similar attic window on the west elevation. A six-over-six sash window survives on the east side of the rear (south) elevation.

The steeply pitched gable roof is clad in slate. The two chimneys are placed symmetrically on either side of the front pitch of the roof, with their outside faces continuous with the parapet. The chimney shafts are plain with mouldings on the caps following the main moulding of the front façade parapet.



**Figure 2. Detail from oblique aerial photograph c1925-40, taken from the southwest. (Source: Airspy photograph c1925-40, SLV photograph collection)**



**Figure 3. Detail from oblique aerial photograph c1925-40, taken from the northeast. Note the simple skillion verandah on the east elevation, since removed. (Source: Airspy photograph c1925-40, SLV photograph collection)**

A c1925-40 'Airspy' oblique aerial photograph from the southwest shows a dormer window on the rear pitch of the main roof. At the rear the side parapet terminates in a short flat section over corbelled bricks. There may have been some stucco detail lost here. The narrow rear eaves are boxed. It appears that the rear facade was once a symmetrical arrangement of central door and two windows, similar to the front façade.

The 1903 MMBW plan shows a rear verandah with a near-separate room abutting the southeast corner of the house. This was probably the kitchen. It is not present in the c1925-40 'Airspy' oblique aerial photographs. The 'Airspy' photograph from the northeast shows an awning over the eastern side, suggesting there was a doorway on this side, but the current side doors on the east side appear to be later additions.

Due to the construction of 'Ashby Chambers' to the north and building out of the subdivision to the south, the open character of the site, as it was up until the subdivision and sale in the early twentieth century, has been lost, along with stables, outbuildings and garden. The

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early detached room, probably a kitchen, which was accessed via the rear verandah, has been lost, as has the rear verandah.

The form, architectural treatment, materials and scale of the building remain generally intact, although the presence of 'Ashby Chambers' to the north means that it is difficult to appreciate the architectural qualities of the main facade.



Figure 4. Side view of 'Fernside' showing the 1982 extension by Williams and Boag (at left). (Source: Context 2017)

There is a sensitively attached rear extension, which takes off from the position of the old dormer in the rear pitch of the roof and extends away from the original building before branching into a two-storey cross wing. This addition meant the loss of the dormer visible in the c1925-40 'Airspy' photographs, and the addition of new dormers on either side. A large window has replaced the original sash window on the west side of the rear (south) elevation.

### Comparative Analysis

#### **Architectural significance**

'Fernside' is Victorian Regency in style. Regency is a later variation of the Georgian style, both characterised by symmetry and pleasingly harmonious proportions based on classical antecedents.

The Regency variant of Georgian shared similar proportions and symmetry, but with a greater sophistication of detail. Apperly et al. (1989:46) describe its typical features as follows:

*Victorian Regency buildings continued to exhibit clearly defined rectangular masses arranged symmetrically with, more often than not, the outer edges of the roof finished behind a simple parapet. The masonry walls of stone or brick were usually stuccoed and lined to imitate quality stonework. Projecting mouldings of simple, classical design were gently modelled in stucco.*

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The stucco (or cement render) classical details most commonly seen on Regency buildings was a cornice to the roof parapet, quoins to the corners of the building, classical pilasters to define bays, and architraves around windows (some with entablatures as well). Many houses had a concave or ogee-profile verandah roof, though grander houses might have a portico and frontispiece. Again, due to the cost of large panes of glass, windows were often six-over-six pane double-hung windows, or multi-paned French windows.

Comparisons are made with surviving Regency residences in Boroondara, as well as to other Regency villas of a similar period, scale and design in Melbourne.

***Former Bridge Hotel, 155 Church Street, Hawthorn (HO32, VHR H0449)***



**Figure 5. Front façade of former Bridge Hotel (Source: VHR entry for Former Bridge Hotel, 155 Church Street, Hawthorn, Victorian Heritage Database.)**

The 'Bridge Hotel' was constructed in 1854 for publican James Connell and converted into a private residence in 1866. The building displays key indicators of Victorian Regency style including the symmetrical front facade, parapet with simple classical mouldings, sash windows with small panes, panelled front door and door case, string course at first floor height, and stucco pilasters. Ground floor windows appear to have been filled in (Heritage Council Victoria 1999).

The former hotel is of a similar age to 'Fernside', and the facade details and treatment have similarities, but here they are applied over two storeys. This was not originally a residential building and hence is in a different class of Victorian Regency style buildings.

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***Edgecombe (formerly Mt Ephraim) 26 Edgecombe St, Kew (HO297)***

**Figure 6. 'Edgecombe' from Edgecombe Street. (Lovell Chen, 2005)**

'Edgecombe', later 'Mt Ephraim', was constructed in c1868-9. The front façade of the stuccoed two-storey mansion originally faced north to Studley Park Road. 'Edgecombe' has narrow boxed eaves at the transition to the hipped roof. Simple string course mouldings run at first-floor and eaves level. The window openings are framed by understated stucco projections. Chimneys feature moulded caps. The portico is a 1920s addition and the roof slate has been replaced with terracotta tile.

Compared to 'Fernside', 'Edgecombe' is considerably larger in scale and two storeys rather than one. The façade detail is unsophisticated for a building of this scale.

***Wilhelmi House, 372 Punt Road, South Yarra***

**Figure 7. Wilhelmi House in South Yarra. (Context 2016)**

This brick house was constructed in 1861. The house was built to the side boundaries of the narrow corner block and set well back from the road. There are two slate-clad hip roofs, one over the front rooms and the other over the back rooms. The symmetrical front façade features a parapet with simple dentilated cornice and a concave hipped verandah (VHD).

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372 Punt Road is similar to 'Fernside' in that it is a single storey villa with a parapeted front façade. 372 Punt Road is less detailed than 'Fernside' and is a more architecturally modest example.

**15 Darling St, South Yarra, Stonington City HO32**



Figure 8. 15 Darling Street. (Source: Context 2016)

15 Darling Street is a late 1860s double-fronted single storey brick villa. The slate roof is hipped with narrow boxed eaves. The chimney has a moulded cap. The hipped concave verandah features unusual timber verandah columns, valence and brackets (VHD).

15 Darling St is more typical of Regency single-storey villas as a class than 'Fernside', and appears to have intact verandah decoration.

There are also examples of Regency villas, large and small, in some of Victoria's earliest towns, many of which are on the Victorian Heritage Register. Examples of single-storey examples with similar parapeted fronts include Burswood in Portland (VHR H240); Maritimo in Portland North (VHR H242); Twizel in Eaglehawk (Bendigo) (VHR H1768); 167 Mostyn Street, Castlemaine (VHR H678); and 2 Farnsworth Street, Castlemaine (VHR H737). In the Melbourne metropolitan area, mostly larger and grander Regency houses survive, in early suburbs such as East Melbourne and South Yarra, as well as terraces of this type in Fitzroy. Again, these examples are mostly listed on the Victorian Heritage Register.

**As evidence of the early development of Kew:**

The former 'Fernside' is one of the oldest houses in Kew. Other surviving houses built or begun in Kew in the 1850s include the following:

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**Henty House, formerly 'Roxeth', 40 Charles St, Kew**

**Figure 9. Henty House, formerly 'Roxeth', viewed from the south-west. (Source: Context, 2017)**

Henty House, formerly 'Roxeth', is a two-storey Gothic Revival style house, now a part of Trinity Grammar. The first stage was built by 1856 for chemist George Lewis (*Argus* 29 July 1856:4). When the property was purchased by the Hentys in 1863 they remodelled the house, including the addition of the tower (O'Neill 1972).



**Figure 10. 'Roxeth' in 1906. The rear wing, believed to date from the 1850s, is visible at the right. (Carolan 2003:77)**

'Roxeth' as it now stands is more evocative of the post-1863 occupation than of the 1850s. It is likely that the demolished single-storey rear section was the 1850s cottage. Even if 'Roxeth' retains some fabric that was built during the early development of Kew, the integrity of this phase has been lost.

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**'Roseneath', 62 Peel Street, Kew, HO104**

Figure 11. Gothic Revival extension to 'Roseneath' of 1885. (Source: Woodards, 2007)

Henry Webb had the first single-storey cottage built c1858, after he had purchased the land from Nicholas Fenwick. Geologist Edward J. Dunn purchased the property in 1885 and had the substantial additions in a Gothic Revival Style built. Rogers records that the central passage of the old house was taken out to form an entrance hall, with a storey added above and new wings on the north and south sides (Rogers 1973:72-3).



Figure 12. The rear wing at 'Roseneath'. (Source: Woodards, 2007)

This may refer to the two-storey rear wing, which is a simple gabled brick structure. If the Rogers account is accurate, some fabric from the original c1858 residence remains, but if so it has been very substantially altered.

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***D'Estaville, 7 Barry Street, Kew, 1857, HO11, VHR H0201***

Figure 13. 'D'Estaville', built 1857-9. (Source: VHD)

'D'Estaville' was built in 1857 for Sir William Stawell. This very substantial two-storey bluestone house, designed by architects Knight and Kerr, was said to have been modelled on Stawell's manor house in Ireland. Stawell remained at 'D'Estaville' until 1888 (Rogers 1973:44-6).

'D'Estaville' may be of a similar age to 'Fernside', and is reasonably intact. However, it speaks of a very different aspect of Kew's history, that of wealthy and powerful families taking up large properties and building impressive mansions.

In conclusion, while modest in size, 'Fernside' is one of a very small number of 1850s houses in Kew and one of the most intact.

#### **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

The former 'Fernside' is historically significant for its capacity to represent an aspect of the pattern of settlement in the City of Boroondara. After the slow-moving first attempt at dividing one of the large Crown portions into small suburban lots at the Kew Estate, development of the area around Kew Junction in the mid-to-late 1850s was gradual and ad hoc. Some subdivisions produced larger lots on which the wealthy built mansions, such as the eight-acre lot for 'Roxeth'. There was also a scattering of lots of one or two acres which were taken up by owners with middling incomes. These houses, some weatherboard and others brick, typically had four to six rooms, and the lots on which they stood were big enough for orchards and gardens, stables and outhouses. Further development in the 1860s would involve filling in the interstices between these lots, and further subdivisions of the existing lots.

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

While a number of large mansions survive, there are few of the modest middle-class dwellings left from the 1850s in Kew and in Boroondara more widely. Often, as one would expect in an increasingly prosperous suburb, those that survived were altered and extended later in the nineteenth century to make more substantial dwellings,

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CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

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overshadowing or eliminating the earlier fabric. The former 'Fernside' is unusual in that the integrity of the house has been maintained, with only small and sympathetic additions in the 1980s. The former 'Fernside' has lost the integrity of its original landscape, but that has happened to most of the other examples as well.

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

N/A

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

The former Fernside is architecturally significant as an intact Victorian Regency style villa from the 1850s. It exhibits typical features of the style such as a symmetrical form and placement of openings, a corniced parapet to the front, and a front verandah with an elegant convex hipped roof.

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

N/A

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

N/A

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

N/A

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

N/A

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### Statement of Significance

#### *What is Significant?*

The property at 25 Queen St, Kew with brick residence is significant. The attic-storey villa was built in 1856 and first occupied by solicitor Frederick Bayne and his family. The villa has a gabled slate roof with front and side parapets. The rendered front façade has a Victorian Regency treatment.

#### *How is it significant?*

25 Queen Street is of local historic and architectural significance to the City of Boroondara.

#### *Why is it significant?*

The former 'Fernside' is historically significant for its capacity to represent an aspect of the pattern of settlement in the City of Boroondara. After the slow-moving first attempt at dividing one of the large Crown portions into small suburban lots at the Kew Estate, development of the area around Kew Junction in the mid-to-late 1850s was gradual and ad hoc. Some subdivisions produced larger lots on which the wealthy built mansions, such as the eight-acre lot for 'Roxeth'. There was also a scattering of lots of one or two acres which were taken up by owners with middling incomes. These houses, some weatherboard and others brick, typically had four to six rooms, and the lots on which they stood were big enough for orchards and gardens, stables and outhouses. Further development in the 1860s would involve filling in the interstices between these lots, and further subdivisions of the existing lots. (Criterion A)

While a number of large mansions survive, there are few of the modest middle-class dwellings left from the 1850s in Kew and in Boroondara more widely. Often, as one would expect in an increasingly prosperous suburb, those that survived were altered and extended later in the nineteenth century to make more substantial dwellings, overshadowing or eliminating the earlier fabric. The former 'Fernside' is unusual in that the integrity of the house has been maintained, with only small and sympathetic additions in the 1980s. The former 'Fernside' has lost the integrity of its original landscape, but that has happened to most of the other examples as well. (Criterion B)

The former 'Fernside' is architecturally significant as an intact Victorian Regency style villa from the 1850s. It exhibits typical features of the style such as a symmetrical form and placement of openings, a corniced parapet to the front, and a front verandah with an elegant convex hipped roof. (Criterion D)

### Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b>	No

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

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

**Identified By**

Context Pty Ltd

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CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

**'CRAIGMILL'**

Prepared by: Trethowan Architecture in association with Context Pty Ltd

**Address: 13 Raheen Drive, Kew**

<b>Name:</b> 'Craigmill'	<b>Survey Date:</b> July 2017
<b>Place Type:</b> Residential	<b>Architect:</b> Neil Clerehan
<b>Grading:</b> Significant	<b>Builder:</b> Alan Godfrey
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1969



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### Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately-owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

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The logo for CONTEXT, featuring the word "CONTEXT" in a bold, sans-serif font with a stylized circular graphic element to the left.

## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

*To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).*

### History

'Raheen', Studley Park Road, Kew was built for Edward Latham of the Carlton Brewery in 1870. Designed by William Salway it was extended in 1884 and later became the official residence of Archbishop Mannix after being purchased by the Catholic Church (VHD Raheen).



Figure 1. Raheen centre left image, with the yet to be subdivided estate in 1945. (Source: University of Melbourne, Map Collection).

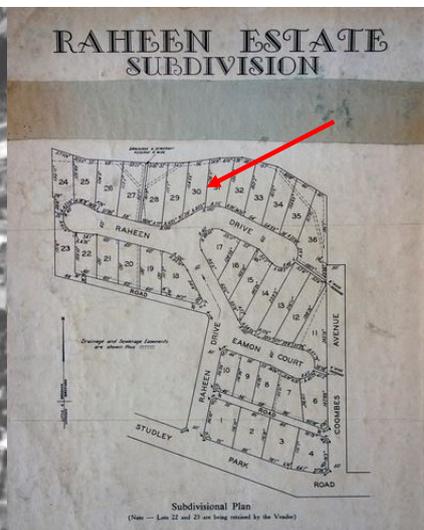


Figure 2. Raheen Estate Subdivision map, with allotment no. 30 highlighted. (Source: Kew Historical Society).

In 1960, a northern portion of the greater property was subdivided off, with *Raheen* retaining extensive gardens. The 33 residential sites were auctioned off on 22 October 1960 at the Kew Town Hall, with the sales returning the highest land prices for a subdivision in years at £315,750. Among the buyers were Henry Krongold (five sites for £58,250) and former footballer, Jock McHale. The sales justified the extensive deliberations undertaken by the church prior to the subdivision as the huge amount collected went to the ongoing efforts to finance the church's extensive school building projects at this time (*The Age* 24 October 1960:1 & 12).

Although initially sold in 1960, it wasn't until the late 60s that building in the subdivision really took off. In turn, the area's clients attracted a significant number of architect designed houses, with designs from Edward Billson, Charles Duncan, Chancellor & Patrick, Murphy

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& Alenka and Frank Steen. The first house to be built in the subdivision was designed by architect Andrew Begg, on lot 36, no. 25 (*Cross Section Volume 142:2*).

In this time, Harold Stewart and his wife Margaret purchased allotment 30, central to the subdivision and backing onto Yarra Boulevard. Stewart employed renowned Melbourne architect Neil Clerehan to design the residence and the permit was approved 26 August 1968 with Alan Godfrey undertaking the build (BP 778).

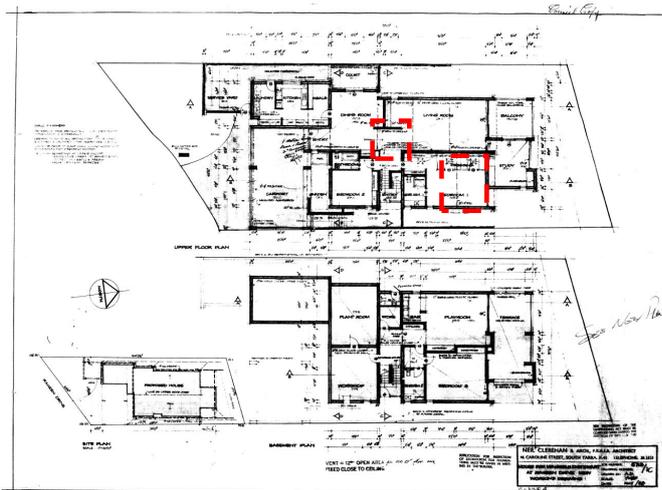


Figure 3. Site and Floor Plans of the subject site. Note the two entrances to the residence highlighted in red. Dated May 1968. (Source: Building Permit 778, for 13 Raheen Drive, City of Boroondara).

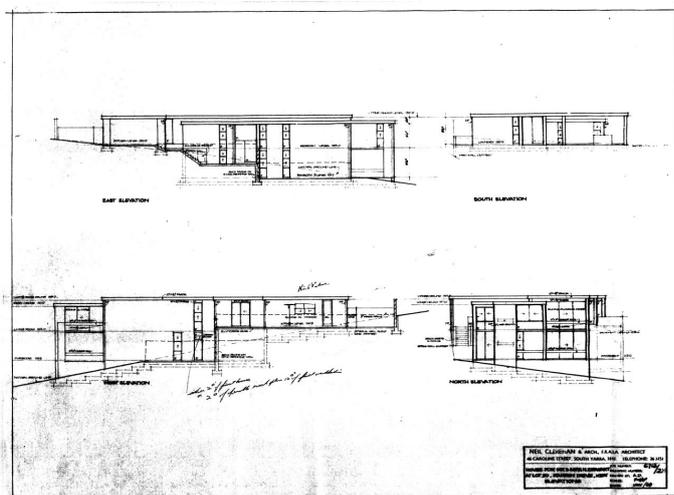


Figure 4. Elevations of the subject site. Dated May 1968. (Source: Building Permit 778, for 13 Raheen Drive, City of Boroondara).



Figure 5. View from the street, over the subject site. Note the original letterbox and vacant site to the east. Photographer: Peter Wille. (Source: State Library of Victoria).



Figure 6. View from the adjacent western block. Note the rubble of construction in the foreground and the balcony and terrace to the left of the image. Photographer: Peter Wille. (Source: State Library of Victoria).



Figure 7. View from the north-east of the site. Note the slope of the site and the secondary balustrade adjacent to the building. Photographer: Peter Wille. (Source: State Library of Victoria).

From inspection and building permit records, no further alterations or additions to the residence and site have been undertaken to date, and the dwelling remains in an intact condition (BP 778).

**Architect - Neil Clerehan**

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A brief history has been extracted from the 'Neil Clerehan' in *Encyclopedia of Australian Architecture* (Goad 2012) and *The Architecture of Neil Clerehan* (Edquist 2005).

Commencing studies at the Melbourne Technical College prior to World War Two, Neil Clerehan resumed studies after the war at the University of Melbourne, where he was the post-war editor of *Smudges* (1946-49), and collaborated on Robin Boyd's book, *Victorian Modern* (1947). As a student, he worked in the RVIA Small Homes Service before establishing his own practice in 1949, and graduating in 1950.

In 1952, Clerehan undertook a study year to the United States, and upon his return resumed private practice and took over from Boyd as director of the Small Homes Service. In his position as director he produced weekly articles in *The Age*, along with a vast number of houses for the Service. This work led to the success of The Age Dream Home, Surrey Hills (1954-55), a scheme visited by hundreds of prospective home builders and reconstructed several times over.

In 1961, he published *Best Australian Houses* in conjunction with the Australian Institute of Architects, however soon resigned from his role with the Small Homes Service in 1962. At this time, he went into partnership with Guilford Bell, with whom he designed the award-winning Simon House in Mount Eliza and the Box House in Heidelberg.

Splitting with Bell in 1964, Clerehan soon completed a house for Ross Fenner in South Yarra (VHR H2350), winning the RVIA architectural medal in 1967. In 1968, he undertook the construction of his second house in Walsh Street, South Yarra (HO443), a reinterpretation of the terrace house typology incorporating a flat for his mother-in-law into the site.

Homes designed from Clerehan's private practice were determinedly modernist, visually unassuming and planned for convenience of use with generous but discreet glazing. Important examples include Younger Court townhouses, Kew (HO525) and Clerehan's own house in Fawkner Street, South Yarra (HO131).

With a keen interest in heritage, Clerehan was involved with the National Trust from 1971 and the Council for the Historic Environment, becoming its president in 1977. He also served as a member of the State Government's Historic Building Council.

Following Boyd's death in 1971, Clerehan served as editor of the Institute of Architects state publication, *Architect*, and was later elected president of the chapter (1975-6). In 2008, he was awarded an honorary doctorate from the University of Melbourne in recognition for his ongoing commitment to the discourse of architecture and his impact on the profession and community.

### **Description & Integrity**

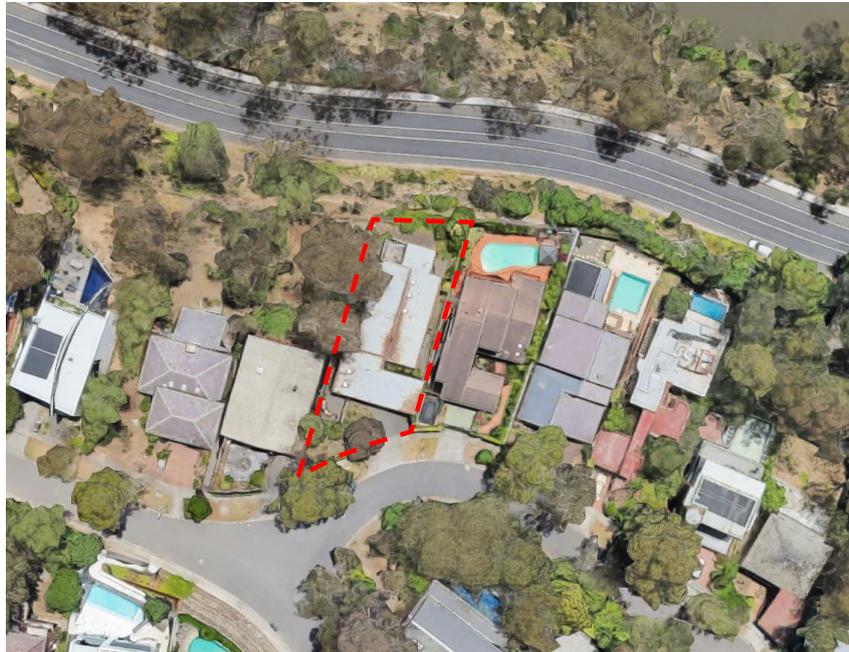
The subject site is a double-storey late twentieth-century residence, with open carport, situated within its own grounds. The sloping site is shaped like an elongated trapezoid, fronting the street to the south and with northern views over the Yarra River. The dwelling runs east-west boundary-to-boundary, presenting as a single-storey open rectilinear form and leaving a wedge of the site as the main interface to the street. The building is unassuming in its consistent material palette which belies the complexity of the program and clarity of the plan.

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**Figure 8. Aerial view of Raheen Drive and Yarra Boulevard, with the subject site outlined in red. (Source: Google Maps, 2017).**

On alternating planes, the flat metal roof deck consists of an L-shaped section which sits higher than the straight section. 12 x ½ inch timber fascias wrap the roof, while sets of skylights provide light to the kitchen and laundry, on the upper roof and to the entry and dressing spaces of the main bedroom, on the lower roof.



**Figure 9. View of the entrance and carport. Note the slot windows, brick piers and walled court. (Source: Trethowan Architecture, 2017).**



**Figure 10. View through the carport onto the garden, with bedroom and steps down the site to the side entrance to the rear. (Source: Trethowan Architecture, 2017).**

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The treatment of the street facing elevation is a contrast of openness and closure, with the double space carport to the east, supported by cream brick piers. To the west, the only opening in the brick wall is for a full height window to the laundry. Sitting in front of the primary facade is a walled court, for the discrete storage of bins. The entrance is set back adjacent to the carport, with the narrow door and central handle butting against the wall, with the glazed panel providing visual access into the house. Behind the carport is an opening between the roof decks and a garden interface to the structure behind, and leading to the side entrance down the stairs and around the side of the building.

As the building stretches away from the street it steps down the slope, with the brick walls becoming double height, culminating in the north facing balcony and study at street level and a paved terrace below.

Narrow full height window openings become the key façade treatment and leave the building fabric understated yet functionally responsive.

The original letterbox structure, with timber cross beam, name and number are still in place however have been overgrown centrally with a sprawling melaleuca tree pushing the western structure over. In addition, the original timber letterbox itself has been replaced with a steel one. The grounds have been planted where land was available in the front setback.



**Figure 11. View of the original letterbox structure, as seen in Figure 5. Note the melaleuca tree pushing the structure of alignment and the extensive growth nearby. (Source: Trethowan Architecture, 2017).**

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## Comparative Analysis

### *Late Twentieth-Century Domestic Architecture 1960 - 1999*

Architecture of the late twentieth-century saw a move towards textured mass and resurgence in the vernacular image with the gradual closure of the open plan. A few architects pursued the endeavours and ideals of the 1950s and proceeded to develop and mature the modern home. A truth in materials such as natural timbers, exposed brick, stained finishes led to the honest but sophisticated craftsman detail (Goad 1992).

Key proponents of this mode were Neil Clerehan, Guilford Bell, Bernard Joyce, David McGlashan and John Adam, all consistent producers of Melbourne's most elegant and urbane architect designed houses. This was a high point in modern architecture, both spatially and volumetrically complex, with overlays of allusion and symbolism and an insistent expressed construction (Goad 1992).

### *Comparative Examples*

Stylistically there are few examples within the Heritage Overlay as Individually Significant properties, however a number do exist within precincts such as the adjacent Yarra Boulevard Precinct.

One architect who produced multiple examples of this style is Theodore Berman. In 1959, he designed a residence for Lionel Krongold and his wife at 25 Studley Park Road (HO343) and in 1964 he designed 29 Studley Avenue (Significant within HO530 - Yarra Boulevard Precinct, Kew), both in Kew. Both examples are high finish, low maintenance, discrete suburban design responses. The modern lines and interplay of materiality create a solid horizontal emphasis reinforced through the flat roof. Although later and continuing the play of open and solid, the subject site stands as a competent example, with a more inviting street interface. This is curated by the flat roof and recessive nature of the planning of the site, allowing views over the dwelling to the Yarra River beyond. The response to the site and consideration of the arrival process exposes some of the north facing residence's intricacies and expression of privacy.



**Figure 12.** Street view of Krongold House, 25 Studley Park Road (Significant within HO530). Note the use of stone in the façade and the established tree central in the front setback. (Source: Google Maps, 2017).



**Figure 13.** Street view of 29 Studley Avenue (HO343). Note the use of the corner of the site to develop an interesting public-private interface. (Source: Google Maps, 2017).

The houses of McGlashan & Everist were inventive, spare and integrated into the natural environment and the Guss residence at 18 Yarra Street, Kew (Significant within HO530) is a good example. Built in 1961, the Guss residence consists of three pavilion forms around a central courtyard staggered up the sloping site. Utilising fine steel framing and light

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materials to reduce the bulk of the pavilions, glazed walls float above the driveway and provide views down the site. Although more structurally experimental compared with the subject site, there are clear responses to privacy adapted into each example that result from the structural intervention and material palette. The subject site sits as a more urbane response with a more prescriptive selection of views into and out of the residence.



**Figure 14. Street view of 18 Yarra Street, Kew. Note the cantilevered form above the carport. (Source: Google Maps, 2017).**



**Figure 15. Side view of 18 Yarra Street from adjacent property. Note the large gum tree central to the design ethos of the site. (Source: McGlashan Everist Pty. Ltd).**

#### ***The work of Neil Clerehan – 1960s/1970s***

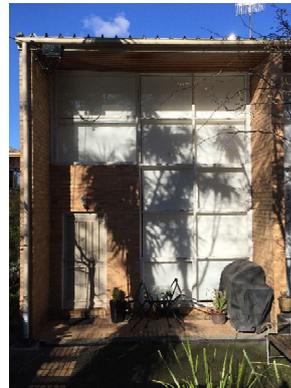
Clerehan's houses of the 1960s and 1970s show a level of restraint developed from the immediate post-war years and often sit understated in their setting. This maturity developed through the clarity of the plan, often with an efficient entry from the car and with a minimal palette of building materials and finishes (Goad 1992). Four key examples of Clerehan's work have been chosen for comparison.

One example of Clerehan's work is covered by the Heritage Overlay under the Clutha Estate Precinct (HO525). Built in 1957, 8-11 Younger Court, Kew (Significant place within HO525) is a set of four flats separated by double brick blade walls. Each façade is a play on open and solid, with the brick surrounds of the entrance grounding these elements to the blade walls. Although not a direct comparison to the subject site with regard to typology, it shows the development of Clerehan's response to the suburban condition, while trying to maximise northern light to each flat, an aspect exploited with more consideration at the subject site.

## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY



**Figure 16.** View down the row of flats at 8-11 Younger Court. Source: Trethowan Architecture, 2017.



**Figure 17.** View of the primary frontage to 8 Younger Court. Source: Trethowan Architecture, 2017.

Designed for retailer Fred Box, the Box House at 2 Glenard Drive, Heidelberg (Banyule HO1) was built in 1962 to an L-shaped plan to provide a relief from the adjacent Heidelberg Road. The blank wall alludes little to the courtyard behind, with the ceiling height double slot windows one of the few vertical elements in this otherwise horizontally layered scheme. It shares with the subject site the prominent carport fascia, highlighted and guiding the way of the driver beneath. Described as Heidelberg's best example of the architecture from this time, the stepped arrangement of flat roofs was developed further with the subject site, influencing the internal spaces and providing a light court and garden as added layer seen from the primary elevation.



**Figure 18.** No. 2 Glenard Drive, Heidelberg as published in August 1964. Photographer: Mark Strizic. (Source: Cross-Section Volume 142, University of Melbourne Department of Architecture).

The Fenner House, 228 Domain Road, South Yarra (VHR H2350) was built in 1964. The response of the design to the busy Domain Road site was to focus the site inward and north, allowing light to flood the interior while providing a closed face to the street. The enshrouded residence entails precise detailing of the besser block forms with few cues of the internal goings on apart from a set of skylights to the service areas. Like the subject site, the Fenner House takes advantage of a north facing site however the level of privacy

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has been somewhat curtailed and adapted at Raheen Drive with slot windows and select glimpses to the interior.



**Figure 19. Street view of the Fenner House from Domain Road. Note the few openings to this southern and primary façade and the minimal material palette. (Source: Victorian Heritage Database – Fenner House).**

In 1968, Clerehan designed and built a new home for his family and a flat for his mother in-law at 96 Walsh Street, South Yarra (Melbourne HO443). The Clerehan House 2, was an exercise again in discreet privacy, with a compact and densely planned house laid out on a clear linear plan. Structure and materials were rigorously expressed, including the ceiling of off-form concrete. The setback from the northern boundary opened up the northern aspect of the site to allow for a pooled courtyard (Figure 21). With the subject site designed at the same time, they share this theme of moulding facades to deal with privacy whilst providing functional spaces to add layers to the urban interaction at the street. The subject site also sits recessed down the slope of the site and exemplified by the alternating roof planes, this allows the public interface to recognise the context of the estate and alluding to the possible views from within.

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY



**Figure 20. View of Clerehan House 2 from Walsh Street. Photographer: Alicia Taylor. (Source: Houses magazine, Volume 100, October 2014).**



**Figure 21. View of the northern court to the Clerehan House 2. Photographer: Alicia Taylor. (Source: Houses magazine, Volume 100, October 2014).**

Clerehan's house designs from this period show the discreet and intimate relationship with the needs of the client while delivering an eminently liveable dwelling. The results, however successful, were also some of the least expressionistic in Melbourne, evoking the themes of the immediate post-war years and reflective of time spent as head of the Small Homes Service, yet further refined and matured by this time. The subject site sits as a key example of how Clerehan was able to readily adapt his ideals to a new site and environmental context, while allowing his developed design ethos for the suburbs to come to the fore.

#### **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

N/A

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

N/A

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

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N/A

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

'Craigmill' is a key example of late twentieth-century domestic architecture by one of the foremost architects of the time, Neil Clerehan. The suburban response to privacy and horizontal treatment of the residence have been well executed and are characteristic features of his designs. While 'Craigmill' is not the most recognised of Clerehan's works, it is a notable example of his design methodology in transition, illustrating the evolution of the architect's development through the embrace of Regionalism and response to environmental conditions. The influence of the property in Clerehan's early work is seen through his employment of a large front setback, elongated forms that follow the site's topography, orientation to the north and a limited palette of natural materials.

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

'Craigmill' derives its aesthetic appeal from the raw expression of a refined and minimal material palette. Brick piers support the slender flat roof of the carport and dwelling, which sits recessed in the site allowing views across the roofline. Other features include the slender slot window openings in the brickwork, a slenderness translated into the proportions of the main entrance ~~and the original brick letterbox structure, a reference to the residence~~. The restraint showed by Clerehan in his design caters to a clear plan and functional spaces whilst taking advantage of the environmental conditions of the north-facing site.

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

N/A

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

'Craigmill' is of significance for its association with the architect, Neil Clerehan, whose modernist designs in domestic architecture and public commentary for over three decades make him one of the most influential Melbourne architects of the post-war period. He has received a number of awards for his work and made significant contributions to the architectural profession in Victoria for a long period from the 1940s to the present day, through design (particularly the suburban house), publishing, writing and community work. In 2008, he was awarded an honorary Doctorate of Architecture from the University of Melbourne for significant contributions made to the community. 'Craigmill' is significant in Clerehan's body of work as a notable example of how Clerehan was able to adapt his ideals to a new property and context in the municipality through the embrace of Regionalism.

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**Statement of Significance**

*What is Significant?*

The residence Craigmill, at 13 Raheen Drive, Kew, ~~including its original brick letterbox structure,~~ is significant to the City of Boroondara. Constructed in 1969, the house and landscape were designed for Harold Stewart by renowned architect Neil Clerehan.

*How is it significant?*

Craigmill is of local architectural, aesthetic and associational significance to the City of Boroondara.

*Why is it significant?*

Craigmill is a key example of late twentieth-century domestic architecture by one of the foremost architects of the time, Neil Clerehan. The suburban response to privacy and horizontal treatment of the residence have been well executed and are characteristic features of his designs. *While 'Craigmill' is not the most recognised of Clerehan's works, it is a notable example of his design methodology in transition, illustrating the evolution of the architect's development through the embrace of Regionalism and response to environmental conditions. The influence of the property in Clerehan's early work is seen through his employment of a large front setback, elongated forms that follow the site's topography, orientation to the north and a limited palette of natural materials.* (Criterion D)

The residence derives its aesthetic appeal from the raw expression of a refined and minimal material palette. Brick piers support the slender flat roof of the carport and dwelling, which sits recessed in the site allowing views across the roofline. Other features include the slender slot window openings in the brickwork, a slenderness translated into the proportions of the main entrance ~~and the original brick letterbox structure, a reference to the residence.~~ The restraint showed by Clerehan in his design caters to a clear plan and functional spaces whilst taking advantage of the environmental conditions of the north-facing site. (Criterion E)

Craigmill is of significance for its association with architect, Neil Clerehan, whose modernist designs in domestic architecture and public commentary for over three decades make him one of the most influential Melbourne architects of the post-war period. He has received a number of awards for his work and made significant contributions to the architectural profession in Victoria for a long period from the 1940s to the present day, through design (particularly the suburban house), publishing, writing and community work. In 2008, he was awarded an honorary Doctorate of Architecture from the University of Melbourne for significant contributions made to the community. *Craigmill is significant in Clerehan's body of work as a notable example of how Clerehan was able to adapt his ideals to a new property and context in the municipality through the embrace of Regionalism.* (Criterion H)

**Grading and Recommendations**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an Individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<p><b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i></p>	<p>No</p>
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<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

**Identified By**

Context Pty Ltd

**References***The Age*, as cited.

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

**MILSTON HOUSE**

Prepared by: Trethowan Architecture in association with Context Pty Ltd

**Address: 6 Reeves Court, Kew**

<b>Name:</b> Milston House	<b>Survey Date:</b> 24 July 2017
<b>Place Type:</b> Residential	<b>Architect:</b> E. E. Milston
<b>Grading:</b> Significant	<b>Builder:</b> A. McLure
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1955

**Historical Context**

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

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The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

*To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).*

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### History

Reeves Court was part of the property marked as 'Wyoming' on MMBW plans from 1904. The street was created in approximately 1940 when tenders for trades were advertised in Melbourne newspapers for 'Reeves Court, off Rochester St' (*Age* 23 October 1940:4) to lay foundations for the road. The Second World War then intervened to slow development; the street does not appear in the 1942 Sands and McDougall Directory, although tenders suggest that construction of homes had at least in 1941.

The Studley Park area became popular with architects for their own homes. It was one of the last areas close to Melbourne where land was still undeveloped. The sites, with their combinations of steep slopes, odd-shaped lots, tendency to flood, and a web of drainage easements offered challenges to architects who were looking for opportunities to experiment. The pocket south of Studley Park Road, bounded by Raven Street, Hodgson Street and the Yarra River that includes Reeves Court would see "no fewer than four important and influential Melbourne architects build their own homes during the 1950s: Raymond Berg (1954: demolished), Peter McIntyre (1955), Ernest Milston (1956) [SIC] and Don Hendry Fulton (c. 1957)." (*Built Heritage* 2012:149)

The house at 6 Reeves Court was completed in 1955 for the architect Ernest Edward Milston as his own home. He occupied the house until his death in 1968. His funeral was addressed by Gordon Thompson, deputy director of the National Gallery of Victoria, who paid tribute to Milston's work (*Age* 8 July 1968:6).

### Architect

Arnost Edouard Muhlstein (1893 – 1968) was born in Prague, in what was then Austria-Hungary. Following his early training at the K. K. Deutsche Huchschule and the Academy of Fine Arts, he formed a partnership with Victor Furth. The pair were among the leading architects of Czech avant-garde Modernism, designing many exemplars of the International Style. Villa Schück (1927) is one of the most widely published Czech interwar works, following the style of Le Corbusier into White Functionalism. The works of the Muhlstein and Furth partnership are widely published. Leading architectural journals in the United Kingdom and Germany dedicated issues to their work in the 1930s and many buildings designed by the partnership survive in Europe. Muhlstein had ties to other avant-garde architects working in Europe. In 1927, for instance, he spent time in Paris with his friend Adolph Loos; he is thought to have worked with Loos' on the design for a house in Montmartre for Surrealist writer, Tristan Tzara (*Built Heritage* 2017).



Figure 1. Villa Schuck, Prague. Designed by Muhlstein and Furth 1927. (Source: *Built Heritage*)

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Muhlstein was forced to flee Prague after learning of his impending arrest by the Nazis. After spending time in London, he migrated to Adelaide in 1940 where he worked with Cheesman & Lawson before joining the Royal Australian Engineers during the Second World War. Following his military service, he moved to Victoria where he began work with the Public Works Department. Soon after this, he anglicised his name to Ernest Edward Milston. He was widely respected in Melbourne's émigré community, many of whom would go on to be clients. He was described as 'the elder statesman of European émigré architects in Melbourne'. He returned the respect to his fellow émigré architects, including Anatol Kagan; a photograph of Kagan's Fabian House (1952) is included in the Milston papers now held by the University of Melbourne Archives (Reeves:74).

In 1950, he was awarded first prize in the competition to design a new forecourt for the Shrine of Remembrance, a project that allowed him to begin his own practice. The forecourt design was described by Robin Boyd as 'one of the greatest spaces created near the heart of any city in this century' (Goad and Willis:458). His practice would have a largely residential focus, and he has been included in the group of 'émigré architects' who introduced European Modernism to Australia. His house in Reeves Court, along with his design for the Meyer House in Ivanhoe, are often cited examples of his Australian works, evoking the 'elegant Modernism of his European designs' but 'more modest in conception and construction' (Goad and Willis:458).

From 1955 until 1958, Milston worked with Don Hendry Fulton to design Mary Kathleen township, a Queensland mining town built by Rio Tinto to house its mine workers. The whole town was prefabricated and moved to the site, and is cited as one of the more successful examples of the pre-cut timber building that was associated with post-war infrastructure projects across the country. The buildings were designed specifically for the harshness of the climate, allowing cross ventilation and raised above ground level to avoid flooding during the wet season. Robin Boyd described the town in *Australian Ugliness*, noting that the buildings were 'trim, regular, economical to the point of austerity, but graced throughout by a touch of elegance in detail, characteristic of these architects' work' (Boyd:129). All town structures were removed when mining operations ceased in 1982.

Milston retired from practice in 1967, shortly before his death in 1968. His obituary in the *Canberra Times* described him as 'one of Europe's foremost architects' (*Canberra Times*, 8 July 1968:6).

#### **Description & Integrity**

6 Reeves Court is a lightweight, timber framed structure. The plan is formed of two rectangles reflective of the zones; the kitchen and living area are aligned with the street and run across the slope, while the bedrooms, bathroom and laundry are at right angles. Each wing has a separate skillion roof sloping to the other wing, creating an asymmetrical butterfly roof. A concrete driveway leads up from street level to a garage and studio, connected with the house by a pergola-covered path. A separate open pergola covers the entry. The building features extensive modular timber framed glazing. Horizontal awnings provide shade to the north, echoed in the open timber framing over the windows to the south that allow light penetration.

The house has been painted since Milston's time. Early photos show light coloured walls with dark frames to the windows that highlight Milston's International Style inspiration.

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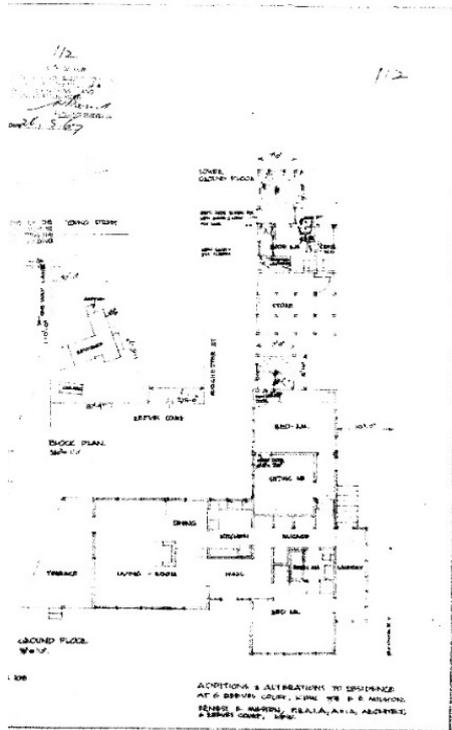


Figure 2. Plan for 1967 additions, showing bathroom on lower ground floor level and earlier laundry addition. (Source: University of Melbourne Archives)



Figure 3. Front view of house in 2006. (Source: realestateview.com.au)

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Figure 4. External view of living area from the back in 2006. (Source: realestateview.com.au)



Figure 5. Original scheme for the house. A sign for Milston's architectural practice can be seen at the letterbox. (Photo: Peter Wille, 1956-1968 Source: State Library of Victoria)

The house itself appears substantially intact. Milston extended the house several times during his time there (refer plans), using the same builder. A 'car shelter' was added in 1957; a laundry was added in 1963; and in 1967, a bathroom was added to the lower ground floor. A studio has been built at the front of the lot above the garage in a sympathetic design. The timing of this addition is not known. The garage appears intact beneath the new studio, as does the driveway. Stacked stone piers at the boundary line are not original. There appears to be some original planting, including a eucalypt tree behind house and some native shrubs, although this is interspersed with more recent formal planting; for example, a formal hedge has been planted along the driveway and paths. There may have been some alterations to the rear of the house, where a balcony has been added.

#### Comparative Analysis

The post-war period saw many architects constructing their own homes in Kew. They were drawn to the area by its proximity to Melbourne, the undeveloped land that was still available, and the challenges posed by the unusual land characteristics. Many of these architects were influenced by the International style that had emerged in Europe between the wars. Émigré architects introduced Modernism to Australia and by the 1950s it was gaining acceptance through 'the curtain-walled office block and the radical flat-roofed, glass-walled private house' (Apperly Irving and Reynolds:214).

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The style was adapted to be more appropriate to the Australian environment, and more palatable to Australian audiences. Robin Boyd was the first to observe the Post-War Melbourne Regional style characteristics; it was 'light and fresh, with unpretentious elegance' (Apperly et al:218). The regional adaptation was most often found in houses and other small-scale buildings. Apperly, Irving and Reynolds describe the typical Melbourne Regional house:

*It was single-storeyed and had a narrow linear plan. It gained an unassertive horizontality from its low-pitch gabled roofs of corrugated asbestos cement with exposed rafters at the wide eaves and with slim bargeboards. Where necessary, the walls of bagged and painted brick or varnished boarding gave way to large glass areas which were rhythmically articulated by timber mullions spaced about a metre apart. (Apperly et al:218)*

Milston, noted as one of the foremost Avant-Garde architects in Czechoslovakia before migrating to Australia, was an exponent of this regional adaptation. His design style continued to evolve throughout his career as he combined his European experience with local influences and, in turn, influenced others.

The form of the house on Reeves Court is suggestive of some European projects from the 1940s, such as Marcel Breuer's Geller House (1945). Comparisons can also be drawn with Harry Seidler's Meller House (1950), with its asymmetrical butterfly roof and zoned planning. Local comparisons can be drawn with the work of well-known contemporaries, including Robin Boyd, fellow émigré Anatol Kagan, and sometime business partner Don Hendry Fulton.



Figure 6. Clemson House (VHR HO251), designed by Robin Boyd in 1959-60. *Left:* The scissor-framed structure of the roof. *Right:* The house is a series of cabins sheltered by the roof (Source: Victorian Heritage Database)

The 'Clemson House' at 24 Milfay Avenue, Kew (VHR HO251) is included on the Victorian Heritage Register. Designed by Robin Boyd, it is an exemplar of the Melbourne Regional style. The butterfly roof formed by the white painted steel scissor framing dominates the house it shelters; beneath the roof, the house steps down the slope in a series of cabin-like spaces that almost disappear into the landscape.

The vertical layering of structure in Milfay Avenue contrasts with the overlapping rectangles of the Milston House to illustrate the site responsive nature of the Post-War Melbourne Regional style. Boyd's design approach allows the house to hug the terrain until a verandah at the rear projects from the hillside. The width of the Reeves Court lot allowed Milston to place his living areas across the slope while the right-angled bedroom zone projects out from the hill. The result is a greater street presence for the Reeves Court house and an appearance of greater simplicity. Milston's earlier design, when contrasted with Boyd's, helps to illustrate the evolution of the Melbourne Regional Style.

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**Figure 7. Frank Dixon house, 1952 (left) and 2005 (right). More alterations have taken place since the 2005 photo was taken. (Source: Built Heritage Pty Ltd and Lovell Chen.)**

The house at 6 Carrigal Street, Balwyn North, is another example of an architect designing their own home. Frank Dixon worked primarily as a consulting engineer, however he had also qualified as an architect. The 1952 design for his own house illustrated both disciplines.

The house was well-regarded at the time, but has since been extensively altered, particularly to the south side of the building. As originally designed, the house takes more of an International approach to Modernism. The main part of the house appeared to float above the ground, cantilevering off a central core. It presented a blank wall to Carrigal Street that was originally supported on slender steel posts. The approach is different to that taken in Reeves Court, where the house is anchored to the hillside and projects out. Large expanses of glazing were lightly framed in timber, facing to the north. Unlike Milston's house, there are few windows to the south. Extensive alterations made to the Dixon house include straightening the butterfly roof, replacing original timber framed windows with aluminium framed windows in a regular grid; enclosing the ground floor undercroft and increasing structural supports to the cantilevers; adding a gable entry and additions to west side. The alterations have made the house almost unrecognisable today, in stark contrast to the almost unchanged appearance of Reeves Court.



**Figure 8. Jack Broon's House at 36 Stawell St, Kew, designed by Anatol Kagan in 1952-54. (Source: Peter Wille, State Library of Victoria)**

36 Stawell St, Kew (Significant within HO530 – Yarra Boulevard Precinct, Kew) was designed by Anatol Kagan for Jack Broon in 1952. The house was also set on a sloping site that dropped away from the road. To avoid the slope, Kagan's design uses the width of the block to align with the street. The use of the width of the lot is similar to the east-

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west wing on the Milston House. In this case, the service areas are at the road side, and the house opens up to the rear with glazing. The two-storey form is unusual for the period. The Broon house is considered as one of the earlier examples of Modern domestic design following the Second World War.

Kagan was one of those considered as a 'pre-eminent architect to Melbourne's Post-War Jewish community' (Built Heritage 2012:36); he was active in the Kew area also designing at least ten houses in Studley Park. His designs were on a larger scale than Milston's work and were more complex compositions, but still use the same language of rectangular form, flat or low-pitch roof and large areas of glazing. Where Kagan shows the style at the larger scale, Milston's house shows it at a smaller, simpler level.

#### The Architect

Ernest Milston is best known for large scale projects, however his own house is often cited among his notable Australian projects. His work on the 1939-45 forecourt of the Shrine of Remembrance (VHR H0848) is his most recognised work in Australia. His other most-cited Australian work, the Queensland mining town Mary Kathleen, was removed from the site when mining operations ceased in the early 1982. His work, however, more often came from smaller commissions, often houses for fellow European migrants. The projects were often modest in scale and conception and show that Milston maintained an awareness of architectural movements in Australia and internationally throughout his career. Few of these homes have survived intact.



**Figure 9. 11 Second Ave, Kew (Formerly “Kahan House”). The Kevin Borland addition to the front of the property obscures the single storey Milston design behind. (Source: Lovell Chen, 2005)**

Milston designed a house at 11 Second Avenue, Kew for his friend Louis Kahan in 1960. Kahan was an émigré artist and one-time Archibald Prize winner. As with his own house, the Kahan house was a simple design. The house was a single storey structure, clad in Beslite veneer, with a low-pitched steel-clad roof. Similar to Reeves Court, large bays of windows faced north and south. An addition to the front of the house in 1970 concealed the original design from the street and created a more complex form. The addition includes both double and single storey elements and a steeply pitched roof that is highly visible, particularly over the single storey component. In contrast with Milston's home, the addition was not by the same architect; it was designed for Kahan by Kevin Borland. The house was recommended for inclusion in the Heritage Overlay but was rejected due to the lack of aesthetic unity between the two designs. The original Milston designed house appears

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to be largely intact behind the 1970 Kevin Borland addition, however the single storey 1960 structure has no impact on the street.



**Figure 10. Meyer House today (left) and in 1955 shortly after completion (right). (Source: Google and Built Heritage Pty Ltd)**

6 Hardy Terrace, Ivanhoe (“Meyer House”) was another of Milton’s ‘Émigré Houses’ and one of the few remaining. Little information is available about the house, which appears to be largely intact. Much of the house is concealed from the street. The original wide garage sits in front of the house, adjoined by a later addition with a curved roof. The addition appears to be a standalone structure, unconnected to either house or garage.

The Milston design was typically modest; a low, single-storey building with a rectangular plan and large areas of glazing. As with other designs by Milston, the house was not a dominant presence in the streetscape; the skillion roof slopes down to the street, emphasising the low width of the house and allowing it to open to the rear. The setback from the street allows the owner to take advantage of the relatively flat area of the block for a garden while the house perches on the edge of a slope down to the golf course behind. Even with the later addition, the Meyer house has a low profile in the street. The garage, letterbox and driveway appear original, as does the red gate to the right of the garage. The house itself also appears largely intact, however it is difficult to confirm this without access to the site. The house has not been included in the Banyule Heritage Overlay.

#### **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara’s cultural or natural history (historical significance).*

Historically important as an example of an influential mid-century architect building his own home in Kew. Completed in 1956, it is a relatively early example of the willingness of architects to embrace the challenges posed by sloping sites and awkward lot shapes in the lightly developed Studley Park area. The house also illustrates the émigré influence on the City of Boroondara.

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

N/A

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

N/A

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

6 Reeves Court, with its emphasis on the horizontal, skillion roof and modular glazing, is an intact example of an Émigré house, illustrating European Modernism as it was translated into a Melbourne context.

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

6 Reeves Court is an intact example of a single storey dwelling of the 1950s in the Post-War Melbourne Regional style, demonstrating key characteristics of the style in the simplicity of the forms, low-pitch roof, vertical board cladding and large areas of glass with regularly spaced mullions.

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

N/A

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

N/A

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

6 Reeves Court is significant for its association with the life and works of influential architect, Ernest Edward Milston. Milston was described as the elder statesman of the group of European migrant architects practicing in Melbourne following the Second World War. His work had been widely recognised in his native Czech Republic and he was well-respected for Melbourne works including the 1939-45 Forecourt at the Shrine of Remembrance. He worked with Don Hendry Fulton to design the Queensland mining town of Mary Kathleen before focusing on residential work, often for his émigré friends, like Dr. Meyer and artist Louis Kahan; he designed homes for both in Boroondara. As a house designed for himself, it can be considered a true expression of his style.

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### Statement of Significance

#### *What is Significant?*

6 Reeves Court was designed by Ernest Edward Milston as his own house in 1955. The dwelling and garage are significant to the City of Boroondara.

#### *How is it significant?*

Milston House is of historical, architectural, and associative significance to the City of Boroondara.

#### *Why is it significant?*

6 Reeves Court is of historical significance as it demonstrates the period of development of Kew, when architects were drawn to the Studley Park area to construct their own homes.

The dwelling is aesthetically important as the work of an influential architect who worked in both the International Style and the Melbourne Regional style. The house and its response to the landscape and climate demonstrate the ways the International style was adapted to by Melbourne architects to become a distinct style. (Criterion A)

6 Reeves Court is an intact example of a Kew Émigré House designed by Ernest Milston. It is illustrative of the patterns of migration and the influence of European ideas in the period following the Second World War. Émigré architects like Milston brought European Modernism with them to Australia from the late 1930s. The houses they produced challenged prevailing sensibilities; they had low-pitch or skillion roofs, large expanses of modular glazing. Melbourne's émigré houses heavily influenced the development of the Melbourne Regional style. (Criterion D)

The Milston House is a rare, intact survivor of the works of Ernest Milston, an influential architect in both Melbourne and the Czech Republic. Milston's work was widely recognised. His Australian projects included the 1939-45 Forecourt at the Shrine of Remembrance. He worked with Don Hendry Fulton to design the Queensland mining town of Mary Kathleen before focusing on residential work, often for his émigré friends, like Dr. Meyer and artist Louis Kahan; he designed homes for both in Boroondara. (Criterion H)

### Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – Garage
<b>Prohibited uses may be permitted</b>	No

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

Can a permit be granted to use the place for a use which would otherwise be prohibited?	
<b>Aboriginal Heritage Place</b> Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

**Identified By**

Context Pty Ltd

**References**

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*Victorian Places* 2015, Monash University and University of Queensland, <http://www.victorianplaces.com.au/kew>, accessed 12 July 2017.

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**DUPLEX**

Prepared by: Trethowan Architecture in association with Context Pty Ltd

**Address: 35 – 37 Rowland Street, Kew**

<b>Name:</b> DUPLEX	<b>Survey Date:</b> 24 July 2017
<b>Place Type:</b> Residential	<b>Architect:</b>
<b>Grading:</b> Significant	<b>Builder:</b>
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1922-23



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### Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

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To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

**History**

Rowland Street initially formed part of *St Helier*, the property owned by the Dumaresq family. Edward Dumaresq, the unofficial first Surveyor General of Tasmania and brother-in-law of New South Wales Governor, Ralph Darling, was the first known owner of *St Helier*, although it is unlikely that he spent much time there. His youngest son, Alfred William Dumaresq, was responsible for constructing *St Helier* and later subdividing the surrounding land during the early years of the 1880s land boom.

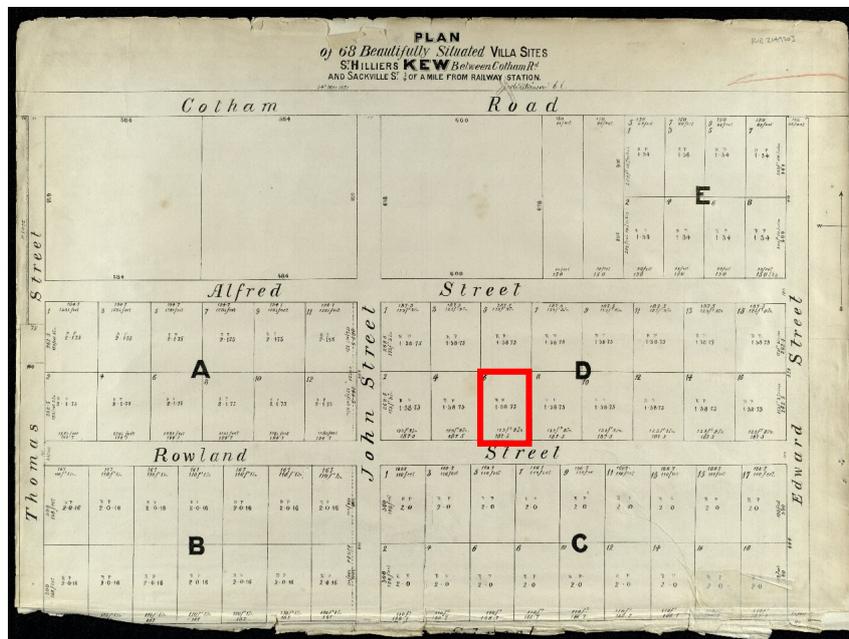


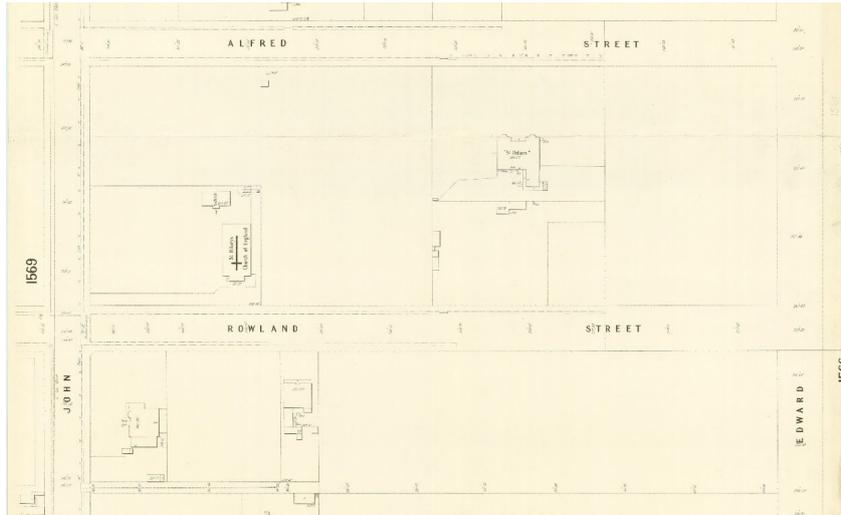
Figure 1. 1881 subdivision of *St Helier* – shown here as *St Hilliers*. The subject lot is marked in red. (Source: State Library of Victoria)

The first subdivision plan of the area from 1881 (refer Figure 1) shows streets named for male members of the Dumaresq family – Alfred, Edward, Thomas, John, Rowland. *St Helier* itself is not shown on the plan, leading to the suggestion that the subdivision was an attempt to fund building works on the Dumaresq family home, which was not completed until 1889. There is little trace of activity on the Rowland Street at the time. *St Hillary's* Church of England was the only occupant of the street for many years, as illustrated on the 1904 MMBW plan (refer Figure 2). The eventual subdivision of the street does not precisely follow the 1881 plan. Lots are smaller, typically fitting two to each lot shown on the plan;

## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

this was perhaps reflective of the change in the economy of Victoria following the 1890s depression.

Records suggest that road surfacing in the *St Heliers Estate* began in 1914 (*Camberwell and Hawthorn Advertiser* 15 August 1914:4). A 1915 report in the *Box Hill Reporter* mentions the “fine villa residences either occupied or nearing completion along the tableland of St Hillier’s estate” (29 October 1915:6). The First World War would intervene, however, and the first new homes on Rowland Street did not begin to appear until the 1920s.



**Figure 2. Melbourne Metropolitan Board of Works (MMBW) Detail Plan No. 1568, 1904 showing the lack of development on Rowland Street at that time. (Source: State Library of Victoria)**

Following the First World War, a housing shortage drove development in Kew, with schemes to help people buy their own homes taking up previously undeveloped land. Kew and neighbouring Camberwell, for example, were at the forefront of the War Service Homes Scheme (Built Heritage 2012:141). The west side of John Street shows evidence of this type of development; the smaller blocks found there were developed by the National Permanent Building Society in the early 1920s. Rowland Street, however, does not appear to have been targeted by any of the schemes.

35-37 Rowland Street was constructed in 1922-23. It was one of a pair of duplexes constructed by dairyman Hugh Thompson, who lived in nearby Barkers Road, Hawthorn. The other pair, at 31-33 Rowland Street, was partially demolished but similar features can be seen in the remaining portion at No. 31. Thompson rented the properties to a series of tenants. The first occupants of the properties were radio engineer James Malone (No. 35) and warehouseman William James Evans (No. 37). Malone was significant in the development of radio services in Australia. He had been in charge of radio operations in France during the First World War. After the war, he returned to the Postmaster General’s Office following a period of study in the United States and Europe. By 1924, he was ‘Australia’s chief radio engineer’ (*Daily Standard*, 8 March 1924:7), serving as the Chief Manager of Radio and Wireless for the Postmaster General. He resided at 35 Rowland Street until 1930, and *Sands and McDougall Directory* shows Mrs Agnes Dimant taking over occupancy.

KEW

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Typical occupants of the duplex were tradesmen or salesmen and their families. William Jerram, who occupied No. 37 for more than twenty years from 1930, was a gardener. He shared the house with May, a housewife, and Lillias (assumed to be his daughter) who worked in sales.

**Description & Integrity**

The site is occupied by a white roughcast on clinker brick duplex with a terracotta tiled roof, styled to appear as a single bungalow. The building includes many features typical of the Californian Bungalow style: the low-pitched roof; the combination of roughcast and brick on the chimney; and a deep porch. A single large gable faces the street, lined with painted vertical timber boarding. Secondary gables are at right angles to the street, one of which functions as the porch to No. 37. A street-facing portico protects the entrance to No. 35. A pair of pylons in roughcast on brick push through the metal deck roof; these are joined near the top by a timber beam with tapered ends that are suggestive of Japanese influence. One end of this beam has been lost. The porch balustrade is infilled with clinker brick. The portico continues across the front of the house, shading the two projecting bay windows beneath the gable. The awning is supported by timber brackets that are unusually light and elongated. These appear to be supported in turn by a T-shaped motif expressed in the brickwork that is echoed in the pylons and chimney. Other details in the gable evoke the structural form behind the cladding; for example, the gable end includes a row of expressions that suggest projecting structural framing; this detail is repeated in the remnant fence. This suggestion is undermined by the echo of the detail in the chimney and fence.



**Figure 3. Original fence, with expressed brick detailing. The original mild steel gate at No. 37 can just be seen to the right of the image. Part of the fence has since been demolished but one bay remains intact. (Source: Trethowan 2017)**

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**Figure 4. Gable front, with slender elongated supports to window awnings. Exposed brick detailing can be seen in the gable end and on the chimney. (Source: Trethowan 2017)**

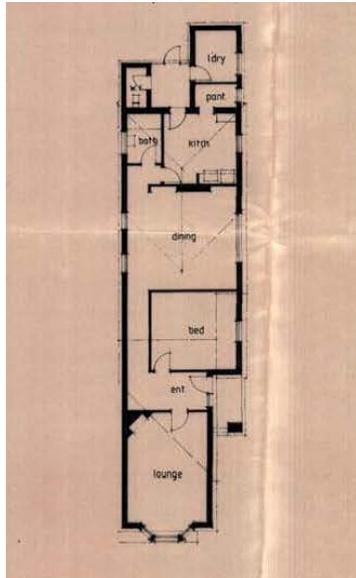
The chimney itself is an unusual design in a bungalow; this may be caused by the chimney being shared by the two dwellings. Typically, bungalows feature a single straight and asymmetrical chimney; they may be tapered, squat or slender. While the height may vary, they are not usually ornamented. The chimney here is roughcast, with a clinker brick capping to the curved and stepped flue. The curving detail is similar to that more commonly found on verandah buttresses or piers. The chimney also includes the expressed T-shaped motif found supporting the eave brackets.

A driveway runs along the east boundary of No. 35 to a garage at the rear that is likely a later addition. A series of concrete pavers make a path from the property boundary to the front door of No. 35. This is the original glazed double door with a pattern of interlocking diamonds created by narrow timber glazing bars. This design is echoed in the top portion of the sash windows to the front elevation. The entry of No. 37 is not visible from the street.

The duplex appears largely intact from street. The driveway and paved path in No. 35 appears original.

The main gable to the front may have been altered. The current arrangement has cement sheet above staggered vertical weatherboards that butt up against the expressed structural detailing; a small vent remains at the top. The west-facing gable above the entrance to No. 37 appears to have been treated differently, with a trellis-covered vent and roughcast above shingles. The detailing of this second, smaller gable is similar to that seen on the gable on the remaining portion of the duplex at 31 Rowland Street which was built at the same time as Nos. 35-37. While the alteration is highly visible, it is easily reversed.

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**Figure 5. Existing conditions plan of 37 Rowland Street from 1991. This is assumed to be little changed from the original plan. (Source: City of Boroondara)**

Both properties have been altered to the rear and have undergone minor internal alterations. The changes are not visible from the street and the extent of changes is unclear. Building cards for the properties note that a 1991 addition to No. 37 shifted the laundry and expanded the living area to the rear, adding 5 sqm to the building. Internal works to the WC of No. 35 were carried out in 1956. While no other changes are recorded, an additional room appears to have been added to the rear of the property; City of Kew rate books show that it was originally a five-room dwelling (RB 1923) while a plan included in advertising for sale in 2012 show an additional room. Photographs from the same sale suggest that many internal features have been retained. Similarly, No. 37 was originally recorded as a four-room dwelling but now appears larger.

### Comparative Analysis

#### Duplex

There are few examples of duplex-type residences within a Heritage Overlay in Kew, and no other 1920s bungalow-style duplexes were identified. Development patterns for the suburb made for larger parcel sizes in subdivisions into the early twentieth century. It was only during the housing shortages following the First World War that smaller lots began to appear; these were often taken up by the War Service Housing Scheme and similar programs where standalone houses were selected from a set list of designs.

The duplex allowed the developer to maintain the appearance of a single dwelling, while creating two residences. That the properties were individually numbered from the time of construction suggests that unlike neighbouring Camberwell, smaller subdivisions were allowed in Kew, however there is little evidence of other similar developments in Kew during the 1920s.

Where duplexes are to be found, they have often been altered. A search of the properties included in the Boroondara Heritage Overlay provides additional comparisons, however

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

the numbers are still limited. Broadening the terms to include maisonettes allows a wider pool, particularly in Hawthorn and Balwyn, however there are still few examples from the 1920s.

One other duplex has been identified at 135-37 Cotham Road, constructed in 1936. The property was considered but ultimately not recommended for inclusion in the Heritage Overlay as an individual place. Like Rowland Street, the Colonial Revival duplex at Cotham Road is a brick structure with a terracotta tiled roof. There are few other similarities. The pair are largely symmetrical, other than the corner treatment of No. 135 where a projecting bay and parapet wall break with the Colonial Revival styling elsewhere. The entrances to the residences are on the side, taking advantage of the corner allotment. The simple hipped roof includes an integrated verandah under a bell-curve that wraps around the corner onto the Kent Street frontage of No. 135. A dwarf wall with mild steel infill lines the verandah, with Doric columns supported on the clinker brick posts at regular intervals. There is more ornament to the Cotham Road duplex than there is on Rowland Street. For example, the Doric columns, corbelled chimneys, and parapet wall corner treatment mark the later construction date of Cotham Road. Contrast in styles between Cotham Road and Rowland Street illustrates the increasing diversity of design potential during the interwar period.



Figure 6. 135-37 Cotham Road, Kew. (Source: Lovell Chen 2005)

10 and 12 Beaconsfield Rd Hawthorn East (HO13 and HO14) are a later maisonette in a garden villa form. Entrances to both houses are found beneath integrated porches on the main frontage. No. 10 is set back from No. 12, creating a less prominent, recessive entrance. The duplex appears as a wide frontage, single dwelling when viewed from the street. The visibility of the second entrance from the street is in contrast to the concealed entrance to No. 37 Rowland Street. Where Rowland Street is in a bungalow style, this property includes other influences; the arch over the window of No. 12 and the corbelled supports to the porches are taken from Spanish Mission style, while the light glazing bars of the sash windows evoke Regency revival styles. As with many duplexes and maisonettes, there has been substantial alteration to the rear of the buildings, particularly No. 10. This alteration has not been deemed sufficient to exclude the building from the Heritage Overlay.

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**Figure 7. The maisonette at 10-12 Beaconsfield Rd Hawthorn (HO13 and HO14). (Source: Meredith Gould 1991)**

11 Wellington St, Kew (Significant within HO529 - Queen Street Precinct, Kew) is the only duplex in Kew included on the Heritage Overlay. While described as a duplex, it is more akin to a block of flats. There are four flats in the building, two on each floor. The vertical of the chimney and stairs is contrasted with the horizontal band of cream brick. Steel framed windows are located at corners, and round, porthole-style windows adjacent to the stairs. Corbelling and waterfall details mark the later construction date (1942-43) and Streamline Modern detailing. The two-storey Wellington Street building has little in common with the low-level bungalow style of 35-37 Rowland Street and is indicative of a different scale and period of development.



**Figure 8. 11 Wellington St Hawthorn-Kew (Significant within HO529), constructed in 1942-3. (Source: Lovell Chen 2005)**

### Bungalows

The rise of the bungalow style in the suburbs was paralleled by the new way of life found there. Houses were 'servantless', with appliances increasingly appearing. Suburban life as it is known today began to emerge; nature strips, quarter-acre blocks, garages, open plan living and native plants in the garden would become staples during the 1920s.

The bungalow style drew on several influences. It originally emerged in the United States, inspired by the Arts and Crafts movement in the United Kingdom. The earliest bungalows, described as 'Craftsman's Bungalows', appeared in the later years of the nineteenth century. The style would prove extremely popular on the west coast of the United States

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and regional variations began to appear between the coastal 'Californian' bungalow and that seen in the Mid-West.

The first to arrive in Australia was the Californian Bungalow. The early incarnations of the style were more rustic, with a low, heavy profile and solid appearance. They had low-pitched roofs over gable-fronts infilled with wooden shingles or, in an Australian regional variation, asbestos cement sheeting with wide cover straps, or pressed metal sheeting patterned to imitate roughcast. Some designs would combine two or more of these approaches in a single gable. The simplified roofs differentiated the Californian Bungalows from earlier Federation villas with their complex roof forms. Marseilles-pattern tiles remained the favoured material, however, the American shingles or Malthoid roofing tiles were also used.

Walls were of stone or timber shingled, although this would give way to timber weatherboard or, more common in Melbourne, brick as the style spread. Roughcast was often applied over a brick plinth. Walls were broken by windows – typically sash or casement, with decorative treatments to the top portion of the window. Tripartite arrangements, with a central picture window and corner bays were also popular.

A deep porch or verandah was a feature of the style. The porch allowed for the creation of sleep-outs and outdoor rooms, encouraging an outdoors lifestyle. Porches might be under the main roof, given their own gable, or under a flat roof. Squat, heavy columns of early styles gave way to lower pillars, sometimes under a metre tall, supporting timber posts. In some cases, the heavy pillars became buttresses, curving out to the front of the house.

Tapering chimneys clad in stone, roughcast or brick were brought to the style from the Arts and Crafts, where the fireplace was a central feature. Australian bungalows also used the chimney as a feature, placing them asymmetrically in the front façade although, in a sign of the times, there was often only one fireplace in the house now and cooking and heating were done with gas or electricity. Natural materials and finishes and the sense of a homely, earthy character were also shared with the Arts and Crafts movement, although the expected levels of comfort and amenity within the home had begun to shift to something more like today's family home. Garages and indoor plumbing would become standard and open plan living would do away with the long, straight corridors of the Victorian and Edwardian periods.

The versatility of the style would lead to it becoming ubiquitous in Australian suburbs. It was adapted into regional variations across the country and became popular with speculators and developers as well as State Bank and War Service Home Schemes. The style was dominant until the Great Crash of 1929 put a stop to such building in cities around the country.

The duplex at 35-37 Rowland Street has the typical Californian bungalow features and illustrates its popularity with speculators.

The bungalow at 16 John Street (HO319) is also in the *St Heliers Estate*; it was completed at a similar time to the duplexes on Rowland Street and shares many features.

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Figure 9. 16 John Street, Kew. (Source: Lovell Chen, 2005)

Like Rowland Street, 16 John Street has a low-pitch tiled roof with projecting eaves and a deep porch at the entrance. The walls are roughcast over brick, with a soldier course immediately below the bay window to the front of the house. The top portion of the sash windows and glazed entry door is a variation of the interlocking diamond mullion arrangement found at Rowland Street, however there is only one bay window with shingles forming a bell-cast over the top. There are, however, several gables facing the street and a hipped roof over the porch; this is more commonly seen in later bungalows (Freeland:232).

The differences between 16 John Street and 35-37 Rowland Street highlight the many variations possible in the California Bungalow style. While the John Street house is arguably more intact, the setting of Rowland Street – the fence, driveway, path – have retained their integrity at the latter property, illustrating the changes in lifestyle that emerged in the 1920s. John Street is also a single residence on a large block rather than a duplex. The different market sector highlights both the often-unrealised versatility of the bungalow style and the range of community members it appealed to.

54 Berkeley St, Hawthorn (HO446) is an attic storey bungalow. Constructed in 1918, it is considered as an early example of the transition to masonry construction for bungalows in Australia. It is dominated by a large gable to the street with overpainted stucco walls. Diamond-paned leadlight is visible in the upper awning windows and the sash windows to the ground floor. The projecting tiled roof, at a steeper pitch than single storey bungalows, is supported by brackets infilled with timber fretwork. A verandah occupies the full width of the building, surrounded by a dwarf wall stuccoed to match the house; the timber framing of the flat verandah roof projects into carved, tapering ends. The verandah roof is supported by pairs of heavy timber posts and squat masonry columns. Curving buttresses, similar in design to the chimney of Rowland Street, line the stairs down from the verandah. The Berkeley Street house shows a closer relationship with the Arts and Crafts roots of the bungalow style than the duplex; this is particularly evident in the tapered chimneys and the verandah framing.



**Figure 10. 54 Berkeley St, Hawthorn. (Source: Lovell Chen 2006)**

The house at Berkeley Street appears to be intact; the garage and driveway access, however, do not appear to be original. In contrast, the integrity of the setting at Rowland Street offer insights into the shifts in suburban life in the 1920s as the car came to prominence and its impact on the planning of Melbourne's suburbs.

11 Madden Grove was constructed as a single-storey, gable-fronted bungalow in 1924. With its low-pitched tile roof, blend of stucco and brick walls, squat chimneys, asymmetrical porch and projecting eaves, it is a typical bungalow with similarities to the Rowland Street duplex. Gable ends are clad in vertical timber lining, similar to that seen in Rowland Street. Unusually, there are several chimneys with decorative brick detailing in the capping. A bay window projects towards the driveway, again similar to that at 35 Rowland Street, however in this instance the windows feature diamond-paned leadlight. In 1957, however, a large addition was made to the front of the house. The remainder of the house, like Rowland Street, is substantially intact, however the addition at the front has obscured a large part of the original façade and has shifted the balance of the composition. In contrast, the façade of Rowland is largely intact. While it has been considered for inclusion in the Heritage Overlay, it was not recommended due to the impact of the 1957 addition.



**Figure 11. 11 Madden Grove, Kew. Source: Lovell Chen 2005**

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**Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

N/A

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

35-37 Rowland Street, Kew is an unusual example of speculative development in the 1920s, a period where detached single dwellings were more typical. Duplexes in Kew generally are rare and typically from later periods; this is the only example identified to date from the 1920s. It also an example of a speculative housing scheme in Kew. The duplex retains a part of its original front boundary wall at No. 37 and mild steel gates, unifying the two dwellings to give the appearance of a single house.

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

N/A

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

N/A

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

The Californian Bungalow style of housing would become almost ubiquitous in the suburbs during the 1920s. Typified by low-pitch roofs with projecting eaves, roughcast walls over a brick plinth, and deep porches, the style drew on Arts and Crafts influences. The example at 35-37 Rowland Street exhibits the typical style markers, however features some unusual details. The pylons projecting through the porch are not in themselves unusual, but when combined with their timber beam connection they are less common. Also uncommon are the slender, elongated timber brackets supporting the porch and eaves, and the expressed brick details found in the pylons and chimney.

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

N/A

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

N/A

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

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CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

N/A

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### Statement of Significance

#### What is Significant?

The Duplex dwellings at 35-37 Rowland Street, Kew, built for Hugh Thompson in 1922-23, are significant to the City of Boroondara.

#### How is it significant?

35-37 Rowland Street, Kew, is of local ~~historical~~ rarity and aesthetic significance to the City of Boroondara.

#### Why is it significant?

35-37 Rowland Street is important as a rare example of speculative housing development in Kew in the 1920s. It demonstrates an unusual duplex type of dwelling not often found in Kew during the period, providing an example of speculative development that was uncommon in Kew during the period. The duplex retains a part of its original front boundary wall at No.37. (Criterion B)

35-37 Rowland Street is a largely intact example of a single-storey brick duplex dwelling in the Californian Bungalow style. The Californian Bungalow was a common type in the suburbs during the 1920s. Here the typical features of the style (for instance, low-pitch roof with projecting eaves, roughcast walls over a brick plinth, and deep porches) have been applied to a duplex, along with several less common details. The narrow, elongated timber brackets supporting the porch and eaves and the T-Shaped expressed brick elements form the more notable features that are not commonly seen on residences of this type. Repetition of details in the chimney, front wall and gable end provide unity to the scheme. (Criterion E)

### Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b>	No

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

<i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	
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**Identified By**

Context Pty Ltd

**References**

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Morrissey, Sylvia 2008, 'Kew in eMelbourne', School of Historical and Philosophical Studies, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM00796b.htm>, accessed 13 July 2017.

Sanderson, Pru Design Pty Ltd 1988, *City of Kew Urban Conservation Study: volume 2*, prepared for the Victorian National Estate Committee and City of Kew.

*Victorian Places* 2015, Monash University and University of Queensland, <http://www.victorianplaces.com.au/kew>, accessed 12 July 2017.

KEW

**Canyanboon**

Prepared by: Context Pty Ltd

**Address: 28 Stevenson Street, Kew**

<b>Name:</b> Canyanboon	<b>Survey Date:</b>
<b>Place Type:</b> Residential	<b>Architect</b>
<b>Grading:</b> Significant	<b>Builder:</b>
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1909



**Historical Context**

The authors of the *City of Kew Urban Conservation Study* write that Kew's boundaries were established partly by geography and partly by survey: the Yarra River formed the western and northern boundaries, Elgar's Special Survey was undertaken to the east of what became Burke Road, and the southern boundary of Barkers Road was drawn by Hoddle when he surveyed Kew in 1844. Bullock train tracks made by squatters who accessed the rich grazing lands of the upper Yarra valley from the 1830s were included in the survey to form the nucleus of main roads (Sanderson 1988:4/1). In 1840, squatter John Hodgson established a run at Studley Park on the eastern bank of the Yarra River. Hodgson also operated a punt across the river. The first Kew land sales took place in 1845.

Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately-owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern. With the revival of plans for the Outer Circle railway in the mid-1880s to connect Melbourne with Kew East, Camberwell, Burwood, Ashburton and Malvern East, even more ambitious subdivision schemes were implemented, and in the period of 1881-91, Kew's population almost doubled from 4288 to 8462 (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. As noted by local historian Andrew Frost, the *Kew Mercury* confirmed the recovery on 30 May 1899 when the newspaper reported that in the previous year 'there had been a strong demand for "medium class" houses within reasonable distance of train or tram, and that over £9,000 of new buildings had been erected in Kew' (Frost nd:3-4). In 1901 Kew's population was 9469 (*Victorian Places* 2015).

In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

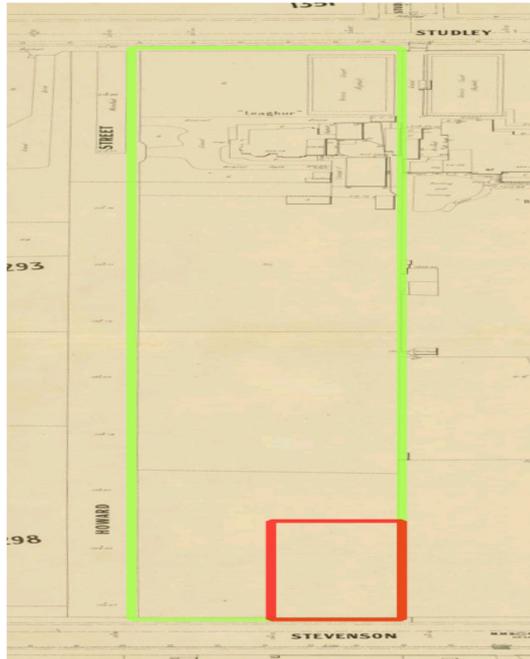
Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

*To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).*

### History

28 Stevenson Street, Kew was originally part of 4-acre estate known as 'Leaghur'. The whole estate extended along Howard Street to a total depth of 999 feet, with its frontages of 167 feet to Studley Park Road and Stevenson Street. The land was advertised for sale in October 1908 (*Argus* 6 October 1908:2).

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**Figure 1. A section of Melbourne and Metropolitan Board of Works Plan No 1924, showing the extents of 'Leaghur' (in green) and current 28 Stevenson Street (in red) (Source: SLV).**

The Edwardian house was built in 1909, for Ernest Jackson, who named the property 'Canyanboon'. No.28 was the third house with a frontage to the north side of Stevenson Street. From the mid-1910s the house was 60 Stevenson Street and became known as No 28 by the 1930s (S&Mc 1910-1930).

Moving from their former residence in the south side of Stevenson Street, Ernest Jackson and his family occupied the subject property until 1935 when Jackson died. Shortly after, the property was advertised for an auction sale on 12 October 1935. According to the description, the brick villa contained two reception rooms, four bedrooms, dressing room, bathroom, maid's room, kitchen and scullery, and the land measured 75 by 170 feet. It was described as a 'splendid opportunity to secure a most desired villa property occupying one of the choicest positions in Kew, convenient to trams and train' (*Argus* 28 September 1935:2).

Ernest Jackson was the manager of wool and produce activities of Goldsbrough Mort Ltd, where he was employed since 1900 and appointed as wool manager in 1916. He was a 'pastoral expert', who was the founder of the Pastoral Improvement League, vice-president of the Wool Week Committee, and one of the State's leading authorities on pastoral irrigation (*Sun NSW* 15 August 1935:23).

Rising from Jackson's engagement with pastoral activities in New South Wales, it is likely that the property was named 'Canyanboon' after the name of a pastoral station of the same name (later to be known as 'Nillera') in the Lachlan District, New South Wales (*Hamilton Spectator* 7 April 1883:2). Jackson's former residences in Grove Road, Hawthorn, and in the south side of Stevenson Street used to be all known as 'Canyanboon' (*Age* 28 April 1900:6; S&Mc 1907).

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The house was later occupied by short-term residents including Edward Robertson, medical practitioner, and Cedric V Kellway, public servant (S&Mc 1938-42). In 1965, another auction notice was published in the *Age*. The subject property was described to be 8-roomed, with 2 bathrooms and 2 toilets. A garage was present at this point (*Age* 18 September 1965:42).

### **Description & Integrity**

28 Stevenson Street is a highly intact Edwardian-era house with some bungalow stylistic characteristics. Walls are of red face brick and roughcast render. It has a symmetrical façade with projecting hipped bays around a recessed porch. The form of the house is symmetrical with two projecting hip roofs either side of a central recessed porch. There is a use of simple brick detail in the use of bull-nosed soldier course to the porch.

To one side is a bow window with extended eaves line supported on triangular brackets with notched weatherboard spandrel above the casement windows. To the other side a shallow canted bay window features five casement windows. All front windows have decorative leaded glass top lights. The deep recessed porch features squared double posts with small infill curved panels and the original door is set in a Chinese-arched door case with sidelights. The terra-cotta tile hipped roof features simple terra cotta finials and the two heavily sculpted red brick chimneys are notable features. Walls feature roughcast render to the upper walls and plain red face brick below this. The current paint scheme is sympathetic to the period.

The front garden retains a tall and well shaped Canary Island palm, *Phoenix Canariensis* and stone rubble edging along the front boundary inset into which is one stone with the name of the property in moulded concrete.

### **Comparative Analysis**

Houses of the late Edwardian period often combine elements of the bungalow style resulting in different (and generally simpler) forms. The asymmetry of the Edwardian period may be replaced with a more symmetrical form such as in 28 Stevenson Street, Kew. A similar and highly intact house at 4 Edgecombe Street, Kew has also been assessed by this study to be of Individual Significance.

The features that noted Boroondara architect Christopher Cowper used again and again in this regard were a central entrance porch flanked by gables, differently designed front windows, often one bowed or square box, or a faceted bay. These forms were taken up by other designers of houses. The examples below are Edwardian houses of a similar date that have been identified as Individually Significant in other studies.

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**Figure 2.** 1199 Burke Road Kew, HO278, is an interesting example of a residence of the late 1910s which adopted aspects of the bungalow form, generous in its fusion of porch and verandah. It demonstrates a continuing attachment to the Federation and Arts and Crafts detailing.



**Figure 3.** 899 Toorak Road Camberwell, HO404 is an example of a sophisticated Bungalow design from the early 1920s. Its asymmetrical composition is robust and elegant.



**Figure 4.** 7 Bowen Street, Kew, 1917, HO276, an interesting variant in suburban Federation housing. Its design responds to the emergence of the Bungalow.



**Figure 5.** 19 Lisson Grove Hawthorn, 1912 by Christopher Cowper, a Federation-era bungalow which demonstrates the transitional period. The house is atypical in its combination of bold symmetrical massing with a single-ridged gabled roof.

When compared with the above examples, 28 Stevenson Street is a fine example of an Edwardian-era house, and for its construction date of 1909 is an early example of its type. It features the elongated and modelled chimneys and elaborate leaded windows common in the Federation style house, but combines this with strong elements of the bungalow style, including the lower pitch roof and the compact symmetrical form with a particularly simple porch design. It is a fine and highly intact example of one of the myriad of variations in transitional styles pre-World War One, and is an early exponent of this type of experimentation. The house Canyonboon at 28 Stevenson Street, Kew is an innovative design for 1909. It demonstrates a move away from the spreading form and return verandahs of the typical Edwardian-era house, to the more compact form of the bungalow. 28 Stevenson Street occupies a transitional space between these two styles, and is relatively early in this stylistic transition.

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CONTEXT

### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

NA

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

NA

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

NA

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

28 Stevenson Street is a fine example of an Edwardian-era house with features such as the red brick chimneys and elaborate leaded windows, however it foreshadows the transition to the bungalow style through the lower pitch of the roof and a compact symmetrical form with a central recessed porch framed by a red brick arch.

28 Stevenson Street is a notable, early and highly intact example of a transitional house between the Edwardian and bungalow styles.

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

28 Stevenson Street is aesthetically significant for its pair of non-matching front bow windows with leaded glass top lights. A feature is the extended eaves line above the windows and supported on triangular brackets with notched weatherboard spandrel above. Further significant features include the deep recessed porch with squared double posts and the original door set in a Chinese-arched door case with sidelights. Aesthetically the form of the house is enhanced by its terra-cotta tile hipped roof with simple finials and the two heavily sculpted red brick chimneys. Aesthetically 28 Stevenson Street is also significant for its sympathetic colour scheme and use of roughcast render to the upper walls with plain red face brick below. Significant features of the front garden include the mature Canary Island Palm *Phoenix Canariensis* and rubble edging along the front boundary with the name Canyonboon in moulded concrete set into one of the basalt stones.

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

NA

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to*

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*Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

NA

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

NA

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 **CONTEXT**

### Statement of Significance

#### *What is Significant?*

The Edwardian-era house, Canyonboon at 28 Stevenson Street, Kew, built in 1909 on part of the estate of Leaghur, for pastoral expert and wool manager Ernest Jackson and his family, is significant.

#### *How is it significant?*

28 Stevenson Street Kew is of local aesthetic and architectural significance to the City of Boroondara.

#### *Why is it significant?*

28 Stevenson Street is a fine example of an Edwardian-era house with features such as the red brick chimneys and elaborate leaded windows, however it foreshadows the transition to the bungalow style through the lower pitch of the roof and a compact symmetrical form with a central recessed porch framed by a red brick arch. 28 Stevenson Street is a notable, early and highly intact example of a transitional house between the Edwardian-era villa and bungalow styles. (Criterion D)

28 Stevenson Street is aesthetically significant for its pair of non-matching front bow windows with leaded glass top lights. A feature is the extended eaves line above the windows and supported on triangular brackets with notched weatherboard spandrel above. Further significant features include the deep recessed porch with squared double posts and the original door set in a Chinese-arched door case with sidelights. Aesthetically the form of the house is enhanced by its terra-cotta tile hipped roof with simple finials and the two heavily sculpted red brick chimneys. Aesthetically 28 Stevenson Street is also significant for its sympathetic colour scheme and use of roughcast render to the upper walls with plain red face brick below. Significant features of the front garden include the mature Canary Island Palm *Phoenix Canariensis* and rubble edging along the front boundary with the name Canyonboon in moulded concrete set into one of the basalt stones. (Criterion E)

### Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	Yes <i>Phoenix Canariensis</i> Canary Island palm
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b>	No

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<i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

**Identified By**

Context Pty Ltd

**References***Age*, as cited.*Argus*, as cited.

Carolan, Jane 2003, *For the green and the gold and the mitre: a centenary history of Trinity Grammar School, Kew. Volume 1: For the green: Trinity Grammar School, 1903-2003*, Benchmark Publications, Montrose.

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Morrissey, Sylvia 2008, 'Kew' in *eMelbourne*, School of Historical and Philosophical Studies, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM00796b.htm>, accessed 13 July 2017.

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Sands & McDougall, *Melbourne and Suburban Directories (S&Mc)*, as cited.

*Sun NSW*, as cited.

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

**Surbiton**

Prepared by: Context Pty Ltd

**Address: 71 Stevenson Street Kew**

<b>Name:</b> Surbiton	<b>Survey Date:</b> August 2017
<b>Place Type:</b> Residential	<b>Architect:</b> Dall and Roberts
<b>Grading:</b> Significant	<b>Builder:</b>
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1875

**Historical Context**

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008).

The authors of the *City of Kew Urban Conservation Study* write that Kew's boundaries were established partly by geography and partly by survey: the Yarra River formed the western and northern boundaries, Elgar's Special Survey was undertaken to the east of what became Burke Road, and the southern boundary of Barkers Road was drawn by Hoddle when he surveyed Kew in 1844. Bullock train tracks made by squatters who accessed the rich grazing lands of the upper Yarra valley from the 1830s were included in the survey to form the nucleus of main roads (Sanderson 1988:4/1). In 1840, squatter John Hodgson

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established a run at Studley Park on the eastern bank of the Yarra River. Hodgson also operated a punt across the river. The first Kew land sales took place in 1845.

Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately-owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The district's name, derived from Kew Gardens outside of London, was first applied to the allotment north of Kew Junction, which was subdivided in 1851 (Morrissey 2008). The commercial precinct known as today's Kew Junction was established by 1852, and by 1854, two hotels had opened in Kew. Congregational, Baptist, Primitive Methodist and Anglican churches were opened in 1854, 1855, 1856 and 1858 respectively. The Anglican Church opened a school in 1856, the combined Protestant churches opened a school in 1859, and a government school opened in 1870 (*Victorian Places* 2015). Kew Asylum opened in 1871.

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern. With the revival of plans for the Outer Circle railway in the mid-1880s to connect Melbourne with Kew East, Camberwell, Burwood, Ashburton and Malvern East, even more ambitious subdivision schemes were implemented, and in the period of 1881-91, Kew's population almost doubled from 4288 to 8462 (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. As noted by local historian Andrew Frost, the *Kew Mercury* confirmed the recovery on 30 May 1899 when the newspaper reported that in the previous year 'there had been a strong demand for "medium class" houses within reasonable distance of train or tram, and that over £9,000 of new buildings had been erected in Kew' (Frost nd:3-4). In 1901 Kew's population was 9469 (*Victorian Places* 2015).

In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

*To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason, Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is*

*almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions* (Sanderson 1988:4/25).

### History

John Bakewell purchased Portions 75 and 76 in the Borough of Kew from the Crown in September 1851. He subdivided and sold parts of this land in the 1850s. The land to the north of Stevenson Street was sold to John and Thomas Stevenson and became the 'Clifton Estate'. (Rogers, 1973:76-77). Bakewell sold about 17 acres near the Yarra within Portion 76 to Edmund Laskey Splatt in 1858 (Rogers 1973:59). Splatt built 'Laskey Villa' on the bend in the Yarra River before September 1860 (*Argus*, 29 September 1860:8; National Trust 1998). Splatt subdivided his land and offered it for sale in November 1870. The subdivision included 'Laskey Villa' on 7 acres between Stevenson Street and the river, and five 2-acre lots further to the east along the south side of 'Stevenson Street' up to Carson Street (*Argus*, 26 November 1870:2).

William Brooks Hoffman purchased the five 2-acre lots and re-subdivided them into half-acre lots. Hoffman had recently established himself at 'Palmyra Villa', on the southeast corner of Stevenson and Carson streets (*Argus*, 30 March 1871:3; 20 May 1871:1; MMBW Detail Plan No.1298). The first of 23 lots was sold in May 1872. The five lots of the subdivision to the west of the lot on which 'Surbiton' would be built were sold between 1872 and 1873. By 1875 Edward James had built a house two lots to the west along Stevenson Street, and William Pralle had built on the westernmost lot of Hoffman's subdivision (CT V.457 F.114; S&McD 1875).

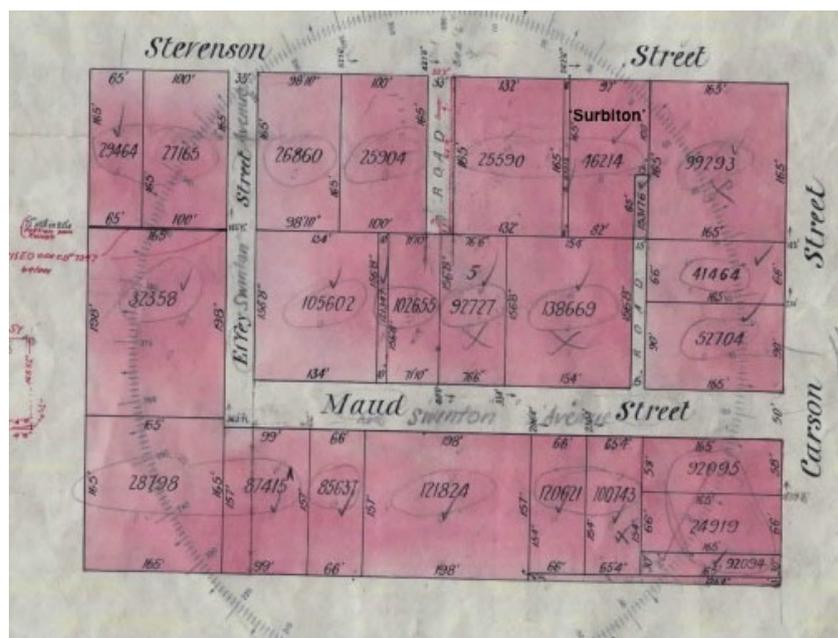


Figure 1 Hoffman's subdivision, with the lot on which 'Surbiton' stands labelled. (Source CT V.457 F.114)

John Charles Walter obtained title to 1 rood 15 perches, the second lot from the east along Stevenson Street in Hoffman's subdivision, on 26 May 1875 (CT V.457 F.114). Architects Dall and Roberts invited tenders for erection of a "two-story brick villa residence" in

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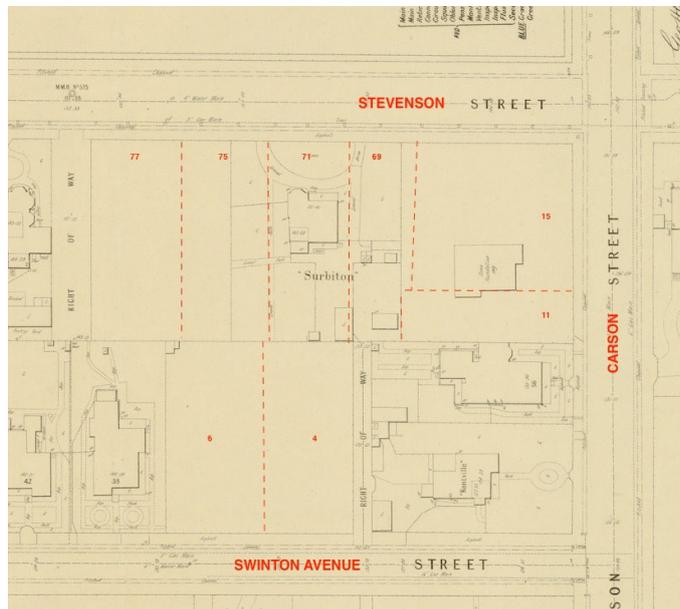
Stevenson Street, Kew, on 5 May 1875 (*Argus*, 5 May 1875:3). It can be reasonably assumed that this refers to the Walters' new house, which they called 'Surbiton', after John Walter's home town in Surrey, England. The Walters had a daughter there in January 1876, indicating that the house had been completed (*Argus*, 25 January 1876:1). The 1877 Sands and McDougall directory includes John Walter as living in Stevenson Street (S&McD 1877). The Walkers had more daughters at 'Surbiton', in February 1877 and May 1878 (*Argus*, 10 February 1877:1; 11 May 1878:27). They purchased the adjoining half-acre lot to the west, still vacant, in 1877 (CT V.940 F.968).

'Surbiton' was offered for sale in 1878 as an "elegant, substantial and well-built family residence" with "garden, lawn and paddock" (*Argus*, 10 October 1878:2). It appears that the sale did not eventuate. A Mr J.C. Walter, who was a longstanding officer of the Treasury, was among the victims of widespread dismissals of government employees in "the crisis" of January 1878 (*The Australasian* (Melbourne), 26 January 1878:20). If this was the same person, it may explain why the house was temporarily on the market. In 1880 Charles B. Walter (probably John's brother), late of Surbiton in the County of Surrey and now of 'Surbiton' Kew, applied to be admitted as an Attorney, Solicitor and Proctor of the Supreme Court of the Colony of Victoria (*Argus*, 25 November 1880:8). In 1882 John C. Walter was a Director of the Victorian Pyrites and General Smelting Company Limited (*Argus*, 25 March 1882:6). He was also on the general committee of the Homeopathic Hospital (*Age*, 31 July 1875:8; 6 May 1876:7).

'Surbiton' was offered for sale in 1883 (*Argus*, 30 November 1883:8). Anthony Bray Lindley, formerly of the firm of timber merchants Oldfield and Lindley, Fitzroy, became the title holder in February 1884 (CT V.1051 F.875). The Walters later moved to East Melbourne (*Argus*, 20 June 1885:1; 3 May 1886:1).

'Surbiton' was advertised for sale again in October 1884. It was described as within five minutes' walk of the proposed Simpson's tramway, a first-class two-story brick house on stone foundations. The lifestyle of the occupants is indicated by the description of the interior. The house contained verandah and balcony, 7 feet wide hall, drawing, dining and breakfast rooms, five bedrooms, bathroom, kitchen, servants' room, storeroom, scullery, laundry and "man's room". The whole house had been recently painted and decorated. Outside were vegetable and flower garden, and outbuildings including a double coach-house, two-stall stable and hayloft (*Argus*, 1 October 1884:8). Anthony Lindley died in the house soon after (*Australasian* (Melbourne), 7 March 1885:15). His executors sold 'Surbiton' for £3600 (*Weekly Times* (Melbourne), 23 May 1885:13; Anthony Bray Lindley will and probate papers File 29/397, VPRS 28/P0 Unit 350).

## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY



**Figure 2 'Surbiton' in 1903. Three surrounding vacant lots were also owned by W.C. Simmons. The lot to the east included a stone foundation for a house. Current street numbers and approximate current lot boundaries have been added. (MMBW Detail Plan No.1300, 1903)**

Walter George Simmons became the owner of the lot containing 'Surbiton', as well as the lot to the west, in 1885 (CT V.1702 F.360). Walter was a Western District squatter, who arrived in Victoria in 1853. He first purchased 'Moreton Plains' station near Stawell, then 'Nareeb Nareeb' station in the Glenthompson district, before moving to Melbourne in c1885 (*Hamilton Spectator*, 8 June 1916:4). The Simmons were living in Kew in 1887, presumably at 'Surbiton' (*Geelong Advertiser*, 2 September 188:3). 'Nareeb Nareeb' station was sold in 1905 and this probably provided the capital for the Simmons to purchase a mansion in Toorak, which they renamed 'Nareeb', in 1906. Walter would remain the owner of 'Surbiton' until he died in June 1916 (W.G. Simmons probate papers VPRS 28/P3 Unit 637 File 145/357; S&McD, 1886, 1892, 1907; *Argus*, 31 August 1905:8). 'Surbiton' was offered for sale in February 1909, with the property described as "select and highly desirable, being high, and in the immediate neighbourhood of a number of attractive family residences and villas. ... The house commands a splendid view, overlooking the whole country from Government house to the Dandenongs." The property as advertised now included, in addition to the vacant lot to the west (now 75 and 77 Stevenson St), the still-vacant corner lot to the east at the corner of Stevenson and Carson streets (now 11 and 15 Carson Street) and a vacant lot abutting the right of way to the rear and facing Maud Street (now 4 and 6 Swinton Avenue) (*Argus*, 27 February 1909:3).

In 1910 'Surbiton' was numbered 99 Stevenson Street and was occupied by Miss H. Smith, presumably renting, as Walter Simmons still owned the land (S&McD 1910). The next occupant was Thomas Short, secretary of the Exhibition Trustees (S&McD, 1912). During 1911 Short advertised sporting dogs for sale from his home 'Surbiton', 99 Stevenson St Kew (*Australasian (Melbourne)*, 11 February 1911:15; 19 August 1911:16; 26 August 1911:17; 9 September 1911:13). In the 1916 Sands and McDougall directory 'Surbiton'

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was listed as vacant (S&McD 1916). References to the property as 'Surbiton' are no longer found in newspapers after Short's occupation.

When Walter George Simmons died in 1916, administration of his estate went to his wife, Alice (CT V.1702 F.360). From 1916 it appears that there was a name change to 'Woolahra'. William H. and E. Florence Holmes lived at 'Woolahra', renting, from 1916 (*Argus*, 24 November 1916:1; 30 October 1917:1; 3 July 1919:9; S&McD 1917-19). By 1920 John P. Gale was in residence at what was still 99 Stevenson Street (S&McD 1920). (Note that for several years, until his death in 1917, prominent architect John Henry Grainger – father of pianist and composer Percy Grainger – lived in a house then numbered 71 Stevenson Street, Kew. This was not 'Surbiton', but another house called 'Hawthorne' located to the east of Carson Street (S&McD 1910, 1915, 1917; *Argus*, 14 April 1917:13).)

In 1924 and 1930 Edward F. Porter was the occupant of what was then 123 Stevenson Street, the first number listed in the directory to the west of Carson Street. (S&McD, 1924, 1930). Presumably this was a short-term numbering for 'Woolahra', as when he died in 1933 he was living at 'Woolahra', 71 Stevenson Street (the current number), with his wife Mary (*Argus*, 14 February 1933:1). The property finally went out of the hands of the Simmons family in 1935, when Mary Adelaide Porter became the owner (CT V.5969 F.744; S&McD 1935). Mary was living in the house in 1936 when she died and her estate, including the house, went to her niece Madge G. French, who took up residence (*Argus*, 8 July 1936:6; S&McD 1937). "Woolahra" [sic], 71 Stevenson Street, Kew, occupying a lot of 123 feet by 164 feet, sold for £1750 in 1938 (*Argus*, 25 June 1938:20; 15 July 1938:9). In 1940 the property transferred to Jessie Adelaide Hiscock, and then John Thomas Blake in 1941 (CT V.5969 F.744, V.6441 F.009).

The 10-roomed house was again offered for sale in 1952, by which time it had been divided into two flats and was tenanted (*Argus*, 29 March 1952:25; *Age*, 18 March 1952: 10; *Age*, 27 March 1952:12). In June 1952, it sold to Shirley Austin Nicholas (CT V.6441 F.009). Shirley Austin Nicholas (nee Alcock) was the second wife of George Nicholas, founder of the Aspro company with his brother Alfred. She was a charitable patron, benefactor of the Hephzibah Menuhin Memorial Scholarship, offered by the University of Melbourne's Conservatorium of Music from 1980. George Nicholas' son and daughter had married the famous musicians brother and sister Yehudi and Hephzibah Menuhin (*Age*, 15 May 1998:16). It appears that Shirley Nicholas did not reside at 71 Stevenson Street, as her address was given as Toorak in 1954 (*Advertiser*, 9 Sep 1954:1), while the Moss family (Herbert and Ruth) were noted as living at 71 Stevenson Street in 1953 (*Argus*, 26 Jun 1953:10), and Daphne Forsyth in 1956 (*Age*, 16 Mar 1956:6).

In 1957 Shirley Nicholas transferred the property to the University of Melbourne, possibly as a charitable donation. They subdivided and sold off the land comprising what is now 69 Stevenson Street in 1958 and the current extent of 71 Stevenson Street in 1960 (CT V.6441 F.009). The house at 71 Stevenson Street was sold to Francis Patrick Donovan, a university professor, and his wife Maria. It is likely Francis was employed by the University of Melbourne, as they financed his mortgage (CT V.8280 F.845). It appears that they did not reside at 'Surbiton', as a J.D. O'Sullivan was resident in 1965 and the property was listed as "apartments" in 1970 (S&McD 1965, 1970). In 1970 the property was advertised as being suitable for two families and so remained divided into two separate living quarters (*Age*, 3 October 1970: 29). It did not sell until 1981, to the current (2019) owners (CT V.8280 F.845), who re-established 'Surbiton' as a single-family home.

#### **Description & Integrity**

71 Stevenson Street Kew is a two storey Victorian Italianate house of brick with a stuccoed front. The Italianate form includes a projecting front wing with canted bay window and a classically-derived three light window above. The slate roof is shallow pitched and features bracketed eaves detailing. Each window to the first floor features a moulded sill supported

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on console brackets and moulded aedicules in classical form. The stucco front is moulded with quoining and recessed panels under the bay windows. To the side the walls are painted brickwork and the bluestone foundations are visible. A finely detailed concave verandah features cast iron posts and a particularly delicate frieze and brackets. Added timber dentillations decorate the verandah fascia beam. There is a two-storey rear wing and several stuccoed chimneys with typical moulded cornices. Alterations include a glazed door to the side elevation and a single storey verandah or room just visible at the rear, and reroofing to the bay window. No.69 Stevenson Street, a contemporary single storey home of the 1970s has been added on the eastern block and adjoins 71 Stevenson Street.

71 Stevenson Street has a high degree of integrity with few visible alterations to the exterior. Building permit plans from 1984 (No. 1057) note a "proposed verandah" in the form of the current single-storey front verandah, suggesting it has been reinstated or replaced in-kind. ~~The long term owners, however, maintain that the verandah has not been replaced.~~ Certainly its detail is in keeping with the 1870s. The site includes a contemporary masonry front wall and metal gates. The house still retains garden to one side of the house, the front and rear following the subdivision of the site. Amongst other trees within the garden, there is a large cypress tree at the front of the site and another to the rear.

### Comparative Analysis

The design is quite conservative for the period of its construction and earlier manifestations of this style are found from the mid 1850s, of which there are some notable examples by architects Backhouse and Reynolds in Geelong. Architects Dall and Roberts appear to be active in the design of many residential properties between 1869 and 1880 when many tenders were advertised. These are predominantly for houses in North and West Melbourne, Carlton and other inner suburbs (Lewis).

Built in the mid 1875, 71 Stevenson Street belongs to a smaller cohort of early-mid Victorian places before the boom of the 1880s and 1890s. Often referred to as mansions, their size and degree of refinement contrasted against the general scale of housing at the time. Their design reflected the architecture of the time in Britain and included the Italianate, Georgian and Renaissance Revival within their architectural vocabulary. The mansions of the 1870s are characterised by large garden settings (often now reduced in size through subdivision), generally of stucco finish low pitched hipped roofs, restrained use of bay windows and sometimes colonnaded terraces. Generally more restrained in detail and form than Victorian Italianate houses of the 1880s and 90s, the 1870s was the last decade before the explosion of architectural styles in the late Victorian period.

Some comparative examples of early-mid Victorian mansions include:

- Edgecombe (formerly Mount Ephraim), at 26 Edgecombe, Kew (HO297) 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.
- Myrtle Hill, at 14 Vista Avenue, Kew (HO350), 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.
- Shrublands, at 16 Balwyn Road, Canterbury (HO258) is architecturally significant as a fine example of an 1860s asymmetric Italianate mansion with restrained

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classical detailing. The building's form of a return verandah and balcony with bay window becomes common around the 1880s in both larger houses and cottages.

- St Johns Wood, at 8 Aird Street, Camberwell (HO165) is one of several Camberwell houses from the early Victorian period based on a conservative Renaissance revival style.



Figure 3. Edgecombe, 26 Edgecombe Street Kew, late 1868-69s, HO297



Figure 4. 14 Vista Road Kew, 1873-74, HO350



Figure 5. Shrublands, 16 Balwyn Road Canterbury, HO258



Figure 6. St Johns Wood, 8 Aird Street Camberwell, HO165

71 Stevenson Street Kew is one of a limited number of 1870s mansions in Boroondara. It is characterised by its restrained Victorian Italianate design. Whilst not entirely intact and with a major extension to one side, it still retains its overall form and architectural design.

#### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course, or pattern, of the City of Boroondara's cultural or natural history (historical significance).*

Surbiton at 71 Stevenson Street, Kew is historically significant as a demonstration of early-mid Victorian residences before the boom of the 1880s and 1890s. Often referred to as

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

mansions, their size and degree of refinement contrasted against the general scale of housing at the time. Surbiton reflects the history of Kew as a suburb of British expatriates who built their home and gardens to replicate those that they had left behind. The ownership of the 71 Stevenson Street reflects the status of Kew as a suburb for the well-off, whose professions included Government officials, merchants and pastoralists from the Western District of Victoria.

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

NA

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

NA

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

Surbiton demonstrates the early-mid Victorian architecture of the Victorian Italianate and Renaissance Revival, reflecting the predominant architecture of the time in Britain. Like other residences of this decade, Surbiton is more refined in detail and form than Victorian Italianate houses of the 1880s and 90s, and relies on a classical vocabulary of low pitched hipped roofs, restrained use of bay windows, classical mouldings in stucco.

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

Aesthetically Surbiton, designed by architects Dall and Roberts is significant for its Victorian Italianate design including a projecting front wing with canted bay window and a classically-derived three light window. The building is enhanced by the stucco finish and mouldings including eaves brackets, window mouldings and quoining; and its slate roof. Other notable features include the concave verandah features with cast iron posts and a fine frieze and brackets (note that this may have been rebuilt). The integrity and intactness of Surbiton contributes to its aesthetic values.

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

NA

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

NA

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

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**Statement of Significance***What is Significant?*

Surbiton at 71 Stevenson Street, Kew, a Victorian Italianate residence built in 1875 for John Charles Walter, Treasury officer, Solicitor and Proctor of the Supreme Court is significant. Walter also served as a Director of the Victorian Pyrites and General Smelting Company and on the general committee of the Homeopathic Hospital. Walter built Surbiton and lived there until it was sold in 1884 to Fitzroy timber merchant Anthony Bray Lindley. A subsequent owner was Western District squatter Walter George Simmons whose property holdings included Moreton Plains near Stawell and Nareeb Nareeb near Glenthompson before relocating to Surbiton until 1905 when the property was again sold.

*How is it significant?*

Surbiton at 71 Stevenson Street Kew is of local historic, architectural and aesthetic significance to the City of Boroondara.

*Why is it significant?*

Surbiton at 71 Stevenson Street Kew is historically significant as a demonstration of early-mid Victorian residences before the boom of the 1880s and 1890s. Often referred to as mansions, their size and degree of refinement contrasted against the general scale of housing at the time. Surbiton reflects the history of Kew as a suburb of British expatriates who built their home and gardens to replicate those that they had left behind. The ownership of the 71 Stevenson Street reflects the status of Kew as a suburb for the well-off, whose professions included Government officials, merchants and pastoralists from the Western District of Victoria. (Criterion A)

Surbiton demonstrates the early-mid Victorian architecture of the Victorian Italianate and Renaissance Revival, reflecting the predominant architecture of the time in Britain. Like other residences of this decade, Surbiton is more refined in detail and form than Victorian Italianate houses of the 1880s and 90s, and relies on a classical vocabulary of low pitched hipped roofs, restrained use of bay windows, classical mouldings in stucco. (Criterion D)

Aesthetically Surbiton, designed by architects Dall and Roberts is significant for its Victorian Italianate design including a projecting front wing with canted bay window and a classically-derived three light window. The building is enhanced by the stucco finish and mouldings including eaves brackets, window mouldings and quoining; and its slate roof. Other notable features include the concave verandah features with cast iron posts and a fine frieze and brackets (note that this may have been rebuilt). The integrity and intactness of Surbiton contributes to its aesthetic values. (Criterion E)

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**Grading and Recommendations**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

**Identified By**

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

**References**

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**Carmelite Monastery Melbourne**

Prepared by: Context Pty Ltd

**Address: 96 Stevenson Street, Kew**

<b>Name:</b> Carmelite Monastery Melbourne	<b>Survey Date:</b> 27 August 2017
<b>Place Type:</b> Community	<b>Architect:</b> William Patrick Conolly
<b>Grading:</b> Significant	<b>Builder:</b> Massey Brothers
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1928-31



Figure 1. The main Church, or public oratory, at the Carmelite Monastery Melbourne, 96 Stevenson Street, Kew. The public oratory (the main church) is designed in the interwar Romanesque revival architectural style. (Source: Context, 2017)

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Figure 2. The gateway and cloister of the Carmelite Monastery are designed in the interwar Spanish Mission style. (Source: Google Earth, 2017)



Figure 3. Detail of the Carmelite Monastery Melbourne, showing part of the Cloister building (left), the internal gateway to the Cloister (centre), the enclosed corridor (right) that links the public Oratory with the Cloister. The bell tower for the Cloister bell tower is visible behind. (Source: Context, August 2017)

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Figure 4. Interior of the Church (public Oratory) showing the interior decorative scheme. (Source: Context, August 2017)

#### Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen

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of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade. Estates were subdivided on the grounds of former mansions. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. Some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Local Churches were some of the earliest permanent non-residential buildings to be constructed in Boroondara. A strong emphasis on maintaining spiritual life in Boroondara over a sustained period, has resulted not only in numerous places of worship, but also denominational schools, monastic residences, hospitals, and other institutions for welfare. (Built Heritage, 165-166) The area defined by the Village of Kew became the preferred location for new churches, including a place of worship for the Roman Catholics on Walpole Street (1875), corner Walton Street (not extant). The interwar era saw a further expansion in church infrastructure and the establishment of new congregations throughout Boroondara, including Roman Catholic religious orders.

Religious orders have had a presence in Boroondara since the late nineteenth century, and these are most evident in the former City of Kew, which saw the establishment of many Catholic religious houses of various kinds. (Built Heritage, 174-175) In association with many of these religious orders, schools and other institutions were established. In 1922, a group of Carmelite nuns took up residence in Hawthorn. This group were distinguished from the other religious orders in that they were, and remain, a cloistered order meaning they rarely leave the monastery which is surrounded by high walls. Outgrowing their earlier premises, they acquired a five acre site in Kew where a much larger purpose built Monastery was erected in 1928.

### History

The Carmelite Monastery Melbourne, 96 Stevenson Street, Kew, was established on previously undeveloped land in Stevenson Street in the late 1920s. The land was originally part of Portion 76 of the Boroondara Parish, 126 acres purchased by John Bakewell in 1851 (Parish Plan Boroondara 1931). Some of the land was subdivided and sold by Bakewell in the 1850s, in irregular sections (Rogers: 41, 76) (see Figure 5). By the 1860s, Portion 76 was bounded by Findon Street, Bakewell Street, Hodgson Street and Studley Park Road ('Plan of Borough of Kew' 186?).

Despite this subdivision, the Studley Park area retained mostly large houses on extensive allotments through until the mid-1890s (Sanderson 1988:4/9). In 1905, the area around the subject site was occupied by substantial homes: among them were 'Iveagh', 'Iona', and 'Sharland', all fronting Studley Park Road (MMBW Detail Plan no. 1292, 1905). Others

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included the estates 'Mount Royal' and 'Mooroolbeck'. The vacant land between the estates 'Mount Royal' and 'Mooroolbeck' was owned by the owners of 'Mount Royal'. With the last owner of 'Mount Royal' Thomas Jobson leaving the property (S&Mc 1925), the land became subdivided in 1927.

The land was subdivided into 46 allotments with new Murphy Street in-between two sections of allotments. The subdivisional sale was advertised for public auction as 'Stevenson Heights Estate' ('Stevenson Heights Estate', 1927) (see Figure 6).

Many of these earlier-subdivided estates were then remaining in the block bounded by Studley Park Road, Stevenson, Carson and Hodgson Streets. As a result, the irregular land boundaries are embodied on the east wall of the Carmelite Monastery. On the northeast of the current subject site was an estate known as 'Iveagh', which was the original street name of the street to the east of the monastery (now Hyton Crescent).

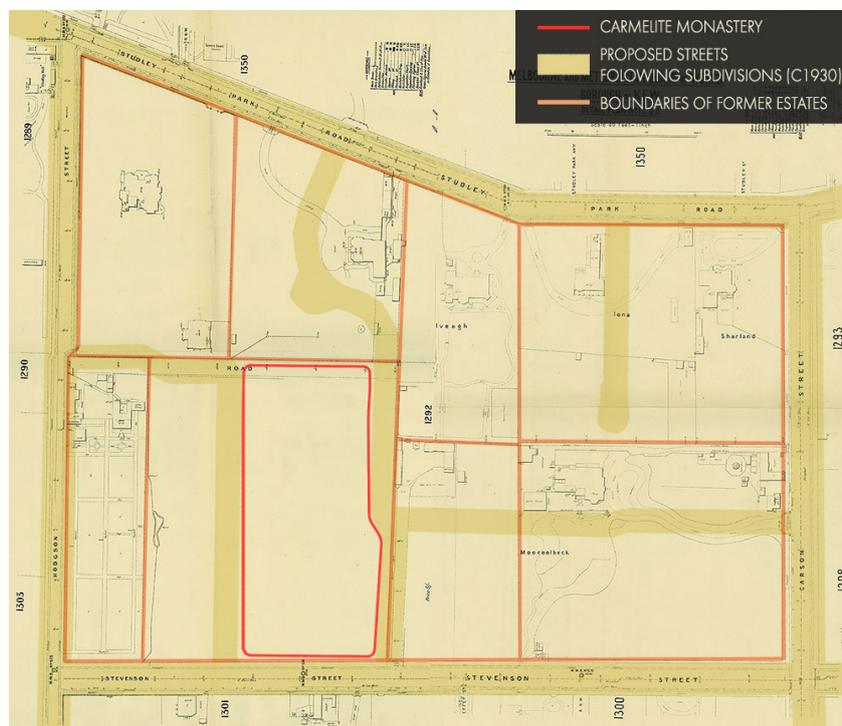


Figure 5. Subdivisions of original Crown Allotment 76 and the land blocks following 1920s subdivisions (Source: MMBW Detail Plan Nos. 1291 & 1292; MMBW 160-feet-to-1-inch Plan No. 40).

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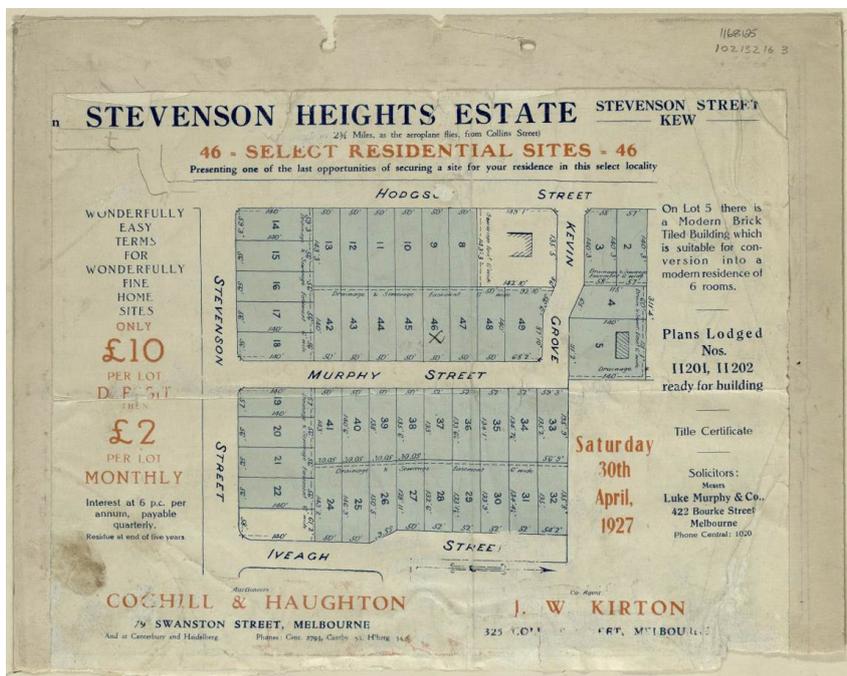


Figure 6. 'Stevenson Heights Estate', 1927. (Source: SLV)



Figure 7. An aerial showing the boundary of Carmelite Monastery, bounded by Stevenson Street (south), Murphy Street (west) and the irregular Hyton Crescent, formerly Iveagh Street (east). (Source: Nearmap, 2017)

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23 allotments equivalent to 5-acres between Murphy and Iveagh streets were secured for the Carmelite Sisters previously settled in Hawthorn. In 1922, the enclosed monastery of the Carmelite nuns was initially founded in Mason Street, Hawthorn, by the Australian Mother House of the Order, Dulwich Hill, Sydney. The two-storey brick building as well as its site in west Hawthorn were not satisfactory for the ideals of the Carmelite nuns. Whilst it was insufficient for providing accommodation for the Carmelite community (*Advocate* 7 June 1928:18), the construction of a proper Carmel within the vicinity of a populous residential community was 'a matter of immediate necessity' for the nuns, who sent out the letters of appeal for building funds; writing being the only avenue for them to approach the public.

On 3 June 1928, a preliminary meeting for laying the foundation stone was held, followed by an official announcement on 7 June 1928 that a new Convent was to be erected in Kew (*Advocate* 31 May 1928:24; *Advocate* 7 June 1928:10). A building appeal was soon announced, as the sisters were to face the debt of at least 20,000 pounds (*Advocate* 28 June 1928:18).

The letter of appeal, as published in the *Advocate* on 19 July 1928, stated that the new monastery in Stevenson Street was to be dedicated to 'Our Lady of Mount Carmel' (Virgin Mary), St Joseph and St Thérèse of Lisieux (popularly known as the 'Little Flower of Jesus'). Within the site, a public oratory was to be provided, as the 'National Shrine of the Little Flower of Jesus' (*Advocate* 19 July 1928:22).

St Thérèse of Lisieux was then a recently recognised saint, being canonised on 17 May 1925, a few years prior to the building of new Carmelite Monastery in 1928. St Thérèse's life had been promoted in the early twentieth century, and she was a symbolic figure who exemplified the life of Carmelite nuns. Entering a cloistered Carmelite community at the age of 15 and dying at 24 in 1897, she had left an autobiography *The Story of a Soul*. Her devotion for a simple living and miraculous stories in the book greatly appealed to many Catholics, and it made her one a popular saint worldwide. (SOTLF 2017).

On 15 July 1928, Archbishop Mannix, then Archbishop of Melbourne who actively encouraged public donations for the building, performed the foundation stone ceremony for the new Carmelite Monastery (*Advocate* 12 July 1928:21). The brick structure was to be completed in the early new year with designs of William Patrick Conolly for the sum of 40,000 pounds, and the builders were Massey Brothers. The appeal had raised 2500 pounds, and the sisters were still in a debt of between 15,000 and 20,000 pounds. The architect was instructed to design a very plain building to reduce any extravagancy (*Advocate* 19 July 1928:22).

A cloistering ceremony was given by Archbishop Mannix on its opening day on 19 May 1929. The monastery, a large two-storey building enclosed with a high wall, was where the sisters in the ordinary course of events would remain cloistered until their death. The elevated site within the wall was to be cultivated by the nuns for their meals (*Age* 20 May 1929:11).

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Figure 8. The opening ceremony of new Carmelite Monastery on 19 May 1929 (Advocate 30 May 1929:17).

A couple of aerials from 1930 shows the freshly completed Carmelite Monastery, situated in the walled grounds. Iveagh and Murphy streets were not yet asphalted, with Hyton Crescent not formed at that point. Within its wall, clean garden beds and farm patches show the early cultivations. Much of this very early garden layout and features still survive (see Figure 9).

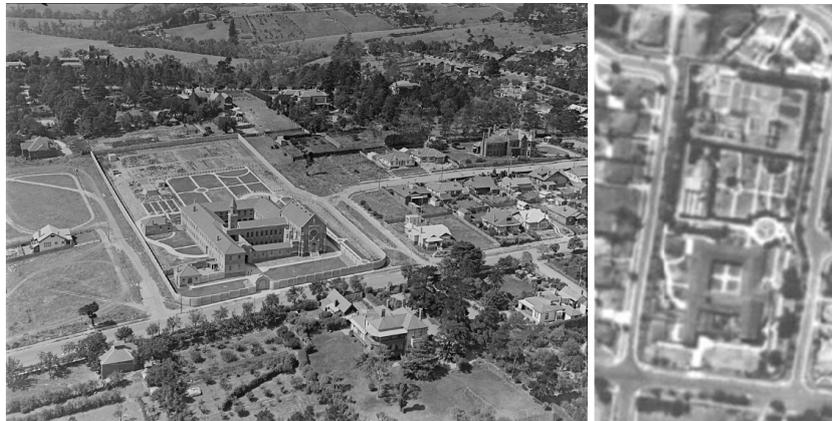


Figure 9. An extract of 'Convent Kew', 1930 (Source: SLV) and a later aerial view from 1945 (Source: 1945.melbourne).

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Figure 10. An aerial showing the boundary of Carmelite Monastery. (Source: Nearmap, 2017)

The construction and building works continued after the opening of the monastery. In October 1929, a new bell manufactured in Dublin was added to the building during the Feast of St Teresa of Ávila at the Carmelite Monastery (*Argus* 17 October 1929:12).

In November 1931, the erection of the High Altar and the internal decorations of the chapel of 'the National Shrine of the Little Flower' were completed under the supervision of W P Conolly. On the either side of chapel were the two shrines with Cudgegong marble steps, one for 'Our Lady', or Virgin Mary, and the other for the 'Little Flower of Jesus' (*Advocate* 12 November 1931:18).

*The Advocate* reported the details of the completed chapel. The interior decoration included Australian Cudgegong marble that has been used throughout for the altar, altar railing, sanctuary steps and floor, and skirtings and capping to wall dadoes. The marble was described to be of a rich cream colour, tinged with pink and with golden yellow veins. To harmonise with the marble, scagliola has been used for dadoes, tapestry panels behind the altar, and for the canopy over the altar. Scagliola is a kind of plaster invented at Carpi by Guido Sassi in the early 17<sup>th</sup> century and perfected in the 18<sup>th</sup> century. The method resembles marble of different colours, while offered at much cheaper cost (*Advocate* 12 November 1931:18). It could be painted and polished.

On the end of the sanctuary wall was the Italian-imported glass mosaic panel depicting life-size figures of St Joseph and St Teresa [sic] of the Child Jesus, and surmounted by a dove. The panels below the altar table are also of glass mosaic, illustrating the Annunciation (*Advocate* 12 November 1931:18).

The walls above the dadoes were decorated with a light straw coloured scumble with pale green and terracotta coloured mouldings, and the semi-circular panelled ceiling in celestial blue coloured scumble outlined in gold. The doors are finished in copper bronze colour (*Advocate* 12 November 1931:18).

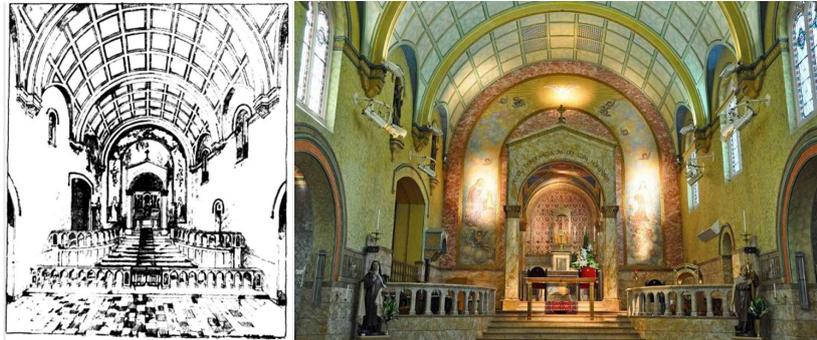


Figure 11. Sketch of interior by W P Conolly, 1928. (*Advocate* 19 July 1928:22)

Figure 12. View of Chapel interior, 2012 (Source: TBPCF, 2012)

A pair of large brass candelabra were placed on the altar railing. The lighting was accompanied with reflectors on the side walls, and the altar has also been lit from above. With an exception of glass mosaic panels from Italy, all features and decorations were of Australian workmanship (*Advocate* 12 November 1931:18).

In March 1933, a set of mosaic stations of the cross has been erected in the Carmelite Monastery, and dedication ceremony was performed by Archbishop Mannix on the first Sunday of April same year (*Age* 30 March 1933:12).

The Monastery is currently known as the 'Carmelite Monastery Melbourne'. It has operated continuously as a contemplative cloistered community since its opening in 1929. The Monastery in Kew contributed in the foundation of monasteries in Adelaide (1935), Wagga Wagga (1966), Canberra (1974), Florence, Italy (1982) and a Desert Carmel at Mt Martha (1967) (CMM n.d.).

#### *The Carmelites*

Tracing back to the 12<sup>th</sup> century, the first Carmelites came as pilgrims to Mount Carmel in Israel. The Discalced Carmelites are men and women, who dedicate themselves to a life of prayer. The Carmelite nuns live in cloistered (or enclosed) monasteries and follow a completely contemplative life. Devotion for Our Lady (Virgin Mary) is a characteristic of Carmelites. For a Carmelite, prayer is guided by the teachings of St Teresa of Ávila and St John of the Cross as well as the saints who followed their steps. Charism through prayer and contemplation is one of the key aspects of the Carmelite community, where fraternity, service and contemplation are the essential values.

The first official foundation in Australia was made in Adelaide in 1881. The Carmel of Dulwich Hill, Sydney established three monasteries in Australia, and two in New Zealand during its rapid expansion in the 1920s and 1930s. The first Australian Novitiate was founded in Albert Park in 1928. The Australian Mission became independent in 1948, and incorporated East Timor as part of Australian Province in 2001 (TCCM n.d.; DCF 2015).

#### *William Patrick Conolly, architect*

The architect William Patrick Conolly, of architectural practices Kempson, Conolly & Oldham (in 1923), and Kempson & Conolly (in 1929), was a prominent architect designing Catholic Churches in Melbourne from the late nineteenth and into early twentieth centuries. Conolly was responsible for the organ gallery at St Mary's, Kyneton (1892), St Joseph's Catholic Church at Benalla (1907-08) (see Figure 13), and the Cussman Memorial at

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Boroondara Cemetery (1912). While in sole practice, Conolly was responsible for the completion of Sacred Heart Church, St Kilda (1922) (see Figure 17). The original church by Reed, Henderson & Smart (1884) was the first Roman Catholic Church to be designed to Renaissance and Baroque designs in red brick with cement dressing, a distinct departure from the earlier Gothic Revival designs preferred for Roman Catholic religious houses. (Lewis, 85), Conolly also designed the third church in the St John's church complex in East Melbourne (1930). In partnership with G.W. Vanheems, Conolly was responsible for the completion of St Patrick's Cathedral (three spires and west porch remodelling) in 1936-40 (*Advocate*, 2 November 1939:21).



Figure 13. St Josephs Catholic Church, Benalla, designed by Conolly in 1907-08. (Source: Google 2017)



Figure 14. Sacred Heart Church, Kew (architect unknown), c.1920-54. (Source: SLV, Accession o. H32492/7886)



Figure 15. The third church in the St John's church complex in East Melbourne, designed by Conolly in 1930. (Source: SLV, Accession no. H2009.152/48)



Figure 16. The completed Nazareth House in East Camberwell, in 1953. It was designed by Conolly in 1933-35. (Source: NAA, A12111, 2/1953/8A/9)



Figure 17. Sacred Heart Church, St Kilda, 2016. It was designed by Reed, Henderson & Smart (1884) and was the first Roman Catholic Church to be designed to Renaissance and Baroque designs in red brick with cement dressing. It was completed by Conolly in 1922 (Source: Google 2017)

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### Description & Integrity

The Carmelite Monastery Melbourne, Kew, occupies a large site on the north side of Stevenson Street, Kew. Its east and west boundaries are coincident with Murphy Street (west) and Hyton Crescent (east), (formerly Iveagh Street).

The site slopes down, approximately from north to south, with a slight fall from east to west. The buildings are clustered in the lower, southern half of the site close to Stevenson Street. The upper northern half of the site consists of ornamental and productive gardens and a tennis court. The site is surrounded by a high brick and roughcast rendered wall, recently painted in a mustard colour.

The Monastery is very well maintained, and comparisons of the place in the present-day with a 1930 Airspy photograph reveal that the buildings and grounds are highly intact. The external boundary walls were repainted in the early 2000s; previously they were unpainted grey-coloured render. The buildings were painted slightly earlier; they too were originally unpainted.

#### *The lower, southern part of the site*

The cluster of buildings in the lower southern part of the site consists of the Cloister, Church (or public oratory), and a small single-storey cottage. The buildings are physically and stylistically linked by the use of interwar Mediterranean styles (Spanish Mission and Romanesque revival styles), and unified by the consistency of the roughcast render finish to the walls.

The Church and the Cloister are linked by an enclosed corridor, with tiled gable roof and small-paned windows with semi-circular arched openings. The corridor intersects with a secondary entry into the site with large timber gates, and doubles as a wall enclosing a small garden space behind.

The entrance into the Monastery site is off Stevenson Street, through an arched opening within a gabled roughcast rendered masonry gateway designed in the interwar Spanish Mission architectural style, with flat cement capping that terminates on each side in a scroll. The gateway is topped with a masonry cross. The modern double gates are formed of steel strip lattice riveted in a diamond pattern, framed by distressed copper surrounds. Mounted on each gate is a brass crest of the Order, with the motto ('With zeal am I zealous for the Lord God of Hosts') in Latin.

#### *The Cloister*

The double-storey brick Cloister is square in plan, with a central courtyard, or 'cloister' garden, built in a domestic Spanish Mission architectural style. It has a terracotta tile hip roof, roughcast rendered walls, and small paned timber sash windows in segmental arched openings on the west façade, and semicircular arched openings in the south and east façades. A narrow southern wing projects from the Cloister into the front garden. A square bell tower with Machicolation motif, an octagonal open 'lantern' and octagonal (in plan) conical slate or timber shingle roof, topped with a ringed, or Celtic, cross.

#### *The Church*

The Church, oriented north-south with a terracotta tiled gabled roof, is designed in the interwar Romanesque architectural style. The building is rectangular in plan with buttress piers. Semi-octagonal drums project from the east and west walls, which contain side chapels — containing shrines to 'Our Lady' (the Virgin Mary) in the west chapel and St Thérèse of Lisieux in the other (east). The external walls are roughcast rendered, except for the principal elevation which is smooth rendered, with horizontal banding to enliven the heavy masonry wall surfaces. The principal elevation is south facing, with buttress piers, round arched principal entry, circular window, and niche with statue at the apex of the

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gable. Like the gateway, the gable is topped with a simple masonry cross. The semi-circular openings for the plate tracery windows have wide, painted cement semi-circular bands and sills. The geometric patterned leadlight windows have coloured glass and a geometric rose motif.

Features characteristic of the Romanesque style include: the semi-circular arch openings for the main entry, a simplified Romanesque portal with paired colonnettes, and for the plate tracery windows on the east and west elevations; the circular rose window in the principal elevation, and the Machicolation motif on the masonry band above the circular window. The siting of the Church on a relatively high ground, the higher eastern side of the site, is also characteristic of Roman architecture.

Typically, the interiors of Romanesque churches are characterised by relatively bland detailing, often with smooth, light coloured surfaces. To this end, the hectic interior decorative scheme of the Carmelite Monastery Melbourne is a complete departure from this broad characterisation of Romanesque interiors. Instead its busier decorative program and glass mosaics recall more the richly decorated interiors with mosaics of Arab-Norman churches of the twelfth century.

From documentary records, it is known that the interior decoration was finalised in 1931, overseen by architect WP Conolly. Detailed contemporary descriptions of the interior are consistent with the surviving interior, providing evidence that it is highly intact and well maintained. Some of the interior walls appear to have been recently restored. (<http://www.mepaint.com.au>)

The interior decoration includes Australian Cudgegong marble for the altar, the curved balustrade to the raised altar and choir, the sanctuary steps and floor, and skirtings and cappings to the wall dadoes. The dadoes are highly polished scagliola; scagliola was a more economical material than marble, composed of cement or plaster and marble chips or colouring matter to imitate marble (Fleming). The walls above the dadoes are decorated with subtly toned marble-effect finish in pale green, with dull gold wide semi-circular bands around the window openings. The mouldings are pale green and dull gold coloured. The barrel-vaulted ceiling is dissected by four masonry ribs, the ceiling decorated in a grid pattern of celestial blue panels outlined in dull gold and pale green. The timber doors have a copper bronze finish.

On the end wall of the altar is a large mosaic with life-sized figures of St John of the Cross with infant Jesus, and St Thérèse of Lisieux, surmounted by a dove. A smaller mosaic panel of the Annunciation sits within the altar.

At dado height is a band of mosaic panels. The band, or frieze, comprises alternating mosaic-patterned panels with the fourteen scenes from the Stations of the Cross, framed by mosaic bands. The mosaic banding continues over the semi-circular arched openings to the side chapels. These were added in 1933.

The pair of brass candelabra mentioned in the early newspaper descriptions on the altar railings appear to remain in situ.

#### *The Cottage*

The single-storey brick cottage ('domus') is symmetrical in plan, with roughcast rendered walls, terracotta tiled pyramidal roof, small-paned timber sash windows, and arched opening to a central entry porch. The cottage is located in the southwest corner of the site. It is built in the same interwar domestic Spanish Mission architectural style as the Cloister building.

#### *Other buildings*

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Newer double-storey brick buildings have been added to the rear of the Monastery complex, possibly in the 1960s or 70s. There are smaller ancillary buildings associated with the productive gardens on the western side of the rear garden.

#### *The Grounds*

Comparison of present-day aerial photography with photographs taken from the air in the 1930s and 1945 show that little has changed in the grounds of the Monastery, other than the expected growth of trees and other plants, and the introduction of a tennis court in the north-eastern-most corner of the site. The 1930s photograph from the air shows the detailed pathway layout and circulation systems and the division of the grounds into separate 'rooms', consisting of ornamental gardens and productive gardens. The pathway layout appears to be identical to that in the 1930s. The site was fully cleared in the 1930s, meaning that all vegetation on the site, including the eucalypts along the northern boundary, has been introduced. The maturity of many of the trees, including the row of Mediterranean Cypress along the west boundary, other mature conifers, and Golden Elms (a popular interwar species), suggests they were likely to have been planted during the establishment phases of the grounds.

Ornamental gardens surround the buildings to the south (the 'front' garden), east (formal walks) and west (informal layout, lawn with specimen trees and serpentine paths), and to the north (two formal gardens with geometric path lay out with mature deciduous and evergreen trees).

The productive gardens, laid out in a functional grid pattern, occupy the western and northern sections of the rear half of the site. The organisation of this space suggests the productive gardens may include orchards, picking garden, vegetables, and a chicken coop.

The well-kept 'front' garden consists of open lawn and ornamental perimeter beds. Two mature trees, an elm on the east side, possibly a Golden Elm (*Ulmus glabra*), and Camphor Laurel (*Cinnamomum camphora*) on the west side, are complemented by smaller trees and ornamental shrubs, among them established camellias and more recent plantings. Some surfaces are paved brick (recent) and others concrete, including original or early. The concrete paths with rolled concrete edging are of a style that is consistent with interwar paving styles.

The layout of the cloister garden is consistent with cloister gardens from the Norman and Early Modern periods, for example in Europe; square in plan and divided equally into four sections by two intersecting paths that meet at a central focal point (usually a statue, planting, or fountain). A single tree is planted in each of the four sections.

The garden to the west of the Monastery buildings appears informal in layout, with lawn and serpentine paths. Mature trees include a tall Pin Oak (*Quercus palustris*), a pair of Silver Birch (*Betula pendula*), a mature conifer, and *Cordyline australis*.

The northern part of the site, partially visible from aerial photographs and from the surrounding streets, consists of mature deciduous and evergreen trees, Australian and introduced species, the canopies of which are visible over the high wall. On the western side, the boundary is defined by a row of mature Mediterranean Cypress (*Cupressus sempervirens*), presumably a shelter planting for the large productive garden. There are some gaps in the row, suggesting one or more trees may have died or been removed over time. A single specimen of the same species occurs on the eastern boundary. Other trees on the eastern side include conifers (fir or spruce?), Ash, Silky Oak (*Grevillea robusta*), Olive, Rhododendron, and Camellia. There are other mature trees within the enclosed parts of the site, some partially visible from the public domain, that were not possible to identify but which may have been part of the early planting scheme.

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### Comparative Analysis

Monastic houses associated with Roman Catholic religious orders were first established in Kew in 1875, with a church at the corner of Walpole and Walton streets (not extant), moving to its present-day site on Cotham Road in 1899. The foundation stone for the present-day Romanesque Sacred Heart Church on Cotham Road, Kew, was laid in 1918, and it opened in 1921. Earlier in 1869 and 1872 respectively, a Roman Catholic Church in Hawthorn and boys' school in Kew had been established by Richmond-based Jesuits (Church of the Immaculate Conception and Xavier College). In the late 1880s, the Sisters of the Faithful Companions of Jesus established a girls' school counterpart in Kew, now Genazzano College. In 1935, a large house on Victor Road in Kew, once home to the Faithful Companions of Jesus, was taken over by Redemptorists, Roman Catholic missionaries. These and other examples, demonstrate that Roman Catholic religious orders were active in the Kew area and, in different ways, in the community, from the 1870s. The establishment of the Carmelites first in Hawthorn in 1922 and then at their present-day site thus represents a continuation of this pattern of religious orders settling in Kew. The Carmelite Monastery is distinguished from the other examples, however, because it was a closed order, with the nuns required to live a cloistered existence. Notwithstanding this cloistered life, and the predominantly enclosed nature of the site, the inclusion of a public oratory at their Monastery meant the nuns and the Monastery were not entirely removed from the community.

#### *Romanesque church architecture*

The use of the Romanesque architectural style for Catholic Churches was pioneered by Reed, Henderson & Smart in their 1884 design for the Sacred Heart Church in St Kilda (refer Figure 17). According to architectural historian Miles Lewis, the design for this Church, influenced by Renaissance and Baroque designs, appeared only a year or two later in date than important Roman churches of a post-Renaissance character in London, Paris and Dublin (Lewis, 85). In 1907-08, Conolly designed a grand Catholic church in regional Victoria, in Benalla, in the Romanesque revival architectural style (see Figure 13). It is characterised by round-arches and red brick with contrasting painted cement detailing. Two decades later, in 1928, Conolly designed the Carmelite Monastery Melbourne, also in the Romanesque architectural style. In 1930, Conolly designed another Roman Catholic church in the same architectural style at St John's in East Melbourne (the third church in the Church complex) (see Figure 15). The St Johns Church Complex is included on the Victorian Heritage Register (VHR H0757).

An earlier example of interwar Romanesque architecture on ecclesiastical buildings in Kew is provided by the Sacred Heart Church on Cotham Road, Kew. Its foundation stone was laid in 1918, and it opened in 1921 (see Figure 14). Like the Carmelite Monastery, the foundation stone ceremony was performed by Archbishop Mannix.

#### *Monastic architecture by William Patrick Conolly*

In 1930, one year after the Carmelite Monastery was opened, another Roman Catholic church designed by Conolly was opened; the third church in the St John's Church Complex in East Melbourne (corner Hoddle Street and Victoria Parade). It is a brick cruciform building with painted cement detailing, a tall campanile, and a barrel-vaulted ceiling. Both churches are designed in the Neo-Romanesque/Norman style. The public oratory at the Kew Monastery is also constructed of brick with painted cement detailing, but the Kew Monastery example is distinguished by the extensive use of roughcast render to the walls of the church building, with the exception of the main façade which is smooth rendered. The Kew Monastery does not have a tall campanile, but rather it has a square bell tower, with octagonal lantern and conical slate roof. Although of different detailing, the basic form of the two towers and the use of the Machicolation motif is comparable. St John's Church by Conolly is noted by Lewis as 'a fine example of the last phase of Romanesque revival architecture in Australia'. (Lewis, 52) While the Church at the Carmelite Monastery is

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smaller scaled and, externally, stylistically more conservative than the St John's Church example, the architecture of the Carmelite Monastery is of similar quality.

*'Monastic houses' in Boroondara*

Examples of places in Boroondara that demonstrate the theme of 'Monastic Houses', or buildings related to religious orders, are provided in the Boroondara Thematic Environmental History (Built Heritage, 2012:175). The Carmelite Monastery Melbourne in Kew is one of four examples that date from the interwar era. The other three examples are:

- Nazareth House (main building), built 1933-35, was built in large part to house the elderly and child migrants by the Sisters of Nazareth. A three storey building with painted cement detailing, the main building is directly comparable with the Carmelite Monastery Melbourne because it was also designed by architect WP Conolly, although a later example. Like the Church at the Carmelite Monastery, the main building conforms to this tradition of design (Romanesque revival) for buildings related to religious orders (convents, monasteries, seminaries, etc.).
- St Dominic's Dominican Priory, 816 Riversdale Road, Camberwell (HO228), 1924. The priory is located in a building originally called 'Holyrood', constructed as a private dwelling in 1891, so it does not compare to the Carmelite Monastery.
- Siena Convent, 815 Riversdale Road, Camberwell (recommended for the HO), was built a decade later than the Carmelite Monastery Melbourne, in 1939. Like the Carmelite Monastery it includes a cloister and chapel complex. They are designed by Sydney architect Hamleto Agabiti in cream brick, combining Lombardic Romanesque and Eastern European Byzantine influences (see Figure 18).



Figure 18. Siena Convent & School, Camberwell. (Source: Context, 2017)

In comparison with the examples within Boroondara and/or designed by Conolly, the Carmelite Monastery Melbourne is one of a small number of intact interwar monastic/religious complexes. Stylistically and in terms of scale, it is more conservative than the Siena Convent, Nazareth House, and Conolly's design for St Johns in East Melbourne.

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### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

Historically, the Carmelite Monastery Melbourne as a whole, including its subdivision, Romanesque Revival Church, Spanish Mission Cloister and cottage, gateway, perimeter wall, and grounds are significant as a highly intact and well-maintained architect-designed monastic complex, in continuous use by the Carmelite nuns as a contemplative cloistered community since it opened in 1929.

The Carmelite Monastery Melbourne subdivision is significant for the evidence it provides of the early pattern of subdivision in this part of Kew in 1927 as part of the 'Stevenson Heights Estate'. The Monastery was established on previously undeveloped land in Stevenson Street in the late 1920s, on land in between the estates of 'Mount Royal' and 'Mooroolbeck'. The land was originally part of Crown Allotment 76, the original grant of John Bakewell, which was subdivided into irregular shaped parcels of land. The irregular east boundary of the Carmelite Monastery and the boundary wall remain as tangible evidence of this irregularity in the earlier subdivision.

The Monastery provides evidence of the sustained and influential presence of religious orders in Boroondara from the nineteenth century and well into the twentieth, particularly evident in Kew, whose histories became entwined with the histories of local schools, hospitals and welfare institutions founded and maintained by them. Unlike some religious orders who were active and influential in the community, however, the Carmelites differed as an enclosed religious order. However, the inclusion in the monastery of a public oratory meant the community was welcomed to their masses. The grounds and the spatial arrangement of the site into cloistered and publicly accessible spaces provide important evidence of the relationship between the Carmelites and the community.

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

N/A

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

N/A

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

The Church at the Carmelite Monastery Melbourne is significant as one of a number of Roman Catholic buildings established in Kew in the interwar period that were built in the Romanesque Revival architectural style. Opened in 1921, the Sacred Heart Church on Cotham Road, Kew, is an earlier and grander example of the Romanesque revival style used for Roman Catholic Buildings, than the Church at the Carmelite Monastery. Both churches are associated with church architect William Patrick Conolly who was responsible for the completion of the Sacred Heart Church. The Church at the Carmelite Monastery Melbourne was designed by Conolly seven years later in 1928. Two years after that,

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

Conolly designed the VHR listed third Church at St John's, East Melbourne; likewise a grander building than the Carmelite Church but in the same Romanesque architectural style. Two decades earlier, in 1907-08, Conolly had designed another grand Catholic Church in the Romanesque revival style in regional Victoria, in Benalla.

The Church at the Carmelite Monastery Melbourne is therefore significant as representative of Conolly's early twentieth century church architecture in Victoria the Romanesque style, which perhaps reached its zenith in the St John's Church example in East Melbourne of 1930. Characteristic features of the style that are represented by the Carmelite Monastery church include: the semi-circular arch openings for the main entry (a simplified Romanesque portal with paired colonnettes) and for the plate tracery windows on the east and west elevations; the circular rose window and the Machicolation motif on the masonry band above it on the principal elevation. The siting of the Church on a relatively high ground, the higher eastern side of the site, is also characteristic of Romanesque Revival architecture. The striking and elaborate interior decoration of the Church, overseen by Conolly and completed in 1931, is also highly intact and well maintained.

The Cloister, Cottage, boundary wall and gateway are also significant as highly intact Monastic buildings designed in 1928 by Conolly, in the Spanish Mission architectural style. The terracotta tiled roofs of the Cloister and Cottage, small-paned timber framed windows in arched openings, and the roughcast rendered walls are all characteristic of the style. The buildings are physically and stylistically linked by the use of interwar Mediterranean revival architectural styles (Spanish Mission and Romanesque), and are unified by the consistency of the roughcast render finish to the walls. The buildings are highly intact and well maintained.

The grounds of the Monastery are significant for their high degree of intactness, integrity and as typical interwar and monastic gardens. The original grounds are highly intact, and appear to retain a very high proportion of their original layout, organisation of space, circulation patterns, and planting. The organisation of the grounds into discrete garden rooms, the combination of formally laid out ornamental gardens and productive gardens, some of the plant species (especially conifers, Mediterranean Cypress, Golden Elm, camellias), and the concrete paths with rolled concrete edges are characteristic of interwar gardens. The layout of the cloister garden is a centuries-old characteristic of cloister gardens; square in plan and divided equally into four sections by two intersecting paths that meet at a central focal point (usually a statue, planting, or fountain). A single tree is planted in each of the four sections.

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

N/A

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

N/A

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

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The Carmelite Monastery Melbourne has potential for strong or special associations with the Carmelite nuns who reside there, the broader Carmelite community, and the congregation. (Criterion G)

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

The Monastery is significant for its association with Catholic Archbishop Daniel Mannix (1864-1963), who performed the foundation stone ceremony for the new Carmelite Monastery in July 1928, a cloistering ceremony on the Monastery's opening day on 19 May 1929, and a dedication ceremony for the set of mosaic stations of the cross in April 1933. (Criterion H)

### Statement of Significance

#### *What is Significant?*

The Carmelite Monastery Melbourne, 96 Stevenson Street, Kew, is significant. It was established on previously undeveloped land in Stevenson Street in the late 1920s. The land was part of the 'Stevenson Heights Estate' of 1927, subdivided from earlier large estates that were part of Crown Allotment 76. Significant buildings, designed in 1928 by architect William Patrick Conolly, include the Romanesque Revival Church, the Spanish Mission style Cloister and cottage, and other built elements, including the perimeter wall and Spanish baroque gateway. The grounds are also significant, including the organisation of space into ornamental and productive gardens, the existing pathway layout, ~~early concrete paths with rolled concrete edges,~~ and mature trees in particular the row of *Cupressus sempervirens*, which was part of the original planting scheme, and other mature vegetation (including mature conifers, *Quercus palustris*, *Betula pendula*, *Ulmus* sp, *Cinnamomum camphora*, *Grevillea robusta*, *Cordyline australis*). The subdivision pattern reflected in the perimeter wall is also significant.

The later brick buildings, which were not extant in the 1930s, are not significant. Newly brick-paved surfaces, although not an unsympathetic introduction to the interwar garden, and the modern metal entrance gates, are not significant. The tennis court is not significant.

#### *How is it significant?*

The Carmelite Monastery Melbourne at 96 Stevenson Street, Kew, is of local historic, aesthetic, and associative significance to the City of Boroondara.

#### *Why is it significant?*

Historically, the Carmelite Monastery Melbourne as a whole, including its subdivision, Romanesque revival Church, Spanish Mission Cloister, cottage, gateway, perimeter wall, and the grounds are significant as a highly intact and well-maintained architect-designed monastic complex, in continuous use by the Carmelite nuns as a contemplative cloistered community since it opened in 1929. (Criterion A)

The Carmelite Monastery Melbourne subdivision is significant for the evidence it provides of the early pattern of subdivision in this part of Kew in 1927 from larger estates with individual mansions. The Monastery was established on previously undeveloped land in Stevenson Street in the late 1920s, on cleared land in between the estates of 'Mount Royal' and 'Mooroolbeck'. The land was originally part of Crown Allotment 76, the original grant of John Bakewell, which was subdivided into irregular shaped parcels of land. The irregular east boundary of the Carmelite Monastery and the boundary wall remain as tangible evidence of this irregularity in the earlier subdivision. (Criterion A)

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## CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

The Monastery provides evidence of the sustained and influential presence of religious orders in Boroondara from the nineteenth century and well into the twentieth, particularly evident in Kew, whose histories became entwined with the histories of local schools, hospitals and welfare institutions founded and maintained by them. Unlike some religious orders, that were active and influential in the community, however, the Carmelites are distinguished as an enclosed religious order. However, the inclusion in the monastery of a public Oratory meant the community was welcomed to their Masses. The grounds and the spatial arrangement of the site into cloistered and publicly accessible spaces provide important evidence of the cloistered lifestyle of the Carmelite nuns, and the relationship between the nuns and the community. (Criterion A)

The Church at the Carmelite Monastery Melbourne is significant as one of a number of Roman Catholic buildings established in Kew in the interwar period that were built in the Romanesque Revival architectural style. Opened in 1921, the Sacred Heart Church on Cotham Road, Kew, is an earlier and grander example of the Romanesque revival style used for Roman Catholic Buildings, than the Church at the Carmelite Monastery. Both churches are associated with church architect William Patrick Conolly who was responsible for the completion of the Sacred Heart Church. The Church at the Carmelite Monastery Melbourne was designed by Conolly seven years later in 1928. Two years after that, Conolly designed the VHR listed third Church at St John's, East Melbourne; likewise a grander building than the Carmelite Church but in the same Romanesque architectural style. Two decades earlier, in 1907-08, Conolly had designed another grand Catholic Church in the Romanesque revival style in regional Victoria, in Benalla. (Criterion D)

The Church at the Carmelite Monastery Melbourne is therefore significant as representative of Conolly's early twentieth century church architecture in Victoria the Romanesque style, which perhaps reached its zenith in the St John's Church example in East Melbourne of 1930. Characteristic features of the style that are represented by the Carmelite Monastery church include: the semi-circular arch openings for the main entry (a simplified Romanesque portal with paired colonnettes) and for the plate tracery windows on the east and west elevations; the circular rose window and the Machicolation motif on the masonry band above it on the principal elevation. The siting of the Church on a relatively high ground, the higher eastern side of the site, is also characteristic of Romanesque Revival architecture. The striking and elaborate interior decoration of the Church, overseen by Conolly and completed in 1931, is also highly intact and well maintained. (Criterion D)

The Cloister, Cottage, boundary wall and gateway are also significant as highly intact Monastic buildings designed in 1928 by Conolly. These other Monastic buildings, Conolly designed in the Spanish Mission architectural style. The terracotta tiled roofs of the Cloister and Cottage, small-paned timber framed windows in arched openings, and the roughcast rendered walls are all characteristic of the style. The buildings are physically and stylistically linked by the use of interwar Mediterranean revival architectural styles (Spanish Mission and Romanesque), and are unified by the consistency of the roughcast render finish to the walls. The buildings are highly intact and well maintained. (Criterion D)

The grounds of the Monastery are significant for their high degree of intactness, integrity and as typical interwar and monastic gardens. The original grounds are highly intact, and appear to retain a very high proportion of their original layout, organisation of space, circulation patterns, and planting. The organisation of the grounds into discrete garden rooms, the combination of formally laid out ornamental gardens and productive gardens, some of the plant species (especially conifers, Mediterranean Cypress, Golden Elm, camellias), and the concrete paths with rolled concrete edges are characteristic of interwar gardens. The layout of the cloister garden is a centuries-old characteristic of cloister gardens; square in plan and divided equally into four sections by two intersecting paths

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that meet at a central focal point (usually a statue, planting, or fountain). A single tree is planted in each of the four sections. (Criterion D)

The Carmelite Monastery Melbourne has potential for strong or special associations with the Carmelite nuns who reside there, the broader Carmelite community, and the congregation. (Criterion G)

The Monastery is significant for its association with Catholic Archbishop Daniel Mannix (1864-1963), who performed the foundation stone ceremony for the new Carmelite Monastery in July 1928, the cloistering ceremony on the Monastery's opening day on 19 May 1929, and a dedication ceremony for the set of mosaic Stations of the Cross in April 1933. (Criterion H)

### Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	Yes Church interior decoration
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	Yes Row of <i>Cupressus sempervirens</i> on west boundary, other mature conifers, <i>Quercus palustris</i> , <i>Betula pendula</i> , <i>Ulmus</i> sp, <i>Cinnamomum camphora</i> , <i>Grevillea robusta</i> , <i>Cordyline australis</i>
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes Perimeter fence and Stevenson Street gateway
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

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**Identified By**

Context Pty Ltd

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CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

**House**

Prepared by: Trethowan Architecture in association with Context Pty Ltd

**Address: 31 Studley Park Road, Kew**

<b>Name:</b> House	<b>Survey Date:</b> July 2017
<b>Place Type:</b> Residential	<b>Architect:</b> Harry John James
<b>Grading:</b> Significant	<b>Builder:</b>
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1936-37



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**Historical Context**

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

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The logo for CONTEXT, featuring the word "CONTEXT" in a bold, sans-serif font with a stylized globe icon to the left.

*To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).*

### History

From the early 1870s, Francis Henty from family of renowned early settlers of Portland and Victoria, had a city residence on Studley Park Road between Howard Street and High Street on the southern side. Known as *Field Place*, it was for some time located at 57 Studley Park Road (S&Mc 1919). Upon Henty's death in 1889, the Kew residence along with his farm *Marino Downs* in Portland (HO213 and recommended for inclusion on the VHR) was passed down to two of his daughters, with Louisa taking *Field Place* as her primary place of residence.

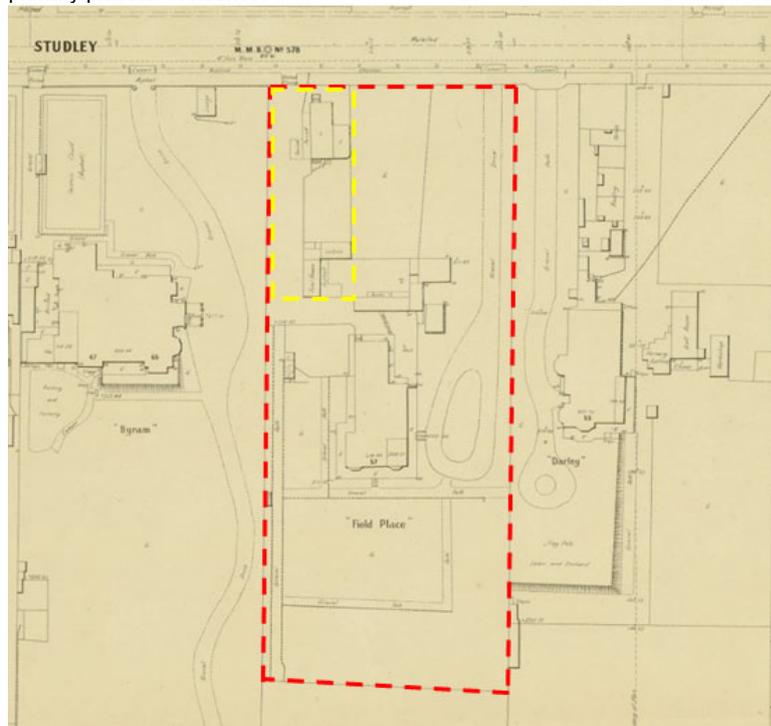


Figure 1. Extract of MMBW Detail Plan No. 1294 & 1295, shown in red is the greater *Field Place* property. Shown in yellow is the approximate location of the subject site, no. 31 Studley Park Road. (Source: State Library of Victoria.)

In 1924, Louisa passed away and *Field Place* again transferred within the family and became the residence of her niece, Miss Ruby Hindson. By the early 1930s the northern frontage of the property had been subdivided twice creating addresses at no. 29 & 31 and

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a driveway to the east to access the original property, which was marked by a pair of wrought iron gates (Rogers, 1973). It appears around this time the row of trees to the new northern boundary of *Field Place* was planted and spans the boundary of no. 29 & 30.



**Figure 2. Aerial view of area around Kew by Charles Daniel Pratt, c1933. Shown is the *Field Place* estate to the left and no. 29 Studley Park Road soon after subdivision. No. 31 would be built adjacent in the following years. (Source: State Library of Victoria)**

In the mid-1930s, no. 31 had been purchased by Michael Chamberlin and by 1937 the construction of a dwelling was complete (S&Mc 1937). The architect responsible for the design is believed to be Harry John James, through an advert for tender late in 1936 (*The Age* 18 November 1936:3). Although no address was listed, no. 31 was one of only two residences built on Studley Park Road in that year. Further connection between the dwelling and James can be seen through the adoption of the Free Classical style that was also applied to many of James' factories throughout Collingwood.

Michael Chamberlin at this time had recently moved back to Melbourne, after working in Sydney, to begin his managerial roll at the National Trustees, Executors & Agency Co. of Australasia (later becoming director from 1955) (Close, 1993).

Well-known in various Catholic circles, Chamberlin was a trusted friend of Archbishop Mannix of '*Raheen*', Studley Park Road, and put his knowledge of finance and property at the service of numerous charitable and educational institutions, including St Vincent's Hospital, Mercy Private Hospital, Newman College University of Melbourne, and he was later appointed to the founding council of Monash University (deputy chancellor 1961-68) and Mannix College. Chamberlin is recognised by a number of these institutions receiving an Honorary Doctor of Laws and with a lecture theatre and library named after him. Chamberlin's work in the educational sector was further recognised by an OBE in 1955, Knighthood in 1964 and Order of Pius in 1969 (Close, 1993).

Sir Michael Chamberlin resided at the subject site until his death in 1972 (Close, 1993).

The final front portion of the *Field Place* estate frontage to Studley Park Road was sold off in the late 1950s and became the home to Mr & Mrs Krongold with architect Theodore Berman designing the house (HO343 25 *Studley Park Road, Kew*).

Henty Court was later created, with access from Tara Avenue. *Field Place* remained in the Henty family until c1961.

The brick fence fronting Studley Park Road was added in 1988 by the owners, Margaret and Frank Verduci (BP 3581).

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Figure 3. 1945 Aerial of the immediate location with the subject site shown in red. (Source: University of Melbourne, Map Collections)

**Architect: Harry John James (1886-1941)**

Harry John James commenced private practice in 1917 with offices located in Gipps Street, Collingwood. The practice began with a residence in East Brunswick, which followed with a number of factories including a new brick factory for the Harold Shoe Company, also in Gipps Street.

In 1921, James moved his offices to 199 Hoddle Street, opposite the Collingwood Town Hall. Following his marriage in 1923, he moved to the residence *Won Tre* at 37 Stawell Street, Kew. By his death in 1941, he was a prolific architect of Collingwood, most well-known for a large number of industrial buildings.

Short list of known buildings:

- Harold Shoe Company – 205 Gipps Street, Abbotsford
- Bryce & Duncan, shoelines/service – 155 Easey Street, Collingwood (1933)
- Rojo & Sons Furniture Warehouse, 237-253 Napier Street, Collingwood
- Foresters Hall, remodelling & additions, Smith Street, Collingwood (1932)
- Two storey residence, Orrong Road, Toorak (1936 – location unknown)
- Brick villa, Heidelberg (1925 – location unknown)
- Large balcony residence, Ivanhoe; Brick & Tile Bungalow, Middle Brighton (1919, locations unknown)

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- Boot factory, 274 Langridge Street, Abbotsford (1922 – heavily altered, partial façade)
- Large Brick Factory, Stanley Street, Collingwood; Large Factory, Brick & Iron, Noone Street, Clifton Hill (1922 – locations unknown)
- Two Storey additions, Murray and Co. Woolstores, Clifton Hill (1917)

(Tenders obtained from *The Age*, *The Argus* and the *Construction & Local Government Journal*)

### Description & Integrity

The subject site is a single-storey interwar Free Classical styled domestic dwelling situated within its own grounds. The residence is set back in the site on the southern side of Studley Park Road, facing north. The dwelling is symmetrically massed through the roof form and double gable that addresses the street. The building features a pedimented entrance, various classical details and a circular and rectangular motif within each of the gables of the primary façade.



Figure 4. Aerial view with the subject site shown in red. Visible along the southern boundary are the string of pine trees creating a barrier to the homestead, planted circa the initial 1930s subdivision. (Source: Google Maps, 2017)

The roof is of hipped and gabled form, with similar scaled pairs of gables to the north and east and the hipped roof rising above, all clad in original concrete Marseille pattern tiles. Two chimneys are visible from the street, one within the more northern east gable and the other sitting to the rear of the western north gable. Both chimneys are rendered with simple stepped architrave details.

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The primary street facing façade, although symmetrically composed, is treated differently either side of the central embellished entry. This central entrance protrudes from the recessed bay, between the two gables, with the stately pediment and curved corbel brackets sitting atop the rounded architrave of the opening. Above the opening, the parapet steps back towards the edges and appears ziggurat-like in form. The front gable to the west features a canted bay window, each with a timber framed double-hung sash windows with architrave and flat parapet above. Within the upper gable sits an 'O' rendered relief, like a rose window or vent detail, however entirely decorative. The adjacent gable again is broken into three partitions; however, this time is separated by four square pilasters with extended capitals, and windows between. A stringcourse splits the upper gable, where sits a rectangular motif, again rendered but another point of difference to the western gable. The elevations to the east and west are more simply detailed, generally with no window or façade adornment.



Figure 5. Primary elevation, showing the varying eastern and western bays with circular and rectangular motifs in the gable. Note the ziggurat-like form of the central parapet. (Source: Trethowan 2017)



Figure 6. Eastern elevation with paired gables. Note the tall pine trees to the rear. (Source: Trethowan 2017)



Figure 7. Front fence with recessed driveway entrance. (Source: Trethowan 2017)

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An original hipped single car garage runs in the alignment of the eastern boundary (refer to Figure 4). The front fence was a later addition by Margaret and Frank Verduci in 1988, the second and only other occupiers of the residence.

Of interest are the tall pine trees running the length of the southern boundary to both nos. 27 & 29 Studley Park Road, a remnant intervention undertaken during the 1930s subdivision of the *Field Place* estate. These trees however appear on the *Field Place* site.

### **Comparative Analysis**

#### ***Interwar Free Classical Style***

As a continuation from the Victorian and Federation periods, the Free Classical style was applied with far less constraints than that of the Academic Classical, yet with some of the more detailed application of the classical language than seen in Stripped Classical. The style was self-confident with a stimulating diversity of features, all found within the general classical language, however often simplified with effect (Apperly et al. 1989).

Exponents such as Harold Desbrowe-Annear, often designing in upper-class Toorak, freely manipulated classical elements such as the portico and pediment to create a new vision and expression of society's growing prosperity (Apperly et al. 1989).

#### ***Comparative Examples***

Although more typically applied outside of the domestic realm, a small number of residential examples incorporating the style exist within the City of Boroondara.

34 Wrixon Street, Kew (Significant place, HO162 *Sackville Street Precinct*), is one of the few examples of Harold Desbrowe-Annear's residential work in Boroondara. An extensive alteration designed by Desbrowe-Annear but constructed two years after his death, modified the existing Victorian residence, *Fairview*. Not strictly a direct comparison to the subject site with regard to the size, level of detail or gardens, it is representative of the Free Classical style applied to a dwelling over the more common modes of Old-English revival or bungalow variants. The subject site stands in contrast as simple yet confident single-storey villa, addressing a key thoroughfare of Kew.

Built in 1924, 667 Burke Road, Camberwell (Significant place, HO144 *Burke Road Precinct*), is a two-storey render and brick-base bungalow with classical references and central first floor dormer presenting as a pediment. Entered from the side through a Tuscan columned portico, the residence also retains its original rendered fence. As an unusual example of combined styles, the residence, like the subject site also contains a set of square pilasters framing openings of the primary façade. The subject site, however, is a more well-articulated example in its application of details and the composition of the primary façade as a whole.

#### ***Other Examples of Harry James' Architecture***

Other residential examples of James' work have yet to be ascertained, however, a number of his factories still exist either in full or partially as a façade. Two such examples are the Bryce & Duncan building and the Rojo & Sons building, both in Collingwood.

The Bryce & Duncan building at 155 Easey Street, was built in 1933 (*The Age* 19 September 1933:14), and follows the Free Classical style. Features include rendered ashlar with arch over doorway, a prominent cornice and decorative parapet, with the

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occupiers expressed in render. This parapet, like the subject site, steps inwards towards the centre, weaving Art Deco decorative themes into a basically classical composition.

The C. F. Rojo & Sons furniture warehouse, offices and factory at 237 Napier Street, was built in 1929 (*The Age* 27 July 1929:1) and as ascribed on the building. The building addresses the street symmetrically with the centred entrance surrounded on either side by tall slot windows and raked pilasters, similar to the subject site. Above and spanning three of the seven bays of the façade is the low pediment-like parapet, with the expanse formerly filled with signage of the business (Figure 9). This selective application of features was a process James used throughout his designs and can also be seen in other examples such as 205 Gipps Street, Abbotsford.



**Figure 8.** Bryce & Duncan Pty. Ltd., shoelines and service factory, Easey Street. Note the stepped parapet detail, similar to the subject site. (Source: Google Maps, 2017)



**Figure 9.** C. F. Rojo & Sons, furniture manufacturers, Napier Street. Note the central entrance with square pilasters and vestigial pediment. (Source: Yarra Libraries)

The subject site is a unique example of the style applied to a single-storey dwelling and designed by an architect well versed in the restraint of classical features as applied in other non-domestic architecture. It is also an interesting example compared to the more elaborate designs from practitioners such as Harold Desbrowe-Anneer, and Joseph Plottel, the later also a prolific architect of industry.

#### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

**CRITERION A:** *Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).*

N/A

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

N/A

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

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N/A

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

The dwelling is a representative example of the classical idioms developed during the interwar period for owners that had the means to adopt emerging styles and thus create a home that reflected their social status. Features were applied sparingly and with effect for its location on a prominent thoroughfare of Boroondara.

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

31 Studley Park Road is of aesthetic significance as a fine and highly intact example of a symmetrically-composed dwelling, with classical overtones, set in grounds that retain the original garage to the side of the property.

The details of square pilasters, motifs within the gable and feature entrance with rounded opening, pediment and ziggurat-like parapet combine successfully to display the variety of the Free Classical style, uniquely applied to a single-storey dwelling.

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

N/A

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

N/A

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).*

The residence is significant as the home of Sir Michael Chamberlin, businessman, Catholic layman and a valued member of the Kew community. In his early life, he joined the Public Works Department, was seconded to the State War Council during World War I, before moving to the Department of Public Health. Chamberlin served as director and chairman of the National Trustees, Executors & Agency Co. of Australasia Ltd and a member and sometime chairman of St Vincent's Hospital advisory committee, where a lecture theatre is named in his honour. As a leader and advocate for education he was appointed to the founding council of Monash University and kept an interest in Mannix College, where the library is named in his honour. He was knighted in 1964 and was later appointed knight in the Order of Pius in recognition for his work with Catholic Church.

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### Statement of Significance

#### *What is Significant?*

The residence at 31 Studley Park Road, Kew built in 1936-37 for Michael Chamberlin from designs by Harry John James, is significant to the City of Boroondara.

#### *How is it significant?*

The residence is of architectural, aesthetic and associative significance to the City of Boroondara.

#### *Why is it significant?*

31 Studley Park Road is a fine and highly intact example of an interwar domestic residence in the Free Classical style. The dwelling is a representative example of the classical idioms developed during the interwar period for owners that had the means to adopt emerging styles and thus create a home that reflected their social status. Features were applied sparingly and with effect for its location on a prominent thoroughfare of Boroondara. (Criterion D)

The details of square pilasters, motifs within the gable and feature entrance with rounded opening, pediment and ziggurat-like parapet combine successfully to display the variety of the Free Classical style, uniquely applied to a single-storey dwelling. Its setting is enhanced by the retention of the original garage. (Criterion E)

The residence is significant as the home of Sir Michael Chamberlin, businessman, Catholic layman and a valued member of the Kew community. In his early life, he joined the Public Works Department, was seconded to the State War Council during World War I, before moving to the Department of Public Health. Chamberlin served as director and chairman of the National Trustees, Executors & Agency Co. of Australasia Ltd and a member and sometime chairman of St Vincent's Hospital advisory committee, where a lecture theatre is named in his honour. As a leader and advocate for education he was appointed to the founding council of Monash University and kept an interest in Mannix College, where the library is named in his honour. He was knighted in 1964 and was later appointed Knight in the Order of Pius in recognition for his work with the Catholic Church. (Criterion H)

### Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an Individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No

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<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes - original garage
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

**Identified By**

Context Pty Ltd

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