

people place heritage

CONTEXT

CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

Volume 1. Canterbury

Expanded report
25 May 2017



Prepared for the
City of Boroondara

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Report Register

This report register documents the development and issue of the report entitled *City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 1 Canterbury* undertaken by Context Pty Ltd in accordance with our internal quality management system.

Project No.	Issue No.	Notes/description	Issue Date	Issued to
2112	1	Background report, draft	4 November 2016	Rob Costello
2112	2	Full report, draft	21 November 2016	Rob Costello
2112	3	Final draft report	5 December 2016	Rob Costello
2112	4	Final draft report, revised	12 December 2016	Rob Costello
2112	5	Final report	23 January 2017	Rob Costello
2112	6	Revised report after community consultation	3 May 2017	Rob Costello
2112	7	Expanded report	25 May 2017	Rob Costello

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EXECUTIVE SUMMARY

Introduction

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

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

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

Key Findings

The key findings of the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Volume 1 Canterbury’ are:

- There are 23 individual heritage places assessed to be of local significance. Among them there is one serial listing and two places that also contribute to a proposed precinct (see Appendix A.1).
- There are six heritage precincts assessed to be of local significance (see Appendix A.2).
- There is one individual place that should be added to an existing HO precinct (see Appendix A.3).
- There are three individual places that were initially identified and subsequently researched but not recommended for the Heritage Overlay as they do not meet the threshold for local significance (Appendix A.4).

Recommendations

It is recommended that the Boroondara City Council:

- Adopt the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Volume 1. Canterbury’ (2016) and include it as a Reference Document in the Planning Scheme;
- Implement the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Volume 1. Canterbury’ (2016) by:
 - Adding the places assessed as being of local significance, listed in Appendix A.1, to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries shown in the place citations.
 - Adding the precincts assessed as being of local significance, listed in Appendix A.2, to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries shown in the precinct citations. The extent of registration is the whole of the precinct as

shown on the precinct plans. The precinct plans identify Significant, Contributory and Non-contributory places within the precinct boundaries.

- Adding the individual place assessed as contributing to the significance of an existing HO precinct, listed in Appendix A.3, to the HO264 precinct as a Contributory place.

1 INTRODUCTION

1.1 Background and brief

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

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

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

In the past few years, Council has commissioned further area studies of two entire suburbs – Balwyn (incorporating Balwyn North and Deepdene) and Surrey Hills – as well as studies of smaller areas and individual places. Council is currently progressing planning scheme amendments to introduce an additional 690 properties in the Heritage Overlay (C177 and C243).

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

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

The scope of the MWHGS does not include the following:

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

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

1.2 Study area

The study area for this assessment is the suburb of Canterbury.

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

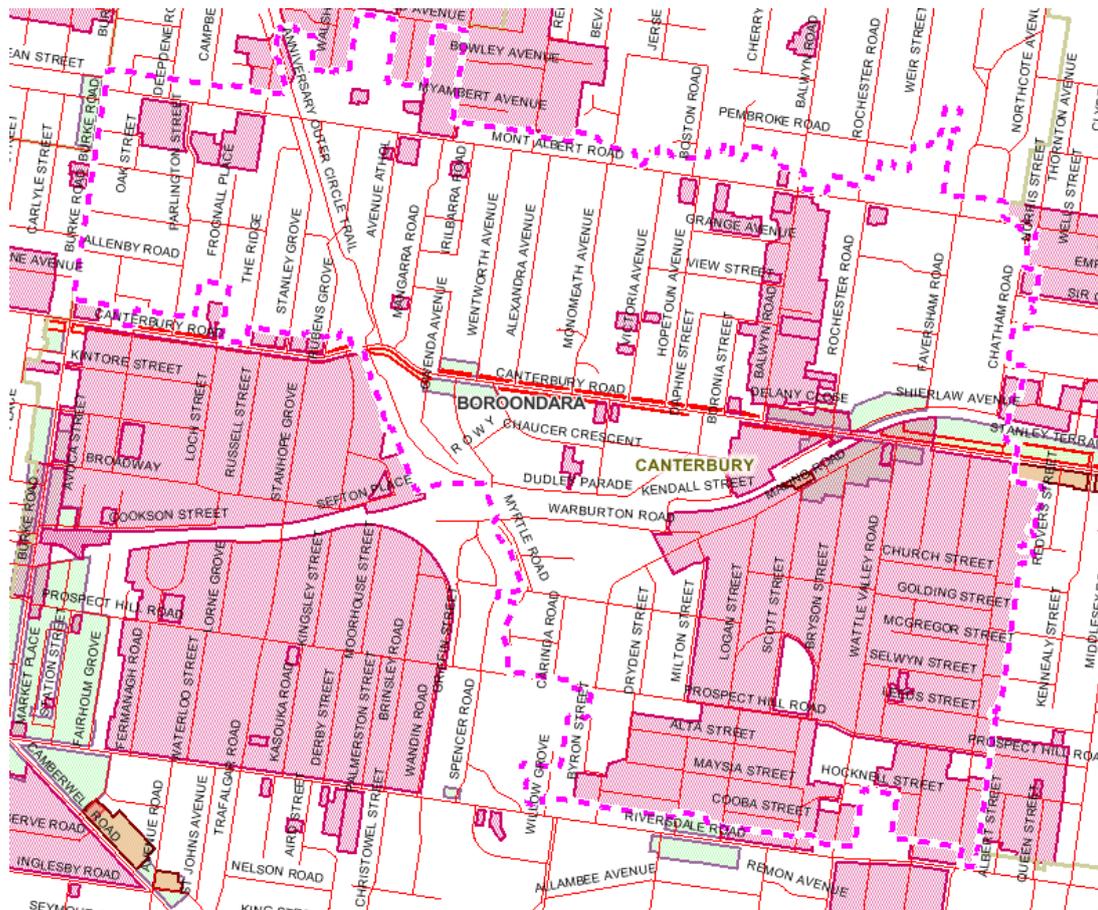


Figure 1. Maps of Canterbury (with surrounding suburbs) showing current extent of the Heritage Overlay (shaded). (Source: Land Channel, 2016)

Canterbury has extensive coverage of the Heritage Overlay in the south-eastern corner of the suburb, and limited coverage in the northern and western parts of the suburb.

Prior to Council amalgamation, Canterbury was part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small compared to others in the city, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Canterbury is characterised by leafy green boulevards and generally intact garden settings. The building stock is characterised by a mix of Victorian, Federation and interwar dwellings, interspersed with more contemporary buildings. Buildings are predominantly detached, with substantial mansions lining the main thoroughfares, in particular Mont Albert Road, making it one of Melbourne's most exclusive suburbs.

In addition, a small section of Camberwell has been included in the Canterbury assessment based on architectural styles and precinct identification. This includes residential land at the western end of Matlock Street, within Bow Crescent and Griffin Street, and commercial land along Burke Road opposite Allenby Road.

1.3 Previous heritage studies

Canterbury was previously assessed as part of the 'Camberwell Conservation Study' carried out by Graeme Butler & Associates in 1991. The study recommended a number of precincts and individual places be included in the Heritage Overlay.

Many of the identified places of individual significance were added to the Heritage Overlay, but of the five precincts recommended, only HO145 Maling Road Shopping Centre and Residential Environs was implemented at the time.

Since that time, there have been a number of small-scale additions of heritage places and precincts in Canterbury to the Heritage Overlay. Among them have been the HO264 Balwyn Road Residential Precinct (RBA, 2006), while the HO536 Canterbury Hill Estate from the Surrey Hills Study (Lovell Chen, 2013) straddles the boundary between Canterbury and Surrey Hills. Finally, a small precinct – HO590 Grange Avenue Residential Precinct – was assessed by Context Pty Ltd in 2014.

A number of individual places, which had been given a B-grade (significant in the Melbourne metropolitan area) in the 1991 'Camberwell Conservation Study' but were not added to the Heritage Overlay at that time, were re-assessed as part of the 'Review of B-graded buildings in Kew, Camberwell and Hawthorn' (Lovell Chen, 2007 rev. 2009). As a result of the implementation of this study, 11 individual places in Canterbury were added to the Heritage Overlay, bringing the total to 21 individual places in Canterbury overall.

1.4 Study limitations

The key limitations of the MWHGS are:

- Places were almost only investigated externally and most often from the public domain only, meaning that often only the front façade and partial side elevations were viewed. (Note that an internal inspection was made of Siena Chapel, where Internal Alteration Controls are recommended.)
- The Study does not address pre-contact indigenous heritage, or places specifically of natural heritage.
- The Study does not assess places of potential heritage significance on Council-owned land. This, and the alternative mechanism chosen, is discussed further in section 3.3.

2 APPROACH AND METHODOLOGY

2.1 Introduction

The ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 1 Canterbury’ (the ‘Canterbury Study’) was prepared in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Heritage Significance* (rev. 2013) and the Victoria Planning Provisions Practice Note No. 1 ‘Applying the Heritage Overlay’ (2015) (the ‘Practice Note’).

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

The AHC criteria have since been superseded by the Heritage Council Criteria for the Assessment of Cultural Heritage Significance (HERCON). These assessment criteria were adopted at the 1998 Conference on Heritage, and by the Heritage Council of Victoria in 2008, and are substantially based on the AHC criteria. The Practice Note recommends the use of the HERCON criteria for carrying out heritage assessments. They are set out in section 2.4.5.

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

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

2.2 Inception

An inception meeting took place at the commencement of the MWHGS and its first part – the Canterbury Study. The meeting was between Council’s Strategic Planning Department and the consultant team.

At this meeting, the work program and timelines for the MWHGS were confirmed, and methodology, division of work between Context and Trethowan, and survey work previously completed were discussed.

Following this meeting, work on Stage 1 of the Canterbury Study began formally.

2.3 Stage 1 - Preliminary identification of places

2.3.1 Desktop and community identification of places

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

Other sources consulted were:

- Individual places and precincts assessed by previous heritage studies but not introduced into the Heritage Overlay. For the Canterbury Study, this meant the ‘Camberwell Conservation Study’ (G Butler, 1991);
- List of potential heritage places recorded by successive Boroondara Heritage Advisors as places worthy of further investigation;
- National Trust of Australia (Victoria) Register and property files;
- Thematic and typological studies including ‘The motor garage and service station in Victoria: a survey’ (Catrice & Summerton, 1997) and ‘Survey of Post-War Built Heritage in Victoria’ (Heritage Alliance, 2008 & Built Heritage, 2010);
- The Small Homes Service of the Royal Victorian Institute of Architects, *Modern Houses in and around Melbourne*, 1955;
- The Royal Australian Institute of Architects’ list of notable buildings.

Prior to commencement of the municipal-wide study, Council contacted community organisations with an interest in heritage and asked for their nominations of places that may be of local heritage significance. In particular, they were asked to identify places that might be difficult to identify as being of significance in a survey from the public domain. For example, places of historical or social (but not architectural) significance, or places hidden by fences or foliage.

Council had also been keeping record of spontaneous community nominations from recent years. Further places were nominated by the community during the preliminary consultation stage, which are discussed further in section 2.5.

2.3.2 Preliminary survey

The first stage of the Canterbury Study was a survey of the entire suburb, with the exception of those areas already in the Heritage Overlay or part of a current amendment to include them in the Heritage Overlay.

The survey was carried out by bicycle and on foot to ensure that each individual property could be viewed and considered for its potential heritage value. Properties were given an indicative grading at this point – Significant, Contributory or Non-contributory – and the built era – Victorian, Edwardian, interwar or post-war – was noted. Properties and precincts that had been assessed as part of the ‘Camberwell Conservation Study’ 1991 or identified as a potential heritage place since then (e.g., in the Thematic Environmental History 2012) were given special consideration in the survey. An additional place was located outside the study area – the Kew electrical distribution substation – which was closely related in its history and significance to two substations in Canterbury, so all three were assessed as a serial listing.

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

The survey revealed that many of the areas recommended as heritage precincts by the 1991 ‘Camberwell Conservation Study’ had been extensively redeveloped since that time, with widespread replacement of Contributory buildings with new dwellings or the construction of very intrusive upper-level additions which negated the contribution of early buildings to the significance of a potential precinct. This was the case for the Avenue Athol Precinct, the Shenley Hills Estate & Wentworth Avenue Precinct, and the Mont Albert Road West Precinct,

which had been recommended in the 1991 study. In revisiting these areas, they were found to no longer be of local significance.

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

In the case of Canterbury, these tasks were carried out in September and October 2015, before the formal commencement of the MWHGS.

2.3.3 Preliminary assessment

Following the preliminary survey, the consultants came together in August 2016 for 'comparative workshops'. The Context consultant who had carried out the fieldwork presented images and information (age, intactness, reasons for significance) about the individual places and precinct areas of potential significance. For the Canterbury survey, this also included a drive-through of the potential precincts, due to the period of time that had passed since the preliminary survey.

During the workshops each individual place and precinct was discussed and a decision was made whether to recommend it for full assessment in Stage 2, delete it from the list, or carry out a small amount of research to confirm that it should be assessed (e.g., to confirm intactness or historical facts).

Two workshops were carried out: one at Context and the other at the Trethowan office to review the interwar and post-war places.

2.3.4 Reporting preliminary recommendations

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

Context presented the findings of Stage 1 and recommendations for the scope of work for Stage 2 at a meeting with the Strategic Planning Department on 26 August 2016.

2.4 Stage 2 – Assessment and reporting

2.4.1 Locality and thematic histories

A contextual history for Canterbury was prepared, covering the Victorian, interwar and post-war periods of development of various kinds (residential, commercial, community). This locality history was edited for use as the introduction to each citation, leaving only the pertinent sections to provide context to each place history.

In some cases, a thematic history was prepared instead when this was considered more appropriate to understand the context of a given place. For example, thematic histories of scout and guide halls, electrical distribution substations, and the electrification of the municipal railway lines were prepared for the relevant citations.

2.4.2 Place and precinct histories

Individual histories were prepared for each individual place and precinct.

For individual places, answers to fundamental questions such as when a place was created/built, for whom, by whom (builder and designer), for what purpose, and how did it change over time (both physically and in use). Where an associated person, e.g., owner, architect, builder, was found to be important in Canterbury or a wider area, biographical information on that person was also included.

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

Researchers drew upon the following primary and secondary sources:

- Building permit index cards and associated plan. Note that there are excellent records of building permits in the former City of Camberwell from about 1920 onward, and microfiche copies of most plans from the mid-1930s onward survive. This resource is invaluable for identifying the designer of buildings dating from the 1930s or later, as well as determining alterations to buildings constructed earlier.
- Previous heritage studies and the 2012 Thematic Environmental History
- Local histories
- Certificates of title
- Rate books
- Public building files (held at the Public Records Office of Victoria)
- Parish plans
- Trove and Newspapers.com newspaper searches
- State Library of Victoria online collections of historic maps, plans and photos
- City of Boroondara online collection of historic photos
- Miles Lewis' Australian Architectural Index and Melbourne Mansions index
- University of Melbourne archives
- Sands & McDougall street directories

In several cases, contact was made with local organisations which provided additional information, such as the Boroondara Girl Guides, Girl Guides Victoria, and the Ambulance Historical Society Inc. Victoria. The online resources of the Canterbury History Group were also used.

As noted above, there is good survival of building permit plans (which usually bear the name of the designer) for places constructed from the mid-1930s onward. For places built before that time, tender notices were searched in newspapers around the time of construction, but this did not always yield results, even when a building was clearly designed by an architect.

2.4.3 Description

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

Descriptions of precincts included a broad description of the precinct and its context, street layout, garden setbacks, scale of development, and the types of buildings within it. Generally,

there was a discussion of the different built eras and building types, as well as particularly important properties.

Documentation of each place or precinct included a recent photo.

2.4.4 Comparative analysis

Comparative analysis is an essential step to determining if a place or precinct meets the local (or State) threshold for heritage significance. The ‘Applying the Heritage Overlay’ Practice Note (2015) advises that:

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

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

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

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

When the place or precinct under assessment was considered to be of equal or better quality than the ‘benchmark(s)’ it was judged to meet the threshold of local significance and considered worthy of inclusion in the Boroondara Heritage Overlay.

Places that were found to be of a lesser quality than the ‘benchmark(s)’ were not recommended for inclusion in the Heritage Overlay.

2.4.5 Assessment against criteria

In accordance with the ‘Applying the Heritage Overlay’ Practice Note (2015), heritage places are no longer assigned a letter grade, but are identified as meeting either the threshold of ‘State Significance’ or ‘Local Significance’. Places of Local Significance can include places that are important to a particular community or locality. Some of the places of local significance may also be important to the entire City of Boroondara, but this is not essential to meet the Local Significance threshold.

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

Criterion A: Importance to the course or pattern of our cultural or natural history (historical significance).

Criterion B: Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

Criterion C: Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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

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

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

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

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

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

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

2.4.6 Statement of significance

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

Each statement was prepared in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (rev. 2013); using the HERCON criteria, and applying the thresholds of local or State significance. Each assessment is summarised in the format recommended by the ‘Applying the Heritage Overlay’ Practice Note (2015), namely:

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

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

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

2.4.7 Gradings within precincts

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

Consistent with the ‘Applying the Heritage Overlay’ Practice Note (2015) and Boroondara’s Heritage Policy (Clause 22.05) the following gradings were attributed to properties in the heritage precincts:

- *Significant - ‘Significant’ heritage places are of State, municipal or local cultural heritage significance that are individually important in their own right. When in a precinct, they may also contribute to the cultural heritage significance of the precinct. ‘Significant’ graded places within a precinct are of the same cultural heritage value as places listed individually in the Schedule to the Heritage Overlay.*
- *Contributory - ‘Contributory’ heritage places contribute to the cultural heritage significance of a precinct. Contributory heritage places are not considered to be individually important places of State, municipal or local cultural heritage significance in their own right, however when combined with other ‘significant’ and/or*

'contributory' heritage places, they play an integral role in demonstrating the cultural heritage significance of a precinct.

- *Non-contributory - 'Non-contributory' places are those within a heritage precinct that have no identifiable cultural heritage significance. They are included within a Heritage Overlay because any development of the place may impact on the cultural heritage significance of the precinct or adjacent 'significant' or 'contributory' heritage places.*

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

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

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

A 'Non-contributory' grading was attributed to buildings that have no association with the significance of the heritage place, or places that would otherwise be considered 'Contributory' but have been substantially altered to the point that their origins and relationship to the precinct's significance are no longer legible.

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

It is important to note that buildings of a Contributory quality that are located outside of a defined heritage precinct cannot be protected by the Heritage Overlay, as they do not meet the threshold of local heritage significance as individual heritage places in their own right. Consequently, there are many properties in Canterbury that were identified by fieldwork as possible Contributory heritage places, but on further investigation the properties did not form part of a broader precinct and were not recommended for inclusion in the Heritage Overlay.

2.4.8 Mapping and curtilages

The 'Applying the Heritage Overlay' Practice Note (2015) states in regard to mapping:

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

However, there will be occasions where the curtilage and the Heritage Overlay polygon should be reduced in size as the land is of no significance. Reducing the curtilage and the polygon will have the potential benefit of lessening the number of planning permits that are required with advantages to both the landowner and the responsible authority.

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

- Individual places to be mapped to the extent of the title boundaries. The majority of individual places are to be mapped in this way.

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

HO curtilages

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

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

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



Figure 2. Proposed curtilage for the East Camberwell Substation shown as a red boundary encompassing 5 metres of land on each side of the building in the centre.

The three Electrical Distribution Substations, Canterbury Girls’ School, and the East Camberwell Substation (depicted above) have all been mapped with a curtilage around them.

In the case of the Electrical Distribution Substations, each has been mapped to the title boundaries vis-à-vis the front façade, with a 5-metre curtilage to the remaining side and rear elevations. This should ensure that no new works obscure their front façades, and that works close to the sides and rear of the building will be assessed for their impact on the heritage fabric.

The Canterbury Girls’ School has two main street façades and the curtilage is mapped to these boundaries to protect views to the school. There is a 5-metre curtilage recommended to the east side of the building, and a curtilage along the south (rear) side that sits 5 metres from the southern-most part of the building. Again, this is intended to protect the building from negative effects of overly close development and works.

Finally, the East Camberwell Substation sits in parkland and has a recommended 5 metre curtilage on all four sides. It is considered very unlikely that views to this building will be built in, so the 5 metre curtilage is considered sufficient to protect its physical fabric from works

2.4.9 Statutory recommendations

The statutory recommendations for places and precincts assessed to be of local significance are made in accordance with relevant policies and guidelines set out in the ‘Applying the Heritage Overlay’ Practice Note (2015).

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

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

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

2.4.10 HERMES entry

The ‘Applying the Heritage Overlay’ Practice Note (2015) specifies that:

All statements of significance should be securely stored in the HERMES heritage database.

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

This should be done once the citations have been finalised and adopted by Council. Once the associated amendment is adopted, the records of those places added to the Boroondara Heritage Overlay can be made publicly visible on the Victorian Heritage Database.

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

2.5 Preliminary consultation

Prior to adoption of the Canterbury Study, Boroondara City Council sought the input of affected property owners and the wider Boroondara community about the place and precinct citations and the overall Study. This was provided in the form of submissions, either supporting, objecting, or partially supporting. Council received 94 submissions comprising 43 submissions of support, 24 objections, and 25 partially supporting submissions. Two submissions were withdrawn.

Context Pty Ltd and Trethowan Architecture were asked to review any submissions that either questioned elements of citations (e.g., historical accuracy, conclusions about significance) or provided additional information about these places. As a result, a number of citations were revised, to clarify certain points, correct errors, or – in one case – downgrade a property in a precinct to Non-contributory due to extensive alteration.

In addition, many community members nominated additional properties and streetscapes that they felt were of heritage significance. Context was asked to further investigate these places, and advise which were worthy of full assessment. Based on site visits and the information provided by submitters, Context found that four individual places and one precinct area were worthy of full assessment. These assessments were carried out in accordance with the same methodology for the other places and precincts, as detailed in section 2.4 of this report.

As a result, three additional individual places were found to meet the threshold of local significance (35 Chatham Road, 23 Mangarra Road, and 2 Woodstock Street/33A Parlington Street). In one case, the historical information provided in the submission was found to be incorrect, and the place only of local interest (15 Faversham Road).

Initially, Context recommended two separate, small precincts of Edwardian houses just east Camberwell East Railway Station: along the eastern part of Chaucer Crescent, and along Myrtle Road and Dudley Parade. Numerous submissions from owners and others indicated that the Victorian and later houses along the western part of Chaucer Crescent were highly valued by the community, as well as nearby rows of Edwardian houses to the north and south.

On this basis, Context revisited the area and identified a larger precinct, which encompassed the two previous precincts, as well as other fine streetscapes both of consistent Edwardian houses and aesthetically pleasing streetscapes of mixed built-dates. This larger precinct, called the Griffin Estate & Environs Precinct, was found to meet the threshold of local significance and has been recommended for the Boroondara Heritage Overlay.

3 KEY FINDINGS

3.1 Local significance

3.1.1 Places

A total of 23 individual places assessed, including one serial listing, are considered to meet the threshold for local significance when assessed against the HERCON criteria, and thus are worthy of protection in the Heritage Overlay.

Two of these individual places also contribute to two precincts recommended for the Heritage Overlay (HO) by this Study. One of them, 'Winget' at 140 Canterbury Road, can be mapped as part of the larger Griffin Estate & Environs Precinct and contained within the same HO. The second, Willy's Store at 35 Matlock Street, Canterbury, is a place that contributes to the significance of the proposed Matlock Street Precinct. While it should be recognised as part of the precinct, it is recommended that Prohibited Uses Permitted be ticked in the HO Schedule, as it is a purpose-built commercial building located in what is now a Neighbourhood Residential Zone, and continuation of its commercial use forms an aspect of its significance. The application of different HO Schedule controls on this property makes it necessary to protect it in an individual Heritage Overlay instead as part of the precinct HO.

All of these places are listed in Appendix A.1, and their place citations are found in Appendix D.

3.1.2 Precincts

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

They are listed in Appendix A.2, and the citations are found Appendix D.

3.1.3 Extension to existing HO precinct

There is one individual place that was assessed as contributing to the significance of an existing HO precinct, and thus should be added to the extent of that precinct. It is listed in Appendix A.3, and a revised citation for the associated property (within the larger precinct) is found in Appendix D.

3.2 Not of local significance

A total of three individual places identified in Stage 1 were assessed against the HERCON criteria during Stage 2 of the Canterbury Study and found to fall below the threshold of local significance. In all three cases, this was because substantial alterations to main elevations were discovered which greatly diminish their significance.

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

3.3 Council-managed places of potential significance

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

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

Three potential heritage places of this type has been identified during the Study. They are listed in Appendix A.5.

4 RECOMMENDATIONS

4.1 Introduction

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

- Adoption of the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Volume 1. Canterbury’ (2016) by the Boroondara City Council.
- Implementation of the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Volume 1. Canterbury’ (2016) by the Boroondara City Council.

4.2 Adoption of Heritage Review

It is recommended that the Boroondara City Council formally adopt the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Volume 1. Canterbury’ (2016), which comprises this report, and include this report as a Reference Document in the Boroondara Planning Scheme.

4.3 Implementation of Heritage Review

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

- Add the individual places assessed as being of local significance listed in Appendix A.1 to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries as shown in the place citations. In addition to the general planning permit requirements of Clause 43.01 (Heritage Overlay), specific controls have been recommended for some individual places in accordance with Victoria Planning Provisions (VPP) Practice Note ‘Applying the Heritage Overlay’ (2015).
- Add the precincts assessed as being of local significance listed in Appendix A.2 to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries as shown in the place citations. In addition to the general planning permit requirements of Clause 43.01 (Heritage Overlay), specific controls have been recommended for some precincts in accordance with VPP Practice Note ‘Applying the Heritage Overlay’ (2015). The extent of registration is the whole of each precinct as shown on the precinct map in the citation. The grading of each property (Significant, Contributory or Non-contributory) is shown on the precinct map and in the grading schedule at the end of the citation.
- Add the additional property listed in Appendix A.3 to HO264 Balwyn Road Residential Precinct as a Contributory property, and supersede the current place citation for the Canterbury Baptist Church with the revised version found in this report.

APPENDIX A – ASSESSMENT FINDINGS

A.1 Places of local significance

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

Lp	Place	No.	Street	Locality
1	'Braeside'	6	Alexandra Avenue	Canterbury
2	St David's Uniting Church	902A	Burke Road & 2 Mont Albert Road	Canterbury
3	Electrical distribution substations	190A	Canterbury Road, 26A Myrtle Road & 4 Harp Road, Kew	Canterbury & Kew
4	Canterbury Ambulance Station	61	Canterbury Road	Canterbury
5	Canterbury Presbyterian Church	146	Canterbury Road	Canterbury
6	Timber shops	351-359	Canterbury Road	Canterbury
7	'Kaiapoi'	35	Chatham Road	Canterbury
8	House	13	Mangarra Road	Canterbury
9	Canterbury Girls' Secondary College (former Canterbury Girls' High School / former East Camberwell Domestic Arts School)	16	Mangarra Road	Canterbury
10	'Hawthorn House'	23	Mangarra Road	Canterbury
11	'Ramornie' (former 'Glenlea')	49	Mangarra Road	Canterbury
12	Willy's Store (A & J Sullivans)	35	Matlock Street (in Matlock Street Precinct)	Canterbury
13	Ballantyne House	67	Mont Albert Road	Canterbury
14	'Tregothnan', now 'Silchester'	106	Mont Albert Road	Canterbury
15	Canterbury Scout Hall & Guide 'Gunyah', First Canterbury Troop Scout Hall & Camberwell North Guide Hall	25	Shierlaw Avenue & 1A Faversham Road	Canterbury
16	Hollinshed Residence	2	Snowden Place	Canterbury
17	Yarrola'	10	The Ridge	Canterbury
18	Russell House	14	The Ridge	Canterbury
19	Driffville'	15	View Street	Canterbury
20	East Camberwell Substation	2B	Warburton Road	Canterbury
21	'Elaine'	37	Wentworth Avenue	Canterbury
22	'Norway'	2	Woodstock Street & 33A	Canterbury

Lp	Place	No.	Street	Locality
			Parlington Street	

A.2 Precincts of local significance

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

LP	Precinct	Street addresses	Locality
1	Parlington Estate Residential Precinct	2-32 & 1-17 Allenby Road; 3-9 & 8 Gascoyne Street; 1-27 & 2-44 Parlington Street; 1-31 Torrington Street; 836-876 & 1063-1081 Burke Road; 9-17 Canterbury Road	Canterbury, Camberwell & Hawthorn East
2	Canterbury Road Commercial Precinct	84-114A Canterbury Road	Canterbury
3	Griffin Estate & Environs Precinct	126-144 Canterbury Road, 5-51 & 2-28 Chaucer Crescent, 2-44 Dudley Parade, 4-6 Keats Street, 4-12 Marlowe Street and 9-25 Myrtle Road, Canterbury	Canterbury
4	Matlock Street-Carinda Road Precinct	99-151 Prospect Hill Road; 39-57 & 36-72 Spencer Road; 1-5 & 2-12 Bow Crescent; 1-43 & 2-30 Matlock Street; 29-37 Myrtle Road; 3-17 & 2-14 Marden Street; 1-87 & 2-42 Warburton Road; 1-11 & 2-18 Carinda Road; 1-17 & 2-16 Maling Road	Canterbury & Camberwell
5	Rochester Road Precinct	5-35 & 10-20 Rochester Road	Canterbury
6	Victoria Avenue Precinct	7-25 & 4-34 Victoria Avenue	Canterbury

A.3 Precinct extension

The following property is recommended to be added to HO264 Balwyn Road Residential Precinct, to be listed as part of the Contributory Canterbury Baptist Church, 1A Balwyn Road:

- Canterbury Baptist Church Sunday School Hall (Boronia Centre), 2 Boronia Street, Canterbury.

A.4 Not of local significance – no action

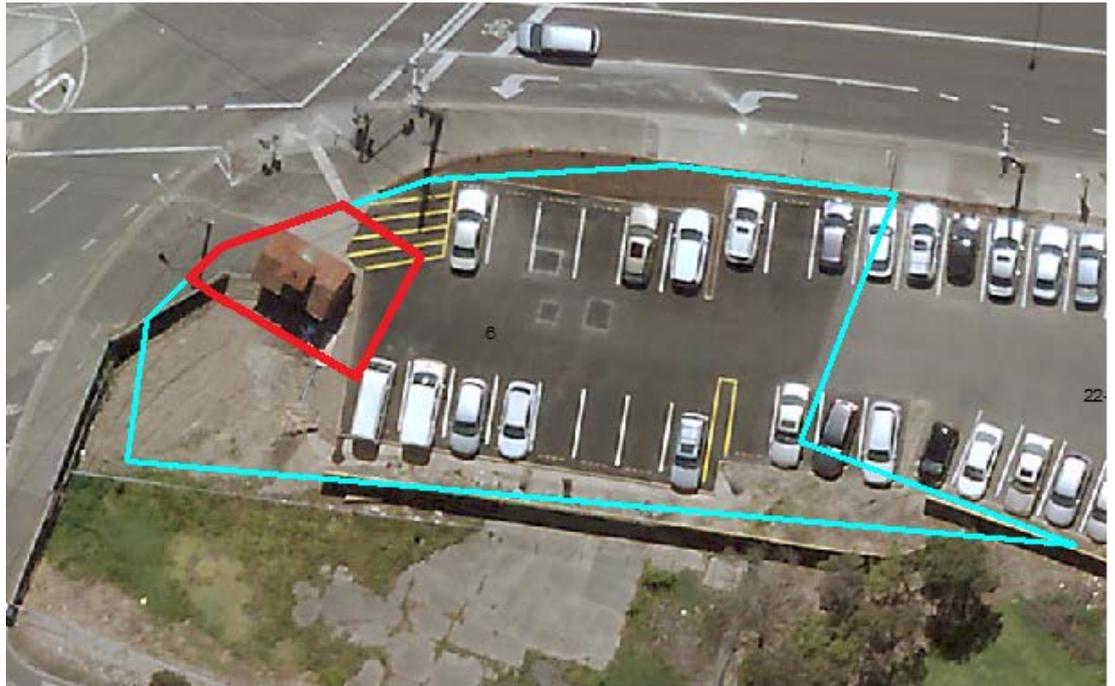
No further action is recommended for the following places, which do not meet the threshold of local significance.

LP	Place	No.	Street	Locality
1	'Kingussie', formerly 'Kaleno' & 'Killegran'	43	Mont Albert Road	Canterbury
2	'Greavy'	15	Faversham Road	Canterbury
3	'Green Gables'	23	Faversham Road	Canterbury

A.5 Council-managed places of potential significance

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

LP	Place	Locality
1	Anniversary Trail (former Outer Circle Line), including cuttings, embankments, road-over-rail bridges, trees	Kew, Deepdene, Canterbury, Camberwell
2	Norway Reserve	Corner Parlington & Woodstock streets, Canterbury
3	Street trees	Victoria Avenue, Rochester Road and Parlington Estate Residential precincts



Curtilage for 6 Harp Road, Kew. To the title boundaries on the north-west side, and with a 5 metre curtilage on the north, south and east sides.

Canterbury Girls School



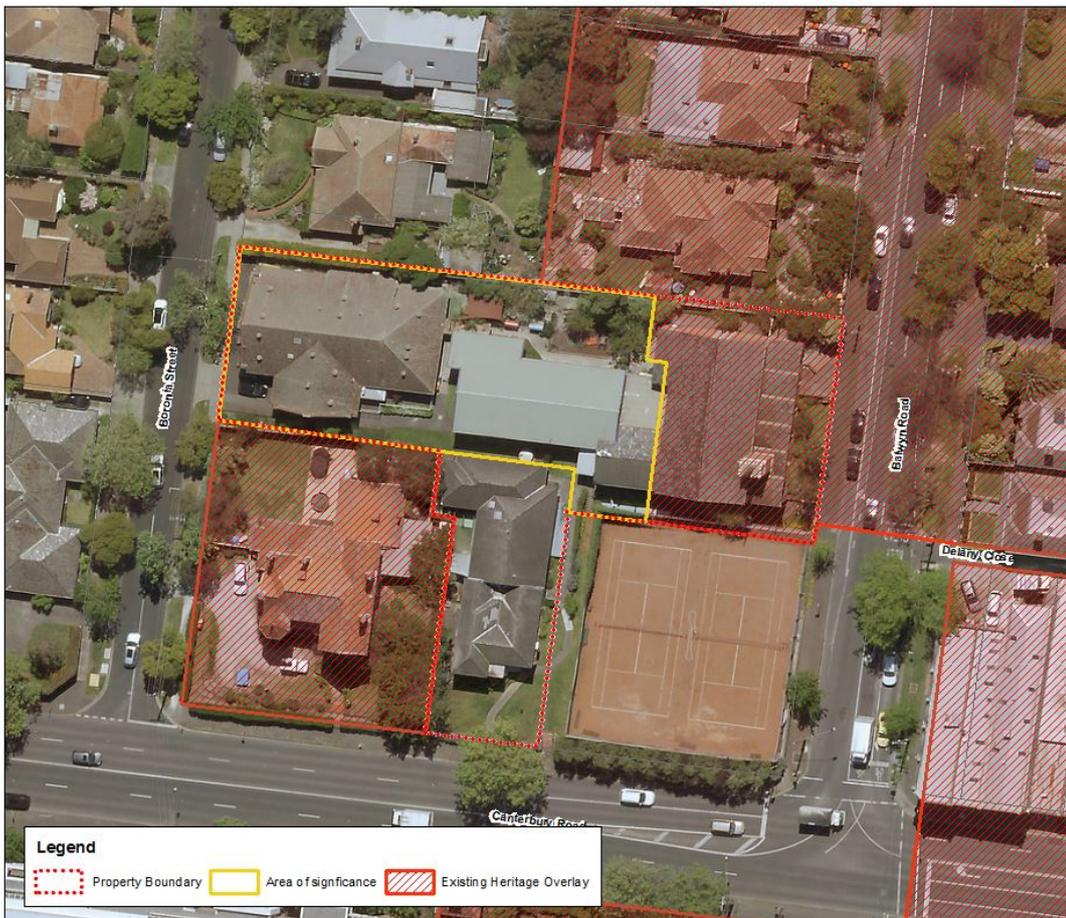
Curtilage for 16 Mangarra Road, Canterbury. For the 1927 school building: to the title boundaries on the north and west sides, and with a 5 metre curtilage from the east side, and a 5 metre curtilage from the southernmost wing of the building. Also the circumference of the canopy of the two Moreton Bay Fig trees.

East Camberwell Substation



Curtilage for 2B Warburton Road, Canterbury. With a 5 metre curtilage around the building footprint.

Canterbury Baptist Church Sunday School (Boronia Centre)



Curtilage for the Sunday School at 2 Boronia Street, Canterbury, at the rear of 1A Balwyn Road.

APPENDIX C – DRAFT HO SCHEDULE

SCHEDULE TO THE HERITAGE OVERLAY

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

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
	<i>Canterbury Road Commercial Precinct, Canterbury</i> Includes Canterbury Rd (part)	No	No	No	Yes - garage & front fence at No. 114A	No	No	-	No
	<i>Griffin Estate & Environs Precinct, Canterbury</i> Includes Canterbury Road, Chaucer Crescent, Dudley Parade, Keats Street, Marlow Street, Myrtle Road (all part)	No	No	No	Yes – front fences at 5 & 8 Chaucer Cr	No	No	-	No
	<i>Matlock Street Precinct, Canterbury</i> Includes Prospect Hill Rd (part), Spencer Rd (part), Bow Cr, Matlock St (part), Myrtle Rd (part), Marden St (part), Warburton Rd (part), Carinda Rd, Maling Road (part)	No	No	No	No	No	No	-	No
	<i>Parlington Estate Residential Precinct, Canterbury, Hawthorn East & Camberwell</i> Includes Allenby Rd, Gascoyne St (part), Parlington St (part), Torrington St (part), Burke Rd (part), Canterbury Road (part)	No	No	5 & 11 Allenby Rd; 9 Canterbury Rd; 4, 5, 10, 11, 25, 29, 40 & 44	No	No	No	-	No

CANTERBURY

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
				Parlington St					
	<i>Rochester Road Precinct, Canterbury</i> Includes Rochester Rd (part)	No	No	No	No	No	No	-	No
	<i>Victoria Avenue Precinct, Canterbury</i> Includes Victoria Ave (part)	No	No	No	Yes – lych gate at 26 Victoria Avenue	No	No	-	No
	<i>Braeside</i> 6 Alexandra Avenue, Canterbury	No	No	No	No	No	No	-	No
	<i>St David's Uniting Church</i> 902A Burke Road, Canterbury	No	No	No	Yes – brick fence	No	No	-	No
	<i>Canterbury Ambulance Station</i> 61 Canterbury Road, Canterbury	No	No	No	No	No	No	-	No
	<i>Canterbury Presbyterian Church</i> 146 Canterbury Road, Canterbury	Yes	No	No	Yes – rear hall and front boundary wall	No	No	-	No
	<i>Timber Shops</i> 351-359 Canterbury Road, Canterbury	No	No	No	No	No	No	-	No
	<i>Electrical Distribution Substations</i> 190A Canterbury Road, 26A Myrtle Road, Canterbury & 4 Harp Road, Kew	No	No	No	No	No	No	-	No
	<i>Kaiapoi</i> 35 Chatham Road, Canterbury	No	No	No	No	No	No	-	No
	<i>Sassafrass</i>	No	No	No	No	No	No	-	No

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
	13 Mangarra Road, Canterbury								
	<i>Canterbury Girls School</i> 16 Mangarra Road, Canterbury	No	No	Yes – Moreton Bay Figs	No	No	No	-	No
	<i>Hawthorn House</i> 23 Mangarra Road, Canterbury	No	No	No	No	No	No	-	No
	<i>Ramornie (former Glenlea)</i> 49 Mangarra Road, Canterbury	No	No	No	Yes	No	No	-	No
	<i>Willy's Store (A & J Sullivans)</i> 35 Matlock Street, Canterbury	No	No	No	No	No	Yes	-	No
	<i>Ballantyne House</i> 67 Mont Albert Road, Canterbury	No	No	No	No	No	No	-	No
	<i>Tregothnan, now Silchester</i> 106 Mont Albert Road, Canterbury	No	No	No	No	No	No	-	No
	<i>Gunyah, First Canterbury Troop Scout Hall & Camberwell North Guide Hall</i> 25 Shierlaw Avenue & 1A Faversham Road, Canterbury	No	No	No	Yes – Guide Hall front fence	No	No	-	No
	<i>Hollinshed House</i> 2 Snowden Place, Canterbury	No	No	Yes – Snow Pear	Yes – early garage	No	No	-	No
	<i>Yarrola</i> 10 The Ridge, Canterbury	No	No	No	No	No	No	-	No
	<i>Russell House</i>	No	No	No	No	No	No	-	No

CANTERBURY

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
	14 The Ridge, Canterbury								
	<i>Driffville</i> 15 View Street, Canterbury	No	No	No	No	No	No	-	No
	<i>East Camberwell Substation</i> 2B Warburton Road, Canterbury	No	No	No	No	No	No	-	No
	<i>Elaine</i> 37 Wentworth Avenue, Canterbury	No	No	No	No	No	No	-	No
	<i>Norway</i> 2 Woodstock Street & 33A Parlington Street, Canterbury	No	No	No	Yes - stables	No	No	-	No

APPENDIX D – PLACE AND PRECINCT CITATIONS

CANTERBURY ROAD COMMERCIAL PRECINCT

Prepared by: Context Pty Ltd

Address: 84–114A Canterbury Rd, Canterbury

Name: Canterbury Road Commercial Precinct	Survey Date: Sept. 2016
Place Type: Commercial	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1909 (Nos. 84-98), 1923 (No. 100), 1932 (Nos. 108-114A), 1937 (Nos. 102-106)

Precinct Map:



Grading

- CONTRIBUTORY
- NON-CONTRIBUTORY
- SIGNIFICANT

PRECINCT BOUNDARY



Figure 3. Eastern end of the precinct - Spanish Mission style shops.



Figure 4. Western end of the precinct and the row of 1909 shops.

Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke Roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal Roads (Built Heritage 2012:44). The lands of Boroondara form part of the traditional country of the Wurundjeri people who utilised the landscape for its water access, large, shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision exploded across the municipality, beginning with modest ventures that grew

to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned location of East Camberwell Railway Station near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

History

The Canterbury Road Commercial Precinct comprises a row of Edwardian and interwar shops at nos. 84-114 on the south side of Canterbury Road, between Chaucer Crescent and Myrtle Street. Commercial development in the suburb had been focussed around Canterbury Road during the 1880s and 90s, having been stimulated by the opening of Canterbury Railway Station in 1882 (Built Heritage 2012:60).

Similarly, the opening of Shenley Station a few streets west of the precinct provided some development impetus in the early twentieth century. It was located on the north side of Canterbury Road, at Avenue Athol. The station first opened in 1891, when the Riversdale to Fairfield Park section of the Outer Circle Line went into operation. The Depression that soon followed meant that the station was closed from 1893 until reopening in 1900. Passenger services then ran until 1927.

The 1905 Melbourne Metropolitan Board of Works Detail Plan for this section of the road, west of the railway line, show that it was vacant until after the turn of the century, and was flanked by a scattering of residential properties (MMBW Detail Plan no. 1972, 1905).

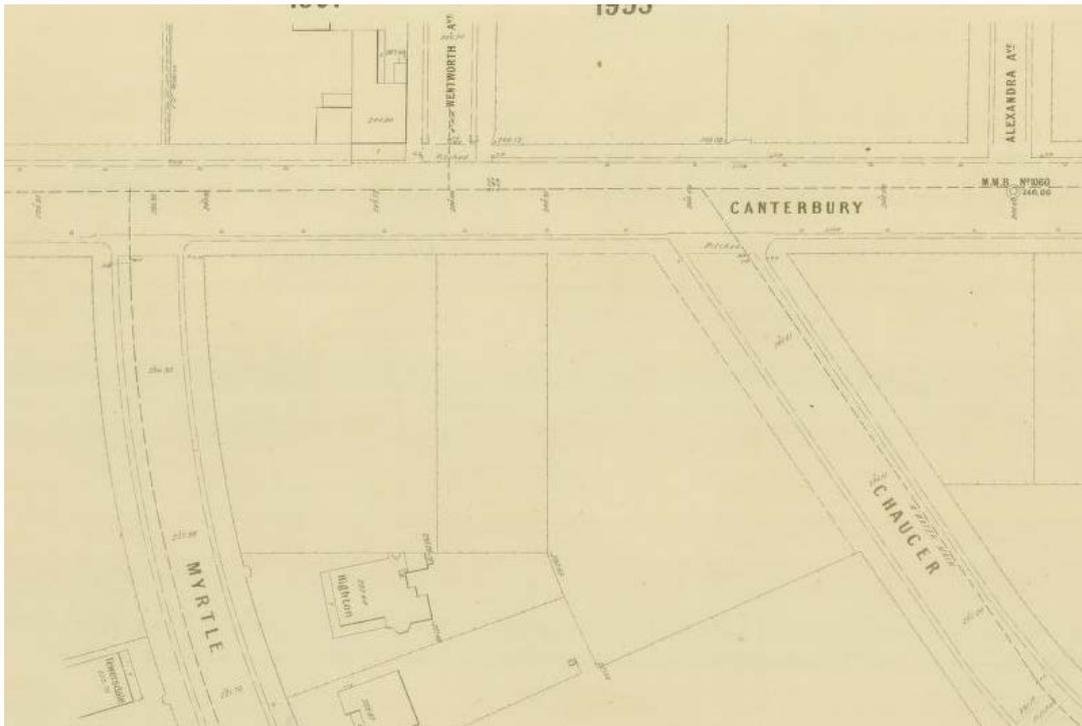


Figure 5. MMBW Detail Plan no. 1972 dating from 1905, showing vacant land on the south side of Canterbury Road between Myrtle Road and Chaucer Crescent (Source: SLV).

The year 1909 saw the first development in the precinct, with the construction of a row of eight shops at 84-98 Canterbury Road for a single owner, James F Wrigley. Rate books describe the entire row as being of brick construction, with the four western-most shops (84-90) comprising four rooms, the next two (92 and 94) two rooms and the final two (96 and 98) five rooms; all of which were valued at £25 each (RB 1909). Wrigley has been described as a substantial builder and landlord of commercial properties in Canterbury, having erected commercial premises at other locations along Canterbury Road, and also at 94-102 and 114-122 Maling Road and 2-6 Byron Streets during the 1910s and 20s (Gibb & Warmington 2007:15-16). Indeed, Gibb and Warmington (2007:20) contend that by 1925, Wrigley together with other notable landlords Hindson, Green and Murphy, collectively owned 34 percent of all commercial properties in Canterbury.

The first occupants of Wrigley's shops at 84-98 Canterbury Road were (from west to east) dressmaker Eveline Moger, produce dealer Frank Tonkin, butcher William John Schultz, pastry cook Frank Rowlinson, fruiterer William Bonella, bootmaker Garfield Toll, storekeeper Mrs K Baxter and finally, stationer Harold Toll (RB 1909). Shop tenants changed frequently over the years, however, long-term occupants were Eveline Moger at no. 84, who is last recorded at the address in the early 1920s, and Garfield Toll at no. 94, whom was still operating from the premises in the 1930s, and whose family members occupied other shops in the row at various times (RB; S&Mc).

By 1925, Wrigley remained the owner of only nos. 84-88, while the remaining shops had been sold off, mostly to their occupants. At this time, it was not common for Canterbury shopkeepers to also own their premises – this is estimated to be the case for just 25 percent of shopkeepers in the 1920s – but became more so by the mid-twentieth century (Gibb & Warmington 2007:32). Rate valuations remained consistent for the eight shops until the mid-1920s, at which time the premises at nos. 84 and 88 show a rate increase of £15 over their counterparts, each valued at £50; suggesting alterations to these two shops had been made (RB 1925).

The next development to occur in the precinct was construction of a single two-roomed brick shop at 100 Canterbury Road, immediately east to the Wrigley row. This shop was completed in 1923 for baker Robert McMaster and was rated at £150 in its first year, a very high valuation compared to the existing shops (RB 1923). McMaster ran his bakery out of the premises for several decades, being listed in street directories at the address well into the 1940s (S&Mc). A 1951 auction notice for the property describes it as a 'modern brick shop, [with] cream painted interior [and] modern tiled front,' together with a brick building at the rear (Age 11 August 1951:19). The notice further describes its ideal location, as 'centrally situated in Canterbury Road, [presenting] a rare opportunity for a city retail organisation to commence immediate business operations in this progressive district' (Age 11 August 1951:19).

Street directories show the addition of a two-storey Spanish Mission Revival group on the corner of Chaucer Crescent, built in two stages between 1932 and 1938. The earlier stage was completed by 1933 and comprised the four shops at 108-114 Canterbury Road (formerly numbered 106-112), and a dwelling associated with No. 114 which faces Chaucer Crescent. The shops were first occupied (from west to east) by art dealer Mrs N Welsh, fruiterer M.P. Pincott, grocer F.G. Hirth and finally, confectioner Miss V Watson (S&Mc 1933). By 1938 a further two shops had been added to the Spanish Mission group at nos. 104 and 106. These were first occupied by a radio shop run by Mr E.T. Hollway at no. 106, and a news agent and post office run by D.H. Roe at no. 104 (S&Mc 1935 and 1938). The corner development left a single vacant space in the commercial row, at 102 Canterbury Road, between it and Wrigley's earlier row of shops at the western end. This was filled by a ladies' hairdresser operated by Miss L Botheras, also completed by 1938 (S&Mc).

Description & Integrity

This precinct comprises a row of shops on the south side of Canterbury Road between Chaucer Crescent and Myrtle Road. As noted in the history, the first row of shops was built in the Edwardian period, and the remainder in the interwar period. The earlier shops at Nos. 92-98 were also updated during the interwar era, when new shopfronts were installed (probably in the 1920s).

All of the shops are built to the front and side boundaries, forming a continuous street wall, and their roofs are hidden behind parapets, as was typical prior to World War II. The west end of the row, Nos. 84-102, has a consistent single-storey height, while the Spanish Mission shops (Nos. 104-114) are double-storey. The single residential property in the precinct, No. 114A, comprises the rear section of the shop at No. 114 and faces Chaucer Crescent.

The shops built in 1909 at Nos. 84-98 are single-storey, with flat parapets framed with red brick piers. The parapets are of flat render with a run moulding along the top. There were cast-cement acorns at the top of each pier, which survive at Nos 84-90. The shops at Nos. 86-90 appear to retain their 1909 shopfronts, with heavy timber window frames, tiled stallboard, highlight windows divided into panels, and lining boards to ingo soffits. Nos. 86 and 90 may retain original or early tiles on their stallboards. No 86 retains an original four-panel door. Nos. 86 and 88 (as well as 96 and 98) retain a simple timber posted verandah, which are relatively rare survivors in Boroondara.

The shops in this group at Nos. 92-98 were remodelled c1920s, with new shopfronts installed. They have metal framed windows (some overpainted), tiled ingos, tiled stallboards to most with rectangular green tiles to number 96. The ingo at number 92 is rectangular rather than splayed like the others, but this appears to be original as it retains tiles and a marble threshold.

A side view of the buildings from Myrtle Crescent reveals the survival of corbelled red brick chimneys to most of the shops, as well as rear timber wings to Nos. 86-90.

At the end of this row of shops is the single-storey shop built in 1923 (No. 100) and a single-storey shop of 1937 (No. 102). No. 100 has segmentally arched pediment set between oversailing piers, in a configuration typical of the late 1910s and early 1920s. No. 102 has an even simpler parapet with a flat central section and short piers. Both parapets are entirely finished in render. Neither shop retains its original shopfront.

The eastern part of the precinct is a large, two-storey Spanish Mission commercial building, constructed in two stages (1932 and 1937). The two stages share the same materials and massing, but the detailing of the two later shops (Nos. 104-106) is simpler and less sophisticated. The residence around the corner at No. 114A is also a full-blown version of a Spanish Mission home, fashionable in Camberwell at the time.

The Spanish Mission building shows variation in its massing to create an interesting street rhythm, while addressing its corner site. The entire upper floor (including parapets) is finished in textured stucco, typical of the style. There are two shops (at Nos. 114 and 108) with high Baroque shaped parapets, set between lower pairs of shops (Nos. 110-112 and 104-106) with a lower, flat parapet. The corner shop at No. 114 has a splayed corner which the Baroque parapet wraps around, providing an effective entrance to the precinct from the east. Below the Baroque parapets are lines of vigas (projecting rafter ends, typical of the Spanish Mission style). The flat parapets are topped with lines of Cordoba clay tiles set above a corbel table (which is only suggested to the later shops at Nos. 104-106).

The 1932 section has very elaborate windows, as well as geometric pierced screens in the walls that evoke the Moorish influence in Spanish architecture. Windows are double-hung sashes with margin glazing to the top panes. Windows to Nos. 108-112 are in a Serlian configuration, with a blind arch filled with tiles above the centre window. There are twisted engaged columns between the windows and concrete planter boxes for the sills. The window of No. 114 is a single windows with the tiled tympanum, twisted columns and planter box. The windows of the two later shops are smaller banks of three double-hung windows with very standard leadlights in the top sash, and no decorative surround.

All of the Spanish Mission shops retain their cantilevered verandah, as well as the pressed metal soffit to Nos. 108-114. All shops also retain their original shopfronts, with a consistent use of mottled brown tiles to the stallboards and between shopfronts (tiles overpainted at Nos. 110-114). The shopfronts are metal framed with geometric highlights (slightly simpler to Nos. 104-106), and recesses ingos, many of which retain their original floor tiles. The shop windows at No. 104 have been replaced with post office boxes, and the highlights at Nos. 110-114 have been covered over.

A residence and garage are attached to the rear of 114 (No. 114A), accessed from Chaucer Crescent. The site angles sharply towards Chaucer Crescent and the building follows the line of the site. The single-storey front porch of residence has the same Baroque parapet and vigas as seen on the shops. Below it is a triple arched arcade with twisted columns, characteristic of Spanish Mission houses. The clinker brick paving, front steps and dwarf front fence appear to be original. Glazing to windows and doors has been altered. A small garage projects forward of the house, on the south side of the site. It has a simpler parapet and a decorative pergola with heavy rafter ends and twisted columns on brick piers framing the garage door (door replaced). The residence and garage are finished with the same textured stucco as the shops.



Figure 6. The garage and entrance to the residence at 114A Canterbury Road (source: Context 2016).

Comparative Analysis

There are a number of commercial precincts in the Boroondara Heritage Overlay, in Kew, Hawthorn, Camberwell, Surrey Hills and Canterbury. There is an emphasis on Victorian and Edwardian commercial/retail development in delineating most of these precincts, with a few exceptions:

- HO145 Maling Road Shopping Centre and Residential Environs, Canterbury - A fine collection of Edwardian and early interwar retail and commercial buildings grouped around the railway station, including many significant examples and original shopfronts. Most of the single-storey and double-storey shops have been built in rows, which enhances their visual presence. It adjoins an area of Victorian and Federation-era residential development. Many retain posted verandahs.
- HO532 Union Road Commercial Precinct, Surrey Hills - The main Surrey Hills shopping area developed from the 1880s through the 1920s. The buildings are a mix of single and two-storey buildings, most of which have simple detailing. A few retain posted verandahs.
- HO505 Burke Road North Commercial & Transport Precinct, Camberwell - A cohesive group of retail and commercial buildings, built between 1880 and 1930, in the vicinity of Camberwell Railway Station.

- HO520 Kew Junction Commercial Precinct - A collection of retail, commercial and civic buildings mainly from the late Victorian and interwar periods, including a substantial number from the 1930s. The built form is primarily two-storeys in scale. The focal point of the precinct is the fiveways junction with its collection of civic buildings and the WWI memorial. None retain posted verandahs.

In comparison, the Canterbury Road Commercial Precinct is a smaller group of shops than these existing precincts, but its high level of intactness in retaining almost all of its original shopfronts and a number of posted verandahs is similar to the Maling Road Precinct. It also has similarities to Maling Road in that it is comprised mainly of a few cohesive shop developments. It differs from Maling Road, and brings a new dimension to the Heritage Overlay, thanks to the row of Spanish Mission shops (and dwelling) at 104-114 Canterbury Road.

The only HO precinct with an appreciable number of 1930s commercial buildings in it is the Kew Junction Precinct, which contains Old English and Moderne two-storey shops. There do not appear to be any Spanish Mission buildings in the Heritage Overlay, though several examples have been included in proposed precincts. Those identified are far simpler in detail than the Canterbury Road example.

In the proposed Balwyn Village Commercial Precinct, a pair of 1934 two-storey shops was identified as Contributory. They are identical, two-storeys in height, with walls finished in highly textured stucco and a false Cordoba-tiled roof instead of a parapet. The upper-storey windows are 12-over-12 sash windows, with a round-arched moulding above. They retain their cantilevered verandahs but neither retains its original shopfront. Beside them, at No. 401, is a two-storey shop with a Baroque stepped and curved parapet and arched vent suggests that this was a Spanish Mission design as well, but the windows have been enlarged and the shopfront has been replaced.



Figure 7. The three Spanish Mission shops at (left to right) 397-399 and 401 Whitehorse Road, Balwyn (Source: Built Heritage, 2013)

There is a smaller version of 401 Whitehorse Road (outside of any proposed precinct) at 48 Whitehorse Road, Deepdene. It is a single-fronted, single-storey building with a stepped and curved Baroque parapet, framed with short rows of Cordoba tiles.



Figure 8. The Spanish Mission shop at 48 Whitehorse Road, Deepdene (Source: Google Streetview, 2015)

This shop has lost its front windows and doors, and any verandah has been removed.

The Burke & Belmore Roads, (Balwyn,) Shopping Strip was proposed as a precinct in the Camberwell Conservation Study 1991. It is a 1930s development with groups of Moderne and Spanish Mission shops. A row of six two-storey simple Spanish Mission shops exist at the south end of the shopping strip at 1343-1333 Burke Road. These shops may have been designed by the same person as the pair at 397-399 Whitehorse Road, as they have the same unusual 12-over-12 sash windows to the first floor, some of which retain their original timber shutters (in a very poor condition). Like the subject shops on Canterbury Road, they are designed as a cohesive group, alternating simple Baroque stepped parapets with lower straight parapets topped with characteristic Cordoba tiles. Like the Canterbury shops, the end shop addresses the corner with First Avenue with a deep splay and decorative stepped parapet at the corner. This corner building retains its original shopfront, with metal-framed display windows and simple geometric highlights. The shop at No. 1337 retains a partial original shopfront, but the remainder are recent replacements. The shop at No. 1343 retains its unpainted buff-coloured render, while the rest are painted.



Figure 9. The row of Spanish Mission shops at 1333-1343 Burke Road, Balwyn (Source: Google Streetview, 2009)

In comparison, the Canterbury Road Spanish Mission shops have a far higher degree of ornament in keeping with the Spanish theme, including the Serlian windows with twisted columns and tiled blind arches, the more elaborate stepped and curved Baroque parapets with a line of vigas below, and a the Moorish pierced wall screens. These shops are also distinguished by the quality and survival of their shopfronts. They are clearly the best Spanish Mission commercial building in the City of Boroondara.

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 row of shops at 84-114A Canterbury Road is of historical significance for demonstrating the development of a secondary commercial hub in Canterbury. Early commercial development was centred around the Canterbury Railway Station, at the intersection of Canterbury and Maling roads, after the station opened in 1882. Likewise, the reopening in 1900 of Shenley Station - part of the now defunct Outer Circle Line - provided impetus for the development of a small shopping centre here, a few streets to its east.

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

NA

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

NA

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

The shops in the precinct demonstrate the typical form of Edwardian and interwar commercial/retail buildings, built to the front and side boundaries, forming a continuous street wall, with roofs hidden behind parapets. The high proportion of Edwardian and interwar-era shopfronts demonstrate the typical features such as splayed ingos, timber framed-windows of the Edwardian era, and metal-framed windows of the interwar era, both with highlight windows, as well as posted timber verandahs for the Edwardian shops and cantilevered verandahs with a pressed metal soffit for the 1930s shops.

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

The Spanish Mission shops (and residence) are aesthetically significant as the most elaborate and successful use of this style for a commercial building in Boroondara. The shops boast a wide range of details and ornament typical of the Spanish Mission style, including stepped and curved Baroque parapets with vigas, Cordoba tiles, Serlian windows with a tiled tympanum, twisted engaged columns, and planter boxes. The row is also distinguished by the survival of its high quality shopfronts.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

The Canterbury Road Commercial Precinct, at 84-114A Canterbury Road, Canterbury, is significant. The first row of single-storey shops, at Nos. 84-98, were constructed in 1909 for major Canterbury commercial property owner, James F Wrigley. In the 1920s, the shops at Nos. 92-98 were upgraded with new metal-framed shopfronts, and a single shop was constructed at No. 100. The precinct was completed in the 1930s, with a row of two-storey Spanish Mission shops (and residence) at Nos. 104-114A, built in 1932 and 1937, along with a single-storey shop at No. 102.

The Spanish Mission row, including the shops, the shopfronts, the cantilevered verandahs, and the residence with its garage and front fence are Significant. The remaining shops are Contributory, including the intact (or partial) early and original shopfronts at Nos. 86-98, and the posted verandahs at Nos. 86-88 and 96-98.

How is it significant?

The Canterbury Road Commercial Precinct is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

The row of shops at 84-114A Canterbury Road is of historical significance for demonstrating the development of a secondary commercial hub in Canterbury. Early commercial development was centred around the Canterbury Railway Station, at the intersection of Canterbury and Maling roads, after the station opened in 1882. Likewise, the reopening in 1900 of Shenley Station - part of the now defunct Outer Circle Line - provided impetus for the development of a small shopping centre here, a few streets to its east. (Criterion A)

The shops in the precinct demonstrate the typical form of Edwardian and interwar commercial/retail buildings, built to the front and side boundaries, forming a continuous street wall, with roofs are hidden behind parapets. The high proportion of Edwardian and interwar-era shopfronts demonstrate the typical features such as splayed ingos, timber framed-windows of the Edwardian era, and metal-framed windows of the interwar era, both with highlight windows, as well as posted timber verandahs for the Edwardian shops and cantilevered verandahs with a pressed metal soffit for the 1930s shops. (Criterion D)

The Spanish Mission shops (and residence) are aesthetically significant as the most elaborate and successful use of this style for a commercial building in Boroondara. The shops boast a wide range of details and ornament typical of the Spanish Mission style, including stepped and curved Baroque parapets with vigas, Cordoba tiles, Serlian windows with a tiled tympanum, twisted engaged columns, and planter boxes. The row is also distinguished by the survival of its high quality shopfronts. (Criterion E)

Grading and Recommendations

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

PRECINCT GRADING SCHEDULE

Name	Number	Street	Grading	Built Date
Shop	84	Canterbury Road	Contributory	1909
Shop	86	Canterbury Road	Contributory	1909
Shop	88	Canterbury Road	Contributory	1909
Shop	90	Canterbury Road	Contributory	1909
Shop	92	Canterbury Road	Contributory	1909
Shop	94	Canterbury Road	Contributory	1909
Shop	96	Canterbury Road	Contributory	1909
Shop	98	Canterbury Road	Contributory	1909
Shop	100	Canterbury Road	Contributory	1923
Shop	102	Canterbury Road	Contributory	1937
Shop	104	Canterbury Road	Significant	1937
Shop	106	Canterbury Road	Significant	1937
Shop	108	Canterbury Road	Significant	1932
Shop	110	Canterbury Road	Significant	1932
Shop	112	Canterbury Road	Significant	1932
Shop	114	Canterbury Road	Significant	1932
Residence	114A	Canterbury Road	Significant Original fence & garage	1932

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes - garage & front fence at No. 114A
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By
Context Pty Ltd

References
Age, as cited.

Built Heritage Pty Ltd 2012, 'City of Boroondara Thematic Environmental History', prepared for the City of Boroondara.

Gibb, Don & Warmington, Stuart 2007, *Visions of a Village: Canterbury shops and shopping 1880s-1990s and beyond*, prepared by Canterbury History Group, Alpha Printing, Melbourne.

City of Camberwell Municipal Rate Books (RB), as cited.

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

GRIFFIN ESTATE & ENVIRONS PRECINCT

Prepared by: Context Pty Ltd

Address: 126-144 Canterbury Road, 5-51 & 2-28 Chaucer Crescent, 2-44 Dudley Parade, 4-6 Keats Street, 4-12 Marlowe Street and 9-25 Myrtle Road, Canterbury

Name: Griffin Estate & Environs Precinct	Survey Date: Sept. 2016, Jan. & April 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: 1888 to 1955

Precinct map:



GRADING

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

Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large, shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision exploded across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Station near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved in Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road. The depression also saw the suburb's industrial activities suffer; Canterbury Brickworks and the rival Mont Albert Brickworks near Rochester Road, established in 1883 and 1891 respectively, both shut their doors.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

While the City of Camberwell underwent comparably intense – or even more intense – residential subdivision during the Edwardian and Interwar periods, much of this

development comprised large estates on previously undeveloped land, with relatively few examples of the 'infill estates', carved from nineteenth century mansion properties. Key subdivisions in Canterbury at this time included the 'Great Railway Station Estate' (1898), 'Griffin Estate' (1885 & 1904) and 'Parlington Estate' (1912).

History

Griffin Estate and Environs Precinct comprises a group of Victorian, Federation and Interwar residences, on the north side of Myrtle Road and Dudley Parade, Chaucer Crescent, Marlowe Street, and a small section of Canterbury Road and Keates Street. The precinct area west of Marlowe Street comprises the Griffin Estate, proper. It was first subdivided in 1885, just three years after the railway line through Camberwell and Canterbury was opened, running parallel with Dudley Parade (formerly Railway Parade) (Built Heritage 2012:60). The subdivision comprised 40 lots in a relatively small area bounded by Canterbury Road, Marlowe Street, Dudley Parade and Beaumont Street. The street layout responded to the gently sloping topography with gentle curves to Chaucer Crescent and Myrtle Road.

The creators of the subdivision paid their respects to English poets and playwrights, naming streets after Geoffrey Chaucer, author of *Canterbury Tales*, Elizabethan playwright Christopher Marlowe, and Edmund Spenser, author of *The Faerie Queen* (Spencer Crescent has since been renamed Myrtle Road).

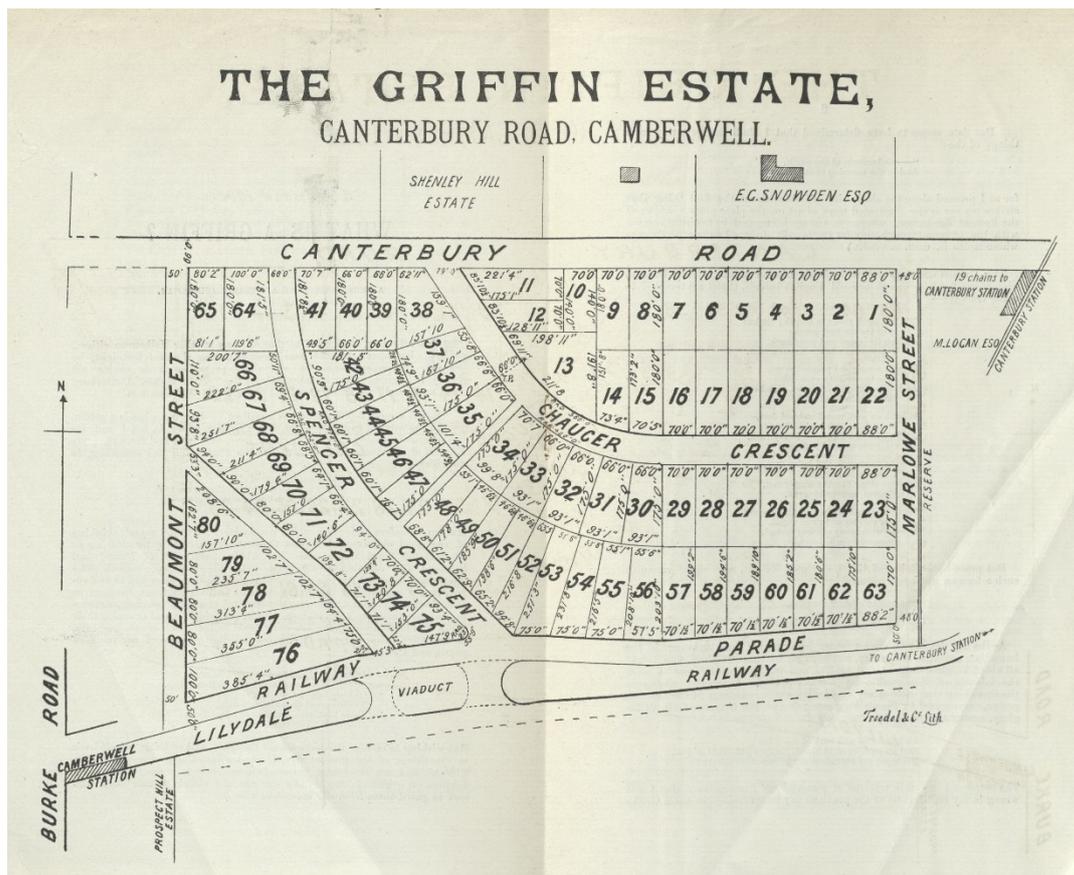


Figure 10. The Griffin Estate, subdivided and advertised for sale for the first time in December 1884. (Source: SLV)

Despite the original subdivision advertisements boasted of the 'choicest lots on Griffin Hill' with 'unequalled views', only half the sites were sold during the nineteenth century ('Griffin Estate', 1884). This is evident in the Melbourne Metropolitan Board of Works

Detail Plan of the area, which shows that just 14 residences had been constructed in the Estate by 1905 (eight of which survive today: 10, 13, 19-23 and 24-26 Chaucer Crescent), with the surrounding land remaining vacant (MMBW Detail Plan no. 1972, 1905).

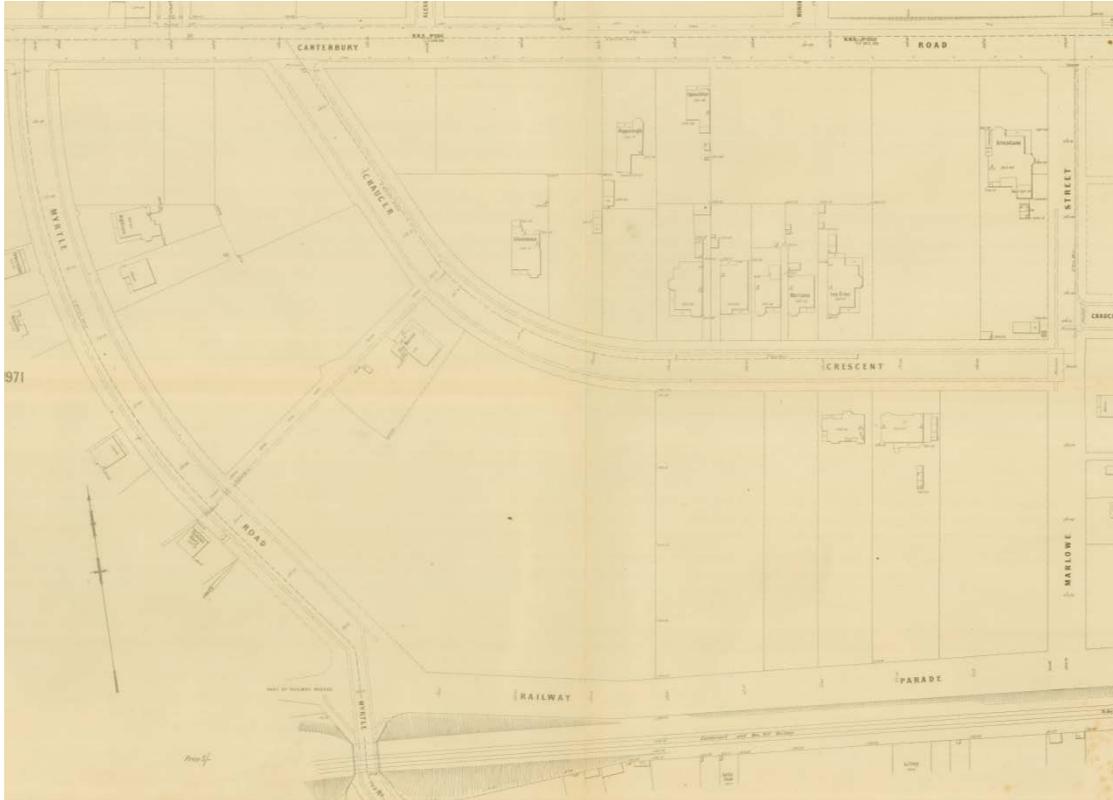


Figure 11. MMBW Detail Plan no. 1972 dating from 1905. Note the majority of the lots were undeveloped, within the precinct with the exception of ‘Ericstane’, 136 Canterbury Road, ‘The Manse’, 10 Chaucer Crescent, ‘Glenlossie’, 9 Chaucer Crescent, and the row at 15-23 Chaucer Crescent (15 & 17 since demolished). (Source: SLV).

Land in the Griffin Estate was readvertised for sale in September 1904, this time comprising 21 undeveloped ‘mansion and villa sites’ predominantly fronting Myrtle Road, Chaucer Crescent and Dudley Parade (‘Griffin Estate’, 1904; *Argus* 24 September 1904:2). At this time, the estate was again marketed with reference to its elevated position and distance ‘three minutes’ walk to East Camberwell Railway Station’, located immediately to the west of the subdivision. Houses in this second stage of development at Griffin Estate were constructed relatively swiftly, with the majority of the houses being constructed between 1906 and 1918, leaving a handful of lots to be developed during the interwar period.



Figure 12. Griffin Estate, East Camberwell, subdivision plan dating from 1904, showing lots for sale fronting Canterbury Road, Chaucer Crescent, Myrtle Road and Railway (now Dudley) Parade. Note some of the early houses drawn on the plan, including 'The Manse', 10 Chaucer Crescent (lot no 34). (Source: SLV).

The land east of Marlow Street was part of the Logan (or Logan's) Estate, a large subdivision comprising a section of land bound by Canterbury Road to the north and Prospect Hill Road to the south. The Logan Estate was subdivided in 1893, although it appears to have been re-advertised for sale c.1907, presumably following the same unsuccessful sales pattern as the Griffin Estate (LP 3643). Surveyor of the estate was Tuxen Bros. in conjunction with T.H. Braim ('Logan's Estate, Canterbury', 1907?). The name of the Estate derives from Michael Logan, one of the early landowners in the parish. Together with partner Patrick Maloney, he owned Lot 129A of Elgar's Special Survey, acquired in 1850 (Built Heritage 2012:45). The large allotment encompassed what would later become Logan's Estate, Canterbury Railway Station and another early subdivisions in Canterbury, the Claremont Park Estate, of 1885 ('Claremont Park', 1885).

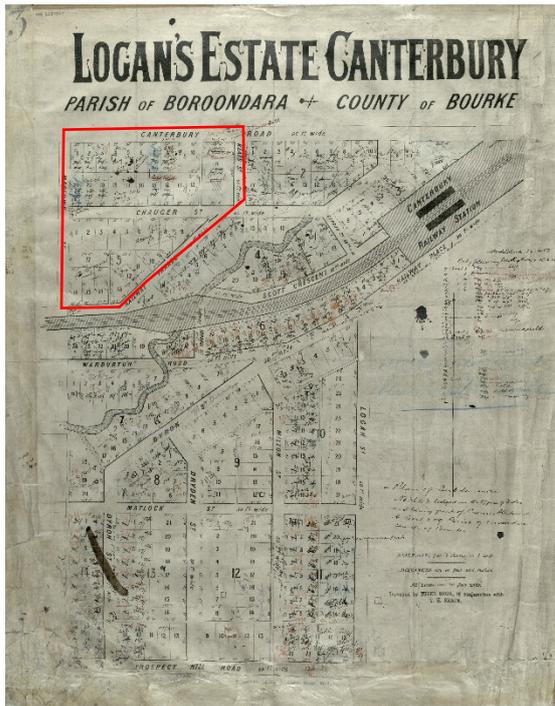


Figure 13. Logan's Estate subdivision advertisement, dated c1905. The precinct area is outlined in red. (Source: SLV)

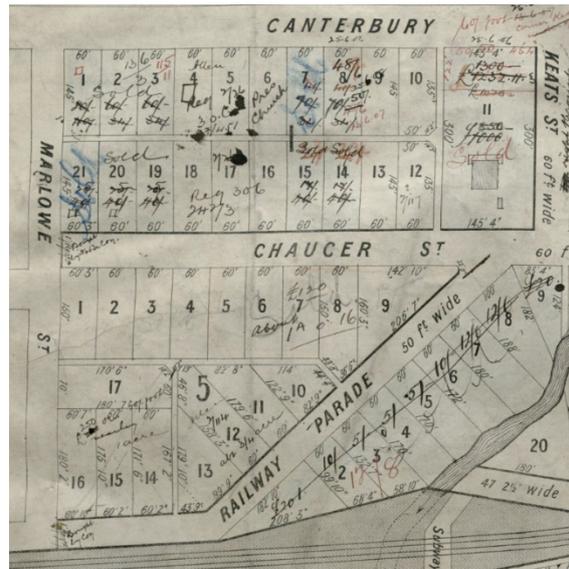


Figure 14. Close-up of the precinct area east of Marlowe Street, the precinct comprises Blocks 1 & 5 of Logan's Estate. (Source: SLV)

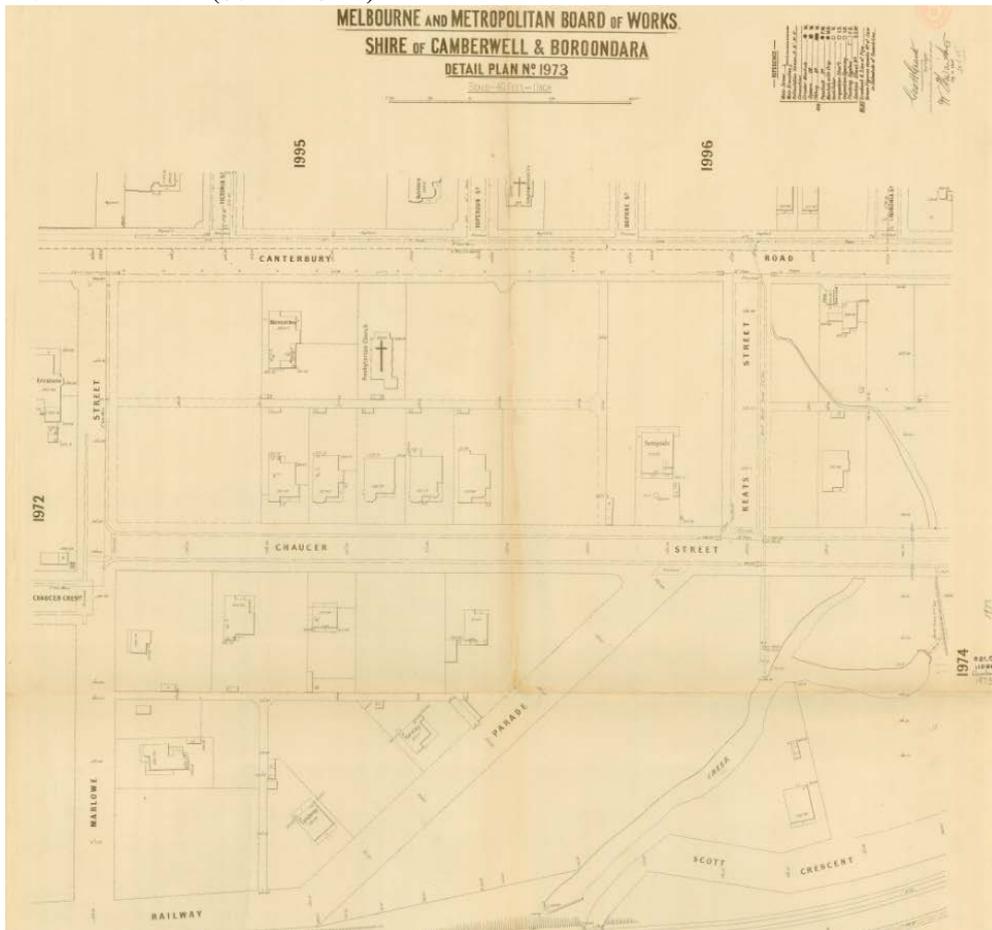


Figure 15. MMBW Detail Plan no. 1973 dating from 1905, showing vacant land on the east side of Myrtle Road and north side of Dudley Parade. (Source: SLV).

Late Victorian

Although many of the lots remained undeveloped until the Edwardian period, a handful of Victorian houses were built within the precinct during the late 1880s up until 1901. An early speculator of the Griffin estate was John Middleton Watson, a broker, who initially purchased several lots of the Griffin Estate subdivision – owning a total of 13 lots in 1888. He commissioned one of the earliest houses in the precinct as his home. This was 'Glenlossie' at 9 Chaucer Crescent, built 1888-89, at which time it was rated for £45 (RB). Watson is known for establishing the Maranoa Gardens in Balwyn, a native plant reserve dating back to 1901. Watson planted it with Australian and New Zealand natives before donating it to the City of Camberwell. Watson passed away in 1926, still residing at Chaucer Crescent (Built Heritage 2012:26; *Argus* 24 August 1926:14).

Also built in 1888-89 was 15 Chaucer Crescent (now demolished) for owner Hames Huddleston. Between 1888 and 1892 three houses, at 17-21 Chaucer Crescent, were built for owner John Hatter Boulter, listed as a gentleman in the rate books. The three houses were built across two lots. The first one to be built, in 1888-89, was a wooden house at no. 17, which was rated for £45 at the time of completion (it has been demolished). The brick house next door at no. 19 was built the following year 1889-90, and the nearly identical brick 'Warrana' at no. 21 was built 1891-92, both rated for £50 after completion. Boulter sold no. 17 in the mid 1890s, but retained ownership of no. 19-23. He rented out no. 23 and resided at no. 19 until his passing in 1905 (RB, *Argus* 17 May 1905:7). Next door, 'Les Erne' at 23 Chaucer Crescent was built in 1889 for owner-occupant Benjamin Brown, for which he was rated £50 (RB). Opposite, on the south side of Chaucer Crescent, no house within the precinct was built prior to 1900.

Along Canterbury Road, the nine-room brick house 'Ericstane' at 136 Canterbury Road was built in 1892 for owner John Grieve, another gentleman (for further information see citation for 'Ericstane', HO375). East of Marlowe Street, in Logan's Estate, 'Blencathra' at 144 Canterbury Road was built sometime between 1895-1898, shortly after the 1893 subdivision, for owner-occupants John William Allen and Emily Constance Allen (S&Mc, RB). John Allen, a builder, later developed a row of houses along Chaucer Crescent. Another early house in the subdivision was 42 Dudley Parade, built 1901-02 for gardener John Oldroyd, then comprising six rooms, for which he was rated £20 (RB).

Edwardian development

The majority of the houses within the precinct were constructed during the Edwardian period, following the re-advertisement of the Griffin Estate and Logan's Estate. The row along Myrtle Road, nos. 9-25, were built in a short period of time between 1907 and 1912, with the exception of no. 17 which was built in the 1920s.

Four houses in Myrtle Road were built in 1907, these were: a six-roomed wooden house called 'Bootham' at no. 9 for Mrs Janet de Tall rated for £35, and another six-roomed wooden house at no. 15 for court clerk Mr Thomas Barton Wade rated for £35. Also completed in Myrtle Road in 1907 was a seven-roomed brick house at no. 19 called 'Selsley' for jeweller William Davis rated at £35 (RB). Davis had somewhat of a colourful history, having been arrested in 1912 for the illegal purchase of gold and possession of gold smelting appliances at his shop in Craig's Lane, Melbourne (*Age* 7 October 1912:11). And a six-roomed timber house called 'Manalla' at 23 Myrtle Road was constructed for jeweller Phillip Henry Cadby, rated at £20 (RB). The Cadby family had somewhat of a family enclave in Myrtle Street, with Phillip Henry Cadby senior and wife Sarah Ann situated across the street at no. 18 Myrtle Road, from where Phillip junior's sister, Elsie May, was married in 1915 (*Argus* 2 March 1916:1; *Hawthorn, Kew, Camberwell Citizen* 19 March 1915:2). Cadby junior celebrated the birth of a daughter with his wife in their home at 23 Myrtle Road that same year (*Argus* 6 March 1915:13).

Completed the following year in 1909 was an eight-roomed brick residence called 'Shaugh' at 25 Myrtle Road for Heinrich Löhn and occupied by electrical engineer Walter Henry Alabaster, rated at a substantial £58. Also constructed in 1909 were two timber residences; one a seven-roomed house for music teacher Isabella Knox at no. 21, rated at £35; and a six-roomed house at no. 11 for builder William Constable (demolished), rated at £38, both on par with the valuation of other timber houses in the precinct (RB). By 1911, Constable had subdivided his holding at lot 46 of the estate and sold off his house at no. 11 to Miss Emmie Myrtle Neeks, which she named 'Banrose' (RB). This allowed for the construction of another timber house at no. 13, a six-roomed wooden house built for Euphemia Bell called 'Aralnen' and rated at £35 in 1912 (RB).

Along Chaucer Crescent, 'The Manse' at no. 10, a seven-roomed wooden house, was among the very first houses built on the south side of the street. As the name suggests it was built for Reverend John Robertson, a minister at the Canterbury Presbyterian Church located nearby at 146 Canterbury Road, established in 1895 (for more information see citation for Canterbury Presbyterian Church, 146 Canterbury Road, assessed as part of this study). Another relatively early house is the wooden villa at 4 Chaucer Crescent built 1905-06 and owned at the time by builder L R Griffin; and likely built by him as well. It certainly is not the only builder-owned house in the precinct, another example being 25 Chaucer Crescent, a fine six-roomed brick villa built a few years later, in 1909-10, most likely built by its owner, builder John Jordan. Jordan also built the 5-room brick house at no. 33 at the same time, located east of Marlowe Street, rated at £26 in its first year. Nos. 2, 12 and 14 Chaucer Crescent were built between 1910 and 1915. The five-roomed brick house at no. 12 was built for jeweller Joseph Jefferies in 1915, for which he was rated £35 (RB; S&Mc).

Some of the grandest houses in the precinct date from the Edwardian period and were originally built across double or triple lots on elevated positions for affluent residents – particularly along the stretch of Chaucer Crescent west of Marlowe Street and on Myrtle Road. This includes 'Ospringle', an eight-roomed brick house at 24 Chaucer Crescent, which was built 1904-05 by local builder James Currie for Rebecca Newbold. Newbold resided next door at 'Cleeve' (no. 26), which was completed around the same time. The two are pictured next to each other on the MMBW plan dated 1905 (for more information see citation for 'Ospringle' 24 Chaucer Crescent HO380). The architect-designed brick villa 'Heyford' at 22 Chaucer Crescent, built in 1907-08, originally sat across three lots of the estate. The large 10 roomed villa was designed by architect Herbert Black for Louis Cooper, company director of shopfitters Brooks, Robinson & Co. At the time of completion, it was rated for a staggering £135, well above the neighbouring residences which ranged from £20 to £63. Cooper remained at the residence until 1925, when it was sold at auction (RB; *Australasian* 8 August 1931:9; *Table Talk* 18 June 1925:17).

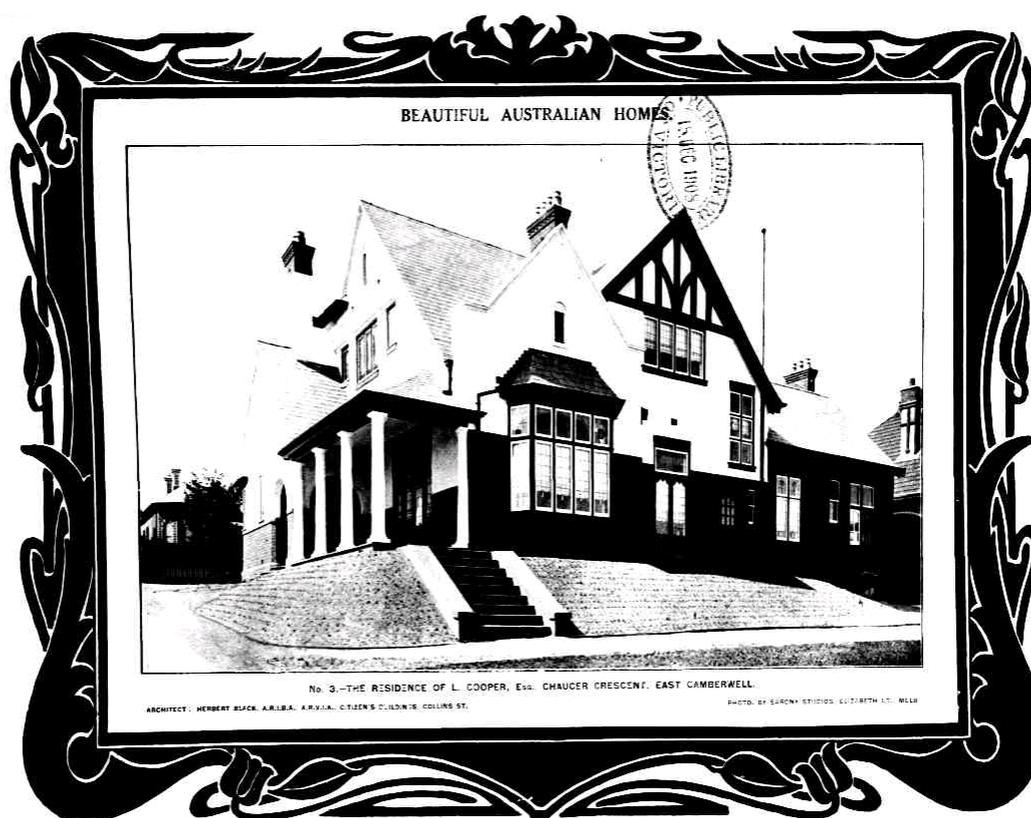


Figure 16. South and west elevations of 'Heyford' at 22 Chaucer Crescent, built in 1907-08 and designed by architect Herbert Black, featured in *Table Talk* under the heading 'Beautiful Australian Homes'. (Source: *Table Talk* 17 December 1908:17).

Architect Herbert Black was born in Australia, but after graduating from Melbourne University he moved to South Africa in 1897 to work for his half-brother, architect William Black of the well-known Cape Town firm Black & Fagg. Following his years in Cape Town, he studied in England during 1900-03 at the Architectural Association. After his studies, he returned to South Africa, where he was elected an associate member of the Royal Institute of British Architects (RIBA) in Cape Town. After becoming a partner in his brother's firm, he returned to Melbourne in 1907, indicating that 'Heyford' was one of his first commissions upon his return. He continued his partnership with his brother William, setting up a successful practice in New Zealand in 1908. After serving in the First World War, he returned to South Africa to work ('Herbert Black', *Artefacts Lexicon*). In Melbourne in 1911, Herbert Black designed the Lady Clarke Memorial, a pavilion in Queen Victoria Gardens (*Weekly Times* 30 December 1911:18).

IMPORTANT SALE BY AUCTION.



**"HEYFORD," 22 CHAUCER CRESCENT.
CANTERBURY ————— EAST CAMBERWELL.**

The Charming Residence of L. Cooper, Esq., which is to be sold by Auction
on

SATURDAY, JUNE 27.

At 3 o'Clock on the Property by

MESSRS. COGHILL & HAUGHTON, AUCTIONEERS.

79 Swanston-street, Melbourne, and at Canterbury.

Figure 17. 22 Chaucer Crescent, 'Heyford' advertised for sale in 1925. It is viewed from the south-west. (Source: Table Talk 18 June 1925:17)

Within the precinct, the house lots fronting the main thoroughfare Canterbury Road were highly desirable. Nos. 126-130, 134, and east of Marlowe Street, nos. 138-142 were all completed between 1906-15 (S&Mc, RB). Architect-designed houses include 138 Canterbury Road, the home of architect C H Richardson completed in 1909 (for further information see citation for 138 Canterbury Road, HO376), and the house next door, 'Wingeeet' at 140 Canterbury Road, built in 1914 for civil servant William Rogers and wife Sarah, and attributed to renowned architect Christopher Cowper (for further information see citation for 'Wingeeet' 140 Canterbury Road, assessed as part of this study).

East of Marlowe Street, the northern side of Chaucer Crescent was developed between 1903 and 1912. John Allen of 'Blencathra', 144 Canterbury Road, built five houses along this stretch of the street. 37 Chaucer Crescent was the first one to be built and was rated for the first time in 1903 for £35. Allen subsequently constructed the 4 neighbouring residences at 39, 41, 43 and 45 Chaucer Crescent, all of which were completed by 1905 (RB, ER 1905). Each of the four dwellings comprised 7 rooms, were of brick construction and rated at between £44 and £46 pounds in 1905 (RB). They are shown on the Melbourne Metropolitan Board of Works Detail Plan of the area that same year, flanked by vacant lots on either side (MMBW Detail Plan no. 1973, 1905). By this time the Allens had sold no. 39 to barrister Benjamin Dunn and no. 45 to teacher William Wilkin, leasing the remaining residences at 37, 41 and 43 to accountant John Hanby, draper Thomas Rye and Reverend H.G. Nicholls respectively (RB).

Nicholls resided at 43 Chaucer Crescent for only a short time, after which the house became known as 'Mulroy' while occupied by clerk Andrew Alcorn and his wife Helen from 1911 (RB). Alcorn was director and secretary of the well-known hardware firms Eliza Tinsley Pty Ltd, Magginnis Pty Ltd and Lloyd Bros., and held that position for over fifty years up until his death in 1935 (*Age* 4 September 1935:11). He was also prominent in Masonic circles, being a master of the Lodge of St. Clair in Melbourne, and socialised locally as a long-time member of the Canterbury Bowling Club (*Age* 4 September 1935:11). The Alcorns lived at 'Mulroy' for several years, and interestingly, in that time saw their son married to the daughter of neighbours Robert and Caroline McLeod of 'Dunvegan', 49 Chaucer Crescent, in 1913 (*Punch* 9 January 1913:29).

35 Chaucer Crescent, known as 'Glen Watts', was of timber construction and 6 rooms, and was completed in 1909 for clerk Henry Ryall on vacant land previously owned by Joseph Hall (RB). 1911 saw 'Dunvegan' at 49 Chaucer Crescent completed; an 8-roomed brick house first rated for £50 (RB). The property was built for and owned by Emma Duke, who leased it to Mrs Caroline McLeod (RB). 51 Chaucer Crescent was completed in 1912 and known as 'Stieber', built for its original occupant, railway employee Edward Roberts (RB).

Around the corner, at 4 Keates Street, 'Claremont' was built for Reverend Frederick W Norwood in 1907, presumably a minister at the Canterbury Presbyterian Church like Rev John Robertson. He was rated £35 for the six-roomed brick villa at the time of completion (RB).

Along Dudley Parade, the same pattern followed with the majority of the lots being developed before the First World War. The house at 10 Dudley Parade, a seven-roomed timber house called 'Narbethong' was built on lot 43 of the subdivision for warehouseman Mr Ernest Hunt and Mrs Margaret Hunt in 1906, at which time it was rated for £33 (RB).

In Dudley Parade, a timber six-roomed house was built in 1907 at no. 8, called 'Carinya', for assistant government entomologist Charles Hamilton French and rated at £25 (RB). French's extensive career is described in the *Australian Dictionary of Biography* (Pescott 1981), beginning with his appointment to the Department of Agriculture as an inspector under the *Vegetation Diseases Act* in 1896. As this work developed in the direction of insect control, he later became assistant government entomologist. In 1907-27 French contributed 31 articles on entomological studies to the *Journal of Agriculture* as sole author and nine as joint author, writing as Charles French junior. From 1931 until his retirement in 1933 he was biologist to the Department of Agriculture and officer-in-charge of the science branch at Burnley Gardens. In his retirement, French also supported the cultivation of indigenous flora in residential gardens in his locality as a member of the Canterbury and District Horticultural Society (*Australasian* 19 September 1936:46).

In 1908, 6 Dudley Parade, called 'Bonnie Dee', was built for railway employee Mr Robert Wallace and Mrs Elizabeth Wallace. The house was of timber construction and comprised six rooms, rated at £30 in its first year, and was sold on to engineer Gustaf Dahlgren in 1909 (RB). In 1909 a nine-roomed residence at no. 4 Dudley Parade was built for boot merchant William Augustus Bunbury, rated at £50 that year (RB).

Between 1913 and 1914, the six-roomed brick house at 2 Dudley Parade was constructed for John Howie and occupied by clerk James Wallace, rated at £60 in 1914 (RB). 1914 also saw the completion of the brick semi-detached pair at 26-28 Dudley Parade, each comprising six rooms at the time, built for owner William Davis of 19 Myrtle Road (RB).

The small stretch of Dudley Parade east of Marlowe Street within the precinct, with the exception of 34 Dudley Street, are more modest than the residences along Chaucer

Crescent and Myrtle Road. The Edwardian-era development comprises 34, 38-40 and 44 Dudley Parade, which are all timber houses built between 1910 and 1914. By 1911, 34 Dudley Parade, then consisting of five rooms, was owned by Thomas French, possibly a relative of Charles Hamilton French (at 8 Dudley Parade). Oldroyd, one of the early residents of Dudley Parade at no. 42, also commissioned the house next door, 40 Dudley Parade, in 1913-14. Builder Matt William owned the seven-roomed house 'Uralla', 38 Dudley Parade, at the time of completion around 1910-11, he also appears to have developed other lots further east along Dudley Parade (RB, S&Mc).

Interwar development

The precinct was completed during the interwar years, when the remaining pockets in the precinct were developed. John Watson, previously of 'Glenlossie', upgraded to a nine-roomed brick villa at no. 11 in 1918; 5 Chaucer Crescent was built in 1918-19 and the dwellings at 22 & 24 Dudley Parade and 28 Chaucer Crescent were constructed between 1920 and 1927 (RB).

The high architectural standard of the precinct continued during the interwar years. 17 Myrtle Road, a seven-room brick bungalow constructed for estate agent Alfred Robertson and his wife M.L. Robertson, was rated at a substantial £120 (S&Mc, RB). In 1933, 132 Canterbury Road was built, a substantial brick residence which was featured in the February edition of *Home Beautiful* in 1934. It is described as an 'attractive villa' of blue-brown clinker bricks. The main point of interest was its 'high position' and the fact that the windows had been placed in two large, attic bedrooms to take 'advantage of the extensive view' (*Age* 8 July 1992:33).

Later development includes 8 Chaucer Crescent, built in 1933, the brick semi-detached pair at 14-14A Dudley Parade, built in 1937, and a 1940s house at 36 Dudley Parade (BP; S&Mc). In 1955, the precinct's latest building was completed at 20 Chaucer Crescent. The flats were built for owner S B Mellor, by builder Myers, consisting of four flats at a cost of £15,000 (BP).

In many cases the first occupants of residences within the precinct were also the owners, indicating that they were likely constructed specifically as private homes rather than as rental properties for return. This is evidenced by the long-term residency of many occupants, including de Tall at 9 Myrtle Road, Wade at 15 Myrtle Road, Cadby at 23 Myrtle Road and Hunt at 10 Dudley Parade, among others (S&Mc; RB). The grandest of the villas are architect designed, such as 'Heyford', 'Dudley' and 'Wingeet', and several others are builders' designs, among them 25 and 37-45 Chaucer Crescent. The precinct's high-quality built character reflects the desirability of the area, with many of its residents being those in affluent positions. In particular, broker John Middleton Watson, the well-respected clerk of courts, Thomas Barton Wade, government entomologist Charles French, and company director Louis Cooper of Brooks, Robinson & Co., as well as other professionals, including civil servants, jewellers, engineers, builders and merchants (*Creswick Advertiser* 14 August 1917:3; Pescott 1981).

Description & Integrity

The Griffin Estate & Environs Precinct is situated just east of Boroondara Park (the path of the former Outer Circle Railway line), and bound by Canterbury Road at the north and the Lilydale Rail line at the south. The land slopes away from Canterbury Road, with the topography reflected in the curved alignments of Chaucer Crescent and Myrtle Road/Dudley Parade to the east of Marlowe Street. The sloping land also provides a slight rise to houses on the north side of Chaucer Crescent, and more dramatic elevation to houses along the north side of Myrtle Road/Dudley Parade. The houses sit behind medium-sized front gardens, and side setbacks are fairly consistent throughout the precinct. Street trees enhance the presentation of the streetscapes, with alternating

mature Plane trees and Melaleucas along the Chaucer Crescent nature strips the largest and most impressive plantings. Much of the area retains bluestone street infrastructure, in the form of pitched gutters or kerbs. Footpaths are of asphalt, appropriate to the pre-interwar establishment of the subdivisions.

As discussed in the precinct history, the full residential development of the precinct can be divided into three periods: late Victorian (1888-1901), Edwardian (1903-1915), and interwar to early post-war (1918-1955). The architectural forms that represent each of these periods will be discussed below.

Late Victorian

The seven Victorian houses that survive in the precinct are almost all modest in size and fairly typical in their architectural expression. In keeping with the dominant style of the day, all can be described as Italianate in style. All but one – the most modest house at 42 Dudley Parade – have masonry walls and slate roofs. Even the Dudley Parade house is clad in timber boards that simulate the more prestigious stone ashlar. These range from fine polychromy (136 Canterbury Road) and more standard bi-chrome brickwork (19 & 21 Chaucer Crescent), to facebrick with cement dressings (9 Chaucer Crescent, 144 Canterbury Road), and rendered brick (23 Chaucer Crescent).

The modest timber house at 42 Dudley Parade is also the only example of a simple, block-fronted façade. The remaining houses are all asymmetrical in plan, with a projecting bay to one side of the façade and a verandah to the other. Half of them have a canted projecting bay below a semi-octagonal roof (136 Canterbury Road, 19 & 21 Chaucer Crescent), while the remaining three have a gabled form to the projecting bay. In keeping with the Italianate mode, the verandah roofs sit below the eaves of the house, are supported on slender Corinthian columns with cast-iron frieze and brackets, and all have a hipped roof (with an M-profile) with corniced chimneys.



Figure 18. 'Glenlossie' of 1888-89 at 9 Chaucer Crescent. (source: Context PL, 2017)

Apart from the fine polychrome brickwork of 136 Canterbury Road, which is the most substantial of the Victorian houses, the two with cement render dressings have the most

interesting decorative detail. 'Glenlossie', at 9 Chaucer Crescent, is highly ornamented with brackets below the chimney cornices, and alternating with cast roundels below the eaves. The roundel detail is reproduced at a much larger scale in the front gable, above a pair of round-arched windows. There is a wide beltcourse at the springing level of the window arches, ornamented with acanthus leaves. The projecting front gable is finished with a timber bargeboard and trusswork with pierced fretwork, drawing upon a romantic, medievalising aesthetic. The slightly later house at 144 Canterbury Road, constructed as the home of builder John Allen, can be considered a simplified version of 'Glenlossie'. It also has cement quoins to corners and around the front door, and a pair of round-arched windows in the projecting gabled bay. Decorative details of note also include a scalloped detail to the eaves fascia, the raking pediment and the front verandah. The return verandah has a decorative pediment at the centre, also with a scalloped detail and tympanum with a pierced sunburst design.



Figure 19. 'Blencathra' of 1895-98 at 144 Canterbury Road. (source: Context PL, 2017)

The Victorian houses in the precinct have a generally high level of intactness. 'Glenlossie' has recently been re-tuckpointed, and a garage appended to the east side. The house at 23 Chaucer Crescent also has a new garage appended to one side, the roofline has been raised slightly and reclad in new slates, and the render of the façade may have been renewed (though the original ruled render survives to the west side elevation). The front verandah of 32 Dudley Parade appears to have been partially or wholly rebuilt.

Edwardian

The majority of the Contributory and Significant houses in the precinct were built in the Edwardian period, in this case, between 1903 and 1915 (with a transitional example of 1918). They are scattered around the western half of Chaucer Crescent and the eastern part of Dudley Parade, with very imposing rows along Canterbury Road, the eastern half of Chaucer Crescent (north side), and the junction of Myrtle Road and Dudley Parade (north side).



Figure 20. A fine example of a typical Federation Queen Anne house at 35 Chaucer Crescent. This timber house displays characteristic features of the style, including a pyramidal hipped roof with corbelled brick chimneys, asymmetric plan form with two projecting gabled bays around a return verandah, continuous verandah roof, turned timber posts and fretwork, casement windows with highlights, and window hood. (source: Context PL, 2017)

Nearly all of the Edwardian houses can be described as Federation Queen Anne. They are characterised by a complex, asymmetrical form set below a steeply pitched hipped roof (pyramidal or with gablets). In a few cases, there is a modest attic storey indicated by original dormer windows (126 & 142 Canterbury Road). There is often a strong diagonal emphasis, expressed in the verandah form or by the presence of a corner bay window or entrance. Roofs are clad in terracotta tiles, slate or corrugated iron (this last one more common for timber houses), with decorative terracotta elements including capping, finials and other decoration. Features include projecting gabled bays, bay windows, hoods over windows (sometimes with decorative bracketing), red brick chimneys with decorative details such as corbelling, strapwork, roughcast or terracotta chimney pots, and sash or casement windows often with decorative highlight windows (filled with leadlights or coloured glass). Verandahs tend to be one of two types: a verandah that is continuous with the main roof and often returns around the side, with turned timber posts and decorative timber fretwork; or smaller porches which may have a separate roof form and are supported on Tuscan-order columns. Houses with this second type of porch have more symmetrical facades, and are less common in the precinct. They include Christopher Cowper's 140 Canterbury Road, as well as 126 & 128 Canterbury Road. Also, 12 Chaucer Crescent has the same symmetrical form with two gabled bays flanking a small front porch, this one with dwarf brick piers and timber fretwork. As does the Rev. Norwood's house at 4 Keats Street, which has a wide inset porch with very simple timber fretwork, beside a projecting hipped bay.

The Edwardian houses are either of tuckpointed facebrick, often with roughcast render bands, or of timber. The timber houses are clad in a number of ways: timber weatherboards with bands of notched boards (to emulate shingles) or areas of roughcast render, or clad in boards that mimic stone ashlar. Both types usually have half-timbering in the projecting gable, with shingles an exception (see 25 Chaucer Crescent, of 1909-10).

A few notable exceptions to these two house-types are seen in the precinct.



Figure 21. 'The Manse' of 1903 at 10 Chaucer Crescent. (source: Context PL, 2017)

'The Manse' at 10 Chaucer Crescent of 1903 is unusual as this timber house has a cross-gabled roof. Its façade is dominated by a very wide half-timbered gable. A skillion-roofed verandah stretches across the front façade, resting on square timber posts with very simple timber brackets. Its bold and simple massing and minimal use of ornament is in keeping with the Arts & Crafts style, brought from England and most commonly used in Australia by architects. The substantial attic-storey villa 'Heyford' at 22 Chaucer Crescent of 1907-08 is another fine example of the Arts & Crafts style (best seen in the historic image at Figure 16). It is clad in facebrick and roughcast render, and has a very steep cross-gabled roof with half-timbering to some gables and parapets to others. The entrance porch on the west side rests on full-length Tuscan order columns (this porch has been enclosed). Windows have square-pane leadlights and a variety of configurations such as box bay windows with a hipped roof, banks of flush windows, and window hoods.



Figure 22. 21 Myrtle Road of 1909. (source: Context PL, 2016)

The house at 21 Myrtle Road of 1909 is a simple but very elegant timber Indian Bungalow with symmetrical massing and façade. The dominant feature is the steeply pitched, terracotta tiled pyramidal roof that extends over the encircling verandah. The verandah has Tudor-arched timber fretwork and chamfered timber posts.



Figure 23. the semi-detached pair at 26 & 28 Dudley Parade, looking north-west. (Source: Context PL, 2017)

A more modest exception to the typical Edwardian houses in the precinct is the only semi-detached pair of this era at 26 & 28 Dudley Parade of 1914 (there are several more from the interwar period). The dwellings have facebrick and roughcast rendered walls, a terracotta tiled roof, and are massed to suggest a single large house. The verandah of no. 28 retains fine pierced timber fretwork.

The Edwardian houses in the precinct have a generally high level of intactness. There are few intrusive extensions to these houses (exceptions are at 6 Marlow Street, and a front dormer to 26 Chaucer Crescent). The most common alteration seen is the loss (or loss and sympathetic replacement of) verandah fretwork and sometimes posts (for example at 4 & 26 Dudley Parade; 33, 37, 41 & 45, Chaucer Crescent). There is also overpainting of face brickwork (at 45 Chaucer Crescent). At 2 Dudley Parade, a new garage addition is set below the line of the existing house. While large, effort has been made to ensure that it does not interfere with views to this high-set house.

The most extensively altered Edwardian house that is still considered to contribute to the precinct is at 6 Dudley Parade. In the mid-twentieth century, the window in the front gable was enlarged and the verandah fretwork removed. In 2016 a casement window was reinstated in this bay and appropriate timber fretwork installed. Changes to cladding materials have not been so sympathetic as the notched and plain weatherboards have been rendered (or entirely replaced) and the terracotta roof tiles have been replaced with dark grey Colorbond. Also, the two original windows below the front verandah have been enlarged. Despite all of these changes, the house still presents as a Federation Queen Anne dwellings with the same massing and chimneys as other houses in the precinct.



Figure 24. 6 Dudley Parade prior to alterations in 2016 (Source: Jellis Craig, 2015)



Figure 25. 6 Dudley Parade undergoing works in September 2016 (Source: Context, 2016)

Interwar and early post-war

As noted in the history, infill of the precinct subdivisions was completed just after the close of World War II. Stylistically, the houses can be usefully grouped into early interwar (1918-27), and late interwar plus early post-war (1933-55)

The early interwar houses all show a dominant bungalow influence, though 11 Chaucer Crescent of 1918 is a transitional example. Built at the cusp of the Edwardian and interwar eras, it is sculptural and boldly detailed, with a projecting gabled bay and canted bay window to the façade, along with a timber ladder-back frieze, in keeping with Federation Queen Anne, but details are somewhat simplified and the roof is a transverse gable, indicating a bungalow influence.



Figure 26. The early California Bungalow, of 1918, at 5 Chaucer Crescent. Note the original or early dwarf brick front fence. (source: Context PL, 2017)

Built at the same time, the 1918-19 house at 5 Chaucer Crescent had made a full transition to the California Bungalow style, with a cross-gabled roof featuring a wide and flat front gable, and an almost complete absence of applied ornament. Instead, visual interest relies on a variety of cladding materials – tuckpointed brick, smooth and roughcast render, and timber shingles. All but one of the early interwar houses has a transverse gabled roof, clad in terracotta tiles, and all are of facebrick. 28 Chaucer Crescent and 17 Myrtle Road have dormer windows. The house at Dudley Parade is an exception, with a hipped roof with very wide eaves supported on timber struts.



Figure 27. The Georgian Revival house of 1934 at 8 Chaucer Crescent. Note the herringbone brick pattern of the front fence. (source: Context PL, 2017)

After the dominance of the bungalow in the 1920s, the 1930s were more eclectic. The fashion changed from red brick to mottled 'clinker' or 'blue' bricks. A number of the 1930s house forms and styles continued with little change into the early post-war period, though what little ornament there had been was stripped away. One of the most popular styles at the time was Olde English (or Tudor Revival), which featured steep vergeless gables and a medieval influence. A classic example of this type is seen at 132 Canterbury Road, built in 1933 to a design by an unidentified architect. A mainstream translation of the style, indicated by a lower pitched vergeless gable is seen at the 1937 semidetached pair at 14-14A Dudley Parade.

Another common house type of the late 1920s and early 1930s is Georgian Revival, with a dominant hipped roof, symmetrical façade and simple classical details. A fine example is seen at 8 Chaucer Crescent, with has Ionic columns supporting the central porch, and also retains an original low brick front fence with a herringbone pattern. The legacy of the hipped-roof Georgian Revival houses was a generic hipped-roof house form reproduced in a symmetrical or asymmetrical form, devoid of any stylistic detail. An example is seen at 36 Dudley Parade, built in the late 1940s.

The third main style of the late interwar and early post-war periods is the Moderne. The first, architect-designed examples appeared in the early 1930s, and it was reproduced by builders in many suburbs by the end of the decade. Intended to reflect the machine age and new engineering possibilities, houses of this style are almost stripped of detail (apart from brick details and horizontal lines to suggest speed, and often have corner windows that display the use of steel lintels. While the most advanced of these designs had a flat (or flat appearing) roof, most retained the tiled hipped roof that was standard at the time. The only example of the Moderne style in the precinct is a very late example at 20 Chaucer Crescent: a block of four cream-brick flats built in 1955.

The majority of the interwar/post-war dwellings are highly intact. Others are slightly altered (overpainted brick at 28 Chaucer Crescent; replacement windows at 14-14A Dudley Parade). A number have undergone more extensive alterations, but are still clearly recognisable as a given style and built-era so are still considered to contribute to the precinct. These include those with upper-level dormer additions (11 Chaucer Crescent, possibly 17 Myrtle Road), one with a reasonably sympathetic addition to the front façade (132 Canterbury Road – this 1994 extension uses the same clinker bricks and vergeless gable, but is much lower, leaving some visibility to the façade), and one whose front porch has been replaced with a larger patio with a garage below (24 Dudley Parade – compare pictures, below).



Figure 28. 24 Dudley Parade in its original form. Note the exposed eaves of the porch roof, hit-and-miss balustrade, and brick plinth – all since removed. (source: Fletchers, 2003)



Figure 29. 24 Dudley Parade post-alteration. Note that the porch piers have been replicated somewhat but sit farther out and terminate in a parapet. The base of the porch has been replaced with a garage, and the chimney breast to the left has been rendered. (source: Context PL, 2017)

Comparative Analysis

The Griffin Estate & Environs Precinct is one of a number in the Boroondara Heritage Overlay that illustrates residential development of a similar range of time: late Victorian to interwar with a predominance of Edwardian houses. HO precincts that provide a useful comparison are the following:

- HO145 Maling Road Shopping Centre and Residential Environs, Canterbury - The residential part of this precinct is a highly representative Victorian and Federation-era residential precinct with individually notable houses. The precinct is interspersed with strong and well preserved interwar elements that offer an historic and architectural contrast and create streetscapes of high aesthetic interest.
In comparison, houses in the Griffin Estate & Environs Precinct are of a similar period and quality, ranging from some simpler timber houses and timber houses with notable fretwork and other details, to quite substantial brick houses made more impressive by their elevated siting.
- HO152 Grace Park and Hawthorn Grove Precincts, Hawthorn - The Grace Park Estate, comprising the southern part of this precinct, contains a group of highly distinctive Federation house designs. The diagonal house compositions and curving streets combine to create an informal and picturesque character. To the north, Kinkora Road and Hawthorn Grove having a large concentration of 1880s housing relatively intact. These streets were the first modestly scaled suburban development in Hawthorn. In comparison, the Griffin Estate & Environs Precinct is similar in containing picturesque groups of Federation houses along curving streets, as well as typical examples of late Victorian suburban dwellings.
- HO536 Canterbury Hill Estate, Canterbury & Surrey Hills - The precinct predominantly comprises dwellings dating from the Federation and interwar periods. A large number of these dwellings are constructed of timber, which is a building material more commonly found in Surrey Hills than in other areas of Boroondara.
In comparison, the Griffin Estate & Environs Precinct also demonstrates the less common use of timber for a range of both standard and more unusual Federation villas.
- HO264 Balwyn Road Residential Precinct, Canterbury - All periods of development are nearly equally represented in this precinct. It is of aesthetic significance for the many high quality buildings, a high proportion of which were architect designed. The relative consistency in the allotment width and/or size across the different phases of development serves to unify the precinct. In comparison, the Griffin Estate & Environs Precinct was developed over a somewhat shorter period of time, but is more varied in containing both grand and more modest middle-class 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).

Griffin Estate & Environs Precinct is of historical significance for its demonstration of the early suburban development of Canterbury. The opening of Canterbury Railway Station

in 1882 spurred the creation of suburban estates from 1885, Griffin Estate being one of the earliest. It was followed by Logan Estate in 1893, on the east side of Marlowe Street. A number of these early houses, built in the late 1880s, survive along Chaucer Crescent. Like Canterbury more generally, the major phase of development in the precinct was the Edwardian period, with the final infill of streetscapes in the interwar period and just following World War II, illustrating the pattern of development characteristic of the suburb.

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

NA

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

NA

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

The Griffin Estate & Environs Precinct is of architectural significance for demonstrating the principal characteristics of early suburban housing in Canterbury. There was little nineteenth-century development in the locality, so the small group of houses built between 1888 and 1901 are significant for illustrating the characteristic features of the Italianate style. All have the low M-profile hipped roof, bracketed eaves, cornices chimney and verandah set below the eaves with cast-iron detail. All but one are of facebrick (enlivened with polychromy or cement-render detail), and have an asymmetrical façade (with a canted or gabled projecting bay).

The precinct is particularly rich in Edwardian-era architecture, built between 1903 and 1915, ranging from smaller middle-class dwellings to substantial residences. Most are Federation Queen Anne in style, and have diagonal emphasis, expressed in the verandah form or by the presence of a corner bay window or entrance. The pyramidal or gabled-hipped roofs are clad in terracotta tiles, slate or corrugated iron (this last one more common for timber houses). Features include projecting gabled bays, bay windows, hoods over windows, red brick chimneys with decorative details such as corbelling, strapwork, roughcast or terracotta chimney pots, and sash or casement windows often with decorative highlight windows. A variant of this type has a generally symmetrical façade, with two projecting bays around a central porch, often supported on Tuscan-order columns.

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

The Griffin Estate & Environs Precinct is of aesthetic significance thanks to its picturesque streetscapes of fine suburban houses, many of them architect designed. Appreciation of the dwellings, individually and as a group, is enhanced by the curved plan of Chaucer Crescent and Myrtle Road/Dudley Parade, the elevated siting of houses on the north sides of these streets, the consistent garden setbacks, and the presence of mature street trees (alternating Plane trees and Melaleucas along Chaucer Crescent).

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

Griffin Estate & Environs Precinct, comprising residential properties at 126-144 Canterbury Road, 5-51 & 2-28 Chaucer Crescent, 2-44 Dudley Parade, 4-6 Keats Street, 4-12 Marlowe Street and 9-25 Myrtle Road, Canterbury, is significant. Griffin Estate was originally subdivided in 1885, but less than half of the blocks sold at that time. The central section, along the south side of Chaucer Crescent and the east/north side of Myrtle Road and Dudley Parade, was marketed for a second time in 1904, marking the beginning of a rapid period of residential development. Original street names honoured English poets: (Geoffrey) Chaucer Crescent, (Christopher) Marlowe Street, and (Edmund) Spencer Crescent (now Myrtle Road).

To the east of Marlowe Street, the precinct extends into part of the Logan Estate, which was subdivided in 1893, then readvertised for sale around 1907. The naming convention of the Griffin Estate was extended into this new area, with the continuation of Chaucer Crescent, and Keats Street (named after Romantic poet John Keats).

There was limited development in the precinct prior to 1901, with a small cluster of houses on Chaucer Crescent. The majority of the houses were constructed during the Edwardian period, between 1906 and 1918, leaving a handful of lots to be developed during the interwar period and just after World War II.

The following properties are Significant to the precinct: 136 Canterbury Road (HO375), 138 Canterbury Road (HO376), 140 Canterbury Road, and 24 Chaucer Crescent (HO380). The following properties are Non-contributory to the precinct: 6, 7, 13, 15-15A, 16-16A, 17, 18, 27, 29 & 31 Chaucer Crescent; 12 Dudley Parade; 6 Keats Street; 4-4A, 8, 10 & 12 Marlowe Street; and 11 Myrtle Road. The remaining properties are Contributory to the precinct.

How is it significant?

Griffin Estate & Environs Precinct is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Griffin Estate & Environs Precinct is of historical significance for its demonstration of the early suburban development of Canterbury. The opening of Canterbury Railway Station in 1882 spurred the creation of suburban estates from 1885, Griffin Estate being one of the earliest. It was followed by Logan Estate in 1893, on the east side of Marlowe Street. A number of these early houses, built in the late 1880s, survive along Chaucer Crescent. Like Canterbury more generally, the major phase of development in the precinct was the Edwardian period, with the final infill of streetscapes in the interwar period and just following World War II, illustrating the pattern of development characteristic of the suburb. (Criterion A)

The Griffin Estate & Environs Precinct is of architectural significance for demonstrating the principal characteristics of early suburban housing in Canterbury. There was little nineteenth-century development in the locality, so the small group of houses built between 1888 and 1901 are significant for illustrating the characteristic features of the Italianate style. All have the low M-profile hipped roof, bracketed eaves, corniced chimney and verandah set below the eaves with cast-iron detail. All but one are of facebrick (enlivened with polychromy or cement-render detail), and have an asymmetrical façade (with a canted or gabled projecting bay).

The precinct is particularly rich in Edwardian-era architecture, built between 1903 and 1915, ranging from smaller middle-class dwellings to substantial residences. Most are

Federation Queen Anne in style, and have diagonal emphasis, expressed in the verandah form or by the presence of a corner bay window or entrance. The pyramidal or gabled-hipped roofs are clad in terracotta tiles, slate or corrugated iron (this last one more common for timber houses). Features include projecting gabled bays, bay windows, hoods over windows, red brick chimneys with decorative details such as corbelling, strapwork, roughcast or terracotta chimney pots, and sash or casement windows often with decorative highlight windows. A variant of this type has a generally symmetrical façade, with two projecting bays around a central porch, often supported on Tuscan-order columns. (Criterion D)

The Griffin Estate & Environs Precinct is of aesthetic significance thanks to its picturesque streetscapes of fine suburban houses, many of them architect designed. Appreciation of the dwellings, individually and as a group, is enhanced by the curved plan of Chaucer Crescent and Myrtle Road/Dudley Parade, the elevated siting of houses on the north sides of these streets, the consistent garden setbacks, and the presence of mature street trees (alternating Plane trees and Melaleucas along Chaucer Crescent). (Criterion E)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	126	Canterbury Road	Contributory	1906
	128	Canterbury Road	Contributory	1914
'Balgownie'	130	Canterbury Road	Contributory	1910
	132	Canterbury Road	Contributory	1933
'Merseylea'	134	Canterbury Road	Contributory	1912
'Ericstane'	136	Canterbury Road	HO375 (Significant)	1892
'Dudley'	138	Canterbury Road	HO376 (Significant)	1909
'Winget'	140	Canterbury Road	Significant	1912
	142	Canterbury Road	Contributory	1915
'Blencathra'	144	Canterbury Road	Contributory	1895-98
	2	Chaucer Crescent	Contributory	1914
	4	Chaucer Crescent	Contributory	1905-06
	5	Chaucer Crescent	Contributory	1918-19
	6	Chaucer Crescent	Non-contributory	
	7	Chaucer Crescent	Non-contributory	
	8	Chaucer Crescent	Contributory	1934
'Glenlossie'	9	Chaucer Crescent	Contributory	1888-89
'The Manse'	10	Chaucer Crescent	Contributory	1903
	11	Chaucer Crescent	Contributory	1918
	12	Chaucer Crescent	Contributory	1915
	13	Chaucer Crescent	Non-contributory	2000s
'Caringa'	14	Chaucer Crescent	Contributory	1908-10
	15 & 15A	Chaucer Crescent	Non-contributory	
	16 & 16A	Chaucer Crescent	Non-contributory	
	17	Chaucer Crescent	Non-contributory	2016-17
	18 & 18A	Chaucer Crescent	Non-contributory	

Name	Number	Street	Grading	Built Date
'Allandale'	19	Chaucer Crescent	Contributory	1889-90
	20	Chaucer Crescent	Contributory	1955
'Warrana'	21	Chaucer Crescent	Contributory	1891
'Heyford'	22	Chaucer Crescent	Contributory	1907-08
'Les Erne'	23	Chaucer Crescent	Contributory	1889
'Ospringe'	24	Chaucer Crescent	HO380 (Significant)	1904-05
	25	Chaucer Crescent	Contributory	1909-10
'Cleeve'	26	Chaucer Crescent	Contributory	1900-04
	27	Chaucer Crescent	Non-contributory	
	28	Chaucer Crescent	Contributory	1920-24
	29	Chaucer Crescent	Non-contributory	
	31	Chaucer Crescent	Non-contributory	Extensively altered Edwardian house
'Tintagel'	33	Chaucer Crescent	Contributory	1909
'Bellwood'	35	Chaucer Crescent	Contributory	1909
'Deloraine'	37	Chaucer Crescent	Contributory	1903
	39	Chaucer Crescent	Contributory	1905
'St Fillan'	41	Chaucer Crescent	Contributory	1905
	43	Chaucer Crescent	Contributory	1905
	45	Chaucer Crescent	Contributory	1905
	49	Chaucer Crescent	Contributory	1911
	51	Chaucer Crescent	Contributory	1912
	2	Dudley Parade	Contributory	1914
	4	Dudley Parade	Contributory	1909
'Bonnie Dee'	6	Dudley Parade	Contributory	1908
'Carinya'	8	Dudley Parade	Contributory	1907
'Narbethong'	10	Dudley Parade	Contributory	1906
	12	Dudley Parade	Non-contributory	
	14 & 14A	Dudley Parade	Contributory	1937
	22	Dudley Parade	Contributory	1927
	24	Dudley Parade	Contributory	1927-28
	26	Dudley Parade	Contributory	1914
	28	Dudley Parade	Contributory	1914
	34	Dudley Parade	Contributory	1910-11
	36	Dudley Parade	Contributory	1940s
'Uralla'	38	Dudley Parade	Contributory	1910-11
	40	Dudley Parade	Contributory	1913-14
'Lyndoroy'	42	Dudley Parade	Contributory	1901-02
	44	Dudley Parade	Contributory	1913-14
'Claremont'	4	Keats Street	Contributory	1907
	6	Keats Street	Non-contributory	
	4 & 4A	Marlowe Street	Non-contributory	
'Avoca'	6	Marlowe Street	Contributory	1912
	8	Marlowe Street	Non-contributory	
	10	Marlowe Street	Non-contributory	
	12	Marlowe Street	Non-contributory	
'Bootham'	9	Myrtle Road	Contributory	1907
	11	Myrtle Road	Non-contributory	2014
'Aralnen'	13	Myrtle Road	Contributory	1912
	15	Myrtle Road	Contributory	1907

Name	Number	Street	Grading	Built Date
	17	Myrtle Road	Contributory	1924
'Selsley'	19	Myrtle Road	Contributory	1907
	21	Myrtle Road	Contributory	1909
'Manalla'	23	Myrtle Road	Contributory	1907
'Shaugh'	25	Myrtle Road	Contributory	1909

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – front fences at 5 & 8 Chaucer Crescent
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd & community nominations

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Punch, as cited.

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Table Talk, as cited.

'WINGEET'

Prepared by: Context Pty Ltd

Address: 140 CANTERBURY ROAD, CANTERBURY

Name: 'Wingeet'	Survey Date: August 2016
Place Type: Residential	Architect: Christopher Cowper (attributed)
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1912

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to

Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved at Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road. The depression also saw the suburb's industrial activities suffer; Canterbury Brickworks and the rival Mont Albert Brickworks near Rochester Road, established in 1883 and 1891 respectively, both shut their doors.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

History

The single storey federation villa, 'Wingeeet' at 140 Canterbury Road, is located at the south side of Canterbury Road; one of the major east-west roadways in the former City of Camberwell. The house site was originally part of the Logan's Estate subdivision of 1907, which carved up Crown Allotment A, Section 809 in the Parish of Boroondara. Known as lot 2, the house site was situated in the north-west corner of the large subdivision, which was bounded by Canterbury Road in the north, and Logan Street, Prospect Hill Road and Marlowe Street to the east, south and west.

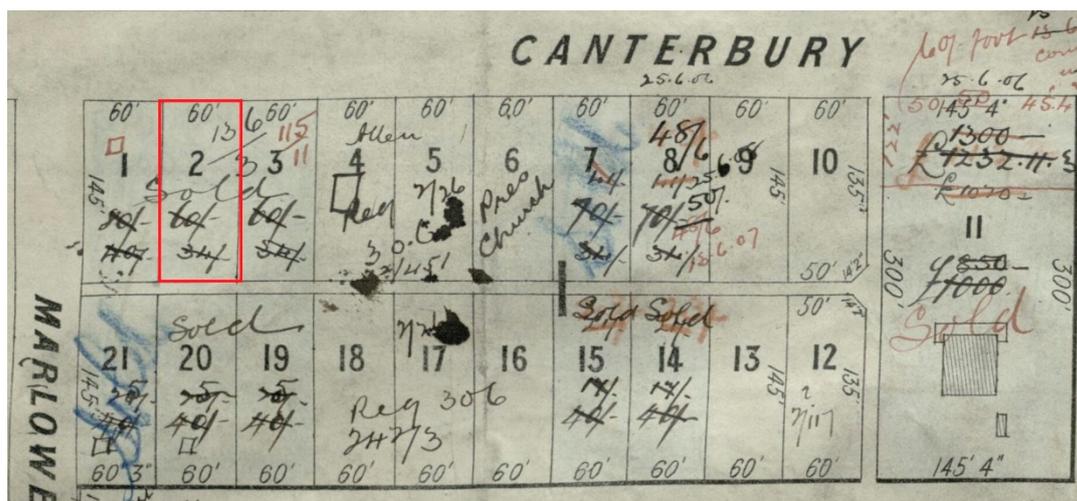


Figure 30. Subdivisional plan of Logan's Estate, south of Canterbury Road in 1907, showing the site of 140 Canterbury Road at lot 2 outlined in red, in the northwest corner of the subdivision (Source: SLV).

The name of the Estate derives from Michael Logan, one of the early landowners in the parish. Together with partner Patrick Maloney, he owned lot 129A, acquired in 1850 (Built Heritage 2012:45). The large allotment encompassed what would later become Canterbury Railway Station and one of the earliest subdivisions in Canterbury, the Claremont Park Estate, subdivided in 1885 ('Claremont Park', 1885). The remainder of the allotment was marketed and subdivided as the 'Logan's Estate' in the early twentieth century. Surveyor of the estate was Tuxen Bros. in conjunction with T.H. Braim ('Logan's Estate, Canterbury', 1907).

The house at 140 Canterbury Road, was built in 1912 for William and Sarah Rogers, under whose ownership it was known as 'Wingee' (RB). Although it is unconfirmed, the architect is believed to be Christopher Cowper. In 1912, the brick house was rated for the first time for £45, comprising seven rooms (RB). 'Wingee' was the family home of William Rogers, a civil servant, his wife Sarah and their two children, Leslie – also a civil servant – and Doris, known as Mrs J R Kent after her marriage (ER 1912; Age 8 October 1936:1). The building permit card for 140 Canterbury Road indicates that the Rogers added a garage to the house in 1927, but made no further improvements during their ownership, which the family maintained up until William's death in 1936 (BP 89681; S&Mc; Age 8 October 1936:1). In 1938, Leslie is listed as the occupant of the address, however, an occupant outside of the Rogers family is listed by 1942; one Mrs Margaret Robb (S&Mc).

A 1958 auction notice for 140 Canterbury Road describes the house as an 'attractive, spacious and substantial tiled brick home, 7 well-planned rooms, garage... situated in good locality, [with] easy access to shops, train [and] schools.' (Age 22 February 1958). Building permit records show that alterations were made to the house thirty years on in 1989, when an extension was made to its rear to accommodate a new family room for the owners, K and K Kennedy (BP 89681). The Kennedys were evidently art collectors, having exhibited a collection of 'oil paintings by noted Australian artists in conjunction with selected sculptures by Kim Kennedy' at the house three years prior to the alterations (Age 13 December 1986).

Christopher Cowper

Christopher Cowper was a significant architect in early twentieth century Boroondara, best known for his extensive Queen Anne residential development in Grace Park, Hawthorn (1908-1912). Born 1869 in South Africa, he migrated to Melbourne in 1883 and

set up practice in 1892. He undertook a world trip in 1906 to study domestic architecture and started to branch into commercial work c.1912. He worked under Cowper, Murphy & Appleford between 1921-49. Examples of Cowper's extensive work includes an English vernacular influenced attic villa, 532 Broadway, Camberwell (c1915), 'Summerland Mansions', at the corner of Fitzroy and Acland Streets, St Kilda (1919) and another block of flats at 400 Toorak Road, Toorak. Cowper, Murphy & Appleford also designed 'Bryn', a block of flats in Orrong Road, Toorak (1927) and other flats in Middle Brighton and East Camberwell. Cowper, Murphy & Appleford also designed the St Moritz skating rink and cafe, Esplanade St Kilda (1939) and remodelled Dendy Theatre, Church Street, Middle Brighton (1939) (Context 2005:20).

Furthermore, Cowper was renowned for his Queen Anne houses in the middle ring suburbs of Brighton, Kew, Hawthorn and Camberwell, as typified by his own house at 14 Studley Avenue, Kew (c1907) and 'Constantia', 9 Hilda Crescent, Hawthorn (1907-12). (Context 2005:20).

Although the research has not been able to confirm Cowper designed 'Wingeet', similar or identical features to that of 'Wingeet' can be found in his other designs. Most closely related are 12 Moore Street (c1909, HO152) and 19 Lisson Grove (1912, HO458) both in Hawthorn. Note the similarities of the gabled front porches in all three houses. The form of 'Wingeet' is almost identical to 12 Moore Street, with the combination of the arched window and bay window on either side of the front porch.



Figure 31. 12 Moore Street, Hawthorn. Photo: Meredith Gould.



Figure 32. 19 Lisson Grove, Hawthorn. Photo: Lovell Chen Architects & Heritage Consultants.

Description & Integrity

This modestly sized Federation house is set back from Canterbury Road behind a non-original timber picket fence. A circular driveway dissects the front garden with small patches of garden remaining.

A complex hipped and gabled roof is clad in terracotta tiles with multiple terracotta finials. Three gables dominate the front façade with a central projecting porch which is a dominating feature of Cowper designs. The smaller middle gable covers an open porch with Tuscan columns spaced around the perimeter. The entry door is set back within the line of the building. Half timbering is evident in all three gables but the pattern of timbering is not consistent. Two gables have vertical timbering while the gable over the arched window has diagonal timbering.

Equally sized gables either side of the porch have differing window arrangements. Of note is the large arched window opening to the right. Trimmed in rubbed red brick, it encases timber casement windows with leadlight above through the centre of the

opening. To the left, a curved bay has casement windows and intact lead light windows above.

Chimneys are distinctive – they are tall and slender with rough cast stucco finish and no corbelling to the upper edge. Square ceramic tiles are set around the top of each chimney. Three bands of smooth render ring the lower half of each chimney. Two styles of terracotta chimney pot are evident. All gables are treated with half timbering with rough stucco between.

Comparative Analysis

140 Canterbury Road belongs to a small group of Federation houses that have a distinctive composition and detailing that is distinguishable as the work of Christopher Cowper. Although also known for his designs featuring the more flamboyant aspects of Edwardian domestic designs in the use of corner towers and complex roof forms, Cowper also designed places with a greater degree of symmetry and formality though still using the materials and detailing of the period. 140 Canterbury Road, along with the designs below is of this latter group. The features that Cowper used over and over again were a façade that was symmetrical around a central entrance porch. Specific column and bracket detailing is common throughout, as is the tendency to break the symmetry through the use of mis-matched front windows, one arch-headed and one bowed or a faceted bay. In common with much other Edwardian domestic architecture Cowper was skilled in the use of brick detailing to highlight architectural features. Whilst Cowper has not been definitively noted as the architect for 140 Canterbury Road the similarity in detailing is so strong it is hard to associate it with any other architect.

Several comparable Cowper-designed residences are on the HO within precincts including:

12 Moore Street Hawthorn, c1909 (Grace Park and Hawthorn Grove Precinct HO152)

This house is almost identical to 140 Canterbury Road with porch details and the use of one large arch-headed window and one faceted bay window to the front elevation. The porch is identical to 140 Canterbury Road.

19 Lisson Grove Hawthorn (Lisson Grove Precinct HO458)

An attic style Federation house with central porch and paired columns of identical detailing. In this house the front elevation has matching bow windows with a half timbered attic storey.

71 Broadway Camberwell 1909, (HO152) Prospect Hill Road Precinct. Architecturally, a skilful variation on the Queen Anne villa style which is near to original and greatly enhanced by its contemporary setting.

Other houses of similar form within HO Precincts but not attributed to Cowper include:

11 Barrington Avenue Kew, (Barrington Avenue Precinct HO142)

This house has a similar symmetrical composition with central arched porch and a pair of bow windows set in projecting gable roofed forms. It is more conventional than Cowper's work in its adoption of symmetrical form and matching windows.



Figure 33. 11 Barrington Avenue Kew

41 Denmark Street Kew HO526. This house adopts the same central entrance with a projecting pair of gables and has particularly fine detailing of the window hood and the porch with latticed timber.



Figure 34. 41 Denmark Street Kew

22 Linda Crescent Hawthorn c1910, architect HW Tompkins, (HO152 Grace Park and Hawthorn Grove Precincts). This house uses a similarly designed porch and a symmetrical composition with attic, showing that this model of house is not entirely Cowper's own.



Figure 35. 22 Linda Crescent Hawthorn

In comparison with substantial large houses by Cowper including 14 Studley Avenue, Kew (c1907) (Barry Street Precinct Kew HO143), and 'Constantia', 9 Hilda Crescent, Hawthorn (1907-12) (HO152 Grace Park and Hawthorn Grove Precincts) (Context 2005:20), 140 Canterbury Road is a modest and small scaled design but very typical of Cowper's work.

Of the two most similar Cowper designs at 12 Moore Street and 19 Lisson Grove, 140 Canterbury Road is of an equivalent architectural quality and therefore meets the threshold for individual significance.

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).

140 Canterbury Road Canterbury is historically significant for its association with the Logan Estate, subdivided and marketed in the early twentieth century following the earlier Claremont Park Estate. Claremont Park and Logan's Estate formed part of the large land holding owned from the 1850s by Michael Logan and Patrick Maloney.

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

N/A

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

N/A

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

N/A

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

Aesthetically, 140 Canterbury Road is a typical example of the work of architect Christopher Cowper. Through its design and detailing, the house displays the elements employed in other houses known to have been designed by Cowper. In common with 12 Moore Street c1909, (HO152) and 19 Lisson Grove, 1912, (HO458) there are similarities of the gabled front porches in all three houses and with the combination of the arched window and bay window on either side of the front porch.

Aesthetically, 140 Canterbury Road displays a distinctive symmetrical form of double gables presenting to the street and linked with a hipped roof with transverse ridge crowned with terra-cotta finials. The central recessed entrance and entrance porch are notable elements as are the large windows, one with an arched head and one bay window. Specific column and bracket detailing is Cowper's signature style, as is the tendency to break the symmetry through the use of mis-matched front windows. Other features include the half timbering to gable ends, both vertical and diagonally laid over rough cast stucco finish. Other materials of red brick with rubbed finish, leadlight windows and tall slender chimneys of stucco and face brick are typical Edwardian stylistic elements.

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).

It is highly likely that 140 Canterbury Road is associated with the work of South African born architect Christopher Cowper whose contribution to the residential architecture of Boroondara is considerable. Best known for his extensive Queen Anne residential development in Grace Park, Hawthorn (1908-1912) and extensive work includes an English vernacular influenced attic villa at 71 Broadway, Camberwell (c1915), and many houses in the middle ring suburbs of Kew, Hawthorn and Camberwell, as typified by his own house at 14 Studley Avenue, Kew (c1907) and 'Constantia', 9 Hilda Crescent, Hawthorn (1907-12). (Context 2005:20). The practice of Cowper, Murphy & Appleford between 1921-49 were influential in their later commercial architecture throughout Melbourne.

Statement of Significance

What is Significant?

140 Canterbury Road Canterbury, a Federation house built in 1912 is significant.

How is it significant?

140 Canterbury Road Canterbury is of local historic and aesthetic significance to the City of Boroondara.

Why is it significant?

140 Canterbury Road Canterbury is historically significant for its association with the Logan Estate, subdivided and marketed in the early twentieth century following the earlier Claremont Park Estate. Claremont Park and Logan's Estate formed part of the large land holding owned from the 1850s by Michael Logan and Patrick Maloney. (Criterion A).

Aesthetically 140 Canterbury Road is a typical example of the work of architect Christopher Cowper. Through its design and detailing the house displays the elements employed in other houses known to have been designed by Cowper. In common with 12 Moore Street c1909, (HO152) and 19 Lisson Grove, 1912, (HO458) there are similarities of the gabled front porches in all three houses and with the combination of the arched window and bay window on either side of the front porch.

Aesthetically, 140 Canterbury Road displays a distinctive symmetrical form of double gables presenting to the street and linked with a hipped roof with transverse ridge crowned with terra-cotta finials. The central recessed entrance and entrance porch are notable elements as are the large windows, one with an arched head and one bay window. Specific column and bracket detailing is Cowper's signature style, as is the tendency to break the symmetry through the use of mis-matched front windows. Other features include the half timbering to gable ends, both vertical and diagonally laid over rough cast stucco finish. Other materials of red brick with rubbed finish, leadlight windows and tall slender chimneys of stucco and face brick are typical Edwardian stylistic elements. (Criterion E).

It is highly likely that 140 Canterbury Road is associated with the work of South African born architect Christopher Cowper whose contribution to the residential architecture of Boroondara is considerable. Best known for his extensive Queen Anne residential development in Grace Park, Hawthorn (1908-1912) and extensive work includes an English vernacular influenced attic villa at 71 Broadway, Camberwell (c1915), and many houses in the middle ring suburbs of Kew, Hawthorn and Camberwell, as typified by his own house at 14 Studley Avenue, Kew (c1907) and 'Constantia', 9 Hilda Crescent, Hawthorn (1907-12). (Context 2005:20). The practice of Cowper, Murphy & Appleford between 1921-49 were influential in their later commercial architecture throughout Melbourne. (Criterion H).

Grading and Recommendations

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

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No

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

Identified By

Context Pty Ltd

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

Australian Electoral Rolls (ER), as cited, Australian Electoral Commission.

Blainey, G 1980, *A History of Camberwell*, Lothian Publishing Company Pty Ltd: Melbourne.

Built Heritage Pty Ltd 2012, 'City of Boroondara Thematic Environmental History', prepared for the City of Boroondara.

Building permit card for 140 Canterbury Road, Canterbury (BP).

Building permit 89681 for 140 Canterbury Road, Canterbury, dated 19 December 1989 (BP).

Built Heritage Pty Ltd 2012, 'City of Boroondara thematic environmental history', prepared for the City of Boroondara.

City of Camberwell Municipal Rate Books (RB), as cited.

Context Pty Ltd 2005, 'Stonnington Environmental History: Architects who practiced in the area', prepared for the City of Stonnington.

'Claremont Park' 1885, State Library of Victoria map collection, accessed online 21 September 2016.

'Logan's Estate, Canterbury', 1907, State Library of Victoria map collection, accessed online 21 September 2016.

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

MATLOCK STREET PRECINCT

Prepared by: Context Pty Ltd

Address:

99-151 Prospect Hill Road; 39-57 & 36-72 Spencer Road; 1-5 & 2-12 Bow Crescent; 1-43 & 2-30 Matlock Street; 29-37 Myrtle Road; 3-17 & 2-14 Marden Street; 1-87 & 2-42 Warburton Road; 1-11 & 2-18 Carinda Road; 1-17 & 2-16 Maling Road

Name: Matlock Street Precinct	Survey Date: September 2016
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date:

Precinct Map:



Grading

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

Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bound by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people who utilised the landscape for its water access, large, shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved at Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road. The depression also saw the suburb's industrial activities suffer; Canterbury Brickworks and the rival Mont Albert Brickworks near Rochester Road, established in 1883 and 1891 respectively, both shut their doors.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

Precinct History

The Matlock Street Precinct is bisected by remnants of the Outer Circle Railway Line (1990-91) which was designed to link the radial lines of Melbourne's eastern suburbs

from Hughesdale to Fairfield. Built in sections, it traverses Camberwell and Ashburton, Canterbury and Deepdene. It was converted to linear parkland after closing in the 1920s due to lack of patronage.

The Matlock Street Precinct covers a large area in Canterbury and part of Camberwell, comprising predominantly Federation/Edwardian houses, and also Interwar and Victorian houses fronting Prospect Hill, Spencer, Carinda, Warburton, Maling and Myrtle roads, as well as Bow Crescent, Matlock Street and Marden Street. Land within the Precinct was made available for purchase in the mid-1880s, released in several stages and as part of two different subdivisions. The earliest of these was the first extension to Prospect Hill Estate in 1885, comprising the sections of land fronting Spencer Road to the north of Matlock Street, and then the section of Spencer Road between Matlock Street and Prospect Hill Road that same year ('Prospect Hill Extension no. 1' & 'Prospect Hill Extension no. 2' 1885). The area east of Myrtle Road to the north of Matlock Street was subdivided the following year as a further Prospect Hill Extension ('Prospect Hill Extension' 1886).

Despite the Precinct being subdivided relatively early, few Victorian residences are evident on the Melbourne Metropolitan Board of Works Plans dating from 1904 and 1905, though many of these early houses still survive today (MMBW Detail Plan nos. 1857, 1904;1982 & 1983, both 1905). These show groups of Victorian-era buildings fronting Bow Crescent and either side of Warburton Road at the west end of the street, and a small number of residences in the central portion of the street. The plans also show another Victorian group on the north side of Matlock Street between Bow Crescent and Spencer Road, as well as individual residences scattered along the east side of Spencer Road and on the south side of Matlock Street.

The grouping of Victorian houses at 2-12 Warburton Road and 10-12 Bow Crescent constitute some of the earliest houses in the Precinct. The seven-roomed timber house called 'Bowdon Vale' at 2 Warburton Road was completed in 1891 for foreman John Smith, while its five-roomed neighbour at no. 4 called 'Nyora' was begun the same year for builder Gustav Landmann (RB). Landmann also owned the three adjacent houses at 6 'Avon', 8 'Craigellachie' & 10 Warburton Road, which were completed in 1892-93 and immediately leased. Landmann remained the occupant of 'Nyora' for some time (RB). It is highly likely that given his profession as a builder, Landmann constructed the four houses himself. The two residences at 10 & 12 Bow Crescent were likewise constructed for a single owner- William Backhouse was first rated £16 and £18 respectively for the buildings in 1893 (RB). The five-roomed timber house at the eastern end of the group at 12 Warburton Road, called 'Dulgabeena', was completed in 1901 for joiner Jason Underwood (RB).

A notable example within the Precinct of a transitional Victorian/Federation style is 'Airlie' at 41 Matlock Street, completed in 1910 for accountant Herbert Percy Ogilvie. The nine-roomed timber house was rated £39 in 1910 and was the family home of Herbert and his wife Florence for several years; the pair welcomed their first child at 'Airlie' in 1912 (*Argus* 18 May 1912:13). Ogilvie was actively involved in the local community, acting as the honorary secretary of the annual Camberwell Red Cross Carnival Committee for a number of years, a fundraising venture championed by Lady Maude Evelyn Best, second wife of senator Sir Robert Best (*Weekly Times* 11 March 1916:9; *Punch* 15 March 1917:28; Marshall 1979).

Contrary to Victorian residences, houses of the Edwardian era proliferated along every street within the Precinct. Of particular note are two groupings at 2-8 Bow Crescent (formerly Wandin Road) and 7-15 Warburton Road, completed in a style that is unusual for the area, it being more traditionally found in Melbourne's inner suburbs rather than the

leafy middle suburbs. The group at 7-15 Warburton Road is made up of two pairs (7-9 & 13-15) either side of a single dwelling at no. 11, all in the same style and likely completed by the same builder or designer. This section of land lay vacant in 1911 – comprising lots 87, 88 and part of 89 from the original ‘Prospect Hill’ subdivision – and was owned by William Constable. The following year, five brick houses of five rooms each were rated at this location for £28 apiece, with the largest at no. 11 rated for £30 (RB). At this time a Mrs Bennett owned the pair at nos. 7-9, Alice Ducker no. 11, Miss Wilson no. 13 and lastly, Janet le Tall no. 15 (RB 1912). None of the owners were also recorded as the occupants, indicating that they were likely property investors who had purchased completed houses from the initial landowner and developer, William Constable.

The grouping at 2-8 Bow Crescent comprises two pairs of four-roomed brick houses, all completed in 1911 for a single owner; Isaac Horsfall Hall, a draper (RB). Hall was rated £25 each for the houses in 1911, and retained ownership while leasing to tenants. Tenants in the first year were engine fitter Robert Moorhead at no. 8, carpenter Stanley Glover at no. 6, dealer Ernest Beard at no. 4, and constable Eric Cailley at no. 2 (RB 1911). Hall likely employed a single designer or builder to complete the four dwellings.

The modest and highly intact Interwar house at 57 Spencer Road was completed in 1919 for Reverend James Lowe (RB). Lowe was rated £45 for the four-roomed timber residence in its first year (RB).

Description & Integrity



Figure 36. The landscaped Anniversary Trail runs through the centre of the precinct. (Source: Context, 2016)

This precinct covers an area bounded by Warburton Road to the north, Prospect Hill Road to the south, and extending east from the railway line and Griffin Street towards Maling Road. Generally, it could be described as typical of the middle ring suburbs developed in this area in the early part of the twentieth century. These middle ring suburbs reflected a certain prosperity in the early years after Federation, and the aspiration for a comfortable middle class life.

The streets in this precinct are wide and lined with established street trees. The 'Anniversary Trail' runs through the centre of the precinct. This landscaped easement was once the location of the 'Outer Circle' steam railway line and more recently has been converted to a cycle and walking pathway. Several established palm trees are located along the edge of the easement. A second landscaped pathway forms a green thoroughfare between Matlock Street and Warburton Road. These well maintained landscaped elements make an important contribution to the overall character of the precinct.

Housing stock is generally of a high quality and largely intact and well maintained. Houses are typically set well back from the street behind well-established gardens and low timber picket fences. While a small number of Victorian houses were built in the north east corner of the precinct soon after it was subdivided, Federation era houses predominate. There is a consistency in the age, style and quality of housing in the precinct. While not large and elaborate as in other parts of the suburb, houses in this precinct are well-built and solid.

Typically, houses in the precinct could be described as asymmetrical in form with verandahs or porches arranged across the front or returning to one side. Roofs are generally high hipped and complex in arrangement, with projecting gabled forms common. Roof cladding is mostly corrugated iron with some examples of terracotta tiles or slate roofs. Weatherboard cladding predominates, with a few examples of brick houses, particularly in Warburton and Bow Streets. Roughcast rendering is used frequently in the precinct either as a single material or more commonly, in combination with timber or brick finishes. Gable detailing is sometimes timber shingles but mostly half-timbered in combination with painted or roughcast render. A range of patterns to the half timbering can be noted in the precinct.

Timber detailing to verandah post, balustrades, friezes and frieze brackets varies within the precinct. Verandah supports are sometimes turned timber posts and at other times, half timber posts on masonry piers. Timber friezes run straight across verandahs in some cases and curved timber valances are also common. Verandah brackets are often quite decorative and sometimes incorporate the more sinuous curved lines of the Art Nouveau. Box bay windows can be seen on front elevation a number of houses, occasionally with a canopy. Corner bays occur but are less common. Timber casement and double hung windows predominate in the precinct. Leadlight can be seen to some windows but is not particularly elaborate when it occurs.

35 Matlock Street has been a commercial property since 1912. Members of today's community still remember when it operated as the '4 Square Store' grocer and confectioner, run by Mr and Mrs Williamson from the 1930s to the 1970s, where locals would buy such goods as milk, eggs and biscuits (M Gornalle 2015 pers. comm.). It was informally known as 'Willy's Store' after its owners (F Barrett 2015 pers. comm.).

Between the 1970s and 1980s the property became a focal point for the filming of 'The Sullivans' television series. Local community members today still remember gathering outside the store to watch these shoots. 'The Sullivans' received much acclaim - it was sold to over 30 countries worldwide, received numerous awards, and enjoyed a run of 1114 episodes. As well as becoming a mainstay in Australian living rooms, it was also the longest running and most successful overseas daytime series in the UK (Crawfords & Only Melbourne [2] 2015). Further information is provided in an individual citation.

While the precinct is dominated by houses of the Federation era, built around 1900/1910. a small group of houses in the north east of the precinct were built in the late Victorian period, corresponding with the earliest subdivision of land within the precinct boundary.

Areas of note in this precinct include:

Marden Street

This small street bounded by parkland at either end has a number of intact Federation housing to both sides of the street. Houses are mostly single storey, double fronted timber houses with high hipped corrugated iron or terracotta tiled roofs and detailing in timber or rough cast rendering. Both the setting and the consistent style of housing in this small street typify the characteristics of the precinct and the suburb generally. Recent second storey additions are notable to numbers 2, 9 and 13.



Figure 37. Numbers 10, 12, 14 Marden Street. This small street has consistent Federation style housing in a park like setting. (Source: Context, 2016)

Typical examples of the Federation era housing found in the precinct include:

Carinda Road

A number of typical Federation features can be noted on this double fronted timber house at 8 Carinda Road. including, steep corrugated iron roof, decorative half timbering/roughcast detail to the gable end, canopy over a boxed bay window, verandah enclosed under main roof line with simple timber fretwork with decorative brackets below. Brick chimneys with rendered detailing to top. Carinda Road comprises a number of weatherboard Federation houses with a consistency to their design. Whilst most have had some form of extension or new fence, these have been done in a sympathetic manner.



Figure 38. 8 Carinda Road. (Source: Context, 2016)

11 Maling Road

This house is characterised by variety and irregularity to the main form of the house. A complex and steeply pitched roof includes both gabled ends and hipped sections. Entry is from a side verandah. A boxed bay window sits below a jettied half-timbered gable with curved timber brackets.



Figure 39. 11 Maling Road. (Source: Context, 2016)

43 Spencer Road

This house is an example of a simple and modest Californian bungalow. A transverse gabled roof runs parallel with the street and is clad in terracotta tiles. A smaller gable sits perpendicular to the main roof and encloses a wide verandah with half timber post set on masonry pillars. Decorative timber brackets are the only decorative elements on the house.



Figure 40. 43 Spencer Road. Typical simple timber Californian bungalow. (Source: Context, 2016)

Other properties of note in the precinct include:

41 Matlock Street

This timber house, built in 1910, displays characteristics typical of both the Victorian and the Federation styles. It is of interest as it demonstrates the transition between the two styles. It was possibly designed by an architect although none has been identified as yet.

The flatness of the main face is typical of the Victorian period, while features such as the angled bay window across one corner and the deep entry porch are more closely associated with the Federation style. While the main roof is a simple hipped form characteristic of the Victorian period, it is pitched at a higher angle than would be expected and suggests a transition to the more steeply pitched roofs of the Federation era. Detailing to the windows is typically Victorian with a curved valance below a highlight panel. Detailing to the front porch, the gable over the corner bay, the terracotta roof tiles and ridge tiles, and the chimneys is more typical of the Federation period. In particular, the arched timber fretwork over the entry porch represents a deviation from the decorative cast iron detailing so representative of Victorian era houses



Figure 41. 41 Matlock Street shows characteristics of both Victoria and Federation era houses. (Source: Context, 2016)

149 and 151 Prospect Hill Rd

These two brick houses from the 1920s match in style and quality. Both are well kept and intact and have fine 'soldier course' brick work to areas on the front façade.



Figure 42. 149 Prospect Hill Road. (Source: Context, 2016)

2 – 8 Bow Crescent

A row of four brick houses, in two sets of pairs (4 and 6, and 8 and 10). Located close to the railway line, the houses may have been built for railway workers. The small terraced houses are more typical of housing in the inner suburbs than these middle ring suburbs. A similar row is located at 7-15 Warburton Road.



Figure 43. Numbers 4 (far left) - 10 (far right) Bow Street. (Source: Context, 2016)

Victorian houses

Victorian houses in the precinct are located in the north east corner of the precinct, close to the railway line. While not the predominant style in the precinct, they are important as they represent early development of the precinct, in the years directly following subdivision in the closing decade of the nineteenth century.

4 – 10 Warburton Road

It is likely that the four houses in this row were built by builder Gustav Landmann. Number 4 was completed first, and the row numbered 6-10 were completed soon after. All four houses have a timber block façade and an angled bay window with decorative timber brackets below the window frame. Identical rosette mouldings can be noted between eaves brackets on all four houses. The row 6-10 have distinctive detailing to the verandah. A scalloped timber moulding runs along the top of the timber verandah frame. Slender posts have decorative detailing above a cast iron capital and turned below the capital. A cast iron frieze remains on numbers 8 and 10. Chimneys on all four houses are identical – brick with rendered moulding at the top edge and base. Rounded moulded chimney tops are an addition on number 2.



Figure 44. Number 6 (left) and Number 4 Warburton Road. (Source: Context, 2016)



Figure 45. Number 10 (left) and Number 8 Warburton Road. (Source: Context, 2016)

10 and 12 Bow Street

Located close to the Warburton Road houses, these two brick houses were built around the same time as typical cottages for the era.



Figure 46. Numbers 10 and 12 Bow Street. (Source: Context, 2016)

15 Matlock Street

A fine and intact example of a double fronted Victorian era residence.



Figure 47. Double fronted Victorian house at 15 Matlock Street. (source: Context, 2016)

35 Matlock Street

The timber shop used for the filming of the Sullivans has a scrolled stuccoed parapet wall, a cornice moulding and a gable-end of the roof behind, as a half-timbered pediment to the facade. Sited behind this rather grand facade is a prosaic weatherboarded house with a corrugated steel roof and corbelled red brick chimneys. The shopfront has vertical

lining boards to the stallboards and a recessed entry with glazed and panelled door appear original.



Figure 48. Number 35 Matlock Street was used in the filming of 'The Sullivans'. (Source: Context, 2016)

Precinct Integrity

Generally, the precinct has a high level of intactness with houses and gardens well-kept and retaining many original features. Second storey additions have been added to a number of houses. At times second storey additions are sympathetic and recessed so as to minimise the impact on the character of the precinct. In other areas (eg the middle section of Warburton Road) second storey additions are set towards the front of the existing house with a tendency to visually dominate and detract from the integrity of the precinct. Two commercial premises at 1 Warburton Road and 35 Matlock Street are distinctive additions to the precinct.

Comparative Analysis

Matlock Street is characterised by smaller houses from the Federation and Interwar periods. A large proportion of houses are timber and this forms a unifying theme to the precinct. It is a large precinct that is very consistent in scale, materials and styles but not containing many individual outstanding buildings. Whilst many buildings have new work and extensions, these are relatively low key and on the whole do not detract from the precinct. There is a low level of redevelopment that has occurred.

Matlock Street Precinct is similar in its composition of Edwardian and Interwar residences of modest scale when compared with the precincts below.

HO229 Ross Street Precinct, Surrey Hills - Subdivided in 1920, within mainly 1920s houses. It retains concrete roads. Houses are mainly timber California Bungalows in a range of typical forms. Some have intrusive upper-level additions.

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

HO534 Union Road Residential Precinct, Surrey Hills - The precinct predominantly comprises dwellings from the Federation and interwar periods. Many are larger dwellings, as is more common on main roads; with the inclusion of buildings which were not strictly residential, such as a doctor's surgery and residence. Houses include Federation villas, interwar bungalows, and later interwar houses with hipped roofs.

HO535 Surrey Hills North Residential Precinct - The precinct comprises housing with a comparatively high level of intactness from the late Federation period of 1910-1915, and the interwar period of the 1920s and 1930s. The Federation houses derive from a time in Australian architecture when a distinctive national style was developing, influenced by the international Arts and Crafts movement, Art Nouveau, and elements of the Queen Anne mode.

HO536 Canterbury Hill Estate, Surrey Hills - The precinct predominantly comprises dwellings dating from the Federation and interwar periods. A large number of these dwellings are constructed of timber, which is a building material more commonly found in Surrey Hills than in other areas of Boroondara.

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).

Matlock Street Precinct is historically significant for its association with the Outer Circle Railway Line originally constructed in sections in the 1890-1 and progressively opened and closed according to demand until the 1920s. The land reserved for the railway line is now part of the Anniversary Trail of linear parkland. Planned near the East Camberwell Station the Prospect Hill Estate were part of the trend to market land in close proximity to the railway.

Matlock Street Precinct is historically significant for its demonstration of a middle ring suburb's growth adjacent to the railway line with groups of small attached buildings in Bow Crescent and Warburton Street close to the line, the attached groups illustrating the first residential development in the area.

Matlock Street Precinct is historically significant as an area originally subdivided as part of the Prospect Hill Estate in 1885 and as two subsequent extensions. Despite allotments being offered from the late 1880s, development in the area was slow as a result of the economic recession and the varied ability of developers and estate agents to promote a suburban lifestyle. Historically, Matlock Street Precinct demonstrates, in common with other Estates released during the Boom years, the time taken for development to be fully realised.

Matlock Street Precinct, in particular the shop at 35 Matlock Street is associated with the long running television series 'The Sullivans'.

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).

Matlock Street Precinct represents a large area with predominantly small allotments and modest suburban housing within garden settings. Although mixed in character it does provide a high level of Edwardian residential development with some Interwar examples. Predominantly constructed of timber, there is also some distinctive rows of attached brick residences built as groups at 2-12 Warburton Road and 10-12 Bow Crescent. The type of development (modest scale) and period (predominantly Edwardian), Matlock Street Precinct is comparable to Union Road Residential Precinct (HO534), Surrey Hills North Residential Precinct (HO535) and Canterbury Hills Estate Surrey Hills (HO536). Matlock Street Precinct is distinguished by its relatively large area, high degree of integrity and relatively low levels of alteration to individual places.

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

Matlock Street Precinct is aesthetically significant for the parkland and recreation area related to the former Outer Circle Railway Line, now the Anniversary Trail; and its associated landscaping including several palm trees in the parkland easement along Myrtle Road.

Matlock Street Precinct is aesthetically significant for its group of attached dwellings at 2-8 Bow Street that are built as two pairs of small brick residences with rendered upper walls and projecting gable fronts with large sash and sidelight window. Small timber porches to each side are well detailed in timber. Another group of brick and render houses at 7-15 Warburton Road are unusual in the precinct and provide a consistent Edwardian streetscape. These houses feature a combination of arch-headed windows in rubbed brickwork, and more conventional square-headed windows with leaded toplights. Timber strapping is applied to the render finish of the upper walls and gable ends. Some small late Victorian houses occupy 6-10 Warburton Road and are distinguished by their consistency and use of large bay windows. Bow Street is also distinguished by some late Victorian di-chrome brick houses with typical cast iron frieze verandahs.

Marden Street is a fine and intact streetscape with small Edwardian houses on the low side of the street and set close to the front boundary and a picturesque juxtaposition of roof forms. Slightly larger residences in timber with ornate verandahs, box windows and timber strapping to gable ends are typical of the period. A particularly unusual house at 41 Matlock Street has a large recessed porch with timber fretwork and balustrade, a diagonal box window and a simplified hip roof form. A late Victorian house at 15 Matlock Street is a fine example of di-chrome (cream and brown) brickwork and with a return verandah with cast iron frieze.

Carinda Road has a consistency of material, form and detailing and is a good example of a number of representative weatherboard Federation houses in good condition.

Matlock Street is aesthetically significant for its modest but intact Interwar houses in timber and red brick. 43 and 57 Spencer Street are intact examples of a timber Californian Bungalow and 149 and 151 Prospect Hill Road are fine and intact examples of the style in brick with timber shingle gable ends.

Matlock Street Precinct is aesthetically significant for its centrally located parkland bisecting the area, and providing both open space and views from Marden Street and Myrtle Street.

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

N/A

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

The parkland associated with the Outer Circle Railway may hold social value for the residents of the area, however this has not been addressed in this assessment.

The local community and the wider tourist community with connections to 'The Sullivans' television series socially value the 'A & J Sullivan' store. This series developed a strong following both in Australia and abroad during the 1970s and the 1980s through its

depiction of Australian suburban family life during World War II. These communities have continued their connection to the property since this time, evidenced through regular community visits and expressions of connection in the public sphere.

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

N/A

Statement of Significance

What is Significant?

Matlock Street Precinct incorporating Prospect Hill Road; 39-57 & 36-72 Spencer Road; 1-5 & 2-12 Bow Crescent; 1-43 & 2-30 Matlock Street; 29-37 Myrtle Road; 3-17 & 2-14 Marden Street; 1-87 & 2-42 Warburton Road; 1-11 & 2-18 Carinda Road; 1-17 & 2-16 Maling Road, is significant.

How is it significant?

Matlock Street Precinct is of local historic, aesthetic and social significance to the City of Boroondara.

Why is it significant?

Matlock Street Precinct is historically significant for its association with the Outer Circle Railway Line originally constructed in sections in the 1890-1 and progressively opened and closed according to demand until the 1920s. The land reserved for the railway line is now part of the Anniversary Trail of linear parkland. Planned near the East Camberwell Station the Prospect Hill Estate were part of the trend to market land in close proximity to the railway.

Matlock Street Precinct is historically significant for its demonstration of a middle ring suburb's growth adjacent to the railway line with groups of small attached buildings in Bow Crescent and Warburton Street close to the line, the attached groups illustrating the first residential development in the area.

Matlock Street Precinct is historically significant as an area originally subdivided as part of the Prospect Hill Estate in 1885 and as two subsequent extensions. Despite allotments being offered from the late 1880s development in the area was slow as a result of the economic recession and the varied ability of developers and estate agents to promote a suburban lifestyle. Historically Matlock Street Precinct demonstrates; in common with other Estates released during the Boom years, the time taken for development to be fully realised. Matlock Street Precinct, in particular the shop at 35 Matlock Street is associated with the long running television series 'The Sullivans'.

Matlock Street Precinct represents a large area with predominantly small allotments and modest suburban housing within garden settings. Although mixed in character it does provide a high level of Edwardian residential development with some Interwar examples. Predominantly constructed of timber, there is also some distinctive rows of attached brick residences built as groups at 2-12 Warburton Road and 10-12 Bow Crescent. The type of development (modest scale) and period (predominantly Edwardian) Matlock Street Precinct is comparable to Union Road Residential Precinct (HO534), Surrey Hills North Residential Precinct (HO535) and Canterbury Hills Estate Surrey Hills (HO536). Matlock Street Precinct is distinguished by its relatively large area and high degree of integrity and a low level of alterations. Carinda Road is a good example with a number of representative weatherboard Federation houses in good condition and with consistency of material, form and detailing. Matlock Street Precinct is distinguished by its relatively large area, high degree of integrity and relatively low levels of alteration to individual places.

Matlock Street Precinct is aesthetically significant for the parkland and recreation area related to the former Outer Circle Railway Line, now the Anniversary Trail; and its associated landscaping including several palm trees along the parkland easement along Myrtle Road.

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walls and projecting gable fronts with large sash and sidelight window. Small timber porches to each side are well detailed in timber. Another group of brick and render houses at 7-15 Warburton Road are unusual in the precinct and provide a consistent Edwardian streetscape. These houses feature a combination of arch-headed windows in rubbed brickwork, and more conventional square-headed windows with leaded toplights. Timber strapping is applied to the render finish of the upper walls and gable ends. Some small late Victorian houses occupy 6-10 Warburton Road and are distinguished by their consistency and use of large bay windows. Bow Street is also distinguished by some late Victorian di-chrome brick houses with typical cast iron frieze verandahs.

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The parkland associated with the Outer Circle Railway may hold social value for the residents of the area, however this has not been addressed in this assessment. The local community and the wider tourist community with connections to 'The Sullivans' television series socially value the 'A & J Sullivan' store. This series developed a strong following both in Australia and abroad during the 1970s and the 1980s through its depiction of Australian suburban family life during World War II. These communities have continued their connection to the property since this time, evidenced through regular community visits and expressions of connection in the public sphere.

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	1	Matlock St	Non-Contributory	
	2	Matlock St	Contributory	
	4	Matlock St	Non-Contributory	
	5	Matlock St	Contributory	
	6	Matlock St	Contributory	
	8	Matlock St	Contributory	
	9	Matlock St	Non-Contributory	
	10	Matlock St	Contributory	
	11	Matlock St	Contributory	

Name	Number	Street	Grading	Built Date
	12	Matlock St	Contributory	
	13	Matlock St	Contributory	
	15	Matlock St	Contributory	
	17	Matlock St	Contributory	
	19	Matlock St	Contributory	
	21	Matlock St	Contributory	
	23	Matlock St	Non-Contributory	
	25	Matlock St	Non-Contributory	
	26	Matlock St	Non-Contributory	
	27	Matlock St	Non-Contributory	
	28	Matlock St	Contributory	
	30	Matlock St	Contributory	
	35	Matlock St	Significant	
	37	Matlock St	Contributory	
	39	Matlock St	Contributory	
	41	Matlock St	Significant	1910
	43	Matlock St	Contributory	
	36	Spencer Rd	Non-Contributory	
	37	Spencer Rd	Non-Contributory	
	38	Spencer Rd	Non-Contributory	
	39	Spencer Rd	Contributory	
	40	Spencer Rd	Contributory	
	41	Spencer Rd	Contributory	
	42	Spencer Rd	Non-Contributory	
	43	Spencer Rd	Contributory	
	44	Spencer Rd	Non-Contributory	
	46	Spencer Rd	Contributory	
	47	Spencer Rd	Contributory	
	48	Spencer Rd	Contributory	
	49	Spencer Rd	Contributory	
	51	Spencer Rd	Contributory	
	52	Spencer Rd	Non-Contributory	
	53	Spencer Rd	Non-Contributory	
	54	Spencer Rd	Non-Contributory	
	55	Spencer Rd	Contributory	
	56	Spencer Rd	Non-Contributory	
	57	Spencer Rd	Contributory	1919
	60	Spencer Rd	Contributory	
	62	Spencer Rd	Contributory	
	64	Spencer Rd	Non-Contributory	
	66	Spencer Rd	Contributory	
	1	Carinda Rd	Contributory	
	2	Carinda Rd	Contributory	
	3	Carinda Rd	Contributory	
	4	Carinda Rd	Contributory	
	5	Carinda Rd	Contributory	
	6	Carinda Rd	Contributory	
	7	Carinda Rd	Contributory	
	8	Carinda Rd	Contributory	
	9	Carinda Rd	Contributory	
	10	Carinda Rd	Contributory	
	11	Carinda Rd	Contributory	

Name	Number	Street	Grading	Built Date
	12	Carinda Rd	Contributory	
	14	Carinda Rd	Contributory	
	16	Carinda Rd	Contributory	
	18	Carinda Rd	Contributory	
	1	Maling Rd	Non-Contributory	
	2	Maling Rd	Non-Contributory	
	3	Maling Rd	Contributory	
	4	Maling Rd	Contributory	
	5	Maling Rd	Contributory	
	6	Maling Rd	Contributory	
	7	Maling Rd	Non-Contributory	
	7A	Maling Rd	Non-Contributory	
	8	Maling Rd	Contributory	
	9	Maling Rd	Non-Contributory	
	10	Maling Rd	Non-Contributory	
	11	Maling Rd	Contributory	
	12	Maling Rd	Contributory	
	14	Maling Rd	Non-Contributory	
	15	Maling Rd	Non-Contributory	
	16	Maling Rd	Contributory	
	99	Prospect Hill Rd	Contributory	
	101	Prospect Hill Rd	Contributory	
	103	Prospect Hill Rd	Contributory	
	105	Prospect Hill Rd	Non-Contributory	
	107	Prospect Hill Rd	Non-Contributory	
	109	Prospect Hill Rd	Non-Contributory	
	119	Prospect Hill Rd	Contributory	
	121	Prospect Hill Rd	Contributory	
	123	Prospect Hill Rd	Contributory	
	125	Prospect Hill Rd	Contributory	
	127	Prospect Hill Rd	Contributory	
	129	Prospect Hill Rd	Contributory	
	131	Prospect Hill Rd	Non-Contributory	
	133	Prospect Hill Rd	Contributory	
	135	Prospect Hill Rd	Contributory	
	137	Prospect Hill Rd	Contributory	
	139	Prospect Hill Rd	Non-Contributory	
	141	Prospect Hill Rd	Non-Contributory	
	143	Prospect Hill Rd	Non-Contributory	
	145	Prospect Hill Rd	Contributory	
	147	Prospect Hill Rd	Non-Contributory	
	149	Prospect Hill Rd	Contributory	
	151	Prospect Hill Rd	Contributory	
	1	Bow Cres	Contributory	
	2	Bow Cres	Contributory	1911
	3	Bow Cres	Contributory	
	4	Bow Cres	Contributory	1911
	5	Bow Cres	Contributory	
	6	Bow Cres	Contributory	1911
	8	Bow Cres	Contributory	
	10	Bow Cres	Contributory	1911
	12	Bow Cres	Contributory	

Name	Number	Street	Grading	Built Date
	29	Myrtle Rd	Contributory	
	31	Myrtle Rd	Contributory	
	33	Myrtle Rd	Contributory	
	35	Myrtle Rd	Non-Contributory	
	37	Myrtle Rd	Non-Contributory	
	2	Marden St	Contributory	
	3	Marden St	Non-Contributory	
	4	Marden St	Non-Contributory	
	5	Marden St	Contributory	
	6	Marden St	Non-Contributory	
	7	Marden St	Contributory	
	8	Marden St	Contributory	
	9	Marden St	Contributory	
	10	Marden St	Contributory	
	11	Marden St	Contributory	
	12	Marden St	Contributory	
	13	Marden St	Contributory	
	14	Marden St	Contributory	
	15	Marden St	Contributory	
	17	Marden St	Contributory	
	1	Warburton Rd	Contributory	
'Bowden Vale'	2	Warburton Rd	Contributory	1891
	3	Warburton Rd	Contributory	
'Nyora'	4	Warburton Rd	Contributory	1891
	5	Warburton Rd	Contributory	
'Avon'	6	Warburton Rd	Contributory	1892-93
	7	Warburton Rd	Contributory	1912
'Craigellachie'	8	Warburton Rd	Contributory	1892-93
	9	Warburton Rd	Contributory	1912
	10	Warburton Rd	Contributory	1892-93
	11	Warburton Rd	Contributory	1912
'Dulgabeena'	12	Warburton Rd	Contributory	1901
	13	Warburton Rd	Contributory	1912
	14	Warburton Rd	Contributory	
	15	Warburton Rd	Contributory	1912
	16	Warburton Rd	Non-Contributory	
	17	Warburton Rd	Contributory	
	18	Warburton Rd	Non-Contributory	
	19A	Warburton Rd	Non-Contributory	
	19B	Warburton Rd	Non-Contributory	
	19C	Warburton Rd	Non-Contributory	
	20	Warburton Rd	Contributory	
	20A	Warburton Rd	Non-Contributory	
	21	Warburton Rd	Non-Contributory	
	22	Warburton Rd	Contributory	
	24	Warburton Rd	Contributory	
	26	Warburton Rd	Contributory	
	27	Warburton Rd	Contributory	
	28	Warburton Rd	Contributory	
	29	Warburton Rd	Contributory	
	30	Warburton Rd	Contributory	
	31	Warburton Rd	Contributory	

Name	Number	Street	Grading	Built Date
	32	Warburton Rd	Contributory	
	33	Warburton Rd	Contributory	
	35	Warburton Rd	Non-Contributory	
	36	Warburton Rd	Contributory	
	37	Warburton Rd	Contributory	
	38	Warburton Rd	Contributory	
	39	Warburton Rd	Contributory	
	40	Warburton Rd	Contributory	
	41	Warburton Rd	Contributory	
	42	Warburton Rd	Contributory	
	43	Warburton Rd	Contributory	
	45	Warburton Rd	Contributory	
	47	Warburton Rd	Contributory	
	49	Warburton Rd	Contributory	
	51	Warburton Rd	Contributory	
	53	Warburton Rd	Contributory	
	55	Warburton Rd	Contributory	
	57	Warburton Rd	Contributory	
	61	Warburton Rd	Non-Contributory	
	63	Warburton Rd	Contributory	
	65	Warburton Rd	Contributory	
	71	Warburton Rd	Contributory	
	73-75	Warburton Rd	Non-Contributory	
	77	Warburton Rd	Contributory	
	81	Warburton Rd	Non-Contributory	
	83	Warburton Rd	Non-Contributory	
	85	Warburton Rd	Contributory	
	87	Warburton Rd	Contributory	

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

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

Identified By

Context Pty Ltd

References

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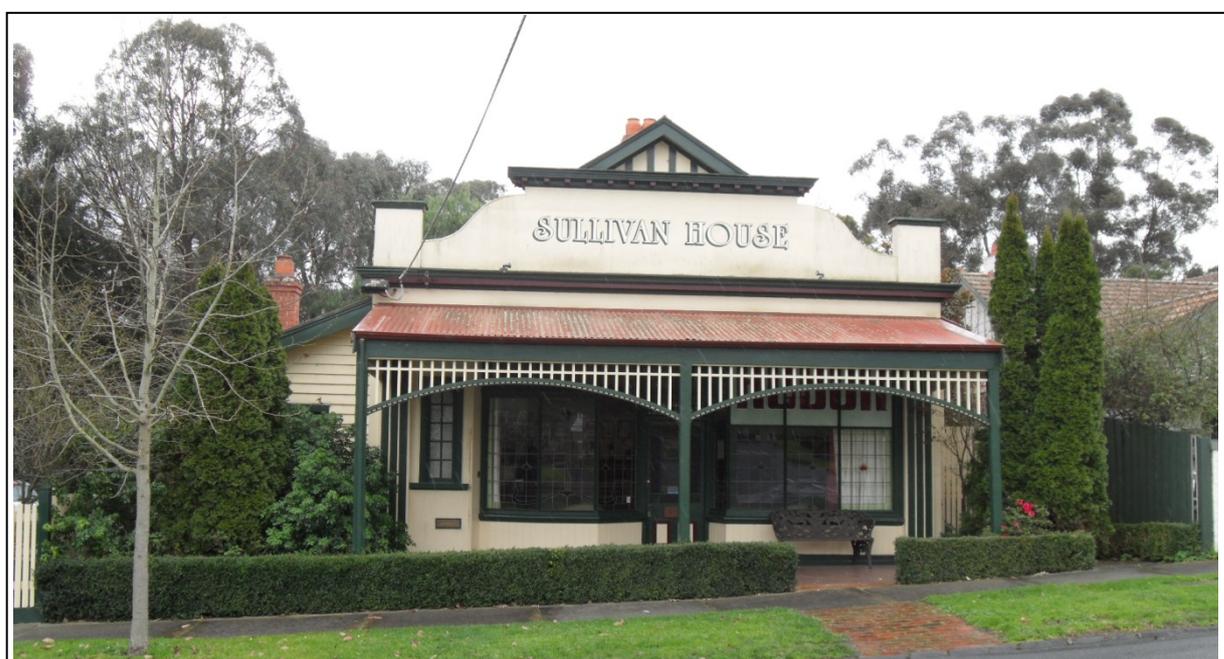
Sands & McDougall, *Melbourne and Suburban Directories (S&Mc)*, as cited.

Willy's Store (A & J Sullivans)

Prepared by: Context Pty Ltd

Address: 35 MATLOCK STREET CANTERBURY

Name: Willy's Store (A & J Sullivans)	Survey Date: 30 June 2015
Place Type: Commercial	Architect:
Grading: Individually Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1912

**Historical Context**

The City of Boroondara Thematic Environmental History prepared by Built Heritage Pty Ltd (2012:236-237) provides an outline of the historical context – ‘Creating Australian Television and Film’ in which this property was used as A & J Sullivan’s store in ‘The Sullivans’ television program.

The Sullivans and the re-creation of “wartime Canterbury”

While the study area has had little significant association with the development of the Australian film and television industry, there was a time from the mid-1970s to the early 1980s when the streetscapes of Canterbury regularly appeared every Monday night at 8pm on Australian television as the backdrop to the popular drama series, The Sullivans. Set in Melbourne on the eve of (and subsequently during) the Second World War, the series followed the daily lives of a typical working-class suburban family led by Dave Sullivan (played by Paul Cronin), a foreman in an unnamed engineering factory, his wife Grace (Lorraine Bayly), their three sons and young daughter. As stated in the spin-off novel of the series, the Sullivan family occupied a “weatherboard Edwardian Villa at 8 Gordon Street in the tree-studded suburb of Camberwell”. This, however, was a fictitious address, as the real-life house used for filming was actually located at 7 Milton Street in Canterbury – the same suburb, incidentally, where the series' executive producer, Hector

Crawford, maintained his own residence. As was reported in a women's magazine shortly before the series began screening in November 1976, "Crawfords have bought both a house and a shop in the Melbourne suburb of Canterbury especially for the serial, and are busy 'back-dating' them to a typical 1940s style". Several other real-life local buildings were used for filming, including a nearby house (which became the residence of neighbourhood gossip Mrs Jessup), a local store, and some of the shops in nearby Maling Road. A large house in Warrigal Road, known as Medlow, was also used in some episodes. Several buildings outside of Canterbury were also regularly used for filming, notably the Retreat Hotel in Nicholson Street, Abbotsford, and the Centenary Dairy and Milk Bar in Heidelberg Road, Fairfield.

*The Sullivans remained popular until the last of its 1,114 episodes was screened in 1983. Like many Australian TV drama serials, the programme subsequently became popular when it was shown in the United Kingdom, and also developed a following in, of all places, the Netherlands. For some time, the buildings in Canterbury that had featured so prominently in the series remained a source of pilgrimage for fans of the series, and a source of pride for locals. In 1982, when the series was still in production, there was concern when the general store building (which was leased by Crawfords from its actual owners, the City of Camberwell) was threatened with demolition. In 1988, the two houses in Milton Street (ostensibly occupied by the Sullivans themselves and their gossipy neighbour Mrs Jessup) were sold to developers, prompting a minor community outcry regarding their fates. The former was demolished, and the latter acquired by an individual who intended to establish a small museum to the TV series; sadly, the project fell through, and the house was cut in half and relocated to a new site in Charman Road, Emerald, where it was enlarged and adapted as a new family dwelling. The loss of the Sullivans' own house was subsequently parodied in a 1992 episode of the TV comedy series *The Late Show*, which featured a sketch involving a bus tour of pop-culture sites around Melbourne. Pulling up in front of the still-vacant block in Milton Street, the tour guide pointed out that "this is where the original Sullivans' house used to be. They pulled it down a couple of years ago, but unfortunately, they forgot to tell Dave" – whereupon actor Paul Cronin (reprising his role as Dave Sullivan, complete with 1940s attire) approached the driver's side window and angrily muttered: "damn this war – they've even taken my house!"*

*A few years later, in 1997, another local house associated with *The Sullivans* was threatened with demolition – a large red brick Edwardian villa on a corner site at 27 Glenroy Road, Hawthorn. The proposal to clear the site and erect a higher-density residential development met with community opposition and, although much of this sprung from the potential impact on the amenity of the surrounding area, the cultural significance of the building's association with the TV series was still raised as a serious issue. In the end, the house (which, admittedly, had never been especially prominent in the series) was demolished. Of the remaining places that retain associations with *The Sullivans*, the most prominent and memorable is a former general store in Matlock Street, which is now used as offices.*

History

George Jackson and his wife owned and occupied intermittently this four room shop and dwelling from its construction date in 1912 for three years. Jackson is first listed in the street directory in 1913 as a 'confectioner' (S&McD). A Mrs Clara Webb conducted grocery and confectionery shop there subsequently in the 1920s, continuing the Jackson's business, and Gilbert Williamson continued on there in the grocery line from the 1930s to the mid-1970s (G Butler 1991:180; F Barrett 2015 pers. comm.).

Because of the intactness of the building and its setting, it was purchased from the Williamsons and used from 1976 to 1983 by Crawford Productions in 'The Sullivans'

television series, set during World War II. It served as the program's 'corner store' (Built Heritage Pty Ltd 2012:236). To this end, they repainted the exterior in colours of the building's period and adorned the parapet with the sign 'A & J Sullivan' (G Butler 1991:180).

The store was then purchased by Ken and Helen Loyal in the mid-1980s. They operated an AMP franchise business from the property with about 40 staff members. They also lived upstairs for a short period of time while renovating their own house. The property was then sold to the McKennas in 2002. Since this time they have operated the National Institute of Youth Performing Arts Australia from the downstairs space and Align Concepts building company from the upstairs area (J McKenna 2015 pers. comm.; L McKenna 2015 pers. comm.).

Social History

Since its beginnings in 1912, 35 Matlock Street has been a commercial property. Members of today's community still remember when it operated as the '4 Square Store' grocer and confectioner, run by Mr and Mrs Williamson from the 1930s to the 1970s, where locals would buy such goods as milk, eggs and biscuits (M Gornalle 2015 pers. comm.). It was informally known as 'Willy's Store' after its owners (F Barrett 2015 pers. comm.).

Between the 1970s and 1980s the property became a focal point for the filming of 'The Sullivans' television series. Local community members today still remember gathering outside the store to watch these shoots. During this time, the store's shelves were stocked with goods representing the era (L Hollingsworth 2015 pers. comm.). 'The Sullivans' received much acclaim - it was sold to over 30 countries worldwide, received numerous awards, and enjoyed a run of 1114 episodes. As well as becoming a mainstay in Australian living rooms, it was also the longest running and most successful overseas daytime series in the UK (Crawfords & Only Melbourne [2] 2015).

Today community members and tourists, locally and from further afield, continue to regularly visit this property because of its associations with the television series. This contemporary community connection is evidenced in a number of ways - through people visiting the place daily - often taking photographs of themselves that include the property frontage (J McKenna 2015 pers. comm.; L McKenna 2015 pers. comm.); through the pride held generally in the local community in the place (F Barrett 2015 pers. comm.; L Hollingsworth 2015 pers. comm.); and through the continued public expressions of connection to 'The Sullivans' show and the Matlock Street shop found in popular and social media (Australian Screen 2015; Australian Television 2015; Flickr 2015; Kelksie75 2015; Michael Cooper 2015; Military History and Heritage Victoria Inc. 2015; Only Melbourne [2] 2015; Wikipedia 2015; The Soap Show 2015).

Description & Integrity

A grand scrolled stuccoed parapet wall, after the Queen Anne manner, supports a cornice moulding and reveals the gable-end of the roof behind, as a crowning half-timbered pediment to the facade. Two pylons or piers flank the parapet, rising above a string mould which shelters the skillion verandah roof's springing point. Sited behind this grand facade is a prosaic weatherboarded house with a corrugated steel roof and corbelled red brick chimneys.

The timber shop fronts with vertical lining boards to the stallboards and a recessed entry with glazed and panelled door appear original. The Chinese style mullions in the top-lights above and to the left of the doorway are notable. They are filled with a clear floral pressed glass (a pattern popular in the Edwardian period) which also survives in the colour margin glazing of the shop door and in a ten-pane arched window to the left side of the shopfront. The verandah frame and stop-chamfered posts also appear to be an

original feature (though some elements have been replaced in kind, including the timber tongue-and-groove flooring). The current owner has been progressively replacing deteriorated elements of the façade with identical.

A series of changes have taken place, with extensions to the body of the building and some embellishment of the shop façade. There is a lean-to along the west (left-hand) elevation whose door and window details suggest it dates (in part, at least) to the 1920s. It includes a simple corbelled kitchen chimney one room back from the front. Under the ownership of the Loyals during the 1980s, a gabled upper-storey extension was added about one room back from the front, set just behind a chimney. The chimney was dismantled and rebuilt during this process – moved from the corner to the centre of the roof ridge. The kitchen was also doubled in size. Furthermore, the Loyals built a free-standing pavilion at the rear of the property (*The Age* 1995: page unknown).



Figure 49. The front of the shop in 2002. Note the clear glazing to the shop windows and absence of a verandah frieze. (Source: Karen Gornalle & Associates, 2002)

Following the 2002 sale of the property by the Loyals to the McKennas, alterations have been limited to the installation of Art Nouveau-style leadlight windows to the shopfront and along the west side of the building. An arched timber ladder frieze was also installed to the verandah, which is sympathetic to the period of the shop.

Comparative Analysis

Surviving timber shops are rare in the City of Boroondara. They were typically the first kind of commercial building in a newly settled area, being successively replaced with brick buildings once the area was more established.

This Edwardian-era shop is one of a small number of timber shops that survive from the Victorian and Edwardian eras in the City of Boroondara. Other than 35 Matlock Street, known examples include:

- Shops, 351-361 Canterbury Road, Canterbury (1888) – a rare surviving row of early timber shops (Built Heritage, Thematic Environmental History, 2012, p 99). The row is visible on a 1909 MMBW plan (Detail Plan No. 2222). The timber construction is only clearly visible in the pair of shops Nos 351-353, which each

have a stepped parapet clad in horizontal boards, concealing the gable-fronted roof. Of the two, No. 351 is the most intact. It retains a timber shopfront with recessed entry, which appears to date from the late 19th century on the west side of the façade. On the east side is a double-hung sash window set into a wall clad in ashlar boards. This window appears to have been for the shopkeeper's residence. The timber-framed shopfront (and wall) of No. 353 and of other shops (Nos. 355, 357 and 359) appear to have been replaced c1910-20s. The shopfronts now cover the entire elevations (below the parapet), so all weatherboard or ashlar cladding has been removed. No. 359 retains its stepped parapet, while the others appear to have been altered in the interwar period (No. 361) or in more recent years (Nos. 355-357). The continuous verandah which covered the footpath in front of the shops has not survived.

- Shop and residence, 415-417 High Street, Kew – this timber shop and residence was built in 1887 to serve visitors to the nearby Kew Cemetery. It was enlarged and remodelled c1907. It is a very simple building, with ashlar-board cladding, large timber-framed windows, and timber doors. Later alterations include the removal of the posted verandah, replacement of a residential-sized sash window to one side of the façade with another shop window, and the conversion of the hips at either end of the roof to parapeted gables (when the ends were extended to the boundaries).
- Shops and residence, 11-13 Peel Street, Kew - this site comprises a timber Victorian house of c1882, a small timber shop in front of it of c1911, and a small interwar brick shop beside it. All three elements have been substantially altered, and for this reason it was not recommended for the Heritage Overlay by Lovell Chen in their Review of B-Graded Buildings (2007). The c1911 timber shop retains original ashlar-board cladding, but the front door has been replaced and the shop window replaced with a much smaller opening.

In comparison to these examples, 35 Matlock Street is the most architecturally elaborate and fashionable in its design, particularly that of the parapet.

In terms of its intactness, the 1888 shop at 351 Canterbury Road is by far the most intact of the timber shops. 35 Matlock Street sits in the middle, with the roof extension and elaboration of the shopfront details (which could be reversed, if desired), but with the retention of the timber-framed shopfront (including Chinese-style highlights and margin-glazed door) and the timber-framed verandah.

Due to council by-laws in the 1950s, nearly all posted verandahs were removed in the former cities of Kew and Hawthorn, with some replaced with suspended or cantilevered designs. While many were removed in the former City of Camberwell as well, including all posted verandahs along Burke Road, a number survive on smaller commercial heritage precincts including:

- Union Road Commercial Precinct, Surrey Hills (HO532) - one cast-iron verandah and several original timber posted verandahs
- Auburn Village Precinct, Hawthorn (HO260) - two original cast-iron verandahs
- Maling Road Shopping Centre, Canterbury (HO145) - many original timber posted verandahs

In summary, the shop at 35 Matlock Street is one of a very small number of surviving early timber shops in the City of Boroondara. It is more elaborate architecturally than the other known examples, and is of an average intactness compared with this group. It

retains its original timber posted verandah, along with a number of other shops in the eastern part of the municipality.

A number of sites can be compared with this property in terms of social value relating to 'The Sullivans' television series. These properties include the regularly featured Sullivan family house at Milton Street, Canterbury, which was demolished in the 1980s; and the regularly featured neighbour, Mrs Jessup's house, also originally in Milton Street, which was relocated to Emerald during the 1980s and underwent major renovations. Another house in Glenroy Road, Hawthorn, which did not appear as regularly in the show, was also demolished during the 1990s. At times, shops in Maling Road Canterbury featured, as did the Medlow residence in Warrigal Road, Surrey Hills. Outside of the local area, the Retreat Hotel in Nicholson Street Abbotsford and the Centenary Dairy and Milk Bar in Heidelberg Road, Fairfield made regular appearances (Built Heritage Pty Ltd 2012:236-237). The Retreat Hotel at 226 Nicholson Street, for example, is included in the City of Yarra Heritage Overlay (HO313). The place citation only mentions its architectural significance although the hotel's own website is titled: *Warm and friendly pub with old world charm where they filmed 'The Sullivans'*. The Retreat Hotel also continues to receive regular visits from nostalgic fans of the television series (Beat 2015). The shop at 35 Matlock Street and the Retreat Hotel in Abbotsford are the most socially significant and architecturally intact buildings associated with 'The Sullivans' show.

There are a number of properties around Melbourne and Victoria that are also valued due to their associations with a range of popular Australian television series – from 'Neighbours' and 'A Country Practice' to 'Prisoner' and 'Kath & Kim'. Public websites generally list around 15 such television shows and approximately 30 associated properties. 35 Matlock Street from the 'The Sullivans' regularly features on these lists (Melbourne for Everyone 2015; Time Out 2015; Only Melbourne [1] 2015).

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, September 2012, 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).

Not applicable

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

The shop at 35 Matlock Street of 1912 is one of a small number of Victorian and Edwardian shops that survive in the City of Boroondara. Timber shops were the first to be built in new suburbs and shopping areas in the 19th century, but were gradually replaced by brick buildings, leaving few of this type in the metropolitan area.

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

Not applicable

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

Not applicable

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

The shop is architecturally distinguished by the unusual and elaborate treatment of the main façade for a timber shop, particularly the grand scrolled stuccoed parapet wall, after the Queen Anne manner, supporting a cornice moulding and revealing the gable-end of the roof behind, as a crowning half-timbered pediment. The Chinese style mullions in the top-lights above and to the left of the shop entrance are also notable.

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

Not applicable

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

The 'A & J Sullivan' shop (aka Willy's Store) continues to be valued today by both local community members and tourists alike because of its association with the television series, 'The Sullivans'. Local community members take general pride for the place based on this connection, as well as because of its nostalgic representation of a local neighbourhood store.

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).

Not applicable

Statement of Significance

What is Significant?

The timber shop and residence at 35 Matlock Street, Canterbury, is significant. It was built in 1912 for George Jackson, who ran a confectioner's shop there. It continued to serve as the local neighbourhood store run by the Williamsons between the 1930s and the 1970s, and was known as 'Willy's Store'. It became a central location of 'The Sullivans' television series during the 1970s and 1980s, named A & J Sullivan's store.

It is a gabled weatherboard building with corbelled chimneys, with the roof set behind an elaborate front parapet. The shopfront sits beneath a timber skillion verandah and has an inset entry set between timber-framed shop windows.

Recent alterations and additions, including the upper-level extension, rear pavilion, Art Nouveau leadlight windows, and timber verandah frieze are not significant.

How is it significant?

The shop is of local aesthetic significance and rarity value to the City of Boroondara and of social significance to the metropolitan area and possibly further afield.

Why is it significant?

The shop is one of a small number of Victorian and Edwardian shops that survive in the City of Boroondara. Timber shops were the first to be built in new suburbs and shopping areas in the 19th century, but were gradually replaced by brick buildings, leaving few of this type in the metropolitan area. (Criterion B)

The shop is architecturally distinguished by the unusual and elaborate treatment of the main façade for a timber shop, particularly the grand scrolled stuccoed parapet wall, after the Queen Anne manner, supporting a cornice moulding and revealing the gable-end of the roof behind, as a crowning half-timbered pediment. The Chinese style mullions in the top-lights above and to the left of the shop entrance are also notable. (Criterion E)

The local community and the wider tourist community with connections to 'The Sullivans' television series socially value the 'A & J Sullivan' store. This series developed a strong following both in Australia and abroad during the 1970s and the 1980s through its depiction of Australian suburban family life during World War II. These communities have continued their connection to the property since this time, evidenced through regular community visits and expressions of connection in the public sphere. (Criterion G)

Grading and Recommendations

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

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

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

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

Identified By

G Butler, Camberwell Conservation Study, 1991.

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Personal communications

Barrett, F, Secretary, Canterbury Historical Society, 28 June 2015.

Gornalle, M, General Manager Karen Gornalle and Associates (real estate agent that sold the property in 2002, lived in Matlock Street and regular visitor to 4 Square Store), 29 June 2015.

Hollingsworth, L, President Canterbury Community Action Group, 29 June 2015.

McKenna, L, Director Align Concepts (property tenant), 29 June 2015.

KcKenna, J, Managing Director, National Institute of Youth Performing Arts Australia (property tenant and owner), 29 June 2015.

Unpublished reports

Built Heritage Pty Ltd, Thematic Environmental History, prepared for the City of Boroondara, May 2012.

G Butler, Camberwell Conservation Study, 1991.

PARLINGTON ESTATE RESIDENTIAL PRECINCT

Prepared by: Context Pty Ltd

Address: 2-32 & 1-17 Allenby Road; 3-9 & 8 Gascoyne Street; 1-27 & 2-44 Parlington Street; and 1-31 Torrington Street, Canterbury; 836-876 & 1063-1081 Burke Road, Canterbury & Hawthorn East; 9-17 Canterbury Road, Camberwell

Name: Parlington Estate Residential Precinct	Survey Date: Sept. 2016
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: 1913-1938

Precinct Map:



Grading

- CONTRIBUTORY
- NON-CONTRIBUTORY
- SIGNIFICANT



- PRECINCT BOUNDARY
- EXISTING HERITAGE OVERLAY



Figure 50. Edwardian semi-detached pairs on the east side of Burke Road (Source: Context, 2016)



Figure 51. Attic-storey bungalows at 3-7 Gascoyne Street (Source: Context, 2016)

Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large, shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

While the City of Camberwell underwent comparably intense – or even more intense – residential subdivision during the Edwardian and Interwar periods, much of this development comprised large estates on previously undeveloped land, with relatively few examples of the 'infill estates', carved from nineteenth century mansion properties. Key subdivisions in Canterbury at this time included the 'Great Railway Station Estate' (1898), 'Griffin Estate' (1885 & 1904) and 'Parlington Estate' (1912). With the growing population also came an increased need for places of education and worship.

Just as MMBW maps of the municipality provide a useful overview of patterns of residential expansion at the turn of the century, aerial photographs taken in 1945 give a comparable picture of settlement by the mid-twentieth century. These aerial photographs show fairly dense settlement in central Camberwell, Canterbury, Glen Iris, Hartwell, Balwyn and Surrey Hills, contrasting with huge portions of Ashburton and Balwyn North still only partly developed.

History

Parlington Estate Residential Precinct began to develop as part of a large 1912 subdivision by this name, bounded by Burke Road in the west and Torrington, Parlington and Canterbury streets to the north, east and south ('Parlington Estate' 1912). The estate comprised the former grounds of Victorian mansions, which had been selected from Elgar's Special Survey and left intact until the turn of the century. In the early twentieth century they were subdivided to form the irregular street patterns evident today.

A Melbourne Metropolitan Board of Works Detail Plan dating from 1904 shows the extensive grounds of 'Torrington' house (demolished) accessed from Burke Road, as well as those of 'Parlington' (demolished) fronting Canterbury Road. Both are commemorated in the names of the streets they made way for (MMBW Detail Plan no. 1843, 1904). Allenby Road (formerly Harcourt Road) and Torrington and Gascoyne streets were all laid out in 1912 to accommodate the new subdivision, while Parlington had been established the previous year (Butler & McConville 1991: Precinct 16). Plans for the main part of the Precinct south of Torrington Street were lodged on 13 June 1912, while plans for the section north of Torrington Street were lodged on 8 August 1912 (LV: LP5791 & LP5828). Parlington Estate saw no less than 82 allotments subdivided for purchase, which now hold a substantial assemblage of Edwardian and early interwar building stock, the bulk of which were constructed in the short time period between 1913 and 1920.

The Estate was the namesake of 'Parlington' house at Canterbury Road, near the present-day corner of Parlington Street, from which its land was derived. 'Parlington' had been owned by the Slater family for more than 40 years at the time of the 1912 subdivision, the estate being subdivided after the death of Mrs Anna Slater, whose husband John – a merchant – had passed away years earlier in 1874 at the age of 53 (RB; *Argus* 18 July 1874:1). Land at the Estate first went to auction in February 1912, at

which time 'Parlington' was also sold. It was described as a 'substantial brick residence containing 12 rooms and brick stable and coach house, fernery and nicely laid out gardens' (*Age* 17 February 1912:3). The first release of land in the Estate achieved substantial sales, with 26 allotments being sold, successfully marketed as 'choice sites' only '6 minutes from Camberwell Station' (*Age* 26 February 1912:11). The remaining allotments were marketed for purchase throughout 1912 and into 1913, with an article dating from July 1913 stating that only a few lots remained (*Age* 7 August 1912:4; *Age* 19 February 1913:4; *Age* 30 July 1913:4).

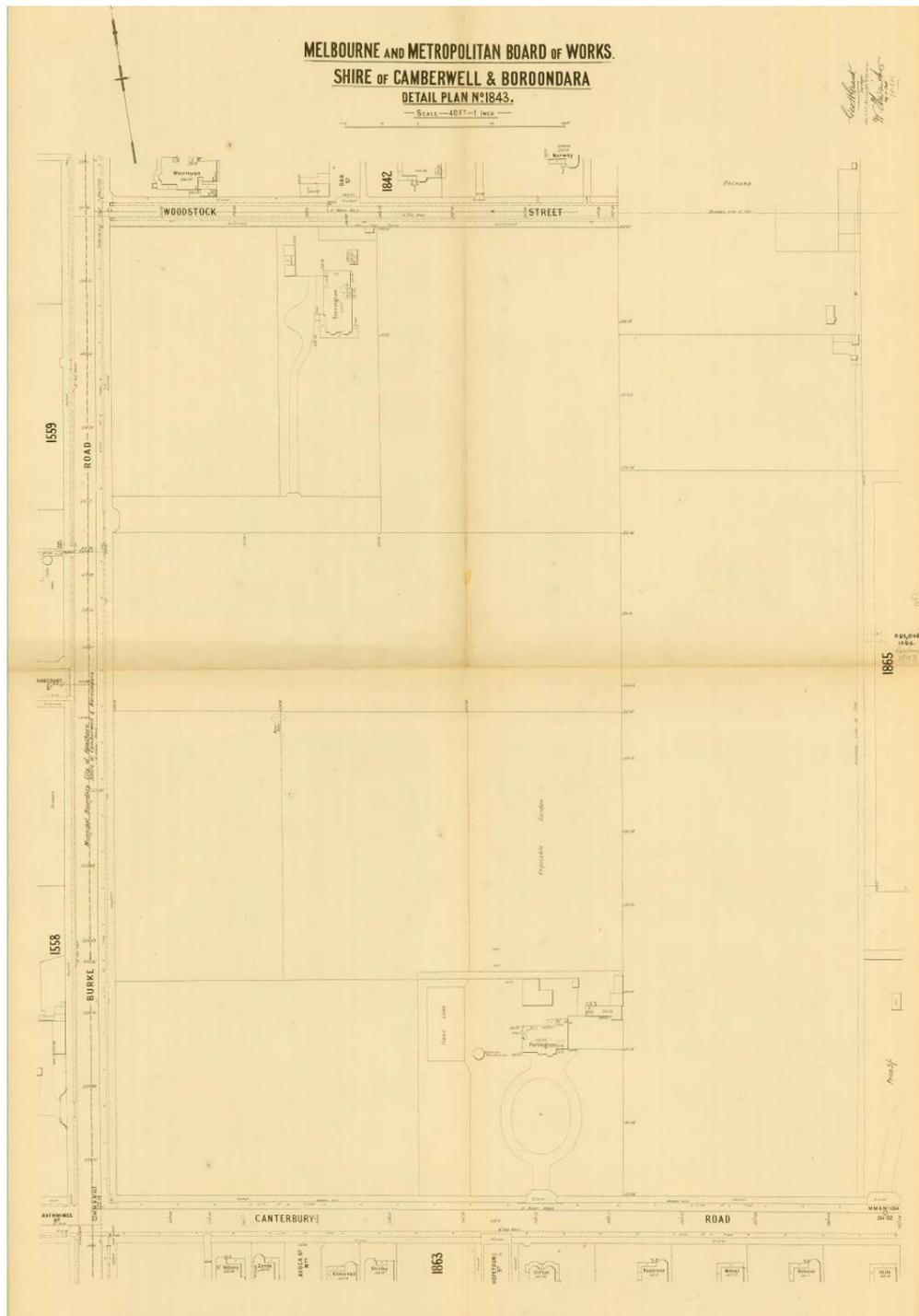


Figure 52. MMBW Detail Plan no. 1843 dating from 1904, showing the Precinct area prior to development, with parts of the area being taken up by Parlington and Torrington estates (Source: SLV).

Edwardian dwellings began to appear in 1913, the year after Parlington Estate was subdivided. Among the earliest of these are four fine attic-storey residences constructed on the west side of Gascoyne Street between 1913 and 1916. The first of these were the dwellings at 1 (demolished), 3 and 9 Gascoyne Street in 1913, with no. 7 added in 1914, and no. 5 in 1916 (RB). The house at 1 Gascoyne Street was built for draftsman Ernest Purton; 3 for auctioneer John Best; both 5 and 7 for architect Francis Barlow; and 9 for warehouseman William Armstrong (RB 1913, 1914, 1915 & 1916). Barlow moved from 7 Gascoyne Street to no. 5 when it was completed in 1916, from which time no. 7 was

occupied by Arthur Scott. The three earliest houses at nos. 1, 3 and 9 may have been designed by draftsman Ernest Purton. Barlow is known to have designed 5 Gascoyne Street himself, if not no. 7 too. The design of no. 5 was featured at the time in journal *Home and Garden Beautiful* (1 August 1915, as cited in McConville & Associates 1991:19). Though little is known about his other work; he was active in the area from the late 1880s, designing the 1888 house 'Inverkely', 11 Redmond Street, Kew (HO336; Lovell Chen, 2005).

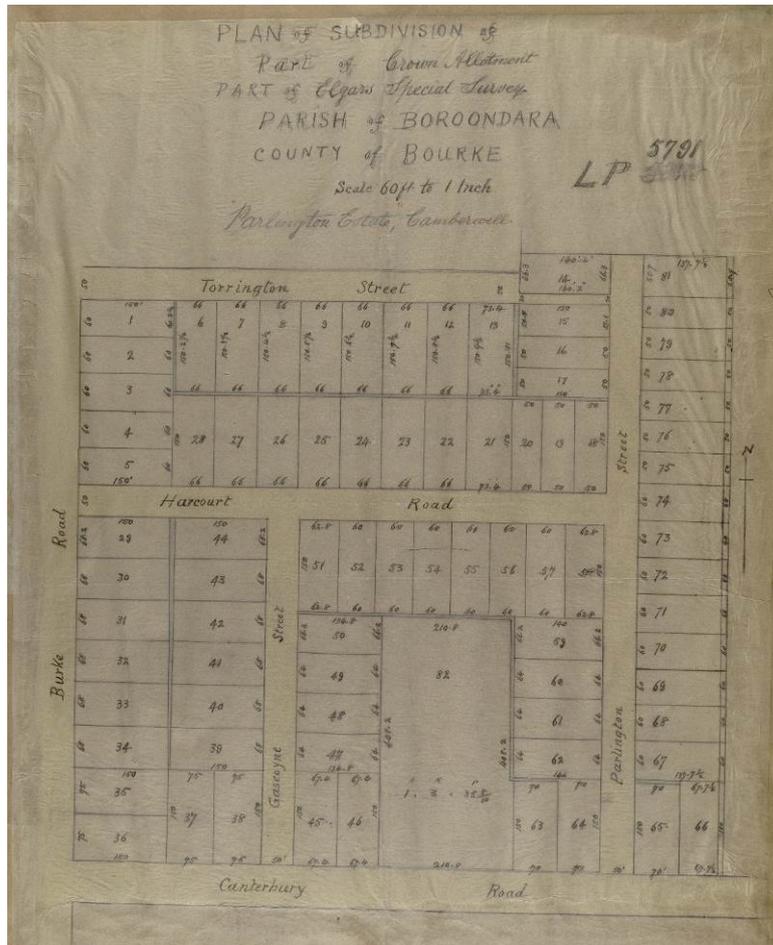


Figure 53. Parlington Estate, Camberwell, subdivision plan dating from 1912, showing lots between Burke, Torrington, Parlington and Canterbury roads (Source: SLV).

One of the earliest and finest houses in the estate is a Queen Anne villa at 15 Canterbury Road, which was begun in 1913 and completed by the following year (RB). Constructed for Mr David and Mrs Margaret Spence, the eight-roomed brick home known as 'Carnock', remained their family home up until the death of David Spence in 1939. Spence's death notice describes his career: a Scottish migrant, Spence was a successful contractor who carried out work for the Victorian Government and Melbourne Metropolitan Board of Works. He was also an ex-councillor of Collingwood and treasurer of the Returned Soldiers' and Sailors' Fathers' Association of Camberwell for many years (*Argus* 30 May 1939:8).

A large number of the Edwardian-era homes in the estate were massed in rows of semi-detached pairs, with design consistencies indicating they were constructed by a single builder. Builder George William Simpson contributed substantially to the Precinct in this regard, being responsible for the construction of at least two large groups of Edwardian bungalows constructed in pairs, on the east side of Burke Road and the south side of

Torrington Street, as well as several other single pairs in the Precinct area. Simpson is noted as a property owner in discussions over drainage provisions in Parlington Estate in 1915, indicating his heavy involvement in planning of the estate (*Camberwell & Hawthorn Advertiser* 2 October 1915:4). He is also known to have completed an earlier row of Edwardian houses elsewhere in the municipality, in 1906-7, at 7-19 Yarra Grove, Hawthorn (McWilliam 2001:5).

One grouping is located on the east side of Burke Road between Allenby and Canterbury roads, today known as 836-862 Burke Road (S&Mc). Rate books show that the 14 residences in this section of Burke Road were completed in 1914 (RB). The 14 homes comprise a row of seven pairs, originally numbered 111-137 Burke Road and described as brick residences of between 5 and 7 rooms, each valued at between £45 and £55 (RB). These were all constructed by George Simpson, who was the land holder of this portion of Burke Road in 1913 (CT:V3662 F285). Simpson sold off the residences in pairs: the northern-most pair was owned by a Mr Jones, followed by Elizabeth Adams, Margaret Causick, Gardener, Derham, Blogg and Roche (RB). The only owner also listed in rate books as the property occupant was Mrs Elizabeth Adams at no. 131 – known today as no. 856 – while the remaining occupants comprised various professionals, including a public servant, engineer, accountant, journalist and draftsman.

Causick is also listed as the owner of a pair on the same side of Burke Road at nos. 868 and 870 – formerly 147 and 149 – also constructed in 1914, as well as another semi-detached pair at 3 and 5 Allenby Road rated for the first time in 1915 (RB).

Another group was built on the opposite side of the street in 1914-15, between Allenby Road and Ryeburne Avenue, at addresses known today as nos. 1067-1081 Burke Road. This section of the Precinct was formerly part of the City of Hawthorn, being situated on the west side of Burke Road which divided the cities of Camberwell and Hawthorn. The earliest residence on this side of the street is the single Federation dwelling at 1063 Burke Road – formerly no. 32 – called ‘St Heliers’. It is a seven-roomed brick home built for manufacturer Horatio McCracken in 1906 (RB). Street directories lists four houses under construction north of ‘St Heliers’ in 1914, with a total of eight completed residences evident by 1915, all of which remain today (S&Mc). They are semi-detached dwellings that appear to have been designed by the same person as 836-862 Burke Road, due to distinctive details such as the chimneys. This portion of land was owned by gentleman William Frederick Greenwood in 1913, who may have employed Simpson to construct this row (CT:V3715 F887).

Further Edwardian groupings occurred on the south side of Torrington Street, where a row of semi-detached houses at 5-15 Torrington Street were built between 1914 and 1915 (RB; S&Mc). These six dwellings were also constructed by Simpson, who owned this section of the street in 1914, and were again sold off in pairs to three owners (from east to west): Gardner, Langdon and Ross (CT:V3793 F497). The pairs at nos. 5 and 7 and 9 and 11 completed in 1914, each described as five-roomed brick homes valued at £40, while the pair at nos. 13 and 15 was completed in 1915, described as the same size as its predecessors but valued at £45 each (RB). None of the owners were also listed as the occupants of these properties, instead being occupied by a clerk, teacher, agent, traveller and two draftsmen.

Edwardian residences are also found elsewhere in the estate area, including on the north side of Canterbury Road, and either side of Parlington Street and Allenby Road. Continuing development of Parlington Estate saw interwar houses interspersed among the Edwardian building stock, especially at the north end of the Precinct.

A single Georgian Revival house is located at 9 Canterbury Road. Built for Major Harry Wilson Cuming, it was rated for the first time in 1923, when it was described as an eight-roomed brick dwelling valued at £135 (RB). Major Cuming enlisted early in WWI with the

Australian Imperial Force, where he was a staff captain and gained the Military Cross and Bar (*Argus* 2 March 1939:2). Cuming lived with wife Olive at 9 Canterbury Road up until his death in 1939 and was survived by two daughters. At the time of his death his main occupation was as a director of Messrs. Cuming, Smith & Co chemical works in Yarraville (*Argus* 2 March 1939:2). It is highly likely that the Cumings engaged an architect to design their home, being an unusual residence for this area which is large but restrained in style.

As was the case for the Edwardian houses, a number of the interwar houses in the estate also bear distinct similarities in their chimney detailing. Pairs are located in Torrington Street at nos. 1-3 and 17-19, all built in 1917 by George Simpson, who had retained the vacant lots immediately either side of his earlier row at 5-15 Torrington Street (CT:V3793 F497). Simpson sold the pair at nos. 1-3 to Edith Florence Tonkin, and the pair at nos. 17-19 to PS and JA Mills in 1917. The single residence at no. 27 was also built in 1917 for John Watson (RB). Other examples that appear to be George Simpson's work as well include the semi-detached pair at 872-874 Burke Road, built in 1918 for John Harvey White, and the pair at 15-17 Allenby Road, built in 1918 for Catherine McNeil and Catherine McKinnon respectively (RB).

The section of the estate north of Torrington Street was developed from 1919 as an extension of the 1912 subdivision. The row of four houses at 21-27 Parlington Street were likely completed by a single builder or designer, considering their similarities. Again, they appear to be the work of builder George Simpson as he owned nos. 21 and 23 while they were being constructed in 1918. The two others were owned by a Henry Hutchison, a Canterbury builder (*Age* 11 August 1926:11), who may have been a business partner. All four of the dwellings were rated for the first time in 1919, described as brick houses of between six and eight rooms and valued at between £75 and £80 each (RB). The 1918 residences at 9 and 11 Parlington Street have similar characteristics as this row and were also built by Hutchison. Both 9 and 11 Parlington Street were marketed for sale in a single advertisement in 1918, described as 'superior new brick villas... [with] 7 and 8 lovely large rooms' (*Argus* 23 February 1918:16). Hutchison died in 1926.

Interwar residences filled either side of Allenby Road and Parlington Street throughout the late 1910s and early 1920s. By 1918 every lot on the north side of Allenby Road was filled with residences, save nos. 6 and 10, which were both completed the following year for auctioneer William Ferguson and Ms Ellen Reilly respectively (S&Mc; RB). Rate books note that in 1919, the south side of Allenby Road was entirely occupied, the most recent additions being the houses at 11 (demolished) and 13 Allenby Road completed that same year (RB). Similarly, in 1919 almost every lot either side of Parlington Street was filled with residences, save 1, 2, 24, 28, 29, 31, 40 and 42 Parlington Street, which, with the exception of no. 2, were all evident in directories by the end of the 1920s (S&Mc).

Amongst these later residences was the house at 17 Canterbury Road, which appeared in street directories for the first time in 1930 and was first occupied by David Spence, who subdivided his landholding – comprising lots 65, 66 and part of 67 of the original subdivision – to construct the residence at no. 17 and either lease or sell his former residence at 15 Canterbury Road (S&Mc 1929 & 1930; RB). The house at 2 Parlington Street was the last interwar house to be constructed within the Precinct, built between 1936 and 1938 and first occupied by Edward J Parks (S&Mc).

Description & Integrity

Parlington Estate Residential Precinct was almost wholly developed during the ten years between 1913 and 1923, and thus contains a wealth of buildings that illustrate late Edwardian-era domestic design and its transition to the bungalow styles. Almost all houses are of face brick, often combined with roughcast render, with a few entirely

rendered and even fewer built of timber Houses are generally set back behind medium-sized front gardens are freestanding. The exceptions are the large number of semi-detached houses, which dominate the Burke Road sections of the precinct, and also appear on Torrington Street. While this denser development reflects their proximity to the Burke Road tramline, they are all massed asymmetrically to resemble single-family villas and thus a more 'respectable' type of house.

As noted in the History, these semi-detached pairs were built in 1915-15 and 1917 by local builder George William Simpson, and these houses share consistent details such as chimney designs, but exhibit picturesque variety in massing and decorative detail. The first group (1914-15) are massed like Federation Queen Anne houses, with a high tiled hipped roof and projecting gabled bays to the front (at the middle, corner or side of the semi-detached pair). Most on the west side of Burke Road are distinguished by witch's hat towers. Nearly all of them retain distinctive Arts & Crafts verandah decoration, including heavy turned posts and solid timber friezes with incised patterns. Walls are a combination of tuckpointed red brick and roughcast render. Projecting gables are half-timbered or shingled and often sit above a bow window, and there is extensive use of leadlights.

The Arts & Crafts style is also expressed in other early houses, including the unusual semi-detached pair at 2-4 Allenby Road and the row of fine attic-storey bungalows at 3-7 Gascoyne Street. The attic-storey bungalow form is also seen at 28 and 44 Parlington Street. The two attic-storey bungalows of 1919 at 25 & 27 Parlington Street, built by Henry Hutchison, are distinguished by the strut-like eaves brackets and the very large pictorial leadlight window beside each front door. The original central dormer window on the front slope of the roof of 25 Parlington Street was demolished and replaced with a pair of dormers in 1982. It appears that the details of the original dormer were copied, as they are very similar to an original dormer at number 21.

Around the same time, more typical Federation Queen Anne villas were being built, such as 11, 13 & 15 Canterbury Road, 3 & 16 Parlington Street, 29 Torrington Street, and 1063 Burke Road (which predates the Parlington subdivision by several years, but is similar to others of this style). They are differentiated from the Queen Anne duplexes with Arts & Crafts verandah detail by their more delicate verandah posts and fretwork. The fine corner villa at 15 Canterbury Road is distinguished by its double-pyramidal slate roof and the use of Tuscan columns for the verandah.

Moving into the interwar period, there are a number of typical and less typical single-storey Arts & Crafts and California Bungalows, with simple gable-fronted or transverse roofs, heavy timber or masonry porch piers, and simpler porch fretwork (if any). Some of the more typical examples include: 8 & 20 Allenby Road (No. 20 is a rare timber house with an attractive arched porch frieze), 22 & 40 Parlington Street, and the group at 23-27 Torrington Street. Some examples with less typical details include: 1 Parlington Street, which has scalloped timber shingles in the front gable; and 36 Parlington Street, which has a jerkin-head roof and buttressed semi-circular corner window.

There are also examples of other interwar styles. These include the very fine Georgian Revival house at 9 Canterbury Road of 1923 with its long façade, roughcast rendered walls, window shutters and terracotta shingled roof, and the modest Mediterranean Revival house at 17 Canterbury Road of 1919 with its hipped roof and arcades front porch. The two-storey house at 2 Parlington Street is an unusual example from the end of this period, built in 1938 its wall are a mix of red brick and misshapen, overfired black bricks creating a textured bichrome surface. The house is a simple Moderne style.

There is a generally high level of intactness both of streetscapes (with few Non-contributory properties) and of the houses themselves. A very high proportion retain their

timber verandah fretwork, giving the precinct a distinct aesthetic character. Verandahs have been altered at: 6 & 13 Allenby Road (both also have altered windows), and 848-850 Burke Road. Dormers or visible upper-storey additions have been added to 12, 13, 26 & 38 Parlington Street.

The precinct retains a fine collection of trees planted during the interwar period, both street trees and those in the front gardens of houses. The street trees comprise a mix of species popular at the time the precinct was established, with a number of replacements over time. Typically a couple of species have been chosen for each street and planted at regular intervals but not in a formal pattern. Parlington Street features London Plane (*Platanus x acerifolia*) and Prickly-leaves Paperbark (*Melaleuca styphelioides*). Torrington Street has London Plane trees, Pin Oaks (*Quercus palustris*), and some Oriental Plane trees (*Platanus orientalis*). Allenby Road features Narrow-leaved Paperbark, also known as Snow-in-Summer (*Melaleuca linarifolia*).

The Georgian Revival house at 9 Canterbury Road retains a good collection of mature trees, including an Elm (probably Dutch Elm, *Ulmus x hollandica*), an Atlas Cedar (*Cedrus atlantica*), a Bhutan Cypress (*Cupressus torulosa*), and a multi-stemmed native evergreen whose species has not been identified. There is a number of large Sweet Gum trees (*Liquidambar styraciflua*) standing before houses along Parlington Street (nos. 4, 5, 10, 11, 25, 29, 40 & 44). Sweet Gum was a very popular garden tree of the interwar period. Finally, there are mature Algerian Oaks (*Quercus canariensis*) in the front gardens of 5 and 11 Allenby Road.

Comparative Analysis

There are a number of precincts in the Boroondara Heritage Overlay that contain dwellings of a similar period to Parlington Estate Residential Precinct, that is, Edwardian and (primarily early) interwar. They include:

- HO526 Denmark Street Precinct, Kew - A precinct with a variety of building types and styles from the Victorian and Federation eras. A comparatively high number of lively and varied asymmetrical pairs of semi-detached houses are located in both Foley and Denmark Streets; those concentrated on the east side of Denmark Street in particular, are a defining characteristic of the precinct.
- HO142 Barrington Avenue Precinct, Kew - An area of high-quality Federation and interwar residential buildings, considered the leading concentration of Kew housing from these periods.
- HO164 Leslie Street Precinct, Hawthorn - The precinct has a particularly well-preserved and notable collection of the prevailing house styles of the 1880s through to the 1930s, including a number of individually significant buildings exemplifying the Federation style in its formative phase. Oxley Road, Elmie and Goodall streets have a good variety of Victorian and Federation houses. The Urquhart Estate component of the precinct (Urquhart Street, Swinburne Avenue, and The Boulevard) was the last substantial land holding in Hawthorn to be subdivided for residential purposes (in 1919).
- HO230 Toorak Estate and Environs, Glen Iris - Subdivided in 1888, but most of the houses date to the 1916-25 period. It retains concrete roads. Houses are mainly brick, some with render details; though there are a few weatherboard houses. Houses in the precinct are mainly typical California bungalows, with larger examples along Burke Road. A row of houses on Nepean Street share unusual detailing and appear to be the work of a single builder. Many retain original front brick fences. Houses in the precinct are generally intact.

- HO527 High Street South Residential Precinct, Kew - This precinct incorporates variety of building types and styles from the Victorian and Federation eras, and interwar period. The 1920s bungalows in the west of the precinct display a comparatively high occurrence of juxtaposed front gables, rather than the simpler transverse roof type more common elsewhere in Boroondara.
- HO534 - Union Road Residential Precinct, Surrey Hills - The precinct predominantly comprises dwellings from the Federation and interwar periods. Many are larger dwellings, as is more common on main roads; with the inclusion of buildings which were not strictly residential, such as a doctor's surgery and residence. Houses include Federation villas, interwar bungalows, and later interwar houses with hipped roofs.
- HO535 - Surrey Hills North Residential Precinct - The precinct comprises housing with a comparatively high level of intactness from the late Federation period of 1910-1915, and the interwar period of the 1920s and 1930s. The interwar houses are mainly bungalows, with some Tudor Revival examples from the 1930s.

Parlington Estate precinct bears specific similarities to a number of these precincts. It shares the characteristic pairs of semi-detached pairs of c1915-20 with the Denmark Street Precinct, though Parlington Estate examples are more elaborately massed and decorated. It is comparable to the Urquart Estate section of HO164, which is a very distinctive pocket of interwar development within a Victorian and Federation area, created over two decades after the subdivision of a Victorian mansion estate. Its building stock was built just after that in Parlington Estate, so the two areas preserve a somewhat different architectural legacy. Finally, the row of houses on Nepean Street in the Toorak Estate that are the work of a single builder is a similar feature to the distinctive rows and groups of houses by George William Simpson in Parlington Estate, though Simpson's houses are far more picturesque.

In comparison with all of these other precincts, only the Toorak Estate was developed over such a short period of time, and thus exhibits such a coherence of style. The Toorak Estate contains almost exclusively bungalows with pared-back detailing, without the strong Arts & Crafts influence seen in Parlington Estate.

In conclusion, Parlington Estate is the best known and most consistent concentration of late Edwardian and early interwar residential development in Boroondara, demonstrating a strong Arts & Crafts influence popular at this time. The precinct is also characterised by the distinctive and picturesque rows of semi-detached houses along Burke Road and Torrington Street, which were designed by a single person to provide varied by cohesive streetscapes.

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).

Parlington Estate Residential Precinct is historically significant for demonstrating the break-up and subdivision of Victorian-era mansion estates during the interwar period, 'Parlington' and 'Torrington' (both demolished) have lent their names to two streets in the 1912 subdivisions. As the subdivision was in a central area of Camberwell, along a tram line and near the train station, subsequent development was quite rapid, giving the precinct a high degree of visual and stylistic cohesiveness. The precinct also clearly

demonstrated the importance of local builders/developers, such as George Simpson and Henry Hutchison, who rapidly built up entire unified streetscapes.

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).

Parlington Estate Residential Precinct comprises the finest concentration of late Edwardian and early interwar residential development in Boroondara which demonstrates the strong influence of the Arts & Crafts movement on Australian architecture in the 1910s and early 1920s, with its emphasis on varied textures and materials, heavy and sculptural verandah timbers, and strong massing of roof forms. The houses also demonstrate the transition from Edwardian Queen Anne to the bungalow styles that so characterise the interwar period. There is also a fine example of a Georgian Revival house at 9 Canterbury Road, a style that existed concurrently with the bungalow styles, but was usually designed by architects instead of builders, so is less commonly seen.

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

Parlington Estate Residential Precinct is aesthetically significant as a whole for its cohesive yet picturesque varied rows of semi-detached and free-standing houses, with consistent setbacks behind lush front gardens. The rows of semi-detached houses by builder George Simpson on Burke Road and Torrington Street are particularly distinctive. The high level of intact ornament, particularly timber verandah detail, enhances the precinct's picturesque quality. The street trees and trees in private gardens planted during the interwar period are aesthetically significant for providing an appropriate and attractive setting for the interwar houses in the precinct, and for illustrating both popular species during this period and the informal, picturesque pattern of plantings popular at the time.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

Parlington Estate Residential Precinct is significant. It comprises 2-32 & 1-17 Allenby Road; 3-9 & 8 Gascoyne Street; 1-27 & 2-44 Parlington Street; and 1-31 Torrington Street, Canterbury; 836-876 & 1063-1081 Burke Road, Canterbury & Hawthorn East; 9-17 Canterbury Road, Camberwell. The estate was created in 1912 from a subdivision of two Victorian-mansion estates: 'Parlington' and 'Torrington'. Beginning in 1913 the estate developed rapidly, and was almost entirely complete in a single decade. Local builder George Simpson was responsible for three rows of distinctive semi-detached houses, massed as single villas with elaborate Arts & Crafts detail, along Burke Road and Torrington Street.

The properties at 11, 14, 18 & 24 Allenby Road (apart from the mature Algerian Oak tree at no. 11), 19, 30-34 & 42 Parlington Street, and 31 Torrington Street are Non-contributory. The remaining properties are Contributory.

The mature street trees and trees in private gardens planted during the interwar period are also contributory. The street trees include London Plane (*Platanus x acerifolia*) and Prickly-leaves Paperbark (*Melaleuca styphelioides*) on Parlington Street; London Plane trees, Pin Oaks (*Quercus palustris*), and some Oriental Plane trees (*Platanus orientalis*) on Torrington Street; and Narrow-leaved Paperbark, also known as Snow-in-Summer (*Melaleuca linarifolia*) Allenby Road. Contributory trees in private gardens include an Elm (probably Dutch Elm, *Ulmus x hollandica*), an Atlas Cedar (*Cedrus atlantica*), a Bhutan Cypress (*Cupressus torulosa*), and a multi-stemmed native evergreen at 9 Canterbury Road; Sweet Gum trees (*Liquidamber styraciflua*) at 4, 5, 10, 11, 25, 29, 40 & 44 Parlington Street; and Algerian Oaks (*Quercus canariensis*) at 5 & 11 Allenby Road.

How is it significant?

Parlington Estate Residential Precinct is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Parlington Estate Residential Precinct is historically significant for demonstrating the break-up and subdivision of Victorian-era mansion estates during the interwar period, 'Parlington' and 'Torrington' (both demolished) have lent their names to two streets in the 1912 subdivisions. As the subdivision was in a central area of Camberwell, along a tram line and near the train station, subsequent development was quite rapid, giving the precinct a high degree of visual and stylistic cohesiveness. The precinct also clearly demonstrated the importance of local builders/developers, such as George Simpson and Henry Hutchison, who rapidly built up entire unified streetscapes. (Criterion A)

Parlington Estate Residential Precinct comprises the finest concentration of late Edwardian and early interwar residential development in Boroondara which demonstrates the strong influence of the Arts & Crafts movement on Australian architecture in the 1910s and early 1920s, with its emphasis on varied textures and materials, heavy and sculptural verandah timbers, and strong massing of roof forms. The houses also demonstrate the transition from Edwardian Queen Anne to the bungalow styles that so characterise the interwar period. There is also a fine example of a Georgian Revival house at 9 Canterbury Road, a style that existed concurrently with the bungalow styles, but was usually designed by architects instead of builders, so is less commonly seen. (Criterion D)

Parlington Estate Residential Precinct is aesthetically significant as a whole for its cohesive yet picturesque varied rows of semi-detached and free-standing houses, with consistent setbacks behind lush front gardens. The rows of semi-detached houses by

builder George Simpson on Burke Road and Torrington Street are particularly distinctive. The high level of intact ornament, particularly timber verandah detail, enhances the precinct's picturesque quality. The street trees and trees in private gardens planted during the interwar period are aesthetically significant for providing an appropriate and attractive setting for the interwar houses in the precinct, and for illustrating both popular species during this period and the informal, picturesque pattern of plantings popular at the time. (Criterion E)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	2	Allenby Road	Contributory	c1913-16
	4	Allenby Road	Contributory	c1913-16
	6	Allenby Road	Contributory	1919
	10	Allenby Road	Contributory	1919
	12	Allenby Road	Contributory	c1913-16
	14	Allenby Road	Non-contributory	2000s
	16	Allenby Road	Contributory	c1913-16
	18	Allenby Road	Non-contributory	2000s
	20	Allenby Road	Contributory	1917
	22	Allenby Road	Non-contributory	1917, altered in 2000
	24	Allenby Road	Contributory	1917
	28	Allenby Road	Contributory	c1913-16
	30	Allenby Road	Contributory	c1913-16
	32	Allenby Road	Contributory	c1913-16
	3	Allenby Road	Contributory	1916-17
	5	Allenby Road	Contributory	1916-17
	7	Allenby Road	Contributory	1916-17
	11	Allenby Road	Non-contributory apart from Algerian Oak	1950s
	13	Allenby Road	Contributory	1919
	15	Allenby Road	Contributory	1918
	17	Allenby Road	Contributory	1918
	836	Burke Road	Contributory	1914
	838	Burke Road	Contributory	1914
	840	Burke Road	Contributory	1914
	842	Burke Road	Contributory	1914
	844	Burke Road	Contributory	1914
	846	Burke Road	Contributory	1914
	848	Burke Road	Contributory	1914
	850	Burke Road	Contributory	1914
	852	Burke Road	Contributory	1914
	854	Burke Road	Contributory	1914
	856	Burke Road	Contributory	1914
	858	Burke Road	Contributory	1914

Name	Number	Street	Grading	Built Date
	860	Burke Road	Contributory	1914
	862	Burke Road	Contributory	1914
	864	Burke Road	Contributory	c1919-24
	866	Burke Road	Contributory	c1919-24
	868	Burke Road	Contributory	1914
	870	Burke Road	Contributory	1914
	872	Burke Road	Contributory	1918
	874	Burke Road	Contributory	1918
	876	Burke Road	Contributory	c1919-24
'St Heliers'	1063	Burke Road	Contributory	1906
	1065	Burke Road	Contributory	1926
	1067	Burke Road	Contributory	1914-15
	1069	Burke Road	Contributory	1914-15
	1071	Burke Road	Contributory	1914-15
	1073	Burke Road	Contributory	1914-15
	1075	Burke Road	Contributory	1914-15
	1077	Burke Road	Contributory	1914-15
	1079	Burke Road	Contributory	1914-15
	1081	Burke Road	Contributory	1914-15
	9	Canterbury Road	Contributory	1923
	11	Canterbury Road	Contributory	c1913-15
	13	Canterbury Road	Contributory	c1913-15
'Carnock'	15	Canterbury Road	Contributory	1913
	17	Canterbury Road	Contributory	1929
	3	Gascoyne Street	Contributory	1913
	5	Gascoyne Street	Contributory	1916
	7	Gascoyne Street	Contributory	1914
	9	Gascoyne Street	Contributory	1913
	8	Gascoyne Street	Contributory	1918 & 1940s
	1	Parlington Street	Contributory	c1919-24
	3	Parlington Street	Contributory	1913-15
	5	Parlington Street	Contributory	1913-15
	7	Parlington Street	Contributory	1913-15
	9	Parlington Street	Contributory	1918
	11	Parlington Street	Contributory	1918
	13	Parlington Street	Contributory	1913-15
	15	Parlington Street	Contributory	1915
	17	Parlington Street	Contributory	1913-15
	19	Parlington Street	Non-contributory	1998
	21	Parlington Street	Contributory	1919
	23	Parlington Street	Contributory	1919
	25	Parlington Street	Contributory	1919
	27	Parlington Street	Contributory	1919
	2	Parlington Street	Contributory	1936-38
	4	Parlington Street	Contributory	1917
	6	Parlington Street	Non-contributory	1990s
	8	Parlington Street	Non-contributory	1950s
	10	Parlington Street	Contributory	1913-15
	12	Parlington Street	Contributory	1917
	14	Parlington Street	Contributory	1913-15
	16	Parlington Street	Contributory	1913-15
	18	Parlington Street	Contributory	1929

Name	Number	Street	Grading	Built Date
	20	Parlington Street	Contributory	1917
	22	Parlington Street	Contributory	1917
	24	Parlington Street	Contributory	c1925-29
	26	Parlington Street	Contributory	1918
	28	Parlington Street	Contributory	c1919-24
	30	Parlington Street	Non-contributory	1960s
	32	Parlington Street	Non-contributory	2000s
	34	Parlington Street	Non-contributory	2016
	36	Parlington Street	Contributory	1916-17
	38	Parlington Street	Contributory	1918
	40	Parlington Street	Contributory	c1925-29
	42	Parlington Street	Non-contributory	1990s
	44	Parlington Street	Contributory	1916-17
	1	Torrington Street	Contributory	1917
	3	Torrington Street	Contributory	1917
	5	Torrington Street	Contributory	1914-15
	7	Torrington Street	Contributory	1914-15
	9	Torrington Street	Contributory	1914-15
	11	Torrington Street	Contributory	1914-15
	13	Torrington Street	Contributory	1914-15
	15	Torrington Street	Contributory	1914-15
	17	Torrington Street	Contributory	1917
	19	Torrington Street	Contributory	1917
	21	Torrington Street	Contributory	1918
	23	Torrington Street	Contributory	1918
	25	Torrington Street	Contributory	1918
	27	Torrington Street	Contributory	1917
	29	Torrington Street	Contributory	1917
	31	Torrington Street	Non-contributory	1998

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	Yes –5 & 11 Allenby Rd; 9 Canterbury Rd; 4, 5, 10, 11, 25, 29, 40 & 44 Parlington St
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the</i>	No

<i>requirements of the Aboriginal Heritage Act 2006?</i>	
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Identified By

Butler, G & McConville, C 1991, 'City of Camberwell Urban Conservation Study', Precinct 16.

References

Argus, as cited.

Age, as cited.

Butler, G & McConville, C 1991, 'City of Camberwell Urban Conservation Study', prepared for the City of Camberwell.

City of Camberwell Municipal Rate Books (RB).

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McWilliam, G 2001, Burwood Park History Walk, Hawthorn Historical Society.

Hermes record for '11 Redmond Street, Kew', City of Boroondara, accessed 12 October 2016.

Land Victoria, Certificates of Title (CT), as cited.

Land Victoria, subdivision plans (LV), as cited.

Chris McConville & Associates 1991, 'Camberwell Conservation Study', prepared for the City of Camberwell.

Melbourne Metropolitan Board of Works Detail Plan no. 1843, dated 1904, State Library of Victoria.

'Parlington Estate' 1910, State Library of Victoria map collection, accessed online 23 September 2016.

ROCHESTER ROAD PRECINCT

Prepared by: Context Pty Ltd

Address: 5-35, 10-20 Rochester Road, Canterbury

Name: Rochester Road Precinct	Survey Date: 2016
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: 1923-1940

Precinct Map:



Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of the current City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre.

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion in the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurring across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

While the City of Camberwell underwent comparably intense residential subdivision during the Federation and Interwar periods, much of this development comprised large estates on previously undeveloped land, with relatively few examples of 'infill estates' carved from nineteenth century mansion properties.

Precinct History

The Rochester Road Precinct comprises a row of large Interwar houses on the west side of Rochester Road, Canterbury, as well as a small assemblage of Interwar residences and single Victorian Italianate and Federation houses on the east side of the street. Those on the west side of Rochester Road are enhanced by their elevated siting, and are mainly in Old English or English Tudor style.

Before being laid out for subdivision c1880s, much of Rochester Road was once part of an agricultural area used for vineyards and orcharding, in association with the large 'Shrublands' estate of Mr Ernest Carter at 18 Balwyn Road (HO258) (Leader 1 May 1869:6). Carter owned a large area of land bounded by Mont Albert, Chatham, Canterbury and Balwyn roads to the north, east, south and west, which he subdivided c1880s as part of Shrublands Estate. The large allotments were first advertised for sale in December of 1885, where the Estate was described as 'suited for every class and house' and close to railway stations (Age 14 December 1885:2).

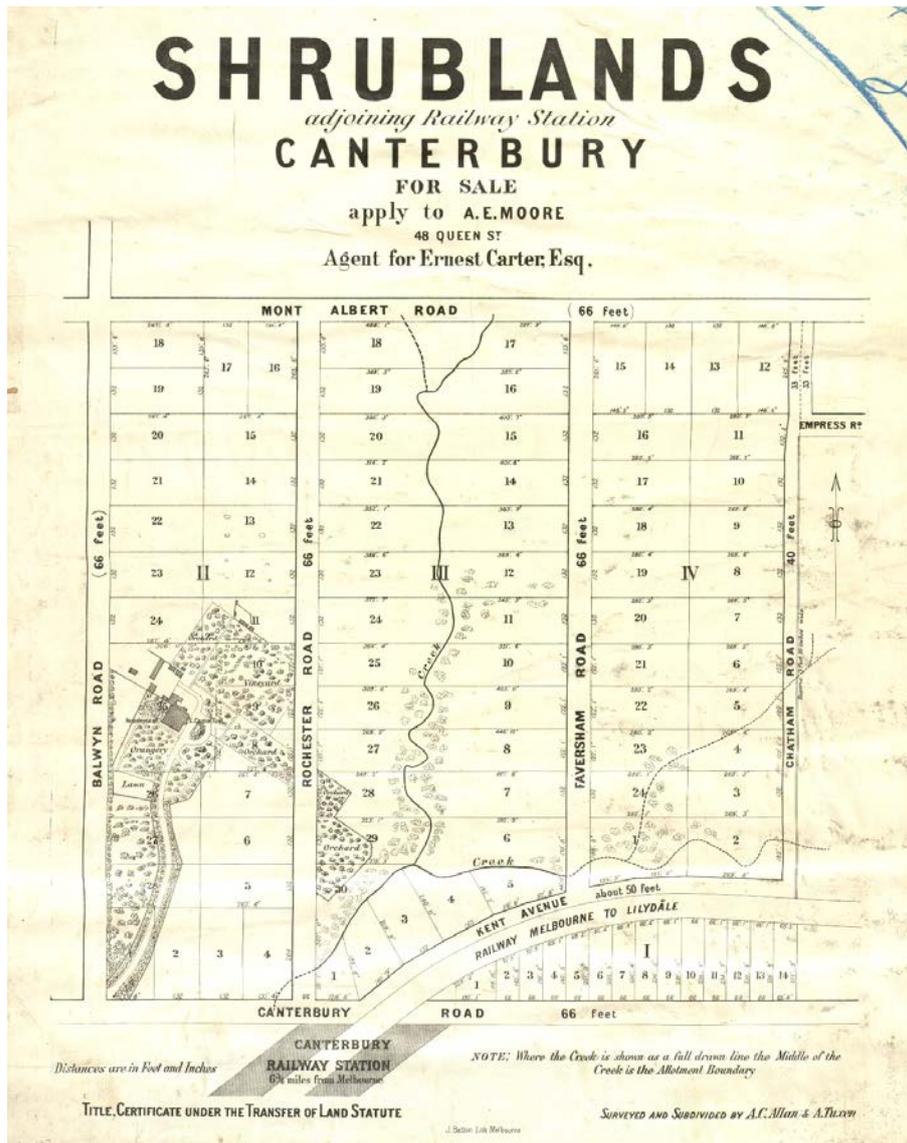


Figure 54. Subdivision Plan for 'Shrublands Estate', Canterbury, prepared c1880s, showing allotments for sale either side of Rochester Road. (Source: SLV)

While development was underway in many parts of the subdivision during the late-nineteenth and early-twentieth centuries, the Melbourne Metropolitan Board of Works Detail Plan from 1906 shows that until after the turn of the century, the west side of Rochester Road remained vacant and very few houses had been constructed on the east side of the street (MMBW Detail Plan no. 2221, 1906). The earliest house in the Precinct is 'Ivanhoe' at 12 Rochester Road, a timber Italianate Victorian house built c1888 on allotment 28 of Shrublands Estate for collector, Samuel P Bullock, whose family were long-term residents (RB; Argus 12 February 1916:11). Also shown on the MMBW Plan is the predominantly Federation brick house 'The Bungalow' at 20 Rochester Road. The 9-roomed 'The Bungalow' was completed c1889 for, and likely designed by, architect Arthur Clement (RB; National Trust File no. B3882). The front of the house was substantially altered in 1907 by then-owner Mrs Catherine Beck, giving it its current Federation character; it is unclear how much of the Victorian-era parts of the residence remain (National Trust File no. B3882).

Aside from the houses at 18 and 8-10 Rochester Road (since demolished) and the 1916 timber Arts and Crafts-style bungalow at 14 Rochester Road, development within the

Precinct stalled until the interwar period (RB). It was not until 1923 that 23 house sites from the subdivision fronting Balwyn and Rochester roads were again advertised for sale, having been initially acquired by a Mr John Hindson and auctioned off by his executors upon his death (Argus 14 April 1923:19). Post-auction reports record 'a large attendance of the public', with all of the 16 allotments fronting Rochester Road sold for between £6 to £9 per foot (Argus 7 May 1923:11). Slightly pre-dating this sale was construction of the brick Arts and Crafts-style attic bungalow at 16 Rochester Road, rated for the first time in 1922 under ownership of Isabel Simpson at £90 (RB).

Residential development of the west side of Rochester Road began in earnest during 1923-24. The first house to be constructed in the precinct was at 31 Rochester Road, an eight-roomed brick house completed in 1923 for Horace Samuel Kent (RB). The following year a further four residences – all of brick construction – were completed; a seven-roomed house at 13 Rochester Road for draftsman Royston Canning rated for £120, a six-roomed house at no. 17 for clerk Edward Leslie Spiller and Mrs Annie Spiller rated for £100, and a nine-roomed house at no. 33 for draftsman Alfred Edwin Pearce rated for £130. A ten-roomed house was built for accountant Harry Murray at no. 21. It was rated for a substantial £195 (RB).

Royston Canning (number 13) was caught up in a scandal two years after taking up residence in Rochester Road, when he was involved in a serious brawl at St Kilda Junction (Age 11 November 1926:9). Together with a companion, Canning was charged with consuming liquor on unlicensed premises and unlawful assault of the manager of the establishment, resulting in a fine of £3 (Age 11 November 1926:9). It appears that Canning was no longer the owner of 13 Rochester Road when the property and its contents were advertised for auction in 1929. It was described as a 'charming modern brick villa... laid out in the prettiest landscape garden in the district' (Age 16 November 1929:3). Elements of the original landscaping may still be evident at the property.

A 1950s' auction notice for the residence at 33 Rochester Road describes the house as 'built under architect's supervision', indicating that an architect is responsible for its design (Age 24 May 1952:22). Given that this residence was constructed for draftsman Alfred Pearce, it is likely that he himself or one of his own professional contacts designed the home.

Also designed by an architect, the Spanish Mission-style house at 9 Rochester Road is located within the precinct and also covered by an individual Heritage Overlay (HO185). The large two-storeyed brick house was built for physician Thomas Darby to the design of architect Arthur W. Plaisted (Hermes record for '9 Rochester Road, Canterbury'). Darby remained the owner of the house until at least the late-1930s, and had purportedly intended the design for a beachside location, but settled on Canterbury due to a lack of funds (Age 7 September 1991:29). The house was subject to additions by a later owner, who employed architect John Wardle to design a new family room, kitchen, double garage and an enlarged north-facing window (Age 7 September 1991:29).

The next house to be completed in the precinct was 25 Rochester Road, built in 1926 for Stuart James Halliday (RB). The brick residence comprised seven rooms and was first rated for £100, in keeping with the size and construction of existing houses in the street (RB). Listed in electoral roles as a 'traveller', Halliday was a long-term resident of 25 Rochester Road with his wife Jane Elizabeth Halliday, who passed away in 1935 (ER; Argus 12 June 1935:1). Together the pair had a son named Allen Stuart Halliday, and Halliday senior was still a resident of Rochester Road at the time of his wedding in 1940 (Argus 4 March 1940:10).

A block of flats at 7 Rochester Road was constructed in 1929. Located within the precinct, it is also covered by an individual Heritage Overlay (HO184). Built for Mary

Bond, the design of the block of flats has been attributed to architect Eric Nicholls, and is an early example of this typology in Camberwell (Hermes record for '7 Rochester Road, Canterbury'). In 1984 the flats were amalgamated for a single dwelling, and advertised in an auction notice as a 'well-heeled family home' the following year (Age 10 January 1985:16). This same article also describes the recent addition of a sunroom and timber deck to the rear of the property.

The next surge in development on the west side of Rochester Road occurred in the 1930s, with several houses constructed in a Late-Interwar style. These included the Old English/ Tudor style residences at 11 Rochester Road, built for dresser Allan Edward Hooper in 1931 and number 29, built in 1933 and first occupied by salesman John Miller (S&Mc). According to a 1980s' auction notice, the house at 29 Rochester Road was constructed as a display home for a local builder, and was quickly sold to a couple – the Millers – who saw it when visiting friends in the area (Age 14 May 1986:44). The same article reports that the front garden of the property was designed by Edna Walling; however, this information has not been substantiated (Age 14 May 1986:44).

The mid-1930s saw another three houses constructed in the Precinct, at numbers 5, 15 and 35 Rochester Road, all completed in 1937 (S&Mc; ER).

The house at 15 Rochester Road was designed by architect D.F. Cowell Ham, and featured in the 'Design and Architecture' section of the Age in 1938 (Age 12 April 1938:7). The photograph caption describes the house as an 'excellent example of a spacious and comfortable home', and says that it was completed for between £1500 and £1700. Little is known about Cowell Ham's domestic work, who specialised in theatres and hotels, and whose work includes the Palace Theatre in Burke Road and the Princess Theatre in Spring Street, Melbourne (University of Melbourne Archives). Its first occupants were contractor Frederick Peterson and wife Avis, who are listed in electoral roles as the residents of the address until well into the 1960s (ER). A 1970 auction notice for the house describes it as a 'spacious brick residence on elevated garden allotment amidst prestige homes', highlighting the superior building stock of the street (Age 6 March 1970:9).



Figure 55. Photograph of house at 15 Rochester Road designed by architect D.F. Cowell Ham, taken in 1938 soon after completion. (Source: Age 12 April 1938:7)

The house at 33 Rochester Road was owned for an extended period by the family of its initial occupant, manager Frederick Peter MacLean. (Age 16 December 1960:19). Later

owners of the house opened the garden at 33 Rochester Road to visitors in 1998, indicating that some of its extant plantings may be of heritage interest (*Age* 21 March 1998:177).

The final homes to be built in the Precinct were the Spanish Mission-style residence at no. 10 and another in Old English style at 23 Rochester Road. Street directories indicate that no. 10 was completed sometime between 1935 and 1937 for Albert James Drummond, who went on to live at the address for several years until his death in 1954 (*S&Mc*; *Age* 27 October 1954:17). The residence at 23 Rochester Road was constructed sometime between 1938 and 1942 for John Beacom McAlpin and wife Beth, however; the McAlpins sadly announced the death of their son whilst living at the address in 1940, indicating that it had been constructed by that time (*ER*; *Age* 24 August 1940:13). A 1970s' real estate advertisement for the house describes the residence as an 'attractive architect-designed brick family home', suggesting that 23 Rochester Road may too be another architect-designed home within the precinct (*Age* 28 April 1971:27).

Description & Integrity



Figure 56. View of western side of Rochester Road, looking north. (Source: Google Maps, 2016)

The Rochester Road Precinct covers houses between 5-35 and 10-20 Rochester Road. It is broadly characterised by substantial brick homes of high architectural quality, set on generous allotments with established gardens. Houses are generally elevated on the block with consistent front setbacks and low fences, often of brick. Large street trees (mostly London planes) forming a canopy and wide nature strips run the full length of Rochester Road and contribute to the quality of the precinct and the sense of comfortable suburban living.

As development on this side of Rochester Road occurred over a relatively short period of time following the sale of a number of house lots in 1923, there is a consistency in style and quality to the houses. It is likely that architects were involved in the design of a number of the houses. Fine examples of the interwar red brick bungalows and houses in the 'English Tudor' style can be noted in the precinct.

Interwar styles

During the interwar years, the flamboyance and elaboration of the Federation and Queen Anne styles was replaced by a range of styles that were generally more modest and conservative. While red brick bungalows and houses in the 'English Tudor' style are the

predominant housing styles in the precinct, with single examples of both the Prairie School style and the Spanish Mission style seen at numbers 7 and 9, respectively.

The red brick bungalows of this period are simpler in detailing than the typical Federation bungalow and have a sense of solidity and permanence. Emphasis is more on horizontal proportioning than on vertical proportioning of the Federation and Queen Anne styles. Generally, they are single storey but often have rooms in the attic space with dormer windows within the roof line. Houses appear to sit solidly on the ground with sweeping roof planes and broad eaves with exposed ends. Roofs are clad in terracotta tiles. Gable roofs predominate with transverse and projecting examples evident. Detailing to gables is generally of timber shingles, half-timbering, roughcast render or at times a combination of materials.

A number of houses have an entry porch either centred or asymmetrically located across the front façade. Wide stairs emphasise the elevation of the properties on this side of the street. Detailing to porches includes brick arches and brick balustrades. Some houses have verandahs. Timber verandah posts are thick solid sections and any timber fretwork or brackets are simple and solid in design. Generally visual interest comes from contrasting materials and manipulating form rather than applying decorative features. Box and curved bay windows feature. Windows are timber casement style, often with coloured glass or leadlight to feature windows, often in diamond or rectangular pattern.

The 'English Tudor' style appeared later in the interwar period and references the medieval England in its detailing. Characteristics include a picturesque composition with a variety of steeply pitched roofs, tall brick chimneys, and asymmetrical plans. Detailing includes imitation half timbering with white rendered walls, face brick work (often textured), clinker brick detailing (often herringbone pattern), and casement windows often with leadlight glazing (often diamond pattern).

Early development of the precinct

On the east side the earliest houses are **Number 12**, a typical symmetrical timber Victorian villa with verandah. **Number 20** is a hybrid design which exhibits both Federation characteristics of a return verandah but built around a pair of gable roofs. The extent of alterations converting this house from its Victorian form to its Federation appearance is not known. **Number 16** is a fine Arts and Crafts Attic Bungalow with a projecting front gable roof on masonry piers forming a wide porch across the frontage. **Number 14** is a single storey brick bungalow with fine timber fretwork set between the piers of the front porch. A pair of bay windows flank the side entrance. **Number 10** is a Spanish Mission style house with arcaded porch and concrete tile hipped roof.

On the west side **Numbers 13, 17, 21, 31 and 33** were the first houses to be built in the precinct (1923/24).

Number 21 house has features of both the late Federation period and the early Interwar period. It is of note as it illustrates the transition between housing styles. A half-hipped roof runs parallel with the street, emphasising the width rather than the height of the house. A large bricked gable faces the street and a small gablet with intact dormer window is set within the roof plane. The roof is clad in terracotta tiles and a tall brick chimney is located to one side. The house is asymmetrical in form with a half octagonal entry porch below a separate low pitched, tiled roof. The porch has Tuscan pillars set on brick piers, 'hit and miss' brick work to the balustrade and a wide curved stair sweeping up to the porch. A second porch also has 'hit and miss' brick work to the balustrade and is enclosed within the main line of the house. A curved bay window is located centrally on the front façade and a second bay window is located across the north east corner of the house. Casement windows with lead light can be seen across the front elevation.

Alterations include: a new garage, new windows to the large gable, new but sympathetic front fence.



Figure 57. Number 21 Rochester Road. (Source: Context, 2016)

Number 33 has an arched entry porch with rendered cornice sitting asymmetrically across the front façade. A side stair leads to the entry porch with a brick balustrade and with rendered rail.



Figure 58. Number 33 Rochester Road. (Source: Context, 2016)

Number 25 (named 'Birtley'), was built in 1926. It remains largely intact with distinctive features including a jettied bay window with timber shingle canopy above, contrasting clinker brick work at the base, and Tuscan columns across the verandah. An original front fence remains.



Figure 59. 'Birtley' Number 25 Rochester Road. (Source: Context, 2016)



Figure 60. Original fence at 25 Rochester Road. (Source: Context, 2016)

Number 7 is unusual for the area as it was built as a block of flats rather than a single residence (1929). Designed by architect Eric Nicholls, it is a relatively rare local example of Prairie School design and is associated with the work of Frank Lloyd Wright. It has an individual listing (HO184) in the Boroondara Planning Scheme. The building has now been converted to a single residence.



Figure 61. Number 7 Rochester Road (HO184). (Source: Context, 2016)

Number 9 also has an individual listing (HO185). It was designed by architect Arthur W Plaisted, and is notable as a good example of the Spanish Mission style which was popular in the interwar period. A large palm tree is located in the front garden and contributes to the character of the house.

Later development

Several good examples of the 'English Tudor' style were built in Rochester Road during the later stages of the precinct's development. **Number 29** was possibly built as a display home. While not typical of the 'English Tudor' style in form, detailing of the house draws heavily from this style. A clinker brick 'waterfall' chimney is located centrally on the front projecting wing. The chimney has an arched panel of herringbone brickwork set in and a pitched brick top. Panels of herringbone brickwork are also set into the gable between half-timbering. Small windows are located either side of the chimney and set below and arch in the rendered façade. Windows have timber shutters and clinker brick sills.



Figure 62. Number 29 Rochester Road. (Source: Context, 2016)

Number 11 has a number of typical features of the 'English Tudor' style including steeply pitched roofs a picturesque arrangement, the combined use of clinker brick and render, enclosed entry porch, half timbering, small paned windows with leadlight to some panes. Other examples of this style in the precinct include **Number 5**, **Number 35** and **Number 23** which was the last house to be built in the precinct (1938/40).



Figure 63. Garden setting at number 11. (Source: Context, 2016)

Trees and gardens

Large established trees contribute to the quality of this precinct, in particular the street trees (London planes). Other places featuring tall trees include a large Atlas Cedar at number 11, a palm at number 9 and a large pine located at the rear of one house, its exact location has not been confirmed (possibly at the rear of either 21 Rochester Road or 16 Balwyn Road). Whilst the trees on individual lots contribute to the setting of the individual houses, the street trees are the ones that contribute most to the precinct. The garden at number 29 may have been designed by Edna Walling but this has not been confirmed.

Integrity

There is a high level of integrity within this precinct with many houses, gardens and some front fences remaining largely intact and contributing to the character of the precinct. Alterations include garages, new windows to attics and updated fences. Recent additions are generally recessed and contained behind the main form of the houses.

Comparative Analysis

Rochester Road is a small but consistent street that comprises fine quality interwar brick houses with several of the old English style. Whilst the street trees do not appear to be as old as those in (for example) Victoria Avenue Canterbury, they are forming a street canopy that is similar to streets where the plantings are much older.

There are a number of interwar residential precincts already on the Boroondara Heritage Overlay of which the ones below are most comparable in terms of period of development, allotment size and scale of the individual buildings.

HO154 Lower Burke Road Precinct, Glen Iris - This small group of houses of the 1930s, is mostly in the Mediterranean Revival or Spanish Mission in style. They are medium to large in size, with elevated siting, a number of them of individual significance. Most retain

front fences. The precinct has a generally high level of intactness and adjoins HO230 along Burke Road.

HO159 Prospect Hill Road Precinct, Camberwell - Cookson Street comprises an excellent and intact series of interwar designs, which contrasts with the general late Victorian-Federation character of the precinct.

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

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

HO534 - Union Road Residential Precinct, Surrey Hills - The precinct predominantly comprises dwellings from the Federation and interwar periods. Many are larger dwellings, as is more common on main roads; with the inclusion of buildings which were not strictly residential, such as a doctor's surgery and residence. Houses include Federation villas, interwar bungalows, and later interwar houses with hipped roofs.

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 Rochester Road Precinct is historically significant as once part of the larger Shrublands Estate of Ernest Carter of 18 Balwyn Road (HO258). Initially subdivided by Carter in the 1880s as part of residential intensification of the area tied to the extension of the railway line to Canterbury which made residential living more accessible in Canterbury.

Rochester Road is historically significant as a subdivision from 1923 when smaller allotments were created as a result of the sale of the larger (undeveloped) allotments from the estate of John Hindson and as part of the further intensification of Canterbury following the extension of tram routes in the 1920s and 30s.

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).

Rochester Road is significant as one of a number of residential areas largely developed throughout the 1920s and 30s that demonstrate high quality and fashionable housing of the period. The precinct is characterised by substantial, predominantly brick, detached houses, many of which were designed by architects in a range of fashionable architectural styles including Spanish Mission, English Tudor interspersed with versions of Federation and large Interwar bungalows with a range of transitional features common to both styles. These complement the isolated examples of earlier houses from the Victorian and Federation periods on the east side. Rochester Road Precinct demonstrates a range of residential styles commonly associated with the 1920s and 30s and with a high degree of individual and collective integrity. This is represented to an equivalent degree in other Interwar precincts represented on the HO including those of Lower Burke Road Camberwell (HO154), Prospect Hill Road Camberwell (HO159), Leslie Street Hawthorn (HO164), Howard Street Kew (HO528) and Union Road Surrey Hills (residential area) (HO534). The Rochester Road Precinct is distinguished by its integrity and cohesion.

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

Rochester Road Precinct is of aesthetic significance primarily as a consistent street of Interwar houses designed and built in a relatively short period and using a similar architectural vocabulary and with high quality design. It also includes some examples of Victorian and Federation era development at 12 and 20. Early development of the period resulted in the transitional styles of 13,14, 16, 17, 21, 25, 31 and 33 Rochester Road expressed in the use of gable roof forms clad in terracotta tile, red brick masonry with 'hit and miss' or other brickwork patterning to generous porches, the use of gabled roof forms with attics, banks of windows in combinations of box, bay and curved forms chimneys that enhance the roofscapes. A number of houses including 25 have masonry fences from the 1920s and 30s that complement the streetscape and the houses.

Rochester Road is aesthetically significant for its later development of Interwar Tudor Revival residences including 5, 11, 23, 29 and 35 that demonstrate typical features of the style including steeply pitched roofs in a picturesque composition, the use of clinker brick and render, decorative entry porches, half timbering and often decorative leadlight windows.

7 Rochester Road (HO184) is individually significant though not within the precinct, for its Prairie School design by architect Eric Nicholls and as a rare flat development in the locality of Canterbury, although now converted to a single house. 9 Rochester Road (HO185) designed by architect Arthur W Plaisted is notable as a good example of the Spanish Mission style. 10 Rochester Road is a more typical version of the Spanish Mission style.

The garden at Number 29 may have been designed by Edna Walling but this has not been confirmed. The London plane street trees contribute to the aesthetic quality of the street.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

Rochester Road Precinct at 5-35 and 10-20 Rochester Road, Canterbury is significant as a residential precinct developed primarily in the Interwar period. It comprises a number of residences in English Tudor, Spanish Mission and transitional styles in garden settings, as well as earlier houses from the Victorian and Federation periods on the east side of the street.

How is it significant?

Rochester Road Precinct is of local historic and aesthetic significance to the City of Boroondara.

Why is it significant?

The Rochester Road Precinct is historically significant as once part of the larger Shrublands Estate of Ernest Carter of 18 Balwyn Road (HO258). It was initially subdivided by Carter in the 1880s as part of residential intensification of the area tied to the extension of the railway line to Canterbury which made residential living more accessible in Canterbury. Rochester Road is historically significant as a subdivision from 1923 when smaller allotments were created as a result of the sale of the larger (undeveloped) allotments from the estate of John Hindson and as part of the further intensification of Canterbury following the extension of tram routes in the 1920s and 30s. (Criterion A).

Rochester Road is significant as one of a number of residential areas largely developed throughout the 1920s and 30s that demonstrate high quality and fashionable housing of the period. The precinct is characterised by substantial, predominantly brick, detached houses, many of which were designed by architects in a range of fashionable architectural styles including Spanish Mission, English Tudor interspersed with versions of Federation and large Interwar bungalows with a range of transitional features common to both styles. These complement the isolated examples of earlier houses from the Victorian and Federation periods on the east side. Rochester Road Precinct demonstrates a range of residential styles commonly associated with the 1920s and 30s and with a high degree of individual and collective integrity. This is represented to an equivalent degree in other Interwar precincts represented on the HO including those of Lower Burke Road Camberwell (HO154), Prospect Hill Road Camberwell (HO159), Leslie Street Hawthorn (HO164), Howard Street Kew (HO528) and Union Road Surrey Hills (residential area) (HO534). The Rochester Road Precinct is distinguished by its integrity and cohesion.

Rochester Road Precinct is of aesthetic significance primarily as a consistent street of Interwar houses designed and built in a relatively short period and using a similar architectural vocabulary and with high quality design. It also includes some examples of Victorian and Federation era development at 12 and 20. Early development of the period resulted in the transitional styles of 13, 14, 16, 17, 21, 25, 31 and 33 Rochester Road expressed in the use of gable roof forms clad in terracotta tile, red brick masonry with 'hit and miss' or other brickwork patterning to generous porches, the use of gabled roof forms with attics, banks of windows in combinations of box, bay and curved forms chimneys that enhance the roofscapes. A number of houses including 25 have masonry fences from the 1920s and 30s that complement the streetscape and the houses.

Rochester Road is aesthetically significant for its later development of Interwar Tudor Revival residences including 5, 11, 23, 29 and 35 that demonstrate typical features of the style including steeply pitched roofs in a picturesque composition, the use of clinker brick and render, decorative entry porches, half timbering and often decorative leadlight windows.

7 Rochester Road (HO184) is individually significant though not within the precinct, for its Prairie School design by architect Eric Nicholls and as a rare flat development in the locality of Canterbury, although now converted to a single house. 9 Rochester Road (HO185). designed by architect Arthur W Plaisted is notable as a good example of the Spanish Mission style. 10 Rochester Road is a more typical version of the Spanish Mission style.

The garden at Number 29 may have been designed by Edna Walling but this has not been confirmed.

The London plane trees of the street also contribute to its aesthetic quality. (Criterion E).

Significant properties within the Rochester Road Precinct

7 Rochester Road (HO184) is individually significant though not within the precinct, for its Prairie School design by architect Eric Nicholls and as a rare flat development in the locality of Canterbury, although now converted to a single house. 9 Rochester Road (HO185) designed by architect Arthur W Plaisted is notable as a good example of the Spanish Mission style.

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	5	Rochester Road	Contributory	1937
	7	Rochester Road	Significant (HO184)	1929
	9	Rochester Road	Significant (HO185)	1924
	10	Rochester Road	Contributory	1937
	11	Rochester Road	Contributory	1931
	12	Rochester Road	Contributory	1888
'Carira'	13	Rochester Road	Contributory	1924
	14	Rochester Road	Contributory	1916
	15	Rochester Road	Contributory	1937
	16	Rochester Road	Contributory	1922
	17	Rochester Road	Contributory	1924
	18	Rochester Road	Non-Contributory	
	19	Rochester Road	Non-Contributory	
	20	Rochester Road	Contributory	1889
	21	Rochester Road	Significant	1924
	23	Rochester Road	Contributory	1938/40
'Birtley'	25	Rochester Road	Contributory	1926
	29	Rochester Road	Contributory	1933
	31	Rochester Road	Contributory	1923
	33	Rochester Road	Contributory	1924
	35	Rochester Road	Contributory	1937

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

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

Identified By

Context Pty Ltd

References*Age*, as cited.*Argus*, as cited.Blainey, G 1980, *A History of Camberwell*, Lothian Publishing Company Pty Ltd: Melbourne.

Built Heritage Pty Ltd 2012, 'City of Boroondara Thematic Environmental History', prepared for the City of Boroondara.

City of Camberwell Municipal Rate Books (RB), as cited.

Hermes record for '7 Rochester Road, Canterbury', City of Boroondara, accessed 9 October 2016.

Hermes record for '9 Rochester Road, Canterbury', City of Boroondara, accessed 10 October 2016.

Leader, as cited.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan, as cited, State Library of Victoria.

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

University of Melbourne Archives, Clements Langford Collection, accession no. 1960.0003.

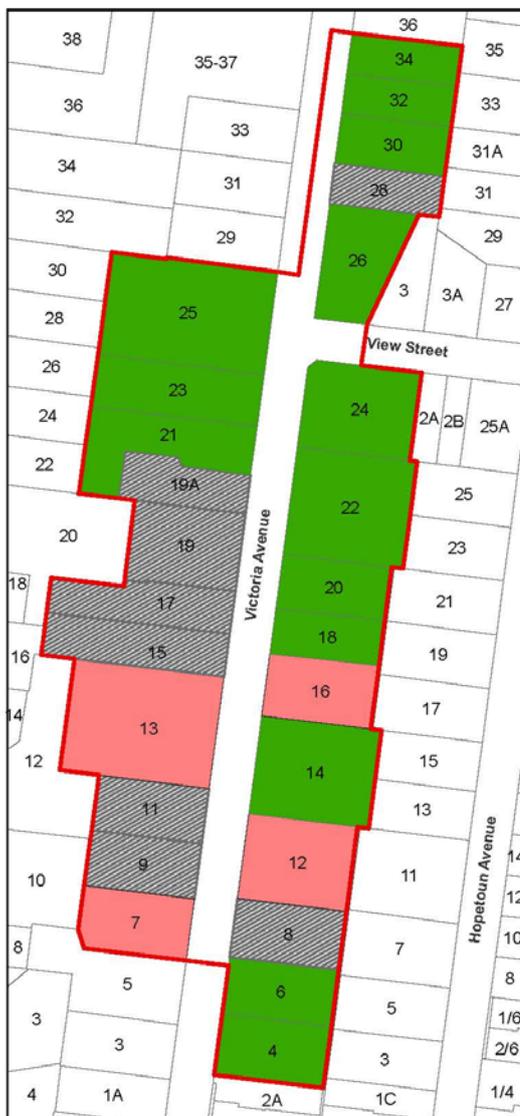
VICTORIA AVENUE PRECINCT

Prepared by: Context Pty Ltd

Address: 7-25 & 4-34 Victoria Avenue, Canterbury

Name: Victoria Avenue Precinct	Survey Date: 2016
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date:

Precinct Map:



Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre.

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved at Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road.

While the City of Camberwell underwent comparably intense residential subdivision during the Federation and Interwar periods, much of this development comprised large estates on previously undeveloped land, with relatively few examples of 'infill estates' carved from nineteenth century mansion properties.

Precinct History

The Victoria Avenue Precinct comprises the central section of Victoria Avenue, consisting of unusual housing stock from all periods and of high quality, enhanced by an avenue of plane trees lining the street. This high quality building character dates back to the precinct area's subdivision in 1889 as part of the 'Great Railway Station Estate', at which time a number of architect-designed homes were constructed in Victoria Avenue as show houses for the Estate. These noteworthy beginnings attracted the construction of later buildings in the street of similarly high quality, some architect-designed.

In November 1889, William Cairncross, James Paterson, gentleman, and Andrew Hansen, estate agent, purchased just over 28 acres (part of Elgar's Crown Special Survey) bounded by Mont Albert Road to the north and Canterbury Road to the south. The three investors subdivided the land, creating Victoria Avenue, Hopetoun Avenue and View Street (CT:V2214 F641). That same month they engaged the practice Beswicke & Hutchins, architects and surveyors, to design at least three show houses for the new Great Railway Station Estate, described as 'magnificent samples of different styles of architecture' (*Argus* 11 November 1889:5; 30 April 1890:3). The same article also advertised the sale of '60 Magnificent Mansion and Villa sites' in the subdivision (*Argus* 30 April 1890:3).

An auction was held on 3 May 1890 to sell the show homes, described as: 'three Splendid two-storey brick residences, just completed' (*Argus* 30 Apr 1890:3), though the first legal transfers of individual lots in the Estate are not recorded until December 1890. The Estate was named for its proximity to the 1882 Canterbury Railway Station, a planned station between Camberwell and Canterbury, as well as a station on the now-defunct Outer Circle Line (*Argus* 30 April 1890:3).

The first lots sold in the subdivision were mainly located south of View Street on the west side of Victoria Avenue, with just three sold on the east side (CT:V2214 F641). By 1891, there were seven houses already complete on Victoria Avenue, including the house at number 24 called 'Fontenay', built in 1891 for Alfred Mellor (RB).

Alfred Mellor, described in rate books as an accountant, was rated £70 for the brick house at lot 92 of the subdivision in its first year, and retained ownership of it for only a short time (RB). By 1894 the Australian Widows Fund is listed as the owner of 'Fontenay', with Alfred continuing as the occupant (RB). In 1899 teacher Mrs Eliza Hester was listed as the occupant of the address, and by 1901 the street directory lists 'Ladies School' after Hester's name, suggesting that she may have been a teacher at the Methodist Ladies College in Camberwell (S&Mc).

21 Victoria Avenue ('Avelyn') was built in 1894 for gentleman Joseph Bradshaw on lots 116-117 of the subdivision, and was first rated at £70 (RB). Bradshaw's wife died in 1895 soon after its construction, and her funeral is described as departing from 'Avelyn' in Victoria Avenue (*Age* 23 Feb 1895:1).



Figure 64. Black and white photograph of 'Avelyn', 21 Victoria Avenue, taken from a c1930 sales brochure for the house, before the brickwork was overpainted. (Source: SLV)

An entry on 21 Victoria Avenue in the Melbourne Mansions Database attributes the house to architects Burke & Schreiber, but it is not known where this information derived from (cited in MMD, record no. 7304). An alternative attribution to architect John Beswicke, of Beswicke and Hutchins, has also been made (Bethell 2011:112). An extensive sales brochure was prepared for the house c1930, where the residence, its outbuildings and position are described in great detail:

[The house] is erected on the highest point of Victoria Avenue, the most commanding position in the beautiful suburb of Canterbury. It faces the East, and overlooks the charming mountain ranges, hills and valleys which make the Eastern suburbs so attractive. As the land slopes also to the South and West, there is presented in that direction an interesting view of the bay and shipping.

Architect John Edmund Burke was initially articled to Walter Butler and Beverley Ussher, who were noted for their work in the Queen Anne style, which was particularly favoured in the inner eastern suburbs. He then worked in the office of R C Gordon, Melbourne City Council architect before opening his own practice. Between c1895 and 1901, Burke was in partnership with Robert M Schreiber. Burke initially designed church buildings in rural areas before undertaking commissions for private residences and commercial premises in Melbourne (Hermes record for '7-9 Mangarra Road, Canterbury').

An architect was also involved in c1920 alterations and additions to 'Avelyn', which were to the design of architects Clegg & Morrow. The nature of the alterations is unclear; the rate book description for the house during this period remains consistent, recording 9 rooms, however, the valuation increases from £60 to £85 between 1918 and 1921 (RB). The additions were completed for then owner Thomas Wilson, a practicing physician, who may well have added additional space to the property to accommodate his medical practice. The following biography for Clegg & Morrow was prepared by Federation University (Federation University 2008):

Born in Ballarat, George Clegg was articled to Tappin, Gilbert and Dennehy who had offices in Melbourne, Sydney and Ballarat, from 1885-1889. Clegg formed a partnership with Gilbert who ran the Ballarat Office and later with Kell and Miller. This eventually became Clegg and Miller, then Clegg Miller and Morrow, and finally Clegg and Morrow (1916).

From about 1907 up until his resignation in 1918 Clegg taught Architecture and Building Construction at the School of Mines, Ballarat. From 1918 he pursues [sic] interests in the Eureka Tile Co. Many examples of Clegg's work are to be found across Victoria but the main concentration of his work is in Ballarat and Melbourne. Clegg's Ballarat works include the Ballarat West Oval (Clegg & Miller), and, along with Harold Herbert Smith, he appears to have some association with the Arch of Victory. Clegg also designed St Andrew's Church, Daylesford (Clegg and Miller).



Figure 65. Black and white photograph looking east over Canterbury, taken from a second storey window of the house at 21 Victoria Avenue, Canterbury. (Source: SLV)

An auction map for the Great Railway Station Estate released in 1898 shows that few lots had been built on by this date. It advertises a 'Trustees Sale by Auction' for the estate of the late James Hutchings (who presumably purchased the vacant lots from Cairncross, Paterson and Hansen). It described the estate thus:

The property is picturesquely and most advantageously situated, very close to the Canterbury Station, on the rise and crest of a hill, and commanding extensive and pretty views. The Outer Circle Railway is also close to the Property, and the drainage and healthful surroundings are all that could be desired. The distance from the city is only Seven and a-half Miles, and the district is served by 36 trains per day each way; and if the suggestion to make Canterbury the terminus is carried out, the number will be more than doubled.

The Trustees desire to dispose of the Property, and with this view have fixed the prices at an extremely low figure, and the terms upon an unusually liberal scale.

The Estate was partially developed by the turn of the century, as illustrated on the Melbourne Metropolitan Board of Works Detail Plan of the area from 1905 (MMBW Detail Plan no. 1995, 1905). At this date, there were ten houses located on Victoria Avenue, south of View Street. This included 'Hillside' at no. 2 Victoria Avenue, built for civil engineer Guy Berry in 1897, and 'Ripley' at number 14, built for merchant George Granville Mercy in 1904, who went on to become Mayor of Camberwell in 1907 (RB; *Argus* 29 August 1935:8).

On the corner of View Street at 26 Victoria Avenue was the Queen Anne style villa called 'Banool', built for civil servant Matthew Lawson Bagge in 1900 (RB). The twelve-roomed brick house was designed by architects Burke & Schreiber, their second residence in the street. The architects accepted a tender for a 'large villa res for LMB, Canterbury' in March of 1900, from builders Meyer & Mills; LMB being Matthew Lawson Bagge (*BEMJ* 31 March 1900, as cited in MMD, record no. 2566; McConville & Associates 1991:292-293). Born in 1856, Bagge was educated at the Model School, Melbourne, and went on to become a lieutenant-colonel in the militia and commanding officer of the submarine mining company of the Victorian Engineers (*Argus* 6 May 1933:22). He was also deputy master of the Royal Mint in William Street, Melbourne, between 1919 and 1925, and after retiring from that post, relocated to the Channel Island of Jersey with his wife and three daughters (*Argus* 6 May 1933:22; *Argus* 5 May 1933:1).

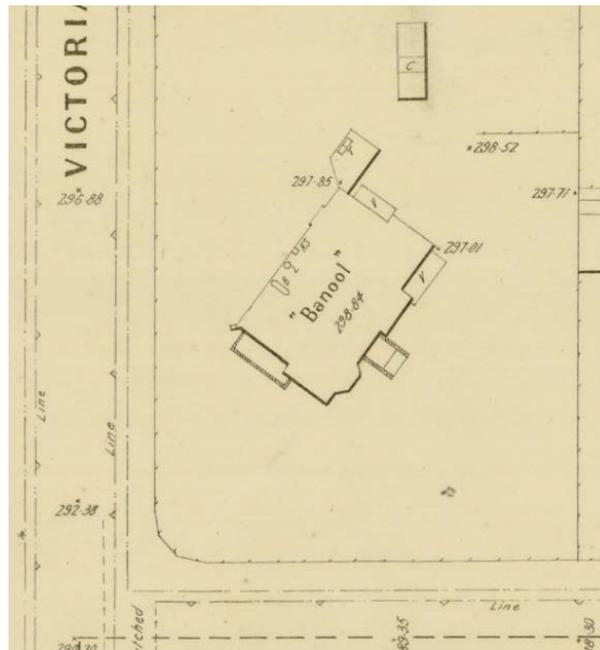


Figure 66. Extract from 1905 MMBW Detail Plan no. 1997, showing the residence 'Banool' at 26 Victoria Avenue on the corner of View Street. (Source: SLV)

The Bagges lived at 'Banool' until 1919 before moving to Brighton, at which time the house was taken up by William Laver, Professor of Music at the University of Melbourne (S&Mc; *Argus* 3 July 1940:2). A 1978 auction notice details alterations to the house by some of its later owners, whom added an ensuite to the master bedroom and extended the kitchen to allow space for a family room (*Age* 17 June 1978:36). The article also describes a plane tree in the front garden which was planted in the same year the house was completed, in keeping with the avenue of plane trees lining the street.



Figure 67. Real estate photograph of 26 Victoria Avenue in 1978. (Source: *Age* 17 June 1978:36)

'Shewalton' at number 22 Victoria Avenue was built in 1900 for merchant Robert Bryce, whose family resided at the house for near thirty years until 1928 (RB; ER). 'Shewalton' was likely designed by architect Frederick Williams. The *Building, Engineering & Mining Journal* published a supplement in 1900 that FW (Frederick Williams) had accepted a tender 'for a villa residence & fencing, Victoria Ave, Cant.' (*BEMJ* 9 June 1900, as cited in MMD, record no. 2560). Looking at rate book records, only two houses were constructed in Victoria Avenue in 1900 and both were rated for the first time in December that year; the other being number 26, for which an architect has already been identified, indicating that this tender was referring to the house at no. 22 (RB). This timeline of completion by December 1900 fits with the tender for its construction being accepted by Frederick Williams in June. Little is known about Williams' work, however, his biography features in *Victoria and its Metropolis* (1888):

Williams, Frederick - Melbourne, was born in London in 1838 coming to the colony in 1857, commenced the practice of his profession of architect and surveyor in 1869, since which time has been engaged in erecting numerous buildings in the city, suburbs and country. He was elected a member of the Sandridge (Port Melbourne) borough council in 1875 and was mayor of the borough in 1880. He was chosen as the council's representative on the Melbourne Tramways Trust and served in that capacity until 1886, when he retired from the council. He was appointed architect to the Modern Permanent Building Society in 1883. His offices are at 76 Collins Street west and his private residence is in Brighton.

The precinct's interesting building stock continued to evolve after the turn of the century, with the addition of Federation style and later, Interwar residences either side of Victoria Avenue.

Number 12

12 Victoria Avenue is a notable Federation era residence within the precinct. It was built in 1908 for auctioneer John William Barrow, on land purchased from the neighbouring holding of George Granville Mercy (RB). Named 'Clyde', the brick house of six rooms was rated at £42 in its first year (RB). A 1995 auction notice for the house notes that a family room was added in 1990, and describes Victoria Avenue as 'one of the most picturesque streets in the suburb, with its arch of plane trees and handsome Victorian and Edwardian houses' (Age 8 July 1995:84).

Number 18 was built c1913 for cigar maker James Sreen.



Figure 68. Real estate photograph of 12 Victoria Avenue in 1993, taken from the rear garden (Source: *Age* 3 November 1993:44).

In the Interwar period, vacant lots in the street were developed. In the northern half of the precinct, **Numbers 32 and 34** were completed in 1920 for Mrs Wilson and builder Alfred Moon respectively, **Number 25** was built in 1926 for Reginald Ross, and **Number 23** was built in 1928 for Alfred Colcott (RB; S&Mc).

At the southern end of the precinct, Interwar residences include **Number 19** built for Ellen Barrow in 1921, **Number 11** built for Warner Groom in 1923, and **Number 8** (now demolished) built in 1929. Late Interwar residences can also be found within the precinct - **Number 20** was built sometime between 1933 and 1935 and **Number 30** was built between 1935 and 1938 (RB; S&Mc).

Description & Integrity



Figure 69. View of precinct looking north towards Mont Albert Road. (Source: Google Maps, 2016)

The precinct is characterised by a number of high quality houses built on both sides of the street and constructed over an extended period of time, ranging from the late Victorian period to the late Interwar period. Houses are generally set well back from the street behind established gardens, often with low timber picket fences. The street is lined with large and well-kept London plane trees that form a canopy over the road and contribute to the feeling of grandeur and elegance of the street.

The first homes built in the precinct were designed by architects and Beswicke & Hutchins as show case homes for the new Great Railway Station Estate. These were at 7, 13 and possibly 21 Victoria Avenue (Bethell 2011:112). This set the standard for houses in subsequent decades and a number of examples of quality houses from the Federation and Interwar eras are still evident in the precinct – some of which can be attributed to architects. Houses at the southern end of the precinct are associated with the early beginnings of the subdivision known as 'Great Railway Station Estate' in 1889, while houses further north along Victoria Avenue were built in subsequent decades.

Late Victorian Period

Early development in the precinct occurred at the southern end, closer to Canterbury Road. Two of Beswicke & Hutchins' large early houses have individual listings in the Boroondara Planning Scheme - **Number 7** (HO411) (late Victorian) and **Number 13** (HO412) (late Victorian/early Federation).

24 Victoria Avenue - a large intact, single storey brick building was one of the earliest houses in the street. (1891). It has a slate roof and ornate side bay window. The large garden has a wide range of plants and established trees.



Figure 70. Number 24 Victoria Avenue ('Fontenay'). (Source: Google Maps, 2016)

21 Victoria Avenue

This house was an early addition to the street (1894) and is attributed to architects Burke and Schreiber. It is also likely an architect was involved when additions were made to the north side of the house in 1920s. The site has been subdivided in recent years and as a consequence the house sits somewhat awkwardly within the current boundaries.



Figure 71. Number 21 Victoria Avenue ('Avelyn') (Source: Google Maps, 2016)

16 Victoria Avenue

An intact late Victorian home with high quality detailing. It is of individual significance and is discussed further in a separate citation (HO614).



Figure 72. Number 16 Victoria Avenue. (Source: Context, 2016)

22 Victoria Avenue

'Shewalton' was built in 1900 and can possibly be attributed to architect Frederick Williams. The house is set within a large established garden. In recent years a large two storey addition has been added to the rear of the property and a garage has been added close to the street boundary.

Federation Period

Development from this period occurred throughout the precinct. A number of fine houses from the turn of the century are largely intact and demonstrate the changes in housing styles that were occurring around this period.

12 Victoria Avenue

This Federation era house from 1908 is a large and intact building set behind a timber picket fence on a large garden allotment. An established Atlas Cedar is located in the south west corner of the site. A complex roof form is clad in terracotta tiles with tall corbelled brick chimneys. A wide half-timbered gable projects at the front of the house and encloses a pair of boxed bay windows with original leadlight. An awning clad in terracotta tiles runs across the pair of bay windows and is supported by curved timber brackets. The bases of the bays are clad in scalloped timber boards. Similar bay windows are located on the southern façade and across the south west corner of the house. A deep return verandah is supported by simple but solid turned timber verandah posts with simple timber fretwork all round.



Figure 73. Number 12 Victoria Avenue. (Source: Google Maps, 2016)

26 Victoria Avenue

This elaborate Queen Anne style house was built in 1900 to a design by architects Burke & Schreiber. Set high on the block on the corner of Victoria Avenue and View Street, the house is oriented to face the corner of the site. A timber lych gate is located at the street corner of the site and appears to retain some original elements. Steeply pitched terracotta roofs are arranged as a picturesque composition. A tall brick chimney with rendered detailing sits to one side of a central dormer window. A projecting bay has a half-jettied gable with curved timber brackets and half-timbering. Curved timber fretwork runs between a series of columns to the verandah. An oriel window with leadlight is located just below the jettied gable. A semi-octagonal window sits above the dormer but appears to be an alteration.

Additions: new garage to View Street, large modern square upper extension facing Victoria Avenue. Highly visible from Victoria Avenue but recessive from the View St corner.



Figure 74. 26 Victoria Avenue ('Banool'). (Source: Context, 2016)

Inter-war Period

Development during the inter-war years was concentrated at the northern end of the precinct, closer to Mont Albert Road. Vacant lots were infilled with housing of this era.

32 & 34 Victoria Avenue

These two solid red brick houses from the Interwar period (1920) have transverse gabled roofs clad in terracotta tiles with dormer windows. (altered in number 34). Number 32 has a double arched entry porch below a projecting gable, two intact chimneys with terracotta chimney pots and curved bay window.



Figure 75. Number 32 Victoria Avenue. (Source: Context, 2016)

25 Victoria Avenue

This single storey house sits solidly on its site. The rectangular form runs across the block creating a wide street frontage. The low pitched hipped roof contributes to the horizontality of the composition. Detailing influenced by classical revival with a symmetrical façade, columns across the entry porch and pediment like detailing over the windows.



Figure 76. Number 25 Victoria Avenue. (Source: Context, 2016)

Comparative Analysis

There are a number of Victorian era precincts within Boroondara and the selection below are those with a variety of Victoria villas and small mansion houses. Victoria Avenue is distinguished by the very fine avenue of London plane trees that form a canopy to the street.

Precincts are generally mixed with Victorian and Edwardian developments interspersed with some Interwar development. The examples below are precincts where the predominant character is mixed, as is that of Victoria Avenue. Victoria Avenue is a relatively small precinct, but the high quality of its individual buildings is comparable with the precincts below.

HO159 Prospect Hill Road Precinct, Camberwell - The foremost precinct of combined late Victorian-Federation building stock in the former Camberwell municipality, with many custom-designed Italianate and Federation houses, and an area marked by a general cohesion in scale, address of the streets, property dimensions, materials and detailing and fence height.

HO149 Glenferrie Hill Precinct, Hawthorn - the precinct contains a number of outstanding examples of Victorian and early Federation-style villas, combined with a series of well-designed and visually striking interwar houses and flats.

HO155 Lyndhurst Crescent Precinct, Hawthorn -this precinct is representative of the growth of Hawthorn as a garden suburb from 1856- 1900, particularly through the siting of middle-class, Victorian-style villas of varied size and materials in garden settings.

HO158 Walmer Street Precinct, Kew contains a series of individually significant mansion houses which all represent different but accomplished facets of nineteenth and early

twentieth century architectural design. Studley Park Road, Walmer and Nolan Streets are all dominated by these mansions, though Walmer Street in particular has a line of smaller Victorian and Federation houses that were developed at a similar time.

HO162 Sackville Street Precinct, Kew - comprises a number of individually significant mansions generally dating from the late Victorian period, set on generous allotments. These are supported, visually, by a series of smaller houses which range in date from the Victorian era to the Federation and interwar periods.

HO492 Lisson Grove Precinct, Hawthorn - comprises high quality Victorian residences that are set on large allotments including include examples covering a wide range of conservative Victorian styles. They represent the upper middle class ideal of a spacious villa, large house or even small mansion.

HO493 Manningtree Road Precinct, Hawthorn – this precinct displays a high level of cohesiveness of scale, architectural style and period of development. While there are a number of houses demonstrating more flamboyant or original or architectural features, these are elaborate versions of the more numerous standard asymmetric Italianate houses which dominate the street.

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).

Victoria Avenue Precinct is historically significant as part of the Great Railway Station Estate with allotments auctioned and purchased in 1898 from the Trustees of James Hutchins. Victoria Avenue, along with View Street and Hopetoun Avenue had previously been subdivided from 28 acres of Elgar's Crown Special Survey, with the land owned by William Cairncross, James Paterson and Andrew Hansen. Victoria Avenue Precinct is historically significant for the practice of demonstrating suitable buildings to promote the estate and inform prospective purchasers of the quality of residential building expected, thereby setting a standard. The three show houses designed and built by architects and surveyors Beswicke and Hutchins, including numbers 7 and 13 on the west side of Victoria Avenue in 1890, illustrate this practice.

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).

Victoria Avenue is significant as one of a number of residential areas developed throughout the 1890s that demonstrate the high quality and fashionable housing of the period. It is also typical of the development pattern from the 1890s whereby Victorian villas and small mansions are interspersed with some Edwardian era buildings and a few

Interwar examples. Victoria Avenue Precinct is somewhat typical in its development pattern of before and after the 1891 economic 'bust'. Victoria Avenue Precinct is similar to several precincts in Hawthorn already on the HO – Manningtree Road (HO483), Lisson Grove (HO492), Lyndhurst Crescent (HO155) and Glenferrie Hill Precinct (HO149). This pattern is also represented in Kew with Walmer Street (HO158) and Sackville Street (HO162) and in Camberwell with Prospect Hill Road Precinct (HO159). Victoria Avenue is distinguished by a high degree of integrity and through some landmark architectural examples.

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

Victoria Avenue is aesthetically significant for its Victorian villas of both one and two storeys in scale, its Edwardian houses and a few high quality Interwar examples. Victorian era residences include examples of the symmetrical and asymmetrical form. 21 Victoria Avenue is a fine two storey asymmetrical late Victorian residence designed by architects John Edmund Burke & Robert M Schreiber, and although now painted masonry, it is recognisable in form and detail from the 1930s sales brochure. A significant and finely detailed symmetrical villa with polychrome brick detailing and slate roof at 16 Victoria Avenue (HO164) is representative of this type along with 7 Victoria Avenue (HO411) and 13 Victoria Avenue (HO412). Fontenay at 24 Victoria Avenue is a fine example of a late Victorian house with Edwardian transitional elements of the square box window and intersecting roof forms.

Victoria Avenue Precinct is aesthetically significant for several fine examples of Edwardian residences including Shewalton (built 1890) at 12 Victoria Avenue with its generous return verandah and expansive box bay windows, prominent gable end with timber strapping and transitional composition by architect Frederick Williams. Banool at 26 Victoria Avenue addresses its corner site with diagonal placement, also by architects Burke and Schreiber. The steeply pitched, terracotta roofs are arranged as a picturesque composition with dormer window piled upon dormer window creating an impressive composition. Unusual features include an oriel window with leadlight and a jettied gable. With the prominent, finely detailed and proportioned brick chimney, the house is a landmark in the street. Its significance is however compromised by the subdivision of the allotment and a large two storey extension that is highly visible from Victoria Avenue. Fine examples of the Interwar period are to be found towards the Mont Albert Road end of Victoria Avenue with the solidity of the red brick bungalows at 32 and 34 and the highly intact Interwar Classical Revival of 25 Victoria Avenue with its symmetry and columned porch.

Victoria Avenue is aesthetically significant for the particularly large and well-kept street trees of London planes that form a canopy over the road.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

Victoria Avenue Precinct between 4-34 and 7-25 Victoria Avenue developed from the 1890s as the part of the Great Railway Station Estate with show houses built by architects and surveyors Beswicke and Hutchins is significant.

How is it significant?

Victoria Avenue is of local historic and aesthetic significance to the City of Boroondara.

Why is it significant?

Victoria Avenue Precinct is historically significant as part of the Great Railway Station Estate with allotments auctioned and purchased in 1898 from the Trustees of James Hutchins. Victoria Avenue, along with View Street and Hopetoun Avenue had previously been subdivided from 28 acres of Elgar's Crown Special Survey, with the land owned by William Cairncross, James Paterson and Andrew Hansen. Victoria Avenue Precinct is historically significant for the practice of demonstrating suitable buildings to promote the estate and inform prospective purchasers of the quality of residential building expected, thereby setting a standard. The three show houses designed and built by architects and surveyors Beswicke and Hutchins, including numbers 7 and 13 on the west side of Victoria Avenue in 1890, illustrate this practice. (Criterion A).

Victoria Avenue is significant as one of a number of residential areas developed throughout the 1890s that demonstrate the high quality and fashionable housing of the period. It is also typical of the development pattern from the 1890s whereby Victorian villas and small mansions are interspersed with some Edwardian era buildings and a few Interwar examples. Victoria Avenue Precinct is somewhat typical in its development pattern of before and after the 1891 economic 'bust'. Victoria Avenue Precinct is similar to several precincts in Hawthorn already on the HO – Manningtree Road (HO483), Lisson Grove (HO492), Lyndhurst Crescent (HO155) and Glenferrie Hill Precinct (HO149). This pattern is also represented in Kew with Walmer Street (HO158) and Sackville Street (HO162) and in Camberwell with Prospect Hill Road Precinct (HO159). Victoria Avenue is distinguished by a high degree of integrity and through some landmark architectural examples. (Criterion D).

Victoria Avenue is aesthetically significant for its Victorian villas of both one and two stories in scale, its Edwardian houses and a few high quality Interwar examples. Victorian era residences include examples of the symmetrical and asymmetrical form. 21 Victoria Avenue is a fine two storey asymmetrical late Victorian residence designed by architects John Edmund Burke & Robert M Schreiber, and although now painted masonry, it is recognisable in form and detail from the 1930s sales brochure. A significant and finely detailed symmetrical villa with polychrome brick detailing and slate roof at 16 Victoria Avenue (HO164) is representative of this type along with 7 Victoria Avenue (HO411) and 13 Victoria Avenue (HO412). Fontenay at 24 Victoria Avenue is a fine example of a late Victorian house with Edwardian transitional elements of the square box window and intersecting roof forms.

Victoria Avenue Precinct is aesthetically significant for several fine examples of Edwardian residences including Shewalton (built 1890) at 12 Victoria Avenue with its generous return verandah and expansive box bay windows, prominent gable end with timber strapping and transitional composition by architect Frederick Williams. Banool at 26 Victoria Avenue addresses its corner site with diagonal placement, also by architects Burke and Schreiber. The steeply pitched, terracotta roofs are arranged as a picturesque composition with dormer window piled upon dormer window creating an impressive

composition. Unusual features include an oriel window with leadlight and a jettied gable. With the prominent, finely detailed and proportioned brick chimney, the house is a landmark in the street. Its significance is however compromised by the subdivision of the allotment and a large two storey extension that is highly visible from Victoria Avenue.

Fine examples of the Interwar period are to be found towards the Mont Albert Road end of Victoria Avenue with the solidity of the red brick bungalows at 32 and 34 and the highly intact Interwar Classical Revival of 25 Victoria Avenue with its symmetry and columned porch.

Victoria Avenue is aesthetically significant for the particularly large and well-kept street trees of London planes that form a canopy over the road. (Criterion E)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	4	Victoria Avenue	Contributory	
	6	Victoria Avenue	Contributory	
'Gooloowan'	7	Victoria Avenue	HO411	By 1892
	8	Victoria Avenue	Non-Contributory	
	9	Victoria Avenue	Non-Contributory	
	11	Victoria Avenue	Non-Contributory	1923
	12	Victoria Avenue	Significant	1908
'Tarawara'/ 'Tarawera'	13	Victoria Avenue	HO412	1890
'Ripley'	14	Victoria Avenue	Contributory	1904
	15	Victoria Avenue	Non-Contributory	
	16	Victoria Avenue	HO 614	1890
	17	Victoria Avenue	Non-Contributory	
	18	Victoria Avenue	Contributory	1913
	19	Victoria Avenue	Contributory	1921
	19A	Victoria Avenue	Non-Contributory	
	20	Victoria Avenue	Contributory	1933-35
'Avelyn'	21	Victoria Avenue	Contributory	1894
'Shewalton'	22	Victoria Avenue	Contributory	1900
	23	Victoria Avenue	Contributory	1928
'Fotenay'	24	Victoria Avenue	Contributory	1891
	25	Victoria Avenue	Contributory	1926
'Banool'	26	Victoria Avenue	Contributory	1900
	28	Victoria Avenue	Non-Contributory	
	30	Victoria Avenue	Contributory	1935-38
	32	Victoria Avenue	Contributory	1920
	34	Victoria Avenue	Contributory	1920

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – Lych gate at 26 Victoria Ave.
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

References

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Argus, as cited.

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'BRAESIDE'

Prepared by: Context Pty Ltd

Address: 6 ALEXANDRA AVENUE, CANTERBURY

Name: 'Braeside'	Survey Date: Sept. 2016
Place Type: Residential	Architect:
Grading: Significant	Builder: Donald Mackay (attributed)
Extent of Overlay: To title boundaries	Construction Date: 1890-91

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved in Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

History

The Victorian single-storey dwelling at 6 Alexandra Avenue is located on the east side of Alexandra Avenue, which sits between Mont Albert and Canterbury roads. During the boom period of the 1880s, grand houses were built along Mont Albert Road, earning it the title 'The Golden Mile'. These included 'Roystead' at No. 51 Mont Albert Road (1887), 'Frognall' at No. 54 (1888), 'Haselmere' at No. 137 (1889), 'Guilford' at No. 269 (1880) and many others (Built Heritage:127).

The sought-after residential area of Mont Albert Road was used to enhance advertising of surrounding subdivisions, as was the case for the Albert Estate, which was subdivided during the 1880s. Albert Estate included four allotments to Mont Albert Road, as well as the entire length of Alexandra Avenue. An 1888 auction advertisement for the estate reads: '28 Magnificent villa sites in the most aristocratic part of this charming suburb', and furthermore; 'Land in the now famous Mont Albert Road is increasing rapidly in value'. Prior to subdivision, the land comprising Albert Estate was known as 'Boulter's Orchard', with the advertisement highlighting that 'each allotment is an orchard in itself' (*Argus* 19 March 1888:2). Surveyor of the estate was John S. Jenkins ('Albert Estate, late Boulter's Orchard' 18--).

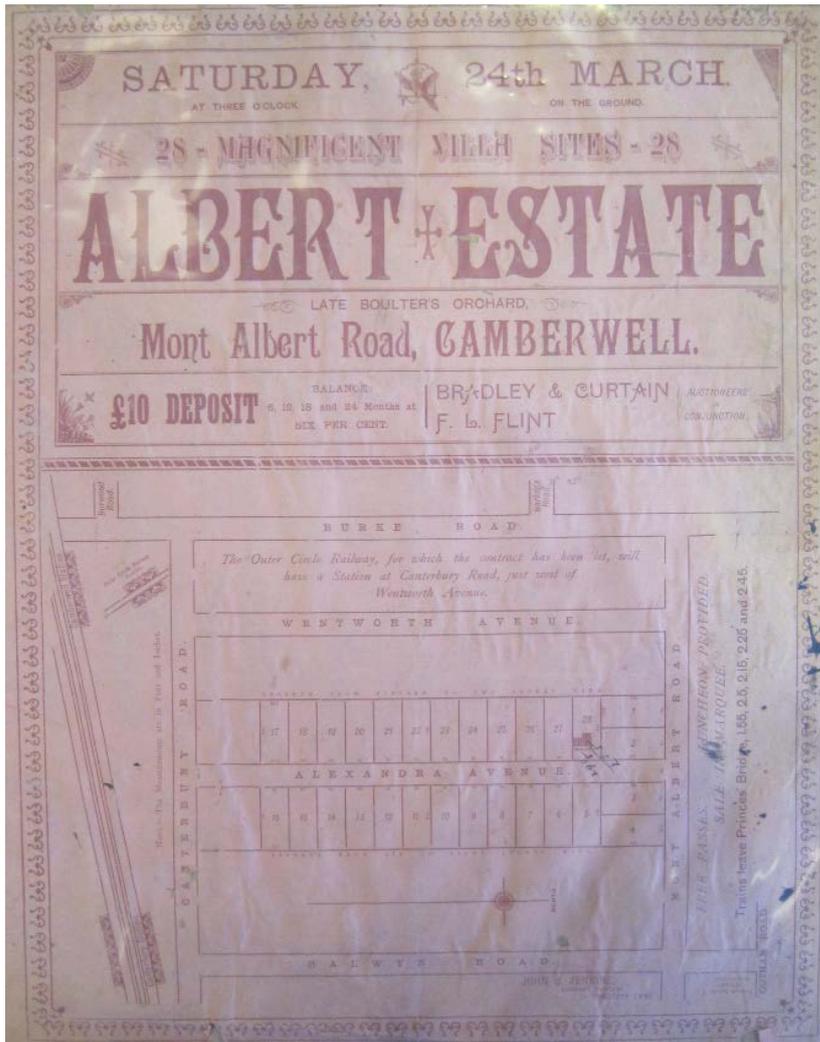


Figure 77. Albert Estate subdivision plan (Source: SLV).

The house at 6 Alexandra Avenue was built c1890-91 for owner Donald Mackay. Mackay, a plasterer, was rated £20 for the house and land in 1891 (RB). As a construction professional, it is likely that Mackay was the designer-builder of his house, based on the unique design of the chimney and his profession as a plasterer. Little is known of Mackay's career.

The Melbourne Metropolitan Board of Works detail plans of the street dated 1905 (no. 1993 & 1994) show 6 Alexandra Avenue as one of only two residences on the east side of the street at this time. At this time, the house had a simple elongated rectangular plan with a front and back verandah. Inside, plumbing fixtures allowed for a bath in an enclosed part of the back verandah. An outside lavatory was situated at the rear of the site, and a detached laundry stood just behind the house.

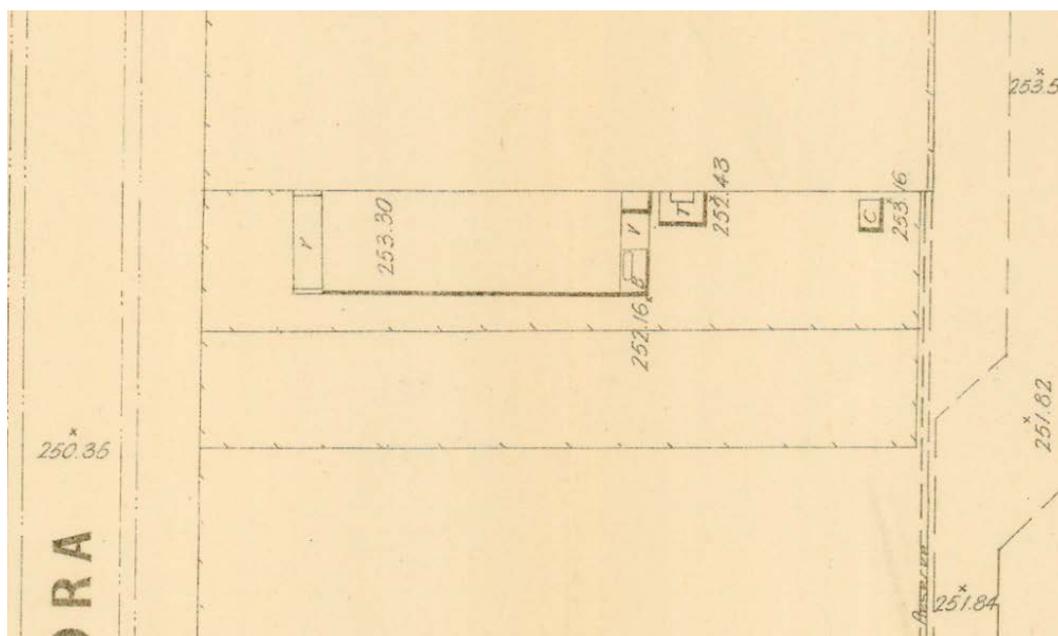


Figure 78.MMBW detail plan no. 1993 dated 1905 showing the original footprint of the house at 6 Alexandra Avenue (Source: SLV).

After residing at the address for a short time, a new owner, listed only under the surname 'Riddell', was rated £24 for the house in 1894 (RB). Shortly after acquiring 6 Alexandra Avenue, Riddell subdivided the lot, reducing its width by almost half in 1896 (RB). The reduced rates, from £20 in 1895 to £13 in 1896 reflects this change. Municipal rate books of the mid to late-1890s reveal relatively affluent residents along Alexandra Avenue, such as managers and accountants (RB 1895-96).

During his ownership, from 1894 to 1906, Riddell leased the property to a number of tenants. The first was William Henry Bucirde, who leased the dwelling from 1894. English-born Bucirde had a mixed career as a successful gold prospector, theatrical performer, railway storekeeper and then finally, a respected house and land agent in Windsor (*Mercury* 4 August 1911:5). Bucirde went on to reside at a house in nearby Wentworth Avenue with his wife Sophia, up until his death in 1911.

John Logan, a contractor, took up the lease of 6 Alexandra Avenue in 1899 following Bucirde's departure. In this year, the interior size of the brick house is described in the rate book for the first time as comprising six rooms. The last of Riddell's tenants was Mark Ross, a gardener, who leased the house from 1903 to 1905 (RB 1894, 1899, 1903 & 1906).

John McTurk Burr, a teacher, had acquired the property by 1906, under whose ownership the house was known as 'Braeside' (RB). John Burr lived at the house with his wife Margaret and celebrated the birth of their daughter at the address that same year (ER 1906; *Argus* 5 January 1906). The family remained at the house until 1909, after which time they leased the property to a number of different tenants until finally selling it in c1918-1919 (RB 1917-1918, 1918-1919). The rate books reveal a number of different owners and tenants during the early to mid-1920s (RB 1919, 1922, 1926).

The building permit index card for 6 Alexandra Avenue shows that a verandah was altered at the address in 1928 at the cost of £50. The drawings have not been retained (BP), but it appears that these works were to the back verandah, possibly enclosing it further. The owner and occupant at this time was engineer Edgar W Thomas (RB).



Figure 79. The original rectangular plan of 'Braeside' (Source: Age 9 November 1981:13).

The house was enlarged in 1989, with an addition to the rear which then extends southward, creating an L-shaped plan. The new southern wing copies many of the house's original details, including the distinctive round chimney stacks, and the front verandah detail (BP 88758). An illustrated auction notice dating from 1981 shows the pre-extension form of the house with its prominent chimneys (*Age* November 1981:13).

Description & Integrity

'Braeside' is a single-fronted Victorian Italianate house built in a terrace house form, though it is freestanding. Walls are constructed of Hawthorn brick with red brick dressing and tuck pointing, while the simple hipped roof is covered in slates. Cast-cement eaves brackets are decorated with an acanthus leaf pattern. A verandah with skillion roof runs between two wing walls which are decorated with vermiculation above scrolled console brackets. The original beaded verandah beam is evident. A cast-iron frieze and brackets are decorated in a vine leaf pattern. The verandah floor has been retiled sympathetically, though the bullnose edging appears to be cast-concrete rather than bluestone.

The entry door is located to one side of the façade; it is a four-panel door with bolection mouldings and fielded panels. It sits within a round-arched opening with ruby flashed glass to the sidelights and the border of the arched highlight. The central highlight is of etched glass. Beside it are two rounded-arched window openings with double-hung sash windows and moulded concrete sills.

The most distinctive feature of the house is its chimneys, which are both unusual in form and highly decorative. Each has a square red brick base with acroteria at each corner. Above this is a cylindrical chimney stack of tuck pointed Hawthorn brick with a moulded cement rendered base and crown. Moulded cement detailing at the top of the chimney includes a frieze with roundels, a dentilated cornice and projecting acroteria around the top of the chimney.

There are two original chimneys to the northern section of the house, as well as a reproduction at the south end of the 1989 rear extension.



Figure 80. Front chimney. (Source: Context 2016)

The house is set behind a new but sympathetic timber picket fence and a small front garden. A carport has been built more recently which adopts the materials and details of the house.

Rising damp is evident at the base of the brickwork along the front wall, and the associated salts are deteriorating the tuckpointing. A deciduous creeper is growing over the building including the chimneys, which may be damaging the decorative cement detailing.

Comparative Analysis

'Braeside', at 6 Alexandra Avenue, takes a form that was typical for inner suburban development from the 1870s to early 1890s: that of the single-fronted terrace house. Closer to the City of Melbourne, where land was more expensive, land was often subdivided into very narrow blocks and terrace houses were built in rows with shared party walls. Moving further east, into the middle suburbs, this form is more commonly seen as semi-detached pairs or free-standing dwellings. Individually Significant examples of this type of a similar scale that are in the Boroondara Heritage Overlay include: a single terrace house of 1896 at 69 Melville Street, Hawthorn (in HO20); a joined terrace row at 123-133 Wellington Street, Kew of the late 1880s (in HO150); and a semi-detached pair of c1892 at 66-68 Pakington Street, Kew (HO329).

Among these three examples, 'Braeside' is most comparable with 69 Melville Street. The two houses are the same size and massing (single-fronted terrace house with verandah wing walls and a simple hipped roof) – both of which are typical of the late Victorian period. What makes 69 Melville Street individually significant is its high level of ornamentation, making it 'the most elaborate single storey row house in Hawthorn' (Gould, 1992). The decorative element considered the most elaborate and unusual is the use of tessellated tiles between the eaves brackets and as a motif on the front chimney stack. In addition, the front verandah retains twisted cast-iron columns and a somewhat

'exaggerated' frieze. While a different type of decoration, the large round chimneys of 'Braeside' with their Greek-inspired ornament are a unique decorative element in Canterbury and the City of Boroondara, which make this house stand out from other Victorian houses.

The Victorian era was one of great eclecticism, as numerous historical styles were mined and reinterpreted for new buildings. The most common of these for dwellings in Victoria is the Italianate style, which traces its origins to the classicism of the Renaissance era. The Gothic Revival was popular in the early Victorian era, and a medieval influence was again seen at the close of the nineteenth century with the Picturesque Gothic style. Less common was the use of Greek Revival for dwellings, as temple forms were the most common inspirations and more suited to institutional buildings. One of the most influential architects in promulgating this style was Scotland's Alexander "Greek" Thomson. Thomson (1817-1875) designed in a variety of styles, but is best known for his austere Neo-Classical public buildings, many of which employed Greek temple forms as well as Egyptian-style motifs. Thomson's residential designs were even more eclectic, and became internationally influential through their publication in the architectural pattern book *Villa and Cottage Architecture: Select examples of country and suburban residences recently erected*, published by Blackie & Son in 1868. The chimneys used by Thomson for his Greek Revival houses had a square base and slender round shaft with a tall cap modelled on an Egyptian papyrus-leaf capital.

This pattern book was well known in Australia, with local buildings inspired by or closely modelled on Thomson's Greek residential designs ranging from 'Holmwood House', Walkerville, South Australia, of 1885; to 'Hybla' at 18 Wallace Avenue, Toorak, of 1889; and the Sale Supreme Court of 1889. In Boroondara, Thomson's freely treated asymmetrical houses are cited as a precedent for the proto-Federation neoclassical house at 9 Eglinton Street, Kew, designed by distinguished architectural practice Reed, Henderson & Smart in 1883-84 (HO298).

More commonly, a Victorian house might have a single decorative detail of Greek origin on an otherwise Italianate house. One of the most common was the use of a Greek key or meander pattern; used as a bas-relief beltcourse on 45 Chrystobel Crescent, Hawthorn of 1888-89 (HO237), and as a cast-iron verandah frieze at 22 Lisson Grove of 1887 (HO84) and at 49 Mangarra Road, Canterbury of 1898-99. The acroterion is a decorative element mounted at the apex of a Greek pediment. While it can come in many forms, the most common is a palmette with acanthus leaves. On dwellings, a simplified version is sometimes used at the corner of rainwater gutters, cut out of sheet metal, as seen at 35 Elm Street, Hawthorn. Otherwise its use on Victorian houses is quite rare. 'Hybla' in Toorak uses acroteria on pilaster capitals and as bas-relief at the apex of a gable, both made of cast cement. While 'Hybla' is highly embellished with cement-render detail on all of its surfaces, 'Braeside's' chimney is another very unusual example of Greek Revival ornament used for a Victorian house.

The closest comparable chimney that could be identified in Boroondara is at 17 Mary Street, Hawthorn (in HO152). It is an 1885 Early English Gothic house, believed to be designed by architects George de Lacy Evans and James Birtwhistle. A double-fronted brick villa, it is more elaborate in its overall design than 'Braeside' (note that the verandah is a sympathetic replacement). The chimneys appear to be of ashlar stone and have slender round shafts set on a square base. They are unusual in this cylindrical form, the material and their slender size (not much bigger than a chimney pot), but are finished with typical moulding profiles. While unusual, they do not have the extensive decorative details and interest of the 'Braeside' chimneys.

More generally, 'Braeside' reflects the changes in materials palette seen in the 1890s. There was a strong shift from cement render to the use of face brick, and a shift from the

use of cream brick dressings to pressed red bricks. The combination of tuckpointed Hawthorn brown bricks with red brick dressings used at 'Braeside' is also seen on larger houses such as 29 Canterbury Road, Camberwell of 1896-97 (HO374); 75 Wattle Road, Hawthorn of 1898 (HO479); and 38 Maling Road, Canterbury of 1899 (in HO145).

In summary, 'Braeside' is a freestanding terrace house, of the type more commonly seen in Boroondara's suburbs nearest the CBD, Hawthorn and Kew. Its massing and form are typical of the late Victorian period, and the use of Hawthorn bricks with red brick dressings illustrates the changes in materials palette seen in the 1890s. The large round chimneys of 'Braeside' with their Greek-inspired ornament, however, are a unique decorative element in Canterbury and the City of Boroondara, and distinguish this Victorian house from others in the municipality.

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).

'Braeside' is one of a small number of Victorian houses in Boroondara that employs Greek Revival decorative details, in this case on the distinctive round chimneys. Mass-produced cast-ironwork for verandahs in a Greek key, or meander, pattern is the most common. This same motif is also seen on at least one house as a beltcourse executed in cast cement. The use of sheet-metal acroteria at the corners of rainwater gutters survives on a few houses, but no other examples comparable to the multiple acroteria on the chimneys of 'Braeside' are known.

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).

'Braeside' is a freestanding terrace house, of the type more commonly seen in Boroondara's suburbs nearest the CBD, Hawthorn and Kew. Its massing and form are typical of the late Victorian period, and the use of Hawthorn bricks with red brick dressings illustrates the changes in materials palette seen in the 1890s. It is one of a small number of such houses in Canterbury.

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

The large round chimneys of 'Braeside' with their Greek-inspired ornament are a unique decorative element in Canterbury and the City of Boroondara, and distinguish this Victorian house from others in the municipality. It is also distinguished by the survival of a higher than average level of embellishment, including acanthus-leaf eaves brackets, vine-

leaf verandah cast iron, and the arched entry that retains an arched highlight and sidelights of ruby-flashed glass and etched glass.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

'Braeside' at 6 Alexandra Ave, Canterbury is significant. It was constructed c1890-91 for owner Donald Mackay, a plasterer, who was most likely the designer and builder of the house.

It is a single-fronted freestanding terrace house. Walls are constructed of Hawthorn brick with red brick dressing and tuck pointing, while the simple hipped roof is covered in slates. Doors and windows have a round-arched form.

The front façade is highly intact, as are the two original chimneys.

The rear extension of 1989, the front fence and the carport are not significant.

How is it significant?

'Braeside' is of local aesthetic and architectural significance and rarity value to the City of Boroondara.

Why is it significant?

The large round chimneys of 'Braeside' with their Greek-inspired ornament are a unique decorative element in Canterbury and the City of Boroondara, and distinguish this Victorian house from others in the municipality. It is also distinguished by the survival of a higher than average level of embellishment, including acanthus-leaf eaves brackets, vine-leaf verandah cast iron, and the arched entry that retains an arched highlight and sidelights of ruby-flashed glass and etched glass. (Criterion E)

'Braeside' is one of a small number of Victorian houses in Boroondara that employs Greek Revival decorative details. Mass-produced cast-ironwork for verandahs in a Greek key, or meander, pattern is the most common. This same motif is also seen on at least one house as a beltcourse executed in cast cement. The use of sheet-metal acroteria at the corners of rainwater gutters survives on a few houses, but no other examples comparable to the multiple acroteria on the chimneys of 'Braeside' are known. (Criterion B)

'Braeside' is a freestanding terrace house, of the type more commonly seen in Boroondara's suburbs nearest the CBD, Hawthorn and Kew. Its massing and form are typical of the late Victorian period, with a simple hipped roof with bracketed eaves and wing walls around the verandah. It is one of a small number of such houses in Canterbury, which was characterised in the nineteenth century by freestanding villa forms designed for larger suburban blocks. (Criterion D)

Grading and Recommendations

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

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls	No

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

Identified By

Context Pty Ltd

References

Age, as cited.

'Albert Estate, late Boulter's Orchard' 18--, State Library of Victoria map collection.
Argus, as cited.

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CANTERBURY BAPTIST CHURCH SUNDAY SCHOOL
ADDRESS: 1A BALWYN ROAD & 2 BORONIA STREET, CANTERBURY

Balwyn Road Residential Precinct
 Place Citation - REVISED

1a Balwyn Road, Canterbury

Name	Canterbury Baptist Church	Survey Date	Dec 2005, updated 2016
Place Type	Religious	Previous Grading	Not graded
Date	1962, Sunday School 1933	Grading	Not graded
Architect	Keith Reid		D
Builder	Grills		



Intactness Good Fair Poor

Heritage HV AHC NT BPS Heritage Overlay

History

This site was part of Ernst Carter’s Heathfield Estate, which extended from Canterbury Road to Erica Street on the west side of Balwyn Road. It was subdivided in 1884. The site consists of allotment 6 and part of allotment 7 to Balwyn Road and allotment 31 and part of allotment 30 to Boronia Street. These allotments were purchased along with other adjoining allotments, by Eliza Colville in mid-1887 (CT:V1943 F462).

In February 1891, eight local men met to discuss the establishment of a Baptist Church. A public meeting was held a week later and a unanimous decision was made to pursue the proposal. Foundation members included several Balwyn Road residents including Henry Martin (no 15), the Duncan family (no 5 and 9), and Doery family (65 Mont Albert Road, later 21 and 35 Balwyn ~~Road~~ Road) (Canterbury Baptist Church 1966:1-5).

Land was purchased soon after and the foundation stone for the original church was laid on 20 June 1891 by Mr Robert Reid of Belmont, Balwyn. The existing church, which was built in 1962, includes the original foundation stone. The earlier Gothic Style church consisted of a small, central front porch and was orientated to the street. The walls were brick with rendered banding. The upper part of the arched openings and capping were also rendered. There were a series of dormer vents to the upper part of the steeply pitched roof and flues along the ridge. The building was substantially covered by a creeper in a 1958 photograph. The last service in the original church was held on 12 November 1961.

Balwyn Road Residential Precinct**Place Citation - REVISED**

The capacity of the original church was insufficient with increasing attendances during the 1950s. An anonymous donation allowed for the construction of the existing church to the design of Keith Reid. The foundation stone was laid by S J Wortley, life deacon, on 24 February 1962 and it was dedicated on 24 November 1962. The first service was held on the following ~~day~~ ~~(day)~~ (Canterbury Baptist Church 1966:31-32). The original organ, which had been installed in the earlier church in 1926, was transferred to the new church. Fergusson was responsible for the stained glass windows.

The first Church was serviced by a timber Sunday school building located to the rear of the site with frontage to Boronia Street. In the early 1930s, the building was deemed inadequate for the requirements of the Church and a new brick structure was proposed (Age 12 June 1933:10). The foundation stone for the Sunday school was laid in June 1933 (Argus 10 June 1933:16) by the president of the Baptist Union of Victoria, Reverend J.E. Newnham. The building was to house the senior, junior, primary and kindergarten classrooms, an extensive sunroom and a secretary's office (Age 12 June 1933:10). The new Sunday school was to cost £2784 (Argus 12 June 1933:10), and was paid for by members of the Canterbury Baptist Church. The building was designed by R.M and M.H. King of 70 Elizabeth Street (Argus 05 October 1933:12) in the Gothic style, with The Argus describing the building as a:

'pleasant combination of Gothic Architecture and modern architectural ideas' (Argus 05 October 1933:12).

~~A brick Sunday school building with Gothic openings was completed in mid 1933.~~ A youth hall was built on the site in 1958 to provide a dedicated space for the youth in the parish, whose activities had been increasing during the 1950s.

The land on which the adjoining tennis courts are located corresponds to allotments 4 and 5 of the Heathfield Estate, which were purchased by George Mercy in 1886 (CT:V1882 F354). The land was acquired by the Baptist Church in 1911 but remained unused for some 30 years. Consideration had been given to selling the land for residential development but two anonymous donors allowed for the construction of the two tennis courts in ~~1940~~ ~~(1940)~~ (Canterbury Baptist Church 1966:21).

Description & Integrity

The church is located at the north-east end of the site. It is a brick building, with the form reflecting the plan such that it is clearly recognisable as a church, consisting of aisles either side of the nave with clerestory lighting. The detailing however is indicative of a common approach to ecclesiastical architecture during the Post-War period that is ~~designing~~ ~~designed~~ in a simplified Modernist version of a traditional church idiom.

There is a lack of applied surface decoration however the building has been articulated in the structural materials, for example the deep ribbing to the crown (with an inner grille of crosses) and the simplified flèche on the tower, and the accentuated mullions of the clerestory and aisle windows. The pointed Gothic arch forms have been reduced to a shallow inverted V for the roofing to the aisles. The large window to the south elevation has stained glass panels.

Balwyn Road Residential Precinct
Place Citation - **REVISED**

The Sunday school is located to the rear of the site fronting Boronia Street. The 1933 building is an imposing clinker brick structure with an elongated cruciform plan and gable roof form with half hip to the eastern end. A transverse gable extends north/south across the site to create an entrance porch fronting the street. The porch features a large central equilateral arch entry portal, flanked by two narrower lancet arch openings. All three have pointed Gothic heads and 'voussoir' bricks forming the pointed arch. A wide set of red brick steps lead up through the entry to the timber doors. A metal panel with 'The Boronia Centre' is fixed above the entry porch. The roof is clad in concrete tiles with cast ventilators, and the eaves feature exposed rafter tails.

The Boronia Street frontage is symmetrical with a central parapeted gable that is divided by regularly spaced pilasters in clinker brick with brick copings. The stepped parapet rises to a central flat topped apex. Small gablet elements project north and south to create the stepped form. The parapet is finished with brick copings. The windows are arranged centrally within the bays, with a large central window comprised of four lancets surrounded by simplified precast cement gothic tracery details, and flanked by two bays each of three lancets. The windows have brick 'voussoir' pointed arches, simple precast cement sills and each bay has a recessed herringbone brick panel with header base. The foundation stone is laid under the central window within the brick panel. A timber louvre window is also located within the central panel. The window features a pointed head, with a double row of narrow, mini-brick 'voussoir' bricks forming the pointed arch and a brick sill.

The side elevation is more utilitarian, featuring flat head timber hopper windows with simple soldier brick window heads and brick sills. The south facing gable is likewise more utilitarian in nature with a simple parapet with brick coping, central louvered window matching the main gable, pointed arch opening with brick infill panel and timber casement windows.

The Boronia Street frontage is unfenced and the front setback is asphalted.

There are two tennis courts to the south-east corner of the site with en-tous-cas surface. The fences have metal framing and wiring. Because of the slope, there is also a stone retaining wall to the southern end.

Balwyn Road Residential Precinct
Place Citation - REVISED

Statement of Significance

One of several buildings within the precinct constructed post WWII which is representative of a lesser phase of development. This lesser phase of development extends to the end of the twentieth century. The style of the intact church is indicative of the Post-WWII approach to ecclesiastical architecture with its simplified Modernist detailing.

Residents of the precinct were among the founding members, and the site has been in use by the Baptist Church since 1891.

The Sunday school is an externally intact Gothic church hall of the interwar period. The building contributes to the character of the site and broader precinct, and is of architectural significance for its fine Gothic detailing. Historically, the Sunday school demonstrates the changes that occurred to the site across the twentieth-century and the growth of the congregation throughout the period.

Grading and Recommendations

The site is part of the identified Balwyn Road Residential Precinct, which is recommended for inclusion within the Schedule to the Heritage Overlay.

It is recommended that the overlay be extended to cover the site (to ~~title boundaries~~ the Boronia Street frontage), with the Sunday school given a Contributory grading.

Identified By

RBA Architects + Conservation Consultants Pty Ltd & Context Pty Ltd

References

Age, as cited.
 Argus, as cited.
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ST DAVID'S UNITING CHURCH

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 902A BURKE ROAD, CANTERBURY

Name: St David's Uniting Church	Survey Date: 9 September 2016
Place Type: Religious	Architect: H. W. & F. B. Tompkins (attributed) A. S. Eggleston Godfrey & Spowers, Hughes, Mewton & Lobb
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1926 (Church), 1927 (Parsonage), 1958 (Hall)

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes

soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever-expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century. The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected peoples taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

History

While the Methodist Church has a long history in Canterbury, beginning services in 1886 at Golding's Hall on the corner of Mont Albert and Balwyn roads (Benson 1935:430), little has been uncovered with regards to the early history of this site. It appears that an earlier, wooden Methodist church was located at the corner of Sackville Street and Balmoral Avenue, Kew in 1889. However, a stagnant congregation led to the desire to move the congregation and relocate the church to the newly purchased land on the corner of Mont Albert and Burke roads in 1908 (HFS 2016). Services recommenced on the new site in March 1908 (*Reporter* 24 July 1908:5), and the building was enlarged to accommodate the growth of the congregation in 1911 (HFS 2016). The church remained in use until the completion of the current church, when the timber building was repurposed as the Sunday School (HFS 2016).

Continuing increases in the congregation size led to the desire to construct a new church, which was realised in 1925 when the foundation stone was laid by the Reverend H.A. Overend, minister of the Church in October of that year (*Age* 10 October 1925:16). The new church, located centrally on the site was opened on 13 March 1926 (*Argus* 11 March 1926:9).

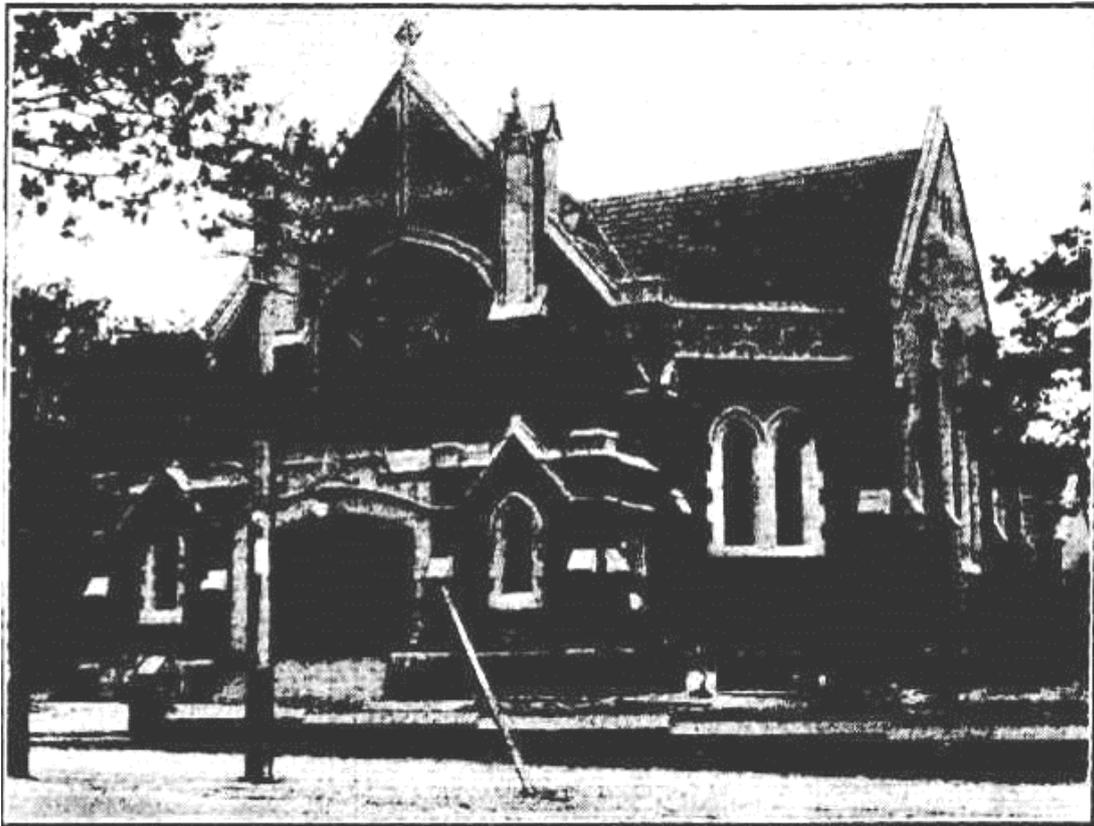


Figure 81. The new Methodist Church just prior to opening. (Source: *The Argus* 11 March 1926:9)

The architect is unconfirmed, with the original plans for the Church not noting an architect or date. However, the building is attributed to noted architects H.W. & F.B. Tompkins, whose drawing for '*Methodist Church, Burke Rd, Balwyn*' was identified in the Urban Conservation Projects Survey of Architectural Drawings (AAI, record no. 9735). This description is matched on the drawings for the Church held by the Uniting Church Archives (see Figure 82), and stylistically the building is akin to an earlier H.W & F.B. Tompkins church at 10 Power Street, Hawthorn.

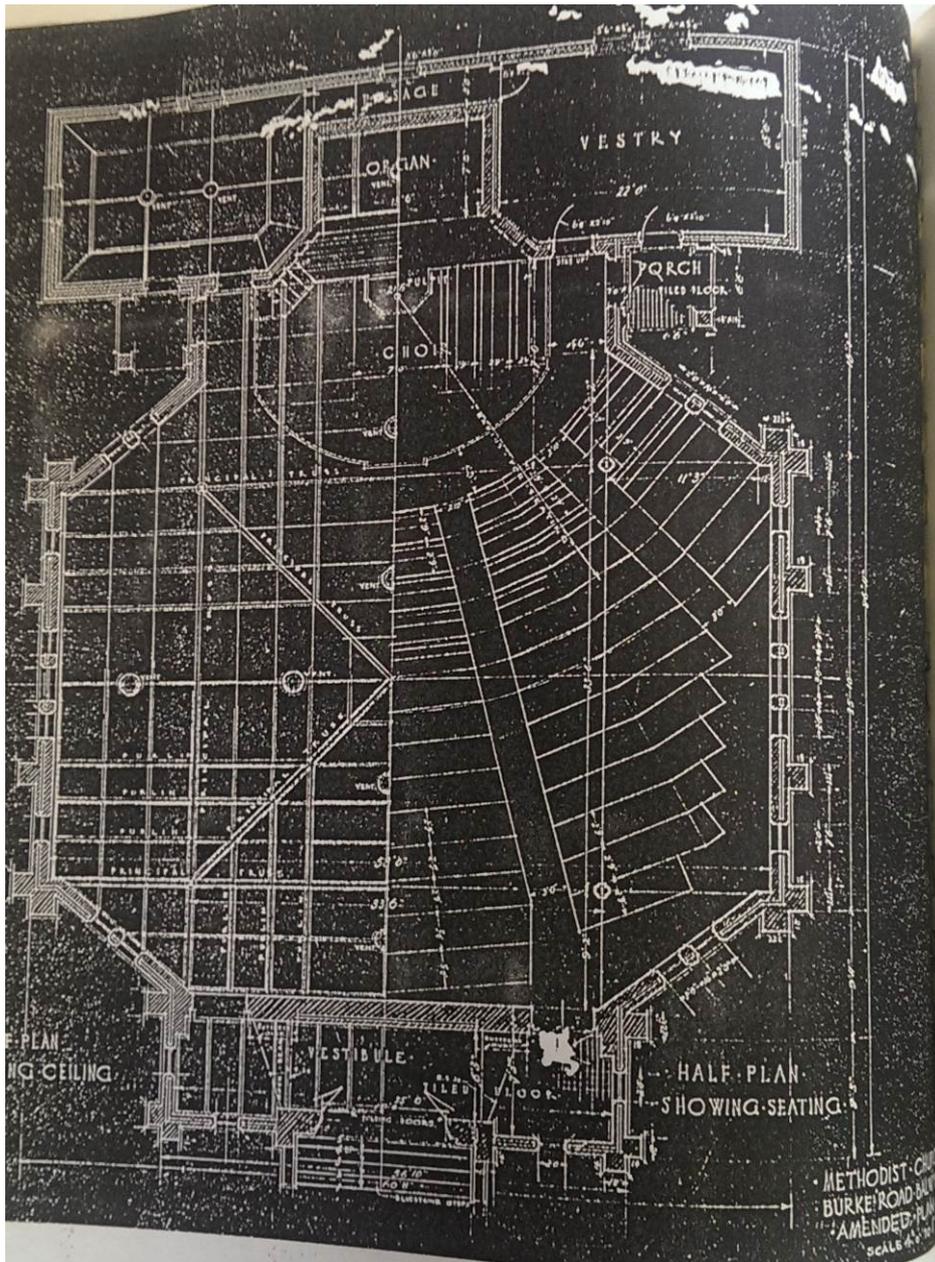


Figure 82. Plan of 'Methodist Church, Burke Road Balwyn', undated. (Source: Bick 1988-89:221)

Soon after the completion of the Church, a new parsonage was proposed for the Minister to the east of the Church. Two architects produced schemes for the building, Browning & Bladen and Alec S. Eggleston (Bick 1988-89:233), with the Eggleston scheme eventually built on the site. Tenders for the parsonage closed in January 1927 (Bick 1988-89:233) and the building was opened by Mrs. Alfred Nicholas on 6 August 1927 (*Argus* 06 August 1927:27). Alfred Nicholas, and his brother George R Nicholas, of Nicholas Pty Ltd distributors of 'Aspro' in Australia, New Zealand, Europe and Asia, were noted philanthropists and devout Methodists (Wall 1988).

Further work was undertaken on the site in the late 1950s, when the original timber church was demolished to make way for a new church hall and Sunday School on the south-east corner of the site (HFS 2016). The hall was designed by Godfrey & Spowers, Hughes, Mewton & Lobb and was completed in 1958 (Bick 1988-89:226).



Figure 83. Elevation of the Parsonage dated 1 November 1926. The title block on the drawing notes 'Alec S. Eggleston F.R.V.I.A., Architect, Collins House, Melbourne'. (Source: Uniting Church in Australia archives, VPRS0314A, MEL02148972)



Figure 84. Architects sketch of the new church hall, undated. (Source: Bick 1988-89:227)

Architects

H.W. & F.B. Tompkins

The firm of H.W. & F.B. Tompkins was established in 1898, when the two brothers won the design competition for the Commercial Travellers Association (CTA) Clubhouse in Melbourne. Born in England and educated in South Africa, Henry William and Frank Beauchamp Tompkins emigrated to Australia in 1886. Harry worked under Richard Speight Jnr, and Frank worked with ecclesiastical architects including Evander McIver. The firm grew in popularity after winning the CTA competition, becoming a leading commercial firm in the early 20th century. Their work prior to WWII reflects the influence of the Romanesque, Baroque Revival and the Moderne, particularly that popularised in the United States. Better known for their department stores, and in particular the relationship established with Sidney Myer from 1913, H.W & F.B Tompkins continued until the 1950s, when it became Tompkins & Shaw and then Tompkins, Shaw and Evans. The firm was acquired in 2003 and became TompkinsMDA Group, and remains one of the longest surviving firms in Victoria (Beeston 2012:707-708).

Alec S. Eggleston

Alec Stanley Eggleston was born in St Kilda, Victoria, and served his articles with Beverley Ussher of Ussher & Kemp between 1900 and 1903. Working at Ussher & Kemp until 1906, Eggleston moved into private practice with a branch office in Warrnambool. Between 1912-1923, Eggleston was in partnership with Percy Oakley as Eggleston & Oakley after which he formed a partnership with his son Robert A. Eggleston and J. Douglas Overend. The firm of A.S. & R.A. Eggleston & J.D. Overend practiced until 1936, when Overend left the firm. In 1954, the firm became Eggleston, MacDonald & Secomb and was an influential force in modern design for the mid-latter part of the twentieth century (Murphy et al. 2012:227).

Eggleston was heavily involved with several protestant denominations, and undertook designs for Methodist Ladies College, Wesley College and many Methodist churches throughout Melbourne (Heritage Alliance 2005).

Godfrey & Spowers, Hughes, Mewton & Lobb

The firm originated from the practice of Godfrey & Spowers which was formed in 1901 and comprised William Scott Purves Godfrey who articulated with Reed, Henderson & Smart, and Henry Howard Spowers. Godfrey's son, William Purves Race Godfrey graduated from the University of Melbourne in 1933, and after working for Gawler & Drummond (1929-1931), and Godfrey and Spowers (1931-1934) he commenced his own practice from 1934 before returning to Godfrey & Spowers. In 1949, Race accepted new partners into the firm, and the practice became Godfrey & Spowers, Hughes, Mewton & Lobb and went on to become a prime commercial firm over the following two decades (Murphy et al. 2012:278-279).

Description & Integrity

St David's Uniting Church is located on the corner of Mont Albert and Burke roads, Canterbury. The site comprises the 1926 church, 1927 parsonage and 1958 church hall.

Church

St David's Uniting Church is a clinker and red brick structure in an Interwar Gothic Revival style.

A bluestone plinth runs around the main frontage of the building, with the rear plinth and walls constructed in red and clinker brick. It is noted that the church joins a red brick toilet block at the rear, with stepped brick parapet details. The date of this building is unknown. The roof of the main church form is clad in terracotta tiles with gable ventilators across the frontage. The church is a polygonal plan form, developed and frequently used in suburban church design of the 1920s. The plan is evident in the external form, with the main gable fronting the street offset by the angled bays that connect to the transverse gable forming the cruciform shape.

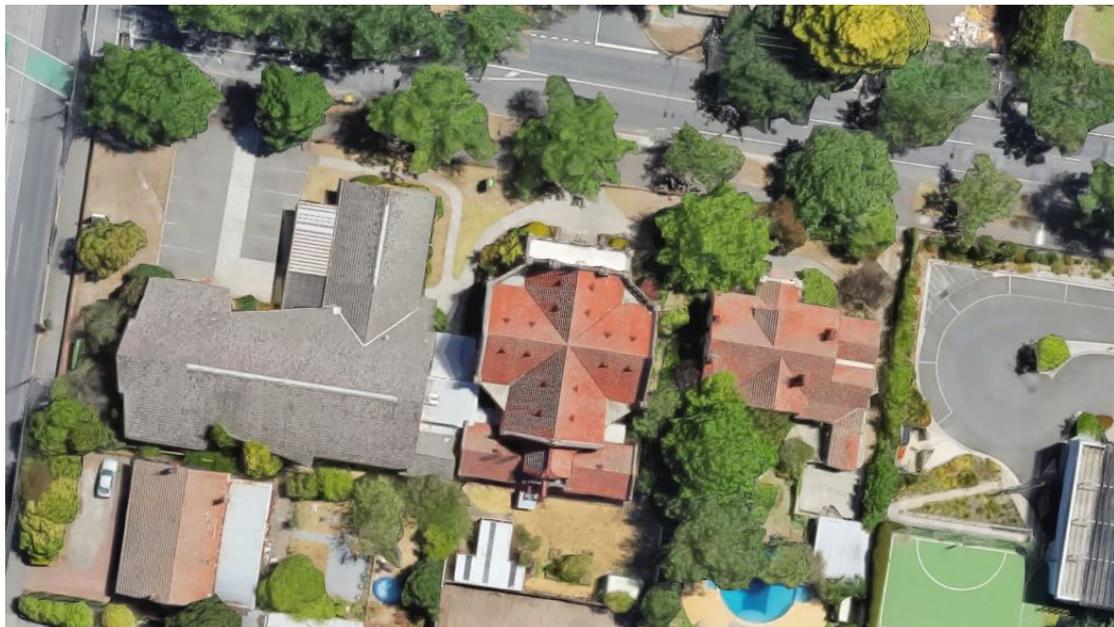


Figure 85. Aerial view of subject site (IL-R): 1958 Church Hall, 1926 Church and 1927 Parsonage. (Source: Google Maps, 2016)

The main (north) façade of the Church is a central gable with lower entry vestibule accessed via a short flight of bluestone steps. The entry vestibule features two flanking gables around a central entrance with timber panel door. The entrance is a stuccoed segmental arch with stripped archivolt and stone boss mouldings. Above the arch is a moulded stringcourse and rendered parapet rising to a central pediment with a stuccoed shield. The flanking gables are divided from the entrance with clinker brick buttresses, with stuccoed offsets that rise to join the stringcourse and decorative parapet. The stringcourse forms the coping of the gables that break the parapet line. The gables feature a central lancet window with a trefoil tracery and stained glass. The architrave is stuccoed with quoining, and the pointed head is finished with a label mould and stop. Above the central porch, a large panel tracery window fills the central bay with central rosette window and trefoil lights in stucco. The architrave is moulded, and rises through to the centre of the gable where it is capped with a stylised crucifix finial. The flanking

buttresses are larger, with stuccoed offsets rising to central gablet forms with further decorative mouldings on the face.



Figure 86. Main frontage of the church including boundary fence. (Source: Trethowan Architecture 2016)

The main body of the church rises above the front entry porch, with buttresses creating a central bay and dividing the main gable from the angled bays of the polygonal plan. The buttresses to the angled bays have lower stuccoed offsets, trefoil gablet at the three-quarter point, and a decorative moulded capping that connects to the coping of the main parapet. The bays are punctuated with a pair of lancet windows with trefoil tracery and stuccoed spandrel panel and surrounds, with label mould matching the main frontage. The bay is capped with a decorative corbel table and highly decorative feature entablature of stuccoed quatrefoils capped with a decorative moulding.

The side gables are simpler in detail, divided into three by matching buttresses. The buttresses are capped with small gablet trefoils finished in stucco. The central bay features a triple light stained glass window with stuccoed spandrel panels, and this is flanked by single lancet windows on either side. The upper section of the gable features two small arched windows with stucco heads and a stringcourse sill.



Figure 87. Exterior of church showing connection to 1958 church hall. (Source: Trethowan Architecture 2016)

Parsonage

The parsonage is an interwar, attic villa of clinker brick and roughcast with a terracotta tile roof. Stylistically, the parsonage is a projecting balcony villa, as popularised by architects like Blackett and Forster from 1912. This was a local variant of the single-ridged Craftsman type popular throughout the 1910s and 20s (Clare 1984:54-55). A large transverse gable roof fronts the street, with central gable sleep-out and paired clinker brick chimneys set at an angle to the main roof. A central porch breaks the composition, and the porch has been detailed in sympathy with the adjacent church. The simplified Gothic porch features heavy rendered piers with incised detail flanking a central gable. The opening is a segmental arch with stripped archivolt details and a plinth. The porch is accessed via stairs. The remainder of the dwelling is generally of the period, the windows are timber framed double hung sashes, and the front and some side windows feature Adamesque lead lighting (Bick 1988-89:233). The eastern elevation features two smaller gables extending from the main gable, and a single storey weatherboard section is located to the rear. The house appears intact, although it is noted that the former sleep-out has been infilled.



Figure 88. Main frontage of parsonage showing Gothic porch. (Source: Trethowan Architecture 2016)

Church Hall

The 1958 building is constructed of cream face brick with a pitched tiled roof and transverse gable form. Fronting Mont Albert Road, the building presents as a blank gable, with long transverse gable form running west towards Burke Road. The windows are generally timber, and a full height window wall faces north along the rear section of the building. The main hall of the building features interesting angled sides.



Figure 89. 1958 Church Hall from Mont Albert Road. (Source: Trethowan Architecture 2016)



Figure 90. 1958 Church Hall from Mont Albert Road. (Source: Trethowan Architecture 2016)

Fence

The complex is surrounded by a low height clinker brick fence with gable brick capping. The fence appears original or early, and conforms with the church and parsonage stylistically.



Figure 91. Fence detail. (Source: Trethowan Architecture 2016)

Comparative Analysis

Interwar Gothic Revival Architecture

Throughout the first four decades of the twentieth century, and particularly during the interwar years the use of revived medieval styles for ecclesiastical buildings was popular throughout Australia. The style was a continuation of the nineteenth century Gothic Tradition in Australia and elsewhere. Key architects of the period included the American Ralph Adams Cram, whose design featured recognisably modern qualities in a 'Modern Gothic' style and the Melbourne architect Louis Williams whose exceptional church designs showed great power and originality (Apperly, Irving & Reynolds 1989:198).

The application of the style was restricted mainly to ecclesiastical and collegiate architecture, and the approach taken by architects was generally 'free' rather than academic or 'archaeological' (Apperly, Irving & Reynolds 1989:199). The polygonal plan church form developed in the 1900s, and reached its peak popularity in the 1920s. The plan form was frequently used in suburban church design and was favoured by Presbyterian and Methodist denominations during this period (Bick 1988-89).

Comparative Examples

Two 1920s polygonal plan churches are identified within precincts in the Boroondara Heritage Overlay, and only one of the two is graded as Significant. Of the two, one is a directly comparable example to the subject church by the same architects, the other is a good example of the polygonal plan type but has been substantially altered and thus is Non-Contributory to the heritage precinct.

West Hawthorn Uniting Church, 8-10 Power Street Hawthorn is located within the Grace Park and Hawthorn Grove Precincts (HO152) and is graded Significant. The property is noted as an early example of the polygonal floor plan, constructed in 1910 (Bick 1988-89). The *West Hawthorn Uniting Church* is by H.W. & F.B. Tompkins, and is sited and massed similarly to the subject site (ACCH 2016). The church is older than the subject site, however the overall detailing is more restrained and it does not feature the robust Gothic detailing that the Canterbury church presents. The *West Hawthorn Uniting Church* also has an adjoining Manse, a single fronted Edwardian dwelling that was described as a 'notable example of a quite affluent ... period house' (Bick 1988-89). The Edwardian features of the adjacent dwelling sits well with the restrained Gothic design of the church, however the two do not feature the same similarity and sensitivity in design that the subject site presents. The *West Hawthorn Uniting Church* retains a low height red and clinker brick fence, which may be partly original. Unlike the subject site, this fence does not feature any detailing and is generally utilitarian in nature.

Highfield Road Uniting Church, Highfield Road, Canterbury is located within the Maling Road Precinct (HO145) and is graded Non-Contributory. Whilst the building is one of the small group of polygonal plan churches constructed during the 1920s, it has undergone extensive and largely unsympathetic alteration. The finely detailed church has suffered as a result of this alteration, which includes reorientation of the original church entry (Bick 1988-89). The subject site presents a considerably more intact version of the 1920s polygonal plan, and is likewise considered a finely detailed example. It is noted that unlike the subject site, the Highfield Road Uniting Church does not retain its Manse or original boundary fence.



Figure 92. West Hawthorn Uniting Church, 8-10 Power Street, Hawthorn, 1910, by H.W. & F.B. Tompkins (architect). (Source: Age, <http://www.theage.com.au/victoria/uniting-church-in-bid-to-raise-56m-20131009-2v8r0.html>, accessed online 14 November 2016)



Figure 93. Highfield Road Uniting Church, 78 Highfield Road, Canterbury, 1920s, architect unknown. (Source: Highfield Rd Uniting Church, <http://www.canterburyhighfielduniting.org.au/contact.php>, accessed online 14 November 2016)

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).

St David's Church, Canterbury dates from 1926 and is of local historical significance. It is associated with the Methodist Church, established on the site in 1908. The site represents the growth and development of the Church across the twentieth century, from the original wooden church building moved to the site in 1908, to the construction of the new church in 1926, construction of the parsonage in 1927 and finally, to the expansion of the site and construction of the church hall in 1958.

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

N/A

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

N/A

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

St David's Church, Canterbury is of local architectural significance. It represents a highly intact version of the interwar Gothic style and polygonal church plan form, designed by noted architects H.W. & F.B. Tompkins. The building features a well resolved and finely detailed design that belongs stylistically to the Gothic Revival popularised in the interwar period for ecclesiastical buildings. It represents a development of the style and church form constructed in Power Street, Hawthorn by the same architects.

The site represents an intact church and parsonage combination, with the parsonage designed by noted Methodist architect Alec S. Eggleston. The parsonage derives its aesthetic from the adjacent church, with Gothic inspired detailing in an interwar attic form. The finely detailed porch, constructed in sympathy to the Church adjacent is of particular note. Finally, the original fence is also of note as a further stylistic link between the buildings on site.

The church hall is a reasonably intact post-war building by noted architects Godfrey & Spowers, Hughes, Mewton & Lobb. It is of contributory significance for its architectural association with the firm of Godfrey & Spowers, Hughes, Mewton & Lobb and for its representative post-war form. The angled sides of the main hall are of some note.

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

St David's Church, Canterbury is of local aesthetic significance. The finely detailed tracery window, angled bays, and highly decorative feature entablature of stuccoed quatrefoils capped with a decorative moulding are of particular 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).

St David's Uniting Church is of local significance for its connection to the Methodist (now Uniting) Church community. The church and parsonage remain in occupation by the Uniting Church, as does the church hall which collectively demonstrate the ongoing use and evolution of the site over the past 80-plus years.

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

The St David's Uniting Church site is associated with noted architects H.W & F.B Tompkins, Alec S. Eggleston and the firm of Godfrey & Spowers, Hughes, Mewton & Lobb.

The firm of H.W & F.B Tompkins were best known for their department stores, however their work prior to WWII reflects the influence of the Romanesque, Gothic Baroque Revival and the Moderne, particularly that popularised in the United States. St David's Church represents a development of their architectural style from the church at 10 Power Street, Hawthorn.

Alec S. Eggleston (1883-1955) was a noted architect who worked with Ussher & Kemp and Percy Oakley before moving into practice with his son, R.A. Eggleston and J.D. Overend. The parsonage reflects Eggleston's connection to the Methodist Church and he is known for his extensive work for a range of protestant denominations.

The firm of Godfrey & Spowers, Hughes, Mewton & Lobb were noted commercial designers throughout the post-war period. They specialised in large office and institutional buildings throughout this period and the Church Hall represents an application of their functional, post-war style applied to an ecclesiastic building.

Statement of Significance

What is Significant?

The brick church, known as St David's Uniting Church (1926), parsonage (1927) and brick fence at 902a Burke Road, Canterbury are significant. The 1958 Church Hall is Contributory.

How is it significant?

St David's Uniting Church is of local historical, aesthetic, architectural and social significance to the City of Boroondara.

Why is it significant?

St David's Uniting Church, adjacent parsonage and church hall are of local historical and social significance. It is associated with the Methodist Church established on the site in 1908 and represents the growth and development of the Church across the twentieth century. The church and parsonage remain in occupation by the Uniting Church, as does the church hall which together demonstrate the ongoing evolution of the site. (Criterion A and G)

St David's Uniting Church is of aesthetic/architectural significance as a highly intact version of the Interwar Gothic style and polygonal church plan form, designed by noted architects H.W. & F.B. Tompkins. The building features a well resolved and finely detailed design that belongs stylistically to the Gothic Revival popularised in the Interwar period for ecclesiastical buildings. The finely detailed tracery window, angled paws and highly decorative feature entablature of stuccoed quatrefoils capped with a decorative moulding are of particular note. (Criteria D & E)

The site also represents an intact church and parsonage combination, with the Parsonage designed by noted Methodist architect Alec S. Eggleston. The parsonage derives its aesthetic from the adjacent church, with Gothic inspired detailing in an interwar attic form. The finely detailed porch, constructed in sympathy to the Church adjacent is of particular note. The original fence is also significant as surviving fabric that echoes the design ethos of the church and parsonage. (Criterion D)

The Church Hall is of contributory significance for its associations with noted architects Godfrey & Spowers, Hughes, Mewton & Lobb and for its demonstration of the ongoing development and use of the site. (Criteria A and H)

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

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CANTERBURY AMBULANCE STATION

Prepared by: Context Pty Ltd

Address: 61 CANTERBURY ROAD, CANTERBURY

Name: Canterbury Ambulance Station	Survey Date: Sept. 2016
Place Type: Community	Architect:
Grading: Significant	Builder: S.L. Watsford
Extent of Overlay: To title boundaries	Construction Date: 1931

**Historical Context**

Ambulance services began in Melbourne in 1893, when the Victoria Centre for St John Ambulance Association (SJAA) was established. In 1897, six Ashford litters (two wheeled stretchers) were donated, which were stationed at police stations and were used to transport patients during these early years. In 1899, SJAA purchased their first horse-drawn ambulance, which was called out 400 times in the first year (Howie-Willis 2005:38-39).

During the years to come, more horse-drawn ambulances were purchased and the first suburban ambulance station was opened in Prahran in 1905. The public demand was continuously increasing and the service was having trouble responding to the hundreds of calls, which resulted in the need to decline several of the calls. The increased pressure resulted in the purchase of the first motor ambulance in 1909-10, which answered 694 calls in its first six months of service. A large number of the calls taken were so-called 'charity cases', which meant no income was made on the calls and as such was a large contributor to the increasing debt of the organisation. Regardless, the demand for ambulance services continued to increase and three additional motor ambulance were purchased by 1913-14, and yearly calls were by then up to almost 7000 (Howie-Willis 2005:40-41).

Following the expansion, new premises were obtained for the fleet, at the corner of Swanston and Franklin streets in 1914, which put further financial strain on the organisation. The 1914-15 Annual report showed dire figures, and the organisation protested that 'the St John Ambulance Association is doing work which should rightfully fall upon the municipal councils of Melbourne'. In an attempt to draw a clear distinction between the ambulance service and St John's other activities, and increase the knowledge of the service being not-for-profit, the service changed its name to the Victorian Civil Ambulance Service (VCAS) and became a separate entity although run under the umbrella of St John Ambulance Association. Around the same time, a second suburban station opened in Brighton (Howie-Willis 2005:42-43).

To reduce costs, VCAS introduced a subscription system and a held a large fundraising competition, 'the Queen of Victoria Carnival' in 1916-17, hoping to reduce some of its debts. By now VCAS were in possession of five motor ambulances and six horse-drawn ambulances, and the cost of the motor vehicles continued to increase. The fundraising competition raised enough money for VCAS to stay afloat. In the coming year the influenza epidemic increased the amount of calls, and the Public Health Department contributed funds to cover the extra cost caused by the epidemic (Howie-Willis 2005:44-45)

VCAS grew increasingly independent from St John Ambulance Service, and by 1920 they occupied new premises in Lonsdale Street, Melbourne, which would remain their headquarters until 1957. Although the Victorian Government refused to subsidise VCAS in 1920-21 due to it only serving the metropolitan area and 'not the entire state', VCAS did receive support from the municipalities and representatives from Melbourne Council and the surrounding municipalities were elected to the VCAS council in 1921-22 (Howie-Willis 2005:47-48).

By the end of the financial year in 1923, a small credit balance remained for the first time in the history of the ambulance service. The following year it was decided that services were to be extended to the outer suburbs by building eight new stations. Horse-drawn ambulances were phased out and the future looked bright. However, in subsequent years fundraising efforts were not as successful as hoped and the Great Depression hit the organisation hard in the 1930s (Howie-Willis 2005:49-51).

In 1936-37 VCAS began moves to change its legal status from a non-profit company under the *Companies Act 1928* to incorporation under the *Hospital and Charities Act 1928*. The change in legal status, which came into effect in 1938, brought the ambulance service in line with the State's other registered charities and the public hospitals (Howie-Willis 2005:52).

In 1975 the organisation changed its name to Ambulance Services – Melbourne, and in 1986 the Victorian government passed the *Ambulance Service Act 1986*, the state's first legislation solely concerned with the Victorian Ambulance Services. The Act established the Metropolitan Ambulance Service (MAS) as a statutory corporation which, together with five rural services, operated under the 'Ambulance Victoria' umbrella. In 1999 the rural services were restructured under their own corporation, Rural Ambulance Victoria (RAV). Both MAS and RAV both continue to operate in Victoria today (Howie-Willis 2005:56).



Figure 94. New ambulance service building, corner of Franklin and Swanston streets (463 Swanston Street, Melbourne HO1042), with three motor ambulances, two Ashford litters, and two horse-drawn ambulances, 1914 (source: Howie-Willis 2005:42).

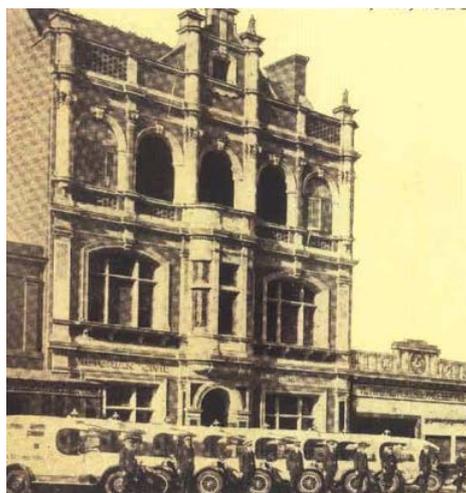


Figure 95. New Lonsdale Street headquarters for VCAS, opened in 1919 and shown here in 1928 (source: Howie-Willis 2005:47).

History

The Ambulance Station at 61 Canterbury Road, Canterbury, is located in a shopping strip on the north side of Canterbury Road. It was built in 1931 for the Victorian Civil Ambulance Service by builder S. L. Watsford (CCBR). Land for the station was donated earlier that same year by Hawthorn resident Mrs Z Bennett at the corner of Gwenda Avenue (*Age* 26 November 1931:12). When entered into the Camberwell Building Register on 21 June 1931 it was described as a one-storey building, thirteen feet high with a tiled roof, and covering an area of 1606 square feet. The original lot was 36 feet by 112 feet (CCBR).

The brick building was formally opened by the then Mayor of Camberwell, Councillor McCamish, on 1 December 1931. The building cost a total of £1210 including the land value (*Age* 2 December 1931:11). The opening ceremony was attended by representatives of Camberwell, Hawthorn, Kew, Box Hill and Blackburn-Mitcham councils, all of whom expressed their gratitude to Mrs Bennet for her generosity in making the new branch possible (*Age* 2 December 1931:11).



Figure 96. Canterbury Ambulance Station, taken at the opening of the ambulance station in 1931 (source: Ambulance Historical Society, Vic).



Figure 97. The second ambulance station to be built as part of the outer suburbs scheme, Footscray Ambulance Station, dated 1933 (source: Howie Willis 2005:50)

In 1925 the decision was made by VCAS to extend their service into Melbourne's outer suburbs through a network of eight new stations. Ambulance stations had been built in

the city and the inner suburbs prior to this, but these were the first stations to be built in the outer suburbs. Because of financial constraints, only two of these were built. Canterbury Ambulance Station was the first, built in 1931, and Footscray Ambulance Station was the second, built in 1933 (Howie-Wills 2005:49-50). It was located on the corner of Albert and Austin streets (*Argus* 16 June 1933:3), but has been demolished.

The additional stations were deemed essential by the Ambulance Services Council due to growing demand for emergency medical transport, which saw the service attend over 1,200,000 cases in the decade preceding 1931, covering a total distance of 1,163,000 miles (*Age* 2 December 1931:11). An appeal to the public had been made in 1930 to raise £10,000 to construct the eight new stations, but this proved unsuccessful. The failure of the public appeal in combination with the Great Depression resulted in the abandonment of these plans.

The VCAS reported that in the year 1934, the Canterbury station – which served much of the eastern metropolitan area – had carried 1,333 patients, including 227 accidents, to receive emergency medical care (*Age* 22 August 1934:12). Demand for the Ambulance Service continued to increase, due to raised awareness of their work, and also the proliferation of motor cars that made serious accidents all the more common. By 1938, residential quarters were called for at the Canterbury station to support full use of the building, during a year which saw unprecedented demand on the Ambulance Service due to a polio epidemic (*Age* 23 August 1938:17).

By 1949, an additional station on the Maroondah Highway near Canterbury was planned, in order to ease the workload of the Canterbury branch (*Argus* 1 November 1949:6).

The Canterbury Ambulance Station, now also known as the Camberwell Ambulance Station, is still in use today and provides ambulance services to the area.

Description & Integrity

The Canterbury Ambulance Station stands on the north side of Canterbury Road, just east of Gwenda Avenue. It is set back from the footpath behind a wide driveway to facilitate ambulance movement.

It is a small, cubical building with a tiled hipped roof set behind low front and side parapets. The front wall is faced with clinker brick while the side elevations are simple red brick. There is a stepped band of render along the top of the parapet, and cast-cement bas-relief ornament below.

The facade is very restrained Stripped Classical in style. It is articulated in three bays, with the wide central bay expressed as a breakfront with a higher parapet, though it only projects by a single brick depth. There is a large vehicular door (a modern, glazed replacement) at the centre. It has bullnose red brick dressings and a wide concrete lintel. The lintel is decorated with cast-concrete bas-relief patterns including a medallion in the middle of a rinceaux pattern, and fleur-de-lys in roundels on either side.

Each of the lower side bays has a single window, with a red brick flat-arch lintel and bullnose sill. The windows are steel-framed with textured glass; four large fixed panes above two hopper panes. Above each window is a large bas-relief medallion depicting a sundial and the Latin phrase 'Nulla Vestigia Retrorsum'. This is the motto of St John Ambulance and the VCAS and means 'No Going Back' (*Table Talk* 5 July 1923:32), which also adorned the façade of the VCAS headquarters at 64 Lonsdale Street, Melbourne (demolished).



Figure 98. Detail of the station, showing the bas-relief decoration. (Source: Context, 2016)

There is an upper-storey extension which sits atop the rear quarter of the original extent of the building. It is a very austere grey metal-clad box with a flat roof. While it is not particularly sympathetic to the design of the ambulance station, it is set well back from the street.

Apart from the extension, and replacement of the vehicular door, the building is highly intact.

Comparative Analysis

The Footscray Ambulance Station, built in 1933, was very comparable to the Canterbury Ambulance Station. The two buildings were a similar Stripped Classical style, with cubical massing, a prominent parapet, walls built of clinker brick, and bas-reliefs above the central vehicular door and the side windows. Once located on the north-west corner of Albert and Austin streets, Seddon, it has since been demolished.

The other two ambulance stations listed in the 1942 Sands & McDougall's Victorian Directory were the Mordialloc Motor Ambulance Service (107 or 109 Beach Road, Mentone) and the Southern Ambulance Service and residence (109 Bambra Road, Caulfield). There was also the VCAS Prahran Depot at 34 Chatsworth Road, which was housed in an existing Victorian house. The Mordialloc/Mentone ambulance station has been demolished. A large interwar attic-style house survives at 109 Bambra Road, which appears to be the residence associated with the station. The rear yard has been subdivided off and redeveloped with a new house (now 2A Marriott Street), so this may be where the ambulance station was located.

From this research, it appears that the Canterbury Ambulance Station is the only purpose-built interwar ambulance station to survive in the metropolitan area.

The only ambulance stations found in the Hermes heritage database are post-war in date. In the metropolitan area there is the former Ringwood Ambulance Depot, 28-28A Pitt Street (City of Maroondara HO121). It is a plain, red brick Modernist building with a skillion roof, converted to use as a dwelling.



Figure 99. Former Ringwood Ambulance Station of 1955 (Source: City of Maroondah, 1999)

In country areas, there is the Corryong Ambulance Base on Jardine Street, another Modernist building of red brick with a long skillion roof. The Kerang Ambulance Station, off Maxwell Street, is a cream brick Modernist building with residence, both with skillion roofs. The Hamilton Ambulance Station, at the corner of Foster and Clarendon streets, is a cream-brick building of 1955 with a gabled roof, designed to fit in with its residential setting. There is a former ambulance station at 9 Powlett Street, Kilmore, which is another post-war gabled building (in Mitchell Shire HO99). All but the final example is still a functioning ambulance station.

There is a very clear stylistic differentiation between the interwar Canterbury Ambulance Station and the identified post-war stations. While the interwar example is Stripped Classical in style and retains bas-relief ornament on the façade, the post-war examples are typical of their time in adopting the clean lines of the Modernist style.

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 Canterbury Ambulance Station is of historical significance for demonstrating the early history of the Victorian Civil Ambulance Service (VCAS) and its interwar expansion plans. VCAS was created in 1914 as a continuation of the not-for-profit ambulance services provided by St John's Ambulance in Melbourne from 1893, and was intended to differentiate the ambulance service from St John's other services. In 1925, VCAS was finally making a small profit and decided to build eight new ambulance stations in the 'outer suburbs'. They did not raise the necessary funds until the 1930s, and the first station constructed was the Canterbury Ambulance Station in 1931. It served the cities of Camberwell, Hawthorn, Kew, Box Hill and Blackburn-Mitcham. VCAS only managed to build one more of the planned eight stations, for Footscray in 1933 (demolished).

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

The Canterbury Ambulance station is rare as the only known interwar ambulance station in the Melbourne metropolitan area.

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 Canterbury Ambulance Station is of architectural significance as a representative interwar community building in the Stripped Classical style.

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

NA

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

The Canterbury Ambulance Station at 61 Canterbury Road, Canterbury, is significant. It was built for the Victorian Civil Ambulance Service (VCAS) in 1931 by builder S.L. Watsford.

It is a small, cubical clinker brick building with a tiled hipped roof set behind low front and side parapets. The centre bay is expressed as a shallow breakfront emphasised by a higher parapet. The façade is ornamented with red brick dressings to openings and bas-relief ornament over the vehicular entrance and windows. Roundels above the windows read 'Nulla Vestigia Retrorsum' (No going back), which was the motto of St John Ambulance and VCAS.

The rear extension is not significant.

How is it significant?

The Canterbury Ambulance Station is of local historical and representative significance and rarity value to the City of Boroondara.

Why is it significant?

The Canterbury Ambulance Station is of historical significance for demonstrating the early history of the Victorian Civil Ambulance Service (VCAS) and its interwar expansion plans. VCAS was created in 1914 as a continuation of the not-for-profit ambulance services provided by St John's Ambulance in Melbourne from 1893, and was intended to differentiate the ambulance service from St John's other services. In 1925, VCAS was finally making a small profit and decided to build eight new ambulance stations in the 'outer suburbs'. They did not raise the necessary funds until the 1930s, and the first station constructed was the Canterbury Ambulance Station in 1931. It served the cities of Camberwell, Hawthorn, Kew, Box Hill and Blackburn-Mitcham. VCAS only managed to build one more of the planned eight stations, for Footscray in 1933 (demolished). (Criterion A)

The Canterbury Ambulance station is rare as the only known interwar ambulance station in the Melbourne metropolitan area. (Criterion B)

The Canterbury Ambulance Station is of architectural significance as a representative interwar community building in the Stripped Classical style. (Criterion D)

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

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CANTERBURY PRESBYTERIAN CHURCH

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 146 CANTERBURY ROAD, CANTERBURY

Name: Canterbury Presbyterian Church	Survey Date: 9 September 2016
Place Type: Community	Architect: W.H. Ford
Grading: Significant	Builder: W.G. Ireland
Extent of Overlay: To title boundaries	Construction Date: 1895, 1927



Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were

purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever-expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century. The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected peoples taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

History

The Canterbury congregation had its roots in the Canterbury-Balwyn district of Presbyterian worship from 1888, under the charge of the Reverend Frederick Darling. Change throughout the wider Victorian Presbytery led the Canterbury congregation to be detached from Balwyn, and joined to the Surrey Hills congregation by the Presbytery of Melbourne South. From 1890, the congregation met at the home of one of the members, Mr. William Church in Wattle Valley Road until they outgrew the premises. The subject site was purchased by the Canterbury congregation in 1894, in preparation for a new church (*Canterbury Presbyterian Church Historical Sketch 1888-1927* 1927:7, 12).

The first church was completed in 1895 to the design of Thomas J Darling, a student of architecture who practiced in Sydney and who was younger brother of the Reverend F.A. Darling. He donated his services for the construction of the church (*Canterbury Presbyterian Church Historical Sketch 1888-1927* 1927:7-8). Opened at the end of 1895 by the Rev. P. J. Murdoch, the original church was located at the southern end of the site. The structure appears to have been constructed in brick with either freestone or rendered dressings and a slate roof with ventilators. Prominent gable ends with smaller projecting gables were a feature of the building, which had regularly spaced pilasters and one narrow shuttered window per bay. An outbuilding that included two closets was located at the rear of the site.

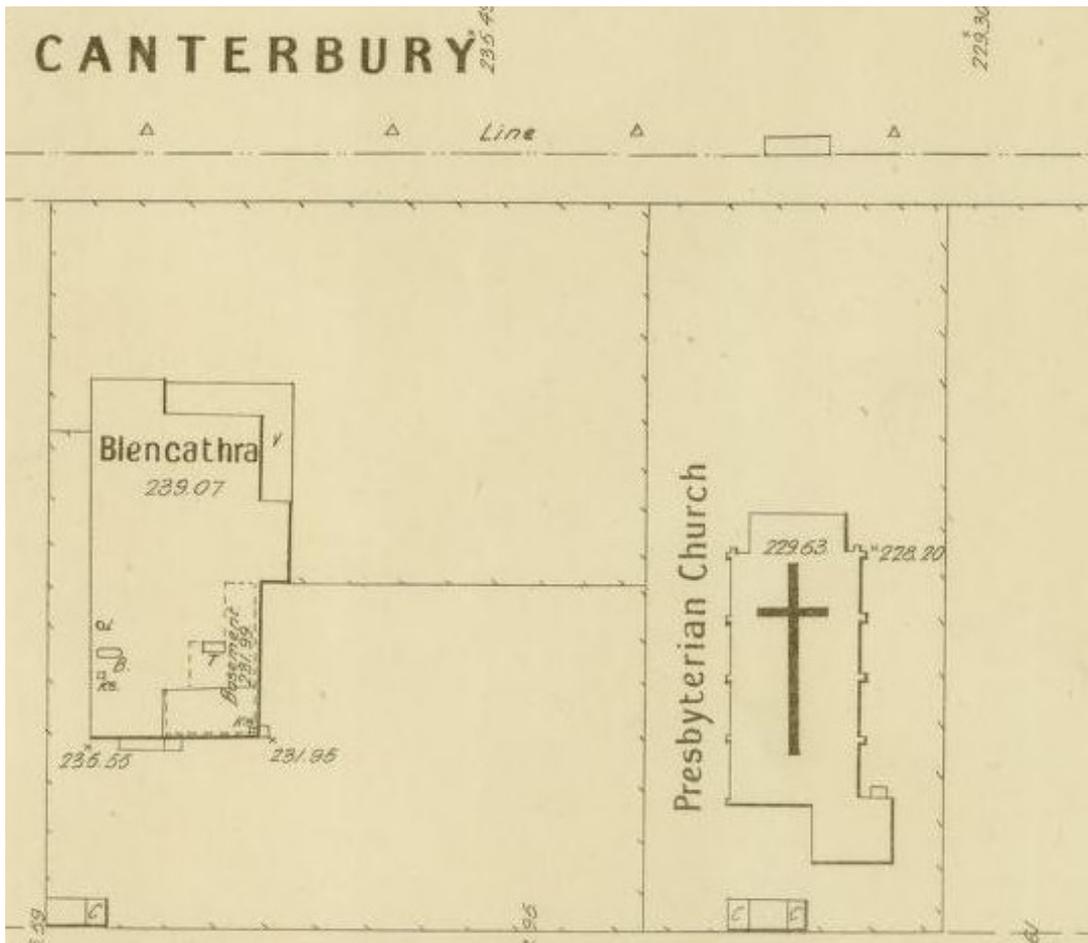


Figure 100. Part of MMBW Detail Plan no.1973, 1905 showing original church located at southern end of the site. (Source: State Library of Victoria)



Figure 101. The original Church, undated. Note the gable ends, pilasters and distinctive roof form. The side elevation, including gable ends remains evident today. (Source: Canterbury Presbyterian Church Historical Sketch 1888-1927 1927:25)

After completion of the 1895 church the congregation steadily increased in size, echoing the flow of the population in metropolitan Melbourne and movement throughout Presbyterian congregations. The Church noted that movement and growth of suburban congregations had been rapid, to the point of distressing, during the early part of the twentieth century. The Canterbury congregation had increased from 108 members in 1904, to 456 by the end of 1926. This growth necessitated the enlargement of the original church on three separate occasions, and reflected the growing need for a new church to accommodate an ever-expanding congregation. Further, it was noted that additions were made to the rear of the church for the accommodation of 'bible class and other small meetings' in the early part of the twentieth century (*Canterbury Presbyterian Church Historical Sketch 1888-1927* 1927:8, 16). The Property Service Plan for the site indicates some of this growth, with an addition to the western side of the church, possibly for these classes.

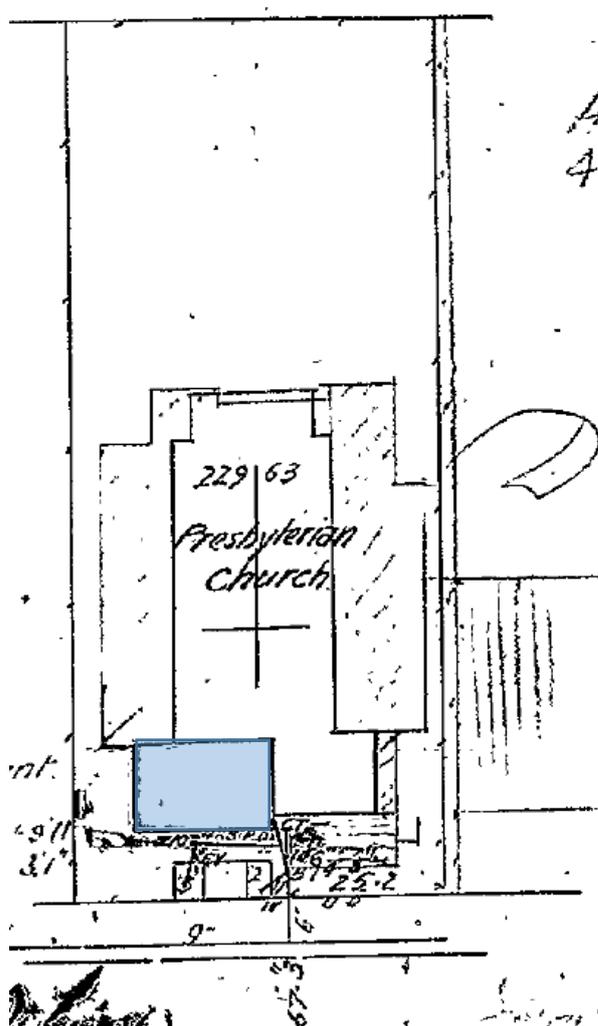


Figure 102. Property Service Plan No.58222 dated 12 August 1908. Note the differences from the earlier MMBW Plan indicated in blue. (Source: Yarra Valley Water Corporation 2012)

This desire for a new church in the 1920s was solidified and the congregation committed to its erection at the annual meeting on 25 February 1925. Funded primarily through donations, with at least half of the required sum promised to the church before the work commenced, the congregational meeting decided to erect the new church on the land in front of the old building, which was to be retained and used as the Sunday school. It is noted that the congregation appears to have purchased additional land to the west of the

site prior to the construction of the new church which features a wider frontage. The new church was to seat 475 worshipers at a cost of approximately £7000. The design of the new church was procured through competitive design, with 14 architects submitting plans for the project. The design finally accepted, with some modifications, was by Mr. W. H Ford L.R.I.B.A. of East Camberwell and the construction contract let to Mr. W.G. Ireland for £7630. The foundation stone for the church was laid by Mr. D York Syme, treasurer of the Board of Management, on 19 February 1927 (*Canterbury Presbyterian Church Historical Sketch 1888-1927* 1927:28).



Figure 103. Sketch of the winning design by W.H. Ford. Note the changes evident in the shape of the dome, and the inclusion of the first church indicated by the arrow. (Source: *Argus* 07 January 1927:7)

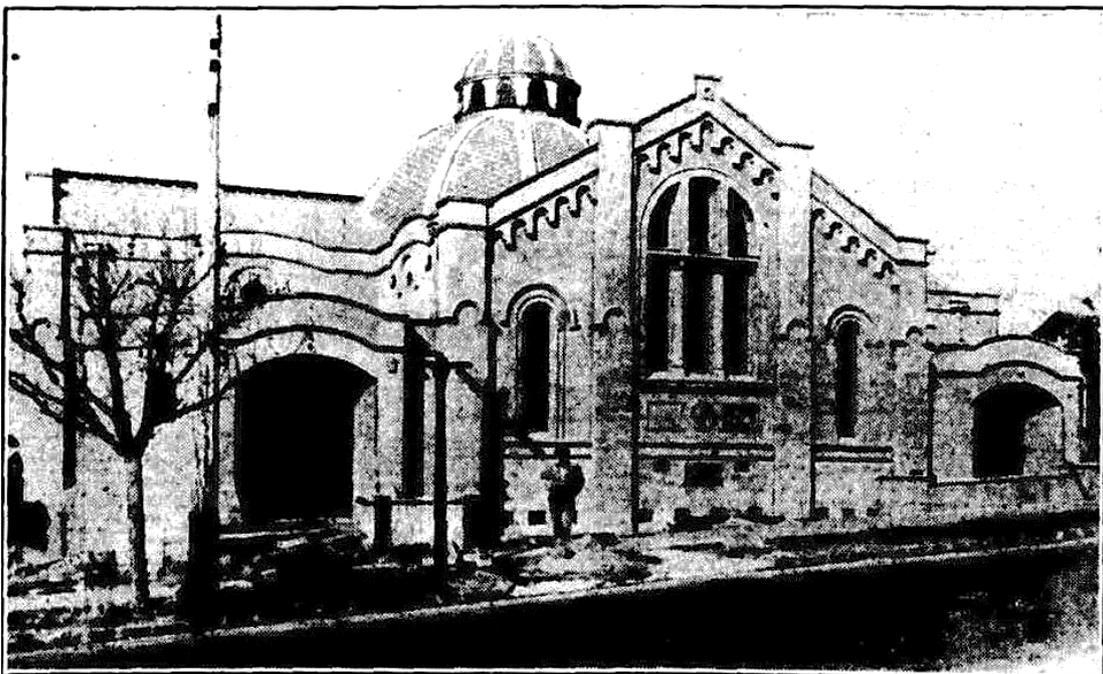


Figure 104. Photograph of the Church taken prior to completion. (Source: *Argus* 10 September 1927: 33)

The new Canterbury Presbyterian Church was opened in November 1927 by the Right Reverend David Millar, Moderator of the Presbyterian Church of Victoria (*Argus* 5 November 1927:33). The *Argus* reported on the opening of the Church, noting that:

“The new structure is of unusual design and character, quite different from the standard or more orthodox style of church buildings. In appearance it is imposing, artistic and dignified.” (*Argus* 5 November 1927:33).

Little information has been uncovered about W.H Ford as an architect. What is known is that Mr. Ford was a Licentiate member of the Royal Institute of British Architects (*Canterbury Presbyterian Church Historical Sketch 1888-1927* 1927:28) and was responsible for the design of a new grandstand at the Port Melbourne Cricket Ground, constructed in 1928 (*Record* 21 April 1928:1). From 1901, it appears Mr Ford was working in partnership with Mr. George Kelly C.E. as Architects & Licensed Surveyors in Bridge Road, Richmond (*Argus* 14 February 1901:2) however this appears to have been short-lived, with no further records of the office uncovered. From the 1930s, W.H Ford is recorded as working from 7 Sefton Place, East Camberwell (*Age* 13 May 1939:28) as an architect, although no further records of his work have been uncovered.

The original church was incorporated into the design of the new church, and it was used as the Sunday School upon the building’s completion (*Canterbury Presbyterian Church Historical Sketch 1888-1927* 1927:7). The building was altered in 1941, with new windows and other various works undertaken (BP13898).

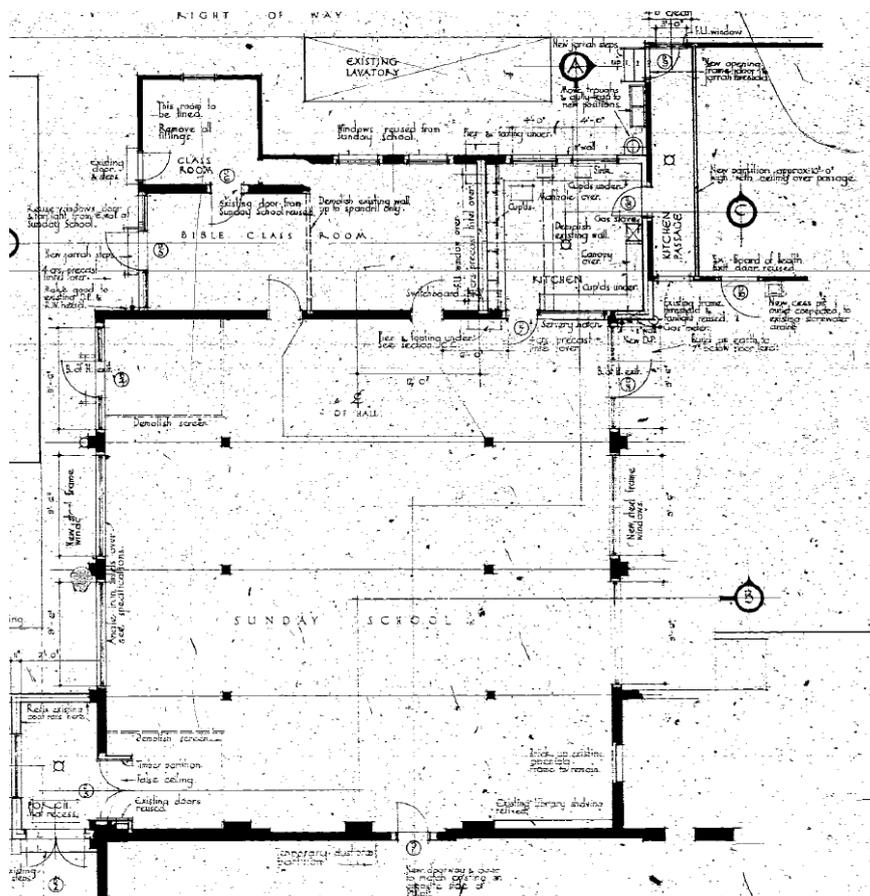


Figure 105. Plan BP13898 dated 1941 showing works to the Sunday School and Bible Classroom. Note the hall appears in the upper right hand corner, although no detail is shown on its use. (Source: Building Permit 13898 for 146 Canterbury Road)

Additional infill structures were constructed to the rear boundary of the site at various, including a toilet block in 1936 (BP). The hall at the rear of the site was possibly constructed around this time, as it appears on the 1941 plans (BP13898). Limited documentation on this has been uncovered, although it is likely to have been used for church purposes. Various works to the fence and toilet block were also undertaken throughout the 1940s and 50s (BP), the details of which are unconfirmed.

Today, the building is used as both the Melbourne Japanese Christian Church and Canterbury Presbyterian Church.

Description & Integrity

The Canterbury Presbyterian Church is located on Canterbury Road, between Marlowe Street to the west and Keats Street to the east. The site comprises the main 1927 church form, remnants of the earlier 1895 church, and other infill buildings of various dates.

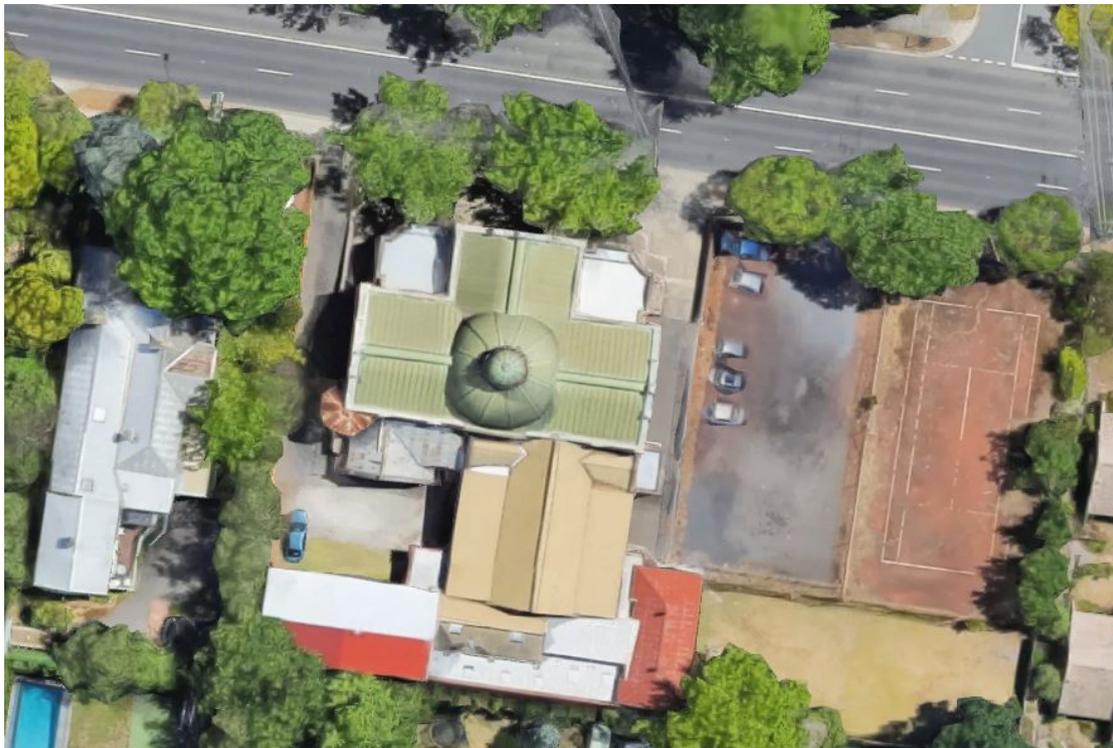


Figure 106. Recent aerial photograph. Note the section of the earlier church to the south of the main church form with the brown Colourbond roof. (Source: Google Maps, 2016)

The main Church is a large and imposing Interwar Byzantine influenced structure, the design continuing the 1920s and 30s practice of adopting some form of medieval revivalism for new ecclesiastic structures. Described as a white cement finish originally, the stuccoed building is currently a blush-pink tone and features a corrugated iron roof, with sheet copper tiles and ribs to the dome. The plan is a truncated cruciform with a clerestoried central drum dome. Presenting to Canterbury Road is a central gable with flanking single storey porch elements. The porches are simple splayed forms, with segmental arch openings leading to glazed timber panel doors with fanlight over. The entry is decorated with stripped archivolt, incised in the render. The flat section of the splay features a stained-glass window, and the porch is surmounted by a simple rendered stringcourse and copestone. The gentle segmental curve is featured again on the two-storey church behind, with a moulded stringcourse and capping with central incised decoration at the arch head. These areas are punctuated with circular windows, generally infilled, and detailed with an arched label moulding on square label stops.

The main gable is a stepped, parapet form divided into three bays by decorative pilasters. The pilasters feature no plinth, but are vertically divided by a moulded stringcourse with semicircle arch detail. The recessed panels feature a moulded plinth below which the foundation stone is sited on the central panel. The central panel also features an arched tripartite window with simple rendered architrave. The stained-glass window is broken down into six panels by heavy moulded mullions and spandrel panels, with the lower section divided by two engaged columns with simple torus moulding and plinth base and decorative cushion capital. The panel below the window features a raised square moulding flanking a central circle. The side bays feature a single arched stained glass window, with arched label moulding over. The architrave is minimally detailed with bullseye impost mouldings, and chamfered detail on the inner frame. The upper parapet features a moulded stringcourse with decorative machicolation to the top of the recessed walls and a rendered copestone. The overall effect is well composed, with picturesque massing and aesthetically pleasing detailing. The front boundary is enclosed with a low height rendered wall, which appears to be of the same period as the church.



Figure 107. Main frontage of the church to Canterbury Road. (Source: Trethowan Architecture, 2016)

The general form of the elevation is repeated on the east and west faces, however to the east, the gable end is joined by the remains of the earlier church. On the western face, the gable is flanked by a smaller gable end section with simple external details, a set of three arched leadlight windows and central flat topped apex. Both elevations feature the same central window on the main gable, however both side panels are blind.



Figure 108. Eastern elevation of the church from Mont Albert Road. Note the original church gable visible on the far left. (Source: Trethowan Architecture, 2016)

The remnants of the earlier church are still discernible at the southern end of the site. The remains of the roof form, gable end with capping detail and pilasters with smooth offset are still present on the site, although this section of the building has undergone considerable alteration. The original windows have been removed, and the openings enlarged to the width of the bay and infilled with steel windows. The building has also been stuccoed to match the main church, and the slate roof replaced with brown Colourbond. The date of these works is unclear; however it may have been undertaken as part of the alterations carried out in 1955 (BP).

The rear hall is a single storey non-descript weatherboard and cement sheet clad structure with a pitched corrugated iron roof.



Figure 109. Rear of Church showing single storey gable on western side and remnants of the original church on right hand side. (Source: Trethowan Architecture, 2016)



Figure 110. Rear Hall, constructed sometime prior to 1941 for church activities. (Source: Trethowan Architecture, 2016)

Comparative Analysis

Medieval Revival Styles

Throughout the first four decades of the twentieth century, and particularly during the interwar years the use of revived medieval styles for ecclesiastical buildings was popular throughout Australia. Whilst Gothic architecture was regularly employed for this purpose, architects seeking to move towards the simplicity of mass and detail of the modernists would often look to the Romanesque, Lombardic and Byzantine styles for inspiration. Of these, the application of the Romanesque was most common and key architects of the period included John Cyril Hawes in WA, whose impressive works demonstrated a thorough understanding of traditional European religious architecture and the likes of Rodney Alsop and A.A Fritsch in Melbourne (Apperly, Irving & Reynolds 1989:195-197). The Lombardic and Byzantine styles were rarer, although designs often featured elements drawn from a variety of medieval design sources typical of Church design in the interwar period.

The application of these three medieval styles was generally restricted to ecclesiastical architecture. Ornamentation was simplified, with strong emphasis on the wall surface that turned rugged, rather than elegant. Massing was the key driving force in the style, with strong, clearly expressed shapes designed to be viewed in the round (Apperly, Irving & Reynolds 1989:197).

Comparative Examples

Only two Byzantine influenced churches have been identified within the Boroondara Planning Scheme, and only one of those is covered by a Heritage Overlay. Of these two, only *Siena College & Chapel* is of a comparable period (Interwar) however this building is not currently covered by a Heritage Overlay.

Siena College & Chapel, 815 Riversdale Road, Camberwell is not located within a Heritage Overlay despite being recommended for protection by the *Camberwell Conservation Study* 1991 by Graeme Butler. Siena College & Chapel is noted for its unusual architectural combination of brick and the Byzantine form to the design of

architect H. Agabiti of Agabiti & Millane constructed in 1939-40. The building is of architectural significance due to the “cloister arcade, dome and glowing terra-cotta work provide a strong sense of Italy which in turn coincides with the increasing Italian influence on the Catholic church's in this country” (Butler 1991). Siena College & Chapel features a much heavier Italian influence and purer interpretation of the Lombardic style than the subject building, which appears to feature a larger variety of medieval design sources. The subject building is also earlier than Siena College & Chapel, being constructed in the 1920s, rather than towards the end of the Interwar period. Siena College & Chapel remains fairly intact; however, the setting of the place has been compromised by the construction of modern school buildings.

Hawthorn Presbyterian Church (HO48) is a significant example of nineteenth century Neo-Byzantine architecture within the municipality. Constructed in 1892, it is of architectural significance as a “successfully designed, generally original and early example of a rarely used ecclesiastical style in the 19th century” (Gould 1992). The church is comparable to the subject site as an early example of the Byzantine style within Boroondara, however is considerably grander and presents a more academically correct Revival style typical of the nineteenth century. The subject site presents a more restrained, modern and interpretive style typical of medieval revival design in the interwar period.

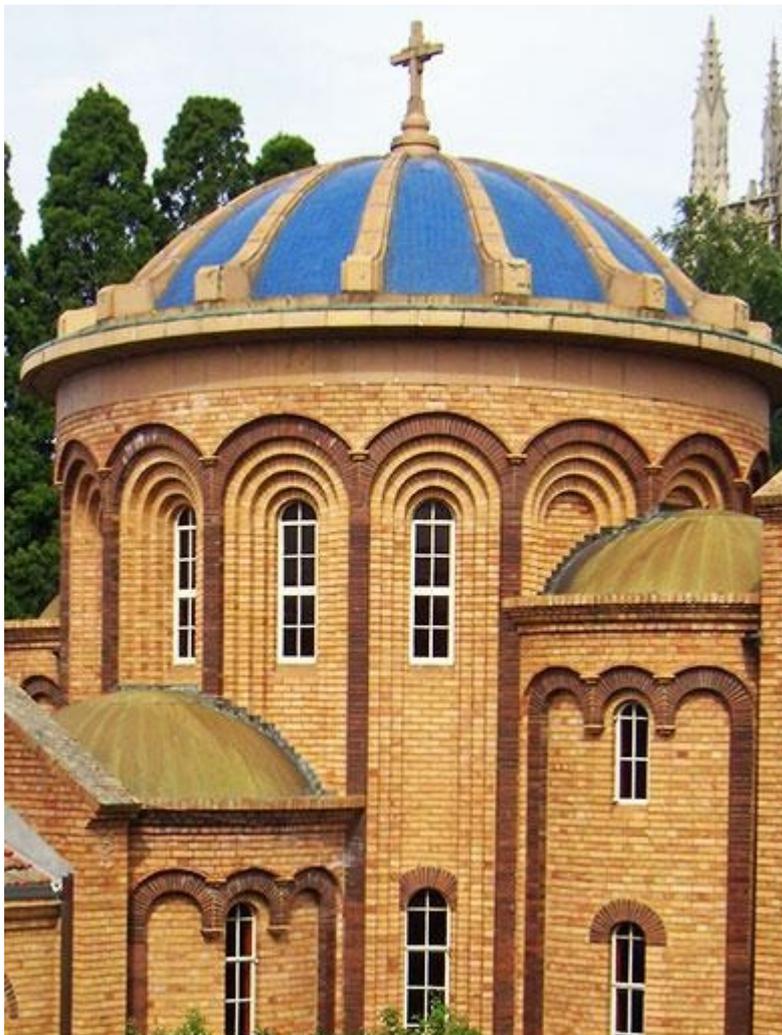


Figure 111. Siena College Chapel, 815 Riversdale Road, Camberwell, 1939-40, by H. Agabiti (architect). (Source: City of Boroondara)



Figure 112. Hawthorn Presbyterian Church, 580 Glenferrie Road, Hawthorn, 1892, architect unknown. (Source: City of Boroondara)

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).

Canterbury Presbyterian Church at 146 Canterbury Road, Canterbury dates in part from 1895 and 1927 and is of local historical significance for its connection to the Canterbury Presbyterian congregation. The site has been associated with the Canterbury Presbyterian congregation since 1894, with the first church constructed in 1895. The Canterbury Presbyterian Church continues to occupy the site, and it has remained in use for over 120 years.

The church is representative of the growth of Canterbury as an affluent suburb with the congregation increasing in size steadily in the late-nineteenth and early twentieth-century. This is reflected in the continual need to enlarge the original church, and the eventual decision to construct a new church on the site to service the expanding congregation.

The Church is also of significance for the reuse of part of the original 1895 church at the rear of the site. Whilst this section of the building appears to have undergone a high degree of alteration, the remnant fabric is considered Contributory to the overall significance of the place. The rear hall is also of historic significance as an early building on the site, likely constructed for church purposes. No evidence has been uncovered regarding its particular use.

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 Canterbury Presbyterian Church is representative of the stylistic development of Christian churches during the 1920s and 30s which usually adopted some form of well-worn medieval revivalism. The Byzantine influenced structure is less common than other revival styles, and presents the simplicity and strength typical of the Interwar period. Overall, the Church is significant as an externally intact architecturally designed church in the Interwar Byzantine revival style with a restrained, modern and interpretive design.

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

The Canterbury Presbyterian Church is of local aesthetic significance as an externally intact architecturally designed church in the interwar Byzantine revival style. The Church is large and imposing, with a well resolved and finely detailed façade with picturesque massing about the central dome. The strong influence of Byzantine architecture, as occasionally found in ecclesiastical buildings of this period, can be seen in the truncated cruciform plan with a clerestoried central drum dome, stepped parapet with decorative machicolation and central tripartite window with heavily moulded mullions and spandrel panels. The engaged columns with simple torus moulding and plinth base and decorative cushion capital are also highly reflective of the style and 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).

The Canterbury Presbyterian Church is of local significance for its connection to the Canterbury Presbyterian community over its 120-plus year history. The site has remained in occupation by the same congregation over its lifetime, and this strong association with the site remains today.

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

N/A

Statement of Significance

What is Significant?

The Canterbury Presbyterian Church and front boundary wall constructed in 1927 are significant. The remnants of the original 1895 church and rear hall are contributory to the significance of the site given their high degree of alterations.

How is it significant?

The Canterbury Presbyterian Church is of local historical, aesthetic, architectural and social significance to the City of Boroondara.

Why is it significant?

The Canterbury Presbyterian Church is of local historical significance for its long association with the Canterbury congregation, and its representation of the growth of Canterbury as an affluent suburb. (Criteria A and E)

The Canterbury Presbyterian Church is of local social significance for its connection to the Canterbury Presbyterian community over its 120-plus year history. The site has remained in occupation by the same congregation over its lifetime, and this strong association with the site remains today. (Criterion G)

The Canterbury Presbyterian Church is of local aesthetic and architectural significance as a representative and externally intact example of the Interwar medieval revival styles used for church design in the 1920s and 30s. The architecturally designed Byzantine church is large and imposing, and presents an aesthetically pleasing and well composed example of the revival style. The stylistic influence of the building is clearly demonstrated on all facades of the building including in the truncated cruciform plan with a clerestoried central drum dome, stepped parapet with decorative machicolation, central tripartite window with heavily moulded mullions and spandrel panels and engaged columns with simple torus moulding and decorative cushion capital. (Criteria D and E)

Grading and Recommendations

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

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

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

Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No
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Identified By

Context Pty Ltd

References

Apperly, R, Irving, R & Reynolds P 1989, *A Pictorial Guide to Identifying Australian Architecture*, Angus & Robertson, Sydney.

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Record, as cited.

TIMBER SHOPS

Prepared by: Context Pty Ltd

Address: 351 – 359 CANTERBURY ROAD, CANTERBURY AND SURREY HILLS

Name: Timber Shops	Survey Date: 5 Sept. 2016
Place Type: Commercial	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1892-93

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large, shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision exploded across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially

clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved in Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road. The depression also saw the suburb's industrial activities suffer; Canterbury Brickworks and the rival Mont Albert Brickworks near Rochester Road, established in 1883 and 1891 respectively, both shut their doors.

History

The row of shops at 351-359 Canterbury Road are located on the north side of the street, directly to the east of Canterbury Railway Station (Built Heritage 2012:60). The six shops were built in 1892-93 for two owners, Thomas Cooper Hyde and William Tacey, on parts of lots 36-41 (RB). Though Canterbury Railway Station had been open since 1882, land sales in the area were slow due to public perception that it was located too far from Melbourne, and as less desirable for shopping than nearby Camberwell and Hawthorn (Gibb & Warmington 2007:3). The boundary between Canterbury and Surrey Hills sits at the middle of this row of shops, though when first built they were all just over the border in Surrey Hills. Even so, they illustrate the spread of business along Canterbury Road in the late nineteenth century, extending east and west from the Canterbury Railway Station. Many of the early shops were timber buildings, which were gradually replaced in the early twentieth century. This shopping area was then overtaken by substantial commercial development along Maling Road in the 1910s and 1920s (Gibb & Warmington 2007).

Rate books indicate that in 1892 Hyde, an electrician residing at 'Stanley House', Richmond, held a large amount of land on Canterbury Road east of Stanley Terrace (RB). Hyde purchased lots 36-40 fronting Canterbury Road in August of 1890 and sold lot 40, his western-most allotment, to Tacey in April of 1891 (CT:V2291 F077). Hyde took out a mortgage on the property in September of 1892, five months after selling lot 40 to Tacey, suggesting that these funds paid for the construction of the two pairs of shops at nos. 355-357 and 359-361 Canterbury Road. (Note that while no. 361 was built as part of the group of shops and is covered in this history, it has since been extensively altered and is not included in the recommended extent of the Heritage Overlay.)

All six of the shops were rated for the first time in the year 1893. It was on parts of lot 40 and 41 that the shops at no. 351 and 353 were constructed, rated at £40 and £45 respectively, indicating that the latter was somewhat larger (RB). At this time Tacey, a butcher, was rated as the owner and occupant of no. 353, while baker George Redman was rated as the owner and occupant of no. 351. Hyde was rated as the owner of the two pairs of shops at nos. 355-357 and 359-361, the former pair with a net annual value of £24 and £40 respectively, and the latter pair with a consistent rate of £35 each. These valuations indicate that the eastern-most pair of shops were of a similar size, while the

shop at no. 357 was somewhat larger than its counterpart at no. 355 and there was also a detached dwelling at the rear of no. 357.

It is not until 1896 that a description of the shops appears in rate books, all listed as 'houses', indicating that they were used as both dwellings and commercial premises by their occupants, as was common in the nineteenth century (RB). The descriptions note that the pair of shops at nos. 351 and 353 were of timber construction, while the remaining two pairs were described as brick (RB 1896). Hyde's tenants at this time were carpenter Frank Healy at no. 361 and Annie Kirby at no. 359, while the middle pair of shops was vacant (RB 1896). Redman remained the occupant of no. 351, while Tacey had leased his property to butcher George Robinson. By 1901 the rate book describes all of the shops as comprising 5 rooms, with only no. 351 described as wood and the remainder as brick (RB). This may be in reference to the brick party walls between the tenancies.



Figure 113. George Robinson's butcher shop at 353 Canterbury Road, c1900. Note the original shopfront with cast-iron grilles to the stallboards, and the posted verandah (Source: Gibb & Warmington 2007: 4)

In 1903 George Robinson purchased the shops at no. 351, 355 and 357, while remaining the tenant of Tacey's property at no. 353 (CT:V2935 F975). The occupants of the row in this year (from east to west) were bricklayer George Larkin, George Robinson, blacksmith David Stagg, hairdresser Samuel Henry Martin, bootmaker William Swan and George Brooks, and were rated at £20, £35, £15, £15, £14 and £14 respectively (RB 1903; S&Mc 1903). George Robinson appears to be somewhat of a pioneer in his trade, having constructed a brand new butcher's shop at Canterbury Road in 1906, purpose-built to address the changes in the *Pure Foods Act* legislated in Victoria that same year (*Reporter* 9 November 1906:5). Street directories indicate that this new shop was in the same area as Robinson's holdings at 351, 355 and 357 Canterbury Road on the north side of the street, but has since been demolished (S&Mc 1907).

The Melbourne Metropolitan Board of Works Detail Plan for this section of Canterbury Road shows the full extent of the three pairs of shops in 1909 (MMBW Detail Plan no. 2219).

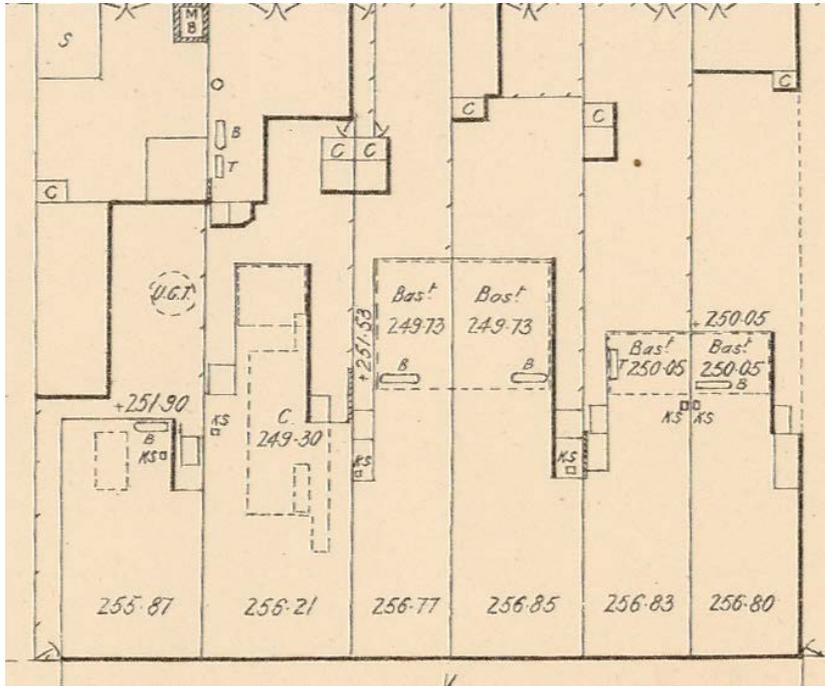


Figure 114. MMBW Detail Plan no. 2119, showing the row of shops at 351-361 Canterbury Road in 1909 (Source: SLV).

Most of the shops have undergone additions and alterations at some stage during the twentieth century for their different owners. A bedroom and bathroom was added to the rear of no. 351 in 1946 for a Mrs Hughes, and the roof at nos. 355 and 357 was rebuilt after a fire in 1951 for owner S.E. Williams – it is now flat at the front (BP 18821; BP 7520). The dwelling at the rear of no. 353 was demolished in 1957 without a permit, and a store room added to the pair at nos. 355-357 for a single owner in 1988 (BP). The shop at no. 359 gave notice to erect a sign in 1978 and had a new interior fitout installed in 1993 (BP).

Description & Integrity

The shops at 351-361 Canterbury Road were built as a row of three pairs in 1892-93. Currently the individual shops display varying levels of intactness. All would have originally had posted front verandahs, but these have been removed.

No. 351

A timber framed shop with timber façade and shared brick party wall with no. 353.

The front elevation comprises a shop front with a recessed entry and adjoining residential sash window. Original fabric includes the timber parapet with semi-circular pediment, recessed entry with beaded timber lining boards to the ceiling, the shop entry door with bolection mouldings, deep lamb's tongue moulding to the timber shopfront windows (highlight windows covered over), and double-hung sash window to the residence (sill non-original). There is a corbelled brick chimney on the west side of the shop, and two simpler and earlier corbelled chimneys along the party wall with no. 353.

Alterations include the panelling to the shopfront stallboards, and the ashlar board cladding to the residential section.

No. 353



This timber-fronted shop was built together with no. 351, and was presumably identical. It retains the same shaped timber parapet as 351, and shares two corbelled chimneys.

The shopfront is a mid-twentieth century replacement, though its solid stallboard and recessed entry are sympathetic. As shown in Figure 1, the entrance was originally in the centre as well, but the ingo had splayed side, and the stallboard had ventilation through cast-iron grilles. The shop also had a posted timber verandah, as all shops in this row would have had. Posted verandahs have been consistently removed from major roads in Boroondara.

No. 355



Built as a pair with no. 357, it is the narrower of the two. It is not clear if these shopfronts are timber framed or not. The parapet is a simple rectangle in shape and retains a narrow moulding at the top which continues from a pier at the party wall. A break in this moulding suggests that there may have been a raised pediment at the centre. The timber shop front and there is a pressed metal soffit to the recessed entry. The timber entry door is glazed above a solid timber section with two panels of bolection mouldings. The shop windows have lamb's tongue mouldings to the display and highlight windows.

No. 357



The wider shop of the pair with no. 355. It has the same rectangular parapet, but has lost its decorative moulding. The western half of the timber shop front is intact and retains lamb's tongue mouldings to the display and highlight windows. The door surround and highlight appear to be original, though the door itself is not.

The other half is a replacement set on an angle without a stallboard, and likely dates to the 1950s following the fire.

No. 359



This shop has a timber parapet with triangular pediment and scrolls to either side. The shop front retains its timber-framed display windows, though the highlight windows are concealed. The recessed entry also survives, though the door is a replacement. The stallboard has been covered over.

It was built as a pair with no. 361, but no. 361 has been extensively altered. It does not retain a decorative parapet, and the shopfront was replaced in 1958 with a recessed and angled shopfront.

Comparative Analysis

Surviving timber shops are rare in the City of Boroondara, and more generally in metropolitan Melbourne. They were typically the first kind of commercial building in a newly settled area, being successively replaced with brick buildings once the area was more established.

The only early (Victorian and Edwardian) timber shops that have been identified in Boroondara are the following:

- 415-417 High Street, Kew (HO603) - The shop was built in 1887 for Frederick Bosse. He rented the shop to confectioners, and from 1907 to 1912 it also housed a tea room. It is likely that the north-east end of the shop was enlarged by one bay c1906 to accommodate two commercial tenancies. Its configuration at this time was a shopfront occupying the north half of the façade (a doorway flanked by large multi-paned timber display windows), with a former residence/tea room at the south end (a residential-sized sash window and a doorway). The front wall is clad with ashlar boards. The residential sash window was enlarged in 1978 and replaced with another display window. The south end of the shop was also lengthened 0.5 metre at this time and the terminating hip of the roof replaced with a parapeted brick gable. Despite these alterations, its high rarity value makes it of local significance.



Figure 115. Shop at 415-417 High Street, Kew, in 2014. (Source: Context Pty Ltd)

- Shops and residence, 11-13 Peel Street, Kew - this site comprises a timber Victorian house of c1882, a small timber shop in front of it of c1911, and a small interwar brick shop beside it. All three elements have been substantially altered, and for this reason it was not recommended for the Heritage Overlay by Lovell Chen in their Review of B-Graded Buildings (2007). The c1911 timber shop retains original ashlar-board cladding, but the front door has been replaced and the shop window replaced with a much smaller opening. It has been demolished since 2009.



Figure 116. 11-13 Peel Street in 2009. The c1911 timber shop is to the left (Source: Google Streetview)

In comparison, the shops at 351-361 Canterbury Road – particularly 351, 355, 357 and 359 – retain somewhat earlier timber-framed shop windows than at 415-417 High Street. The configuration of the shopfronts at Canterbury Road, with recessed entries, is also more elaborate and typical of early shopfronts than the plain flat façade of the High Street example. Finally, the Canterbury Road shops – particularly 351, 353 and 359 – are distinguished by their decorative shaped timber parapets, as compared to the extremely simple building envelope of 415-417 High Street (and the now-demolished 11-13 Peel Street). While these timber parapets imitate the more elaborate and substantial cement-rendered parapets of Boom-era masonry commercial buildings, there are no other known examples of this type in Boroondara.

Looking further afield in other metropolitan council areas, a total of ten timber shops (and shop-pairs) are identified in the Heritage Victoria's HERMES database, all but one of which is protected as Significant on the local heritage overlay. Of them, three are in outer suburbs that would have been rural areas in the 19th century (Diamond Creek, Hurstbridge and Blackburn). Of the remaining seven, six are in the western suburbs:

- 28 Parker Street, Williamstown, c1856, Hobsons Bay HO245
- 30-32 Parker Street, Williamstown, c1886, Hobsons Bay HO246
- 55 John Street, Williamstown, c1871, Hobsons Bay HO159
- 121-123 Douglas Parade, Williamstown, c1880, HO86
- 316 Melbourne Road, Newport, pre-1900, Significant in Hobsons Bay HO20
- 9 Buckingham Street, Footscray, c1900, Maribyrnong HO32

The nearest example to Boroondara is 458 High Street, Prahran, City of Stonnington HO428. It is a simple gable-fronted timber building with an attic storey, constructed c1885-86. New openings have been made in the façade and an interwar or mid-20th century shopfront has replaced the original. The verandah has been removed. Despite these changes, it is considered locally significant due to its rarity.

To conclude, the timber shops at 351, 353 and 359 Canterbury Road, possibly 355 & 357 as well, are very rare surviving examples of this building type in the City of Boroondara, and more broadly in the metropolitan area. They are unique within the municipality for the decoratively shaped timber parapets to nos. 351, 353 and 359. They are also notable for their retention of nineteenth-century timber-framed shop windows.

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 shops illustrate the pattern of nineteenth-century commercial development after Canterbury Railway Station opened in 1882. Businesses were established along Canterbury Road to the east and west of what was then a level crossing. It was only after 1910 that retail and commercial development began along Maling Road, eventually eclipsing the Canterbury Road shopping strip.

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

The timber shops at 351 & 353 and 359, and possibly 355 & 357 as well, Canterbury Road are very rare survivors in the City of Boroondara. Timber shops were the first to be built in new suburbs and shopping areas in the 19th century, but were gradually replaced by more substantial brick buildings, leaving few of this building type in the Melbourne metropolitan area.

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

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

The shops demonstrate the typical characteristics of early retail buildings in Boroondara, with simple unadorned facades and simplified versions of Boom-style parapets. The surviving whole or partial shopfronts at nos. 351, 355, 357 and 359 demonstrate the typical 19th-century timber-framed display and highlight windows with lamb's tongue mouldings, a solid stallboard, and recessed entry.

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

NA

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).

Statement of Significance

What is Significant?

The Victorian shops at 351-361 Canterbury Road, Canterbury and Surrey Hills, are significant. They were built in 1892-93 for two owners: butcher William Tacey (the pair 351-353), and electrician Thomas Hyde (pairs at 355-357 and 359-361). The pairs at 351-353 and 359-361 have timber parapets, the construction of the parapets at 355-357 is unknown. All shops have brick party walls and retain timber-framed shopfronts. The shopfronts at 351, 355, 357 (half), and 359 are largely original.

How is it significant?

The row of shops is of local historical and architectural significance and rarity value to the City of Boroondara.

Why is it significant?

The shops illustrate the pattern of nineteenth-century commercial development after Canterbury Railway Station opened in 1882. Businesses were established along Canterbury Road to the east and west of what was then a level crossing. It was only after 1910 that retail and commercial development began along Maling Road, eventually eclipsing the Canterbury Road shopping strip. (Criterion A)

The timber shops at 351 & 353 and 359, and possibly 355 & 357, Canterbury Road are very rare survivors in the City of Boroondara. Timber shops were the first to be built in new suburbs and shopping areas in the 19th century, but were gradually replaced by more substantial brick buildings, leaving few of this building type in the Melbourne metropolitan area. (Criterion B)

The shops demonstrate the typical characteristics of early retail buildings in Boroondara, with simple unadorned facades and simplified versions of Boom-style parapets. The surviving whole or partial shopfronts at nos. 351, 355, 357 and 359 demonstrate the typical 19th-century timber-framed display and highlight windows with lamb's tongue mouldings, a solid stallboard, and recessed entry. (Criterion D)

Grading and Recommendations

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

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

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

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

Identified By

Built Heritage Pty Ltd 2012, 'City of Boroondara Thematic Environmental History', prepared for the City of Boroondara.

References

Blainey, G 1980, *A History of Camberwell*, Lothian Publishing Company Pty Ltd: Melbourne.

Built Heritage Pty Ltd 2012, 'City of Boroondara Thematic Environmental History', prepared for the City of Boroondara.

Building permit cards for 351, 353, 355, 357, 359 & 361 Canterbury Road, Canterbury (BP).

Building permit 18821 for 351 Canterbury Road, Canterbury, dated 1 October 1946 (BP).

Building permit 7520 for 355 & 357 Canterbury Road, Canterbury, dated 31 May 1951 (BP).

City of Camberwell Municipal Rate Books (RB), as cited.

Gibb, Don & Warmington, Stuart 2007, *Visions of a Village: Canterbury shops and shopping 1880s-1990s and beyond*, prepared by Canterbury History Group, Alpha Printing, Melbourne.

Land Victoria, Certificates of Title (CT), as cited.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan, as cited, State Library of Victoria.

Reporter, as cited.

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

'KAIAPOI'

Prepared by: Context Pty Ltd

ADDRESS: 35 CHATHAM ROAD, CANTERBURY

Name: 'Kaiapoi'	Survey Date: 13 April 2017
Place Type: Residential	Architect:
Grading: Significant	Builder: J. Werlich
Extent of Overlay: To title boundaries	Construction Date: 1889

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to

Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved in Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road. The depression also saw the suburb's industrial activities suffer; Canterbury Brickworks and the rival Mont Albert Brickworks near Rochester Road, established in 1883 and 1891 respectively, both shut their doors.

History

The brick residence at 35 Chatham Road is situated on the land that was part of the large 'Shrublands' estate of Mr Ernest Carter at 18 Balwyn Road (Hermes record for 'Shrublands'). Carter owned a large area of land bounded by Mont Albert, Chatham, Canterbury and Balwyn roads to the north, east, south and west, which he subdivided in the mid-1880s as part of Shrublands Estate. The large allotments were first advertised for sale in December of 1885, where the Estate was described as 'suited for every class and house' and close to railway stations (*Age* 14 December 1885:2).

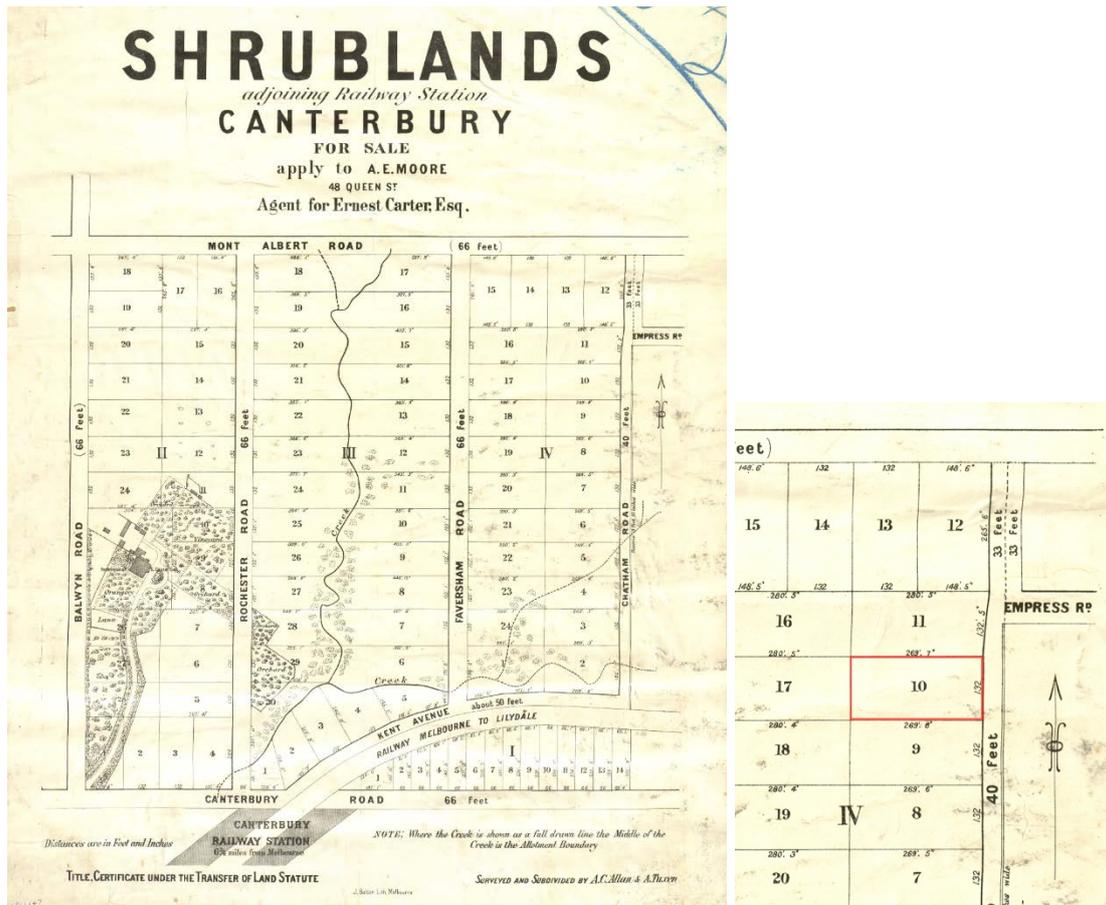


Figure 117. Subdivision Plan for ‘Shrublands Estate’, Canterbury, prepared c1880s, showing allotments for sale of West side of Chatham Road. (Source: SLV)

The house, named ‘Kaiapoi’ on the 1909 Melbourne Metropolitan Board of Works plan, was built in 1889 on lot number 10 of the Shrublands Estate. The first owner was local builder John Werlich, and it is assumed he built ‘Kaiapoi’, where he also resided for several years (S&Mc 1893 & RB 1889). Werlich had purchased the empty allotment 10, Part 4 of the Shrublands Estate by January 1889. In October the same year, a brick house had been erected on the lot and Werlich also purchased land next door, allotment 9 (RB 1888-89, 1889-90, MMBW Detail Plan no. 2213).

Despite the land being subdivided in the mid-1880s, residential development of Chatham Road was largely delayed until the twentieth century. ‘Kaiapoi’ was the first house to be erected on the street, followed soon after by a second on the east side between Empress and Sir Garnet streets (RB 1889, 1891). They remained the only two dwellings on the Chatham Road until the turn of the century, when two more houses were erected (S&Mc 1892-1901; RB 1899).

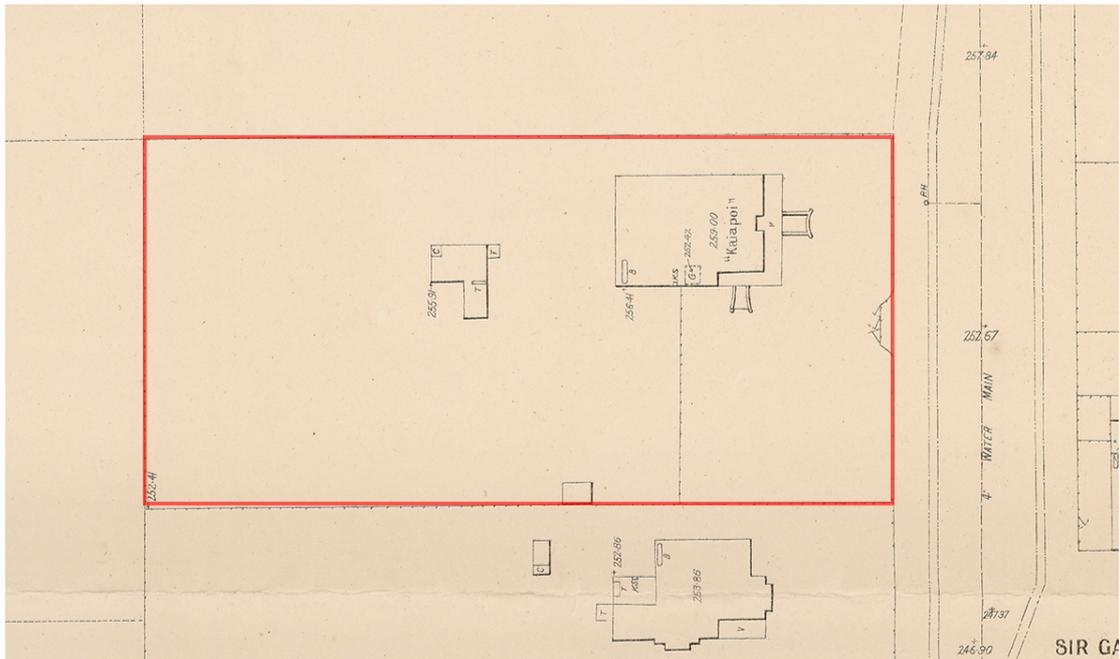


Figure 118. A section of MMBW Plan no. 2213 in 1909, showing the house and outbuildings on the subject site. (Source: SLV)

The delayed development was in part caused by the presence of creeks in the area, which made access difficult to some houses between Balwyn and Union roads. The residents in the area urged that 'a bridge should be erected over Chatham Road', to bring more population into the township. Werlich took part in the deputation, stating that the occupants 'were virtually residing on an island' as the only access to their land was via a footbridge in dilapidated condition (*Box Hill Reporter* 9 May 1890:2). It seems the residents were successful in their efforts, and by 1909 the construction of a brick barrel drain beneath lower Chatham Road allowed free access to the street (MMBW Detail Plan no. 2219, 1909).

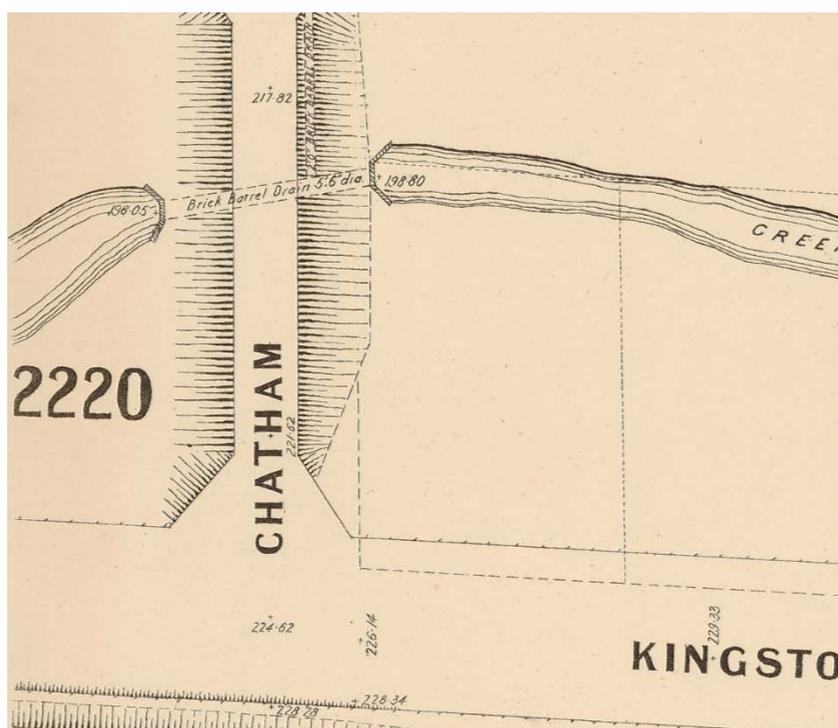


Figure 119. A section of MMPW Plan no. 2219, showing the new brick barrel drain under the south end of Chatham Road. (Source: SLV)

In March 1891, Werlich placed a newspaper advertisement to let his property, which was described as a six-room brick villa with conveniences and land (*Age* 26 March 1891:3). The advertisement appeared to be successful in attracting tenants, with Mrs Jane May and Mr Henry Tremesthine respectively residing at Werlich's premise (RB 1892 & 1893).

Werlich's tender notices (*Age* 8 February 1888:7; *Age* 24 October 1888:6; *Age* 21 September 1889:11; *Age* 28 July 1890:7; and *Age* 16 January 1891:3) in local newspapers indicate that he had participated in several local construction jobs, but rather than developing his career as a builder, he had transferred to liquor trades in 1890-91. In April 1891, Werlich held the business licence for Four Courts Hotel at the corner of William and Little Bourke streets in the Melbourne CBD (*Age* 23 April 1891:9). Hit by the economic depression of the era, however, his new business led him into bankruptcy by 1893 (*Age* 14 March 1893:7).

During the rate periods of 1893-94 and 1894-95 the property transitioned from Werlich's ownership, possibly due to his financial instability, with his name crossed out in the rate books (RB 1893-94, 1894-95). By 1896, 'Kaiapoi' and the lot next door (no 9) were recorded as belonging to a Melburnian law firm, Blake & Riggall (now Ashurst). By 1905, 'Kaiapoi' was recorded as the property of Henry Edison Juennell, and occupied by Augustus Fitzgerald Strangman, a warehouseman. Strangman was noted as the next owner, from 1908 to 1920, reverting to Blake & Riggall after that. This suggests that the legal transfer of title was never finalised from Blake & Riggall to Strangman. The name 'Kaiapoi' (sometimes spelt 'Kaipoi' or 'Kaipio') first appears in the rate books during his residency in 1908 (RB 1904-05 & 1907-08).

The 1909 MMBW plan depicts two outbuildings at the rear of the house, including an outside toilet. Two rooms were added to the house in 1913, increasing the number of rooms to eight, and the rates increased from 30 pounds in 1911-12 to 40 pounds the following year (RB). A carport was added in 1977 (BP), but it appears to have been replaced with a garage since then.

Canterbury Brickworks

A community source suggests that 'Kaiapoi' was built with bricks from the local claypits. Although no archival information has been found to support this claim, it is not unlikely that local builder Werlich utilised the nearby Canterbury Brickworks. Operating alongside claypits near Rochester Road in Canterbury, the Brickworks was located on the north side of Mont Albert Road, where the John August Reserve is today, north-west of the subject site at Chatham Road. Established in 1883 by local pioneer Alfred Golding it was subsequently taken over by W C Tayler, who built a row of cottages on Rochester Road for his employees. In 1891, Edward Cornish acquired the adjacent site and opened a rival venture, the Mont Albert Brickworks.

The shire's two brickworks employed over 40 men in 1891, but they were small compared to the huge brickyards of the northern suburbs, and when the industry crumbled in the Depression, Boroondara's brickworks were amongst the first to fail. Tayler's brickworks succumbed to the 1890s Depression, while Cornish's folded after his own death in 1896 (Built Heritage 2012:87-8).

Description & Integrity

'Kaiapoi' sits on the west side of Chatham Road, on a somewhat elevated site. There is a low retaining wall at the street boundary of rubble stone, which appears to date from the interwar period, and a flight of steps up to the front gate and path. The current picket fence is sympathetic in design, but as it stands atop the retaining wall, blocks views to the house from the footpath. The house sits behind a medium-sized front garden containing some large eucalypts. There is a large, modern garage in the south side setback, but it is set well back from the street and is concealed behind plantings.

'Kaiapoi' is an embellished version of the Italianate houses that were so popular from the 1870s to 1890s. It adopts the simpler of the two typical plan forms – symmetrical and asymmetrical – with a flat, symmetrical façade. The house displays characteristic features of the Italianate style, including a low-line M-profile hipped roof, corniced chimneys, bracketed eaves, a hipped-roof verandah (which returns on the south side), and a heavy panelled front door with sidelights and highlights. The walls are of a dark brown Hawthorn-type brick with burnt headers, laid in a Flemish bond pattern, with polychrome brick accents. The front wall is tuckpointed, with a white ribbon.

'Kaiapoi' retains original decorative detail including roofing slates with a band of octagonal slates, cream-brick quoins to the corniced and bracketed chimneys, faceted terracotta chimney pots, patterning in cream and red bricks between the paired eaves brackets to the main roof, red and cream brick banding to the front wall, and cast-iron elements to the return verandah (fluted Corinthian columns, and a compound frieze and brackets). The front verandah retains its bullnose bluestone edging, as well as fine curved bluestone front steps that project well forward of the verandah roof (as is visible in the 1909 MMBW plan), which is mirrored by the inset front entrance.

The façade of the house is intact, apart from the loss of the cast-iron frieze and brackets to the north end of the verandah. The tiles to the front verandah also appear to be a sympathetic restoration. When on the site a small brick addition with a skillion roof is visible on the north side of the house, set behind the front room. A shallow bay window has been added to the south side of the house, c1910. There is also a large rear addition that nearly doubles the floor area of the original house, but it is single-storey, so is not visible from the front. (There is a valley gutter between the rear extension and the original M-profile hipped roof of the house, clearly indicating the boundary between old and new.) The rear outbuilding shown on the 1909 MMBW is no longer there.

Comparative Analysis

The Italianate style had its origins in the landscape paintings of Nicholas Poussin and Claude Lorraine of the eighteenth century. Through the first half of the nineteenth century, it spread widely in Britain thanks to architects such as John Nash and Charles Barry. The style, which was initially preferred for Melbourne's grandest mansions of 1840s to 1860s, was quickly adapted to suit more modest suburban villas and terraces. In this evolution, it lost much of the deliberate picturesque asymmetry and rambling form.

The Italianate house of the 1870s-90s is so common in the Melbourne area that this is the standard image people hold of a 'Victorian house'. Condensed to its key features, an Italianate house has a hipped roof with an M-profile (i.e. having a central valley to the rear half, which allows a low ridgeline), bracketed eaves, chimneys with a cornice at the top (a run cement-render moulding), and a timber or iron-framed verandah with cast-iron ornament. Common extras included a faceted (canted) bay used to create an asymmetric composition (or occasionally used symmetrically), and windows that had a round or segmental arched opening, some of which were embellished with run cement-render mouldings or delicate hood moulds.

There were three general types of cladding for Italianate houses. The most modest were clad in timber weatherboards or blocked boards emulating expensive ashlar. The two most common types were finished in cement render or face brick. Rendered houses could obtain a high level of run and cast ornament at an affordable price, leading to some highly embellished examples. All, even the most modest, had ruled render with incised lines to emulate the more expensive stone construction. Face brickwork was also common, usually dark brown Hawthorn bricks with cream brick dressings (bichrome) from the late 1860s, and later in the century with red brick accents as well (polychrome). Some architects and designer-builders created bold patterns with the coloured bricks. As good building stone was not common in Victoria, very few houses were built of stone. Early examples were of bluestone, such as the grand 'Bishopscourt' in East Melbourne.

'Kaiapoi' is an example of the simplified version of the Italianate style that came to dominate residential development in the late nineteenth century. It has the simpler of the two basic plan forms: with a symmetrical 'block' front. This austere form is balanced by a relatively high level of decorative detail, in keeping with a dwelling constructed as the family home of a builder.

It is most closely comparable to a number of other double-fronted Italianate houses in Hawthorn, also built of polychrome brickwork, with an intact front or return verandah. 'Kaiapoi' compares well with them, as it has a similar size, intactness and level of decorative detail.

The closest comparative examples are:

- 189 Auburn Road and 191 Auburn Road, Hawthorn (HO433 & HO434) – polychrome brick villas constructed c1887. Brick patterning includes cream-brick quoining around openings. They are of architectural and aesthetic significance as representative Victorian villas, and for their polychrome patterned brickwork and fine decorative features.



Figure 120. 189 Auburn Road (HO433). (source: Lovell Chen, 2006)

- 5 Coppin Grove, Hawthorn (HO163) – a double-fronted bichrome brick villa of 1872, with a framed verandah frieze typical of the 1870s.



Figure 121. 5 Coppin Grove (HO163). (source: Google Streetview, 2010)

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).

'Kaiapoi' is a fine and intact representative example of a single-storey Italianate villa, of the sort that characterised the earliest suburban development of Canterbury following the coming of the railway and major subdivisions in the 1880s. The villa exhibits characteristic features of this type, including the symmetrical plan form, M-profile hipped roof with bracketed eaves, chimneys with moulded cornices, and a return verandah with cast-iron columns, and compound frieze and brackets.

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

'Kaiapoi' exhibits a high level of intact decorative detail, including polychrome brickwork banding and patterning to the eaves, octagonal roofing slates, bichrome chimneys embellished with cast brackets and terracotta pots, and curved bluestone front steps that project well forward of the verandah, mirroring the inset front entrance.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

'Kaiapoi', at 35 Chatham Road, Canterbury, is significant. It was constructed in 1889 by local builder, John Werlich, as his home on the newly subdivided Shrublands Estate. For a decade it was one of just two houses on Chatham Road, due to the difficulty in crossing a creek at the south end of the street.

It is a single-storey polychrome brick house in the Italianate style, reputedly constructed of bricks from the nearby Canterbury Brickworks.

The house is significant to the extent of its nineteenth-century fabric. The front picket fence, garage and additions to the rear and north sides are not significant.

How is it significant?

'Kaiapoi' is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally, 'Kaiapoi' is a fine and intact representative example of a single-storey Italianate villa, of the sort that characterised the earliest suburban development of Canterbury following the coming of the railway and major subdivisions in the 1880s. The villa exhibits characteristic features of this type, including the symmetrical plan form, M-profile hipped roof with bracketed eaves, chimneys with moulded cornices, and a return verandah with cast-iron columns, and compound frieze and brackets. (Criterion D)

Aesthetically, 'Kaiapoi' exhibits a high level of intact decorative detail, including polychrome brickwork banding and patterning to the eaves, octagonal roofing slates, bichrome chimneys embellished with cast brackets and terracotta pots, and curved bluestone front steps that project well forward of the verandah, mirroring the inset front entrance. (Criterion E)

Grading and Recommendations

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

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

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

<i>otherwise be prohibited?</i>	
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Community nomination

References

Age, as cited.

Blainey, G 1980, *A History of Camberwell*, Lothian Publishing Company Pty Ltd: Melbourne.

Box Hill Reporter, as cited.

Built Heritage Pty Ltd 2012, 'City of Boroondara thematic environmental history', prepared for the City of Boroondara.

Building permit card for 35 Chatham Road, Canterbury (BP).

City of Camberwell and Waverly Municipal Rate Books (RB), as cited.

Hermes record for 'Shrublands,' City of Boroondara, accessed 8 May 2017.

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

'Shrublands' 18--, State Library of Victoria map collection, accessed online 8 May 2017.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan, as cited, State Library of Victoria.

ELECTRICAL DISTRIBUTION SUBSTATIONS

Prepared by: Context Pty Ltd

Address: 6 HARP ROAD, KEW; 26A MYRTLE ROAD, CANTERBURY; 190A CANTERBURY RD, CANTERBURY

Name: Electrical Distribution Substations	Survey Date: Sept. 2016
Place Type: Infrastructure	Architect:
Grading: Significant	Builder:
Extent of Overlay: As indicated on the extent maps, with a 5 metre curtilage around each structure	Construction Date: 190A Canterbury Road 1911; 6 Harp Road c1916, 26A Myrtle Road c1911-13



Substation at 6 Harp Road, Kew.



Substation at 26A Myrtle Road (next to 37 Canterbury Road), Canterbury.



Substation at 190A Canterbury Road, Canterbury.

Historical Context

Electricity supply in Victoria

Early electricity production in Victoria used relatively simple technology, but transmission over even a short distance was difficult. Initially, it was used only for public events - such as the Duke of Edinburgh's visit in 1867 and a night football match at the MCG in 1879 - and lighting in the theatre. Small-scale generating plants were built in Melbourne to serve small areas and industries; however, gas remained the source of street lighting in Melbourne until 1894 when the Spencer Street power station was constructed by the Melbourne City Council. This power station generated enough power to light Melbourne's streets. Other councils embraced Melbourne's initiative and streets in many nearby areas - such as Richmond, Essendon, Hawthorn and South Yarra - were also lit by electricity by the late 1890s.

The first production and supply of electricity in Melbourne was commenced by private companies in the 1880s and 1890s. This led to the passing of the Electric Light and Power Act in 1896. The impact of this Act is summarised by Terry McCredden (1977:22-23, 26):

The Act ensured that there would be no private monopoly as it gave important advantages to local councils. Three clauses were very favourable to the councils. Clause 8 said that every council was entitled to an order for its municipal district. Clause 12 would not allow any company the right to an order, unless it had the consent of the municipal government concerned. Clause 43 gave the Councils powers to buy out private companies.

Between 1898 and 1900 the Melbourne City Council acquired the assets of three private companies operating within its municipal boundaries, creating a new company known as the Melbourne City Council Electricity Supply Department (MCCESD). By 1903 it was one of four electricity supply companies in Victoria and supplied 53.6% of total generating capacity.

The Melbourne Electricity Supply Co (MES Co.) formed in 1907, when the Electric Light & Traction Company changed its name. The Electric Light & Traction Company in turn was a 1901 amalgamation of the former New Australian Electric Company (1889) and A.U Alcock Electric Light and Motive Power Company (1889) (Pierce 2009:5-6).

The response of other Councils to the Electric Light and Power Act varied. Rather than enter the market as producers, some chose to allow the major power producers to distribute within their boundaries, while others decided to enter into the market as distributors rather than producers, purchasing electricity in bulk from one of the major power generating companies and managing its distribution through a local area (SECV, Annual Report, 1923, p.6).

Demand for electricity grew rapidly in the early decades of the twentieth century. The bulk of the metropolitan area was supplied by just two companies, the aforementioned MCCESD and MES Co. They obtained their supply from the Spencer Street Power Station until the Newport 'A' Power station was built at the mouth of the Yarra between 1913 and 1918. It was constructed by the Victorian Railways to supply energy for the electrification of the suburban rail system, but also supplied bulk electricity to the MCCESD and MES Co (Edwards, 1969:27-29).

With the growth of Melbourne, it was expected that demand would surpass the operating capacity of the existing private and municipal companies by the early 1920s and so the State government began to investigate options for the future generation of Victoria's electricity supply. Most of Victoria's power in the early 1900s was generated using black coal; however, the supply of coal from New South Wales was often interrupted by strikes,

while the quality of coal from the Victorian State Coal Mine at Wonthaggi was variable and supply was limited. This led the State government to investigate and eventually approve the use of brown coal for power generation (Edwards, 1969:27-29).

In 1918 the Victorian Government passed the Electricity Commissioners Act and appointed three part-time commissioners in March 1919. The new commissioners moved quickly, recommending that a power generation scheme using brown coal from a site near Morwell (later renamed 'Yallourn') would best meet the predicted demand within the time available. The commissioners also recommended a single electricity authority and that any power scheme should be 'the first step to a greater one, linking all of the State's power supplies'. The commissioners had already given notice that they expected to take over their biggest rival the MES Co. when its franchise ran out in 1925 (Edwards, 1969:41).

On the recommendation of the commissioners the State Electricity Commission of Victoria (SECV) was established in 1921 under the chairmanship of Sir John Monash. The first projects of the SECV were the construction of the first brown coal power plants at Newport B (adjacent to the Victorian Railways Newport A traction power station), which came on line in 1923, and Yallourn A (the first Latrobe Valley power station), which opened in stages from 1924. Meanwhile, the SECV began to establish and develop its supply and distribution network. The first stage involved the construction of sub-stations at key locations, which enabled the SECV to progressively assume control for the supply and distribution of power in the metropolitan area.

Electricity supply in the City of Boroondara

Cited directly from the 'Boroondara Thematic Environmental History', Built Heritage, 2012:123-124:

While electric lighting in Melbourne became more widespread during the later 1880s and 1890s, it continued to be mostly used for larger-scale commercial applications, and especially for municipal street lighting, rather than private residential use. This was certainly the case within the present study area where, as Gwen William explained:

The first poles for telegraphs [in Hawthorn] were erected in 1871... It was about twenty years later that the first electricity poles were going up for street lights, but no doubt it was the usual slow process before it would have been available or even wanted for houses, many of which had been a few years changing from kerosene to gas (or newly built with gas installed, not so long before and for nearly twenty years after).

The intervening years saw technological improvements in Melbourne's electricity supply, including a changeover from 100 volts to 230 volts, which occurred at the turn of the century, and the introduction of national General Wiring Rules by 1904. Still, a few more years passed before the notion of extending a full electricity supply into the study area was seriously considered. The catalyst for this took place in early 1910, when the Don Cash Trading Company applied to have electric mains laid out and connected – at their own expense – to the new department store that they intended to build in Glenferrie Road. The City of Hawthorn, which controlled the rights to local electricity supply, pointed out that these rights could not legally be transferred to private individuals. Consequently, it was resolved to provide a general electricity supply to the entire municipality, and, in due course, a fourteen-year contract was signed with the Melbourne Electric Supply Company. During 1911, the same company extended its supply network into the City of Camberwell.

In 1913, at the request of the City of Camberwell, the row of gas street lamps along the centre of Burke Road was replaced with electric counterparts. Another fifteen years

passed before the City of Kew followed suit when, in January 1928, Council approved a draft agreement with the Melbourne Electricity Supply Company to replace gas lamps with electric ones, which represented a saving of £2 per lamp per year.¹ Electrical substations proliferated around the study area as suburbs expanded and demand increased. By the late 1940s, a transformer station had also been erected in Surrey Hills, albeit just outside the boundary of the present study area, at 639-647 Canterbury Road. By the late 1960s, a considerably larger terminal station had been installed at the far northern end of Burke Road, fronting the Yarra River.

History

The three substations, located along Canterbury Road in Canterbury and Harp Road in Kew, collectively exemplify the early electrification of the City of Boroondara.

6 Harp Road, Kew

The brick substation is situated on the south side of Harp Road, at the corner of High Street and Harp Road. The substation was definitely built between 1913 and c1918/20, as it does not appear on the MMBW detail plan dated 1913, but is marked as 'electric house' on the plan dated 1920 (MMBW Detail Plan no. 2019, 1913; no. 2019, 1920).

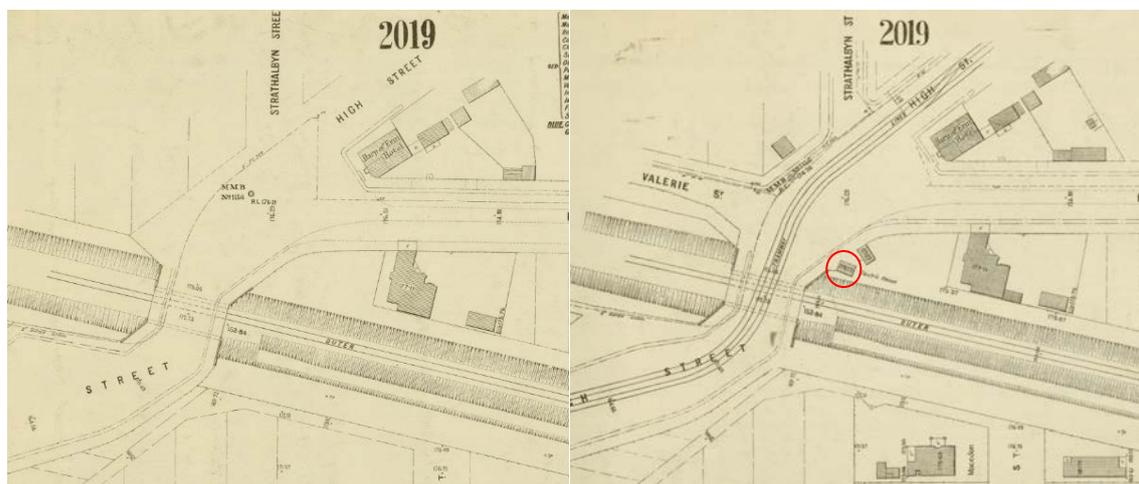


Figure 122. The corner of High Street and Harp Road, depicted on a plan dated 1913 (Source: SLV).

Figure 123. The same corner, plan dated 1920. The substation, circled, is labelled 'Electric House' (Source: SLV).

The substation is located north-west of the former Kew East Railway Station, along the Outer Circle Railway line. Despite its proximity to the railway line (now demolished), the substations initial use was not linked to the electrification of the line. The Outer Railway line, established in 1888, was not electrified until 1924 (Built Heritage 2012:63).

The substation at 6 Harp Road was built by MES Co to supply domestic and street light electricity to the surrounding neighbourhood of East Kew. Electric street lights, replacing gas, began to be introduced in eastern Kew by Alcock Electric Company (the forerunner of MES Co) in 1895 (*Age* 3 April 1895:6). It would take over twenty years, however, for electric street lighting to be installed throughout Kew. The installation of electric street lights along Harp Road and, further north, at the corner of Strathalbyn and Cadow streets

¹ NB: The 1928 date appears to refer to the second or third time the City of Kew entered a contract for electricity supply. As noted in the place history, the city signed a contract with Alcock Electric Co for electric street lights in 1895, and by 1916 electric lighting extended as far as Harp Road.

did not take place until 1916 (*Camberwell and Hawthorn Advertiser* 25 March 1916:3). It appears that the substation was constructed as part of these works. (NB: A separate substation for the tram line was constructed at the corner of High Street and Barkers Road in 1915. *Reporter* 5 November 1915:6)

A photograph dated c1918 shows the substation at Harp Road (Kew Historical Society). The photograph indicates the current ventilator on the roof was added at a later date, perhaps due to overheating of the small substation.

The section of the Outer Circle Railway Line between East Kew and Riversdale stations was one of the last to close in 1943, at the time of which it was only running goods traffic (Built Heritage 2012:43). In 1940 Dunning's wood yard was set up at the site immediately adjoining the substation at Harp Road. The wood yard was run by Dunning & Sons, a firewood supplier established in 1911. The wood yard operated from the site until 2012, when it shut down due to decreasing demands (*Herald Sun* 29 March 2012).

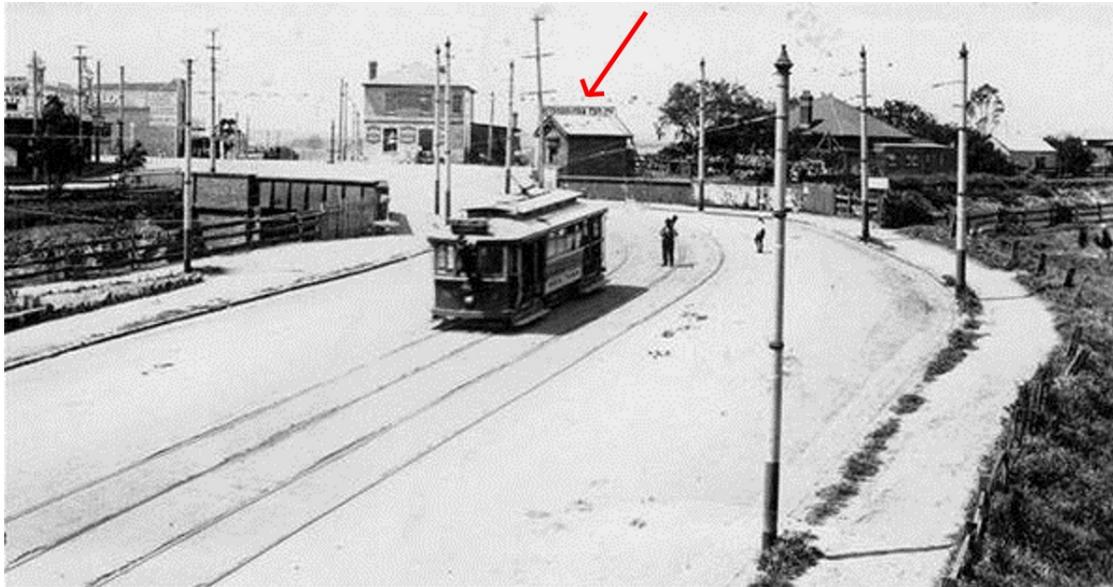


Figure 124. The substation, looking north-east along High Street, Kew, dated c 1918. (Source: Kew Historical Society).

During the time of the wood yard, the substation was turned into an automatic charcoal briquette dispenser. Many residents in the area still recall this use of the building, where a metal door was inserted on the west elevation allowing for self-service purchase of the briquettes. The briquette dispenser was eventually closed, since when the building has been used as storage for the past two decades (Kew Historical Society). There are still remnants of the substation's use as a briquette dispenser. The panel at the west elevation show an overpainted 'Bernie Briquette', which was used by the State Electricity Commission to promote the sale of briquettes.

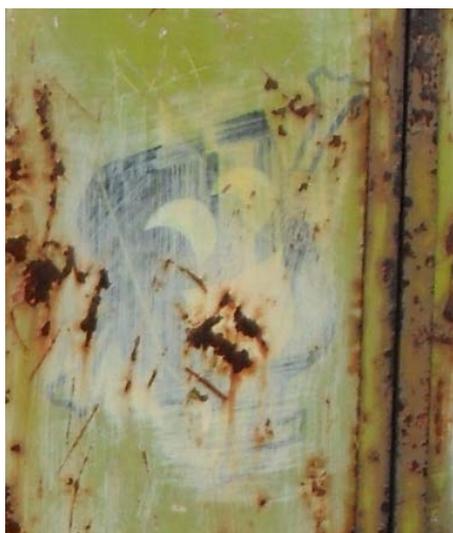


Figure 125. The overpainted panel showing Bernie Briquette (Source: Context Pty Ltd).



Bernie Briquette

Figure 126. Bernie Briquette, used by (Source: Canberra Times 7 July 1966:19).

190A Canterbury Road, Canterbury

The electrical substation at 190A Canterbury Road is situated on the south side of Canterbury Road, at the north-west corner of Canterbury Gardens. It was constructed to serve as the main feeder station for the City of Camberwell lighting scheme, approved in 1911. As part of the scheme, MES Co started the work of laying out the mains in 1911 and permission to build the main feeder station was granted the same year (*Age* 5 April 1911:10). In an article before it was built, it is stated it would be brick with a tiled roof and measure 12 x 9 x 10 feet (*Reporter* 7 April 1911:2).

26A Myrtle Road, Canterbury

The small brick substation at 26A Myrtle Road is located on the north side of Canterbury Road, next to 37 Canterbury Road, adjoining what was previously Shenley Railway Station on the Outer Circle Railway Line (demolished). Although the substation was located next to the railway station, it is unlikely to have been associated with the electrification of the line, which did not occur until the mid-1920s.

The substation is not depicted on the MMBW plan dated c1905 (MMBW Detail Plan No. 1990), indicating it was built after this date. The substation is likely to have been a part of the Camberwell lighting scheme, which commenced in 1911. In 1913 mains were laid along Canterbury Road and three electric street lights were planned. They included an unspecified number of 60 watt incandescent metallic filament lamps, as well as large 500-watt arc lamps (three on Canterbury Road and one on Camberwell Road (*Age* 30 April 1913:11)). It appears that the substation was built around this time, given its similarity in design to 6 Harp Road, its function being to deliver domestic and street electric lighting to the City of Camberwell.

Description & Integrity

These small brick buildings were originally built as part of the electrification of street lighting in Kew and Canterbury. This building type is distinguished by a small footprint with high internal volume, a lantern mounted on the roof to provide ventilation for electrical equipment, and minimal door and window openings.

6 Harp Road, Kew

A gabled roof form with a lantern centred on the ridge. The roof is clad in corrugated iron. Walls are of hard red bricks with struck joints and are most likely cavity walls. Terracotta air vents are located high on each wall - one on each of the east and west walls and three and four respectively high in the gable of both the south and north walls. A low metal vent is visible on the west wall.

The guttering is missing on the east elevation resulting in water damage to the base of the brick wall. A ledged and braced timber door with rendered jamb is probably original. It also shows signs of water damage at its base. A similar door can be seen on the substation at 26A Myrtle Rd, Canterbury.

The north elevation is the most altered. A bluestone threshold is evident at ground level indicating a doorway was originally located on this façade. The doorway has since been bricked up. A briquette hopper has been installed at some time and remains. Some cracking in the brick work is evident in the high northeast corner of the building. Openings where rafters once protruded through the face of the wall are evident low on the gable. These have been rendered over. A barge board is missing from one side of the gable and on the other side, the existing board needs repair. Some eave lining boards need repair or replacement.

Guttering is missing from the west elevation. Metal pins protruding from the bargeboard may have originally been used to hang guttering. The bargeboard is rotted and needs replacement. A large pile of soil currently rests directly against this wall. It should be removed to prevent damage to the brickwork.

The south elevation is relatively sound with some minor repairs required to bargeboards and brick work.

The timber framed roof lantern is centred on the ridge of the building. It is lined with a combination of flat and angled horizontal timber slats. Some timbers are missing from various faces of the lantern. Round holes are visible on some faces and would have supported electrical wiring equipment (as seen at 190A Canterbury Road). Painted metal flashings can be noted at the junction between the lantern and the roof. An elegantly shaped sheet metal roof tops the lantern and sweeps up to form a ball finial.

26A Myrtle Rd, Canterbury



A bi-chrome brick structure with cream brick quoining. Cream brick detailing also visible to a high arched recess over the entry door and in a diamond pattern on the side walls. Wall corners are chamfered and a rendered sill is evident at ground level. Terra cotta air vents are located around the building close to the springing line for the gabled roof. The roof is clad in corrugated iron with sound guttering and bargeboards. Brickwork has been repaired in some locations and further minor repairs are required. Generally, the building is in good order.

The lantern is mostly intact with some electrical wiring equipment still evident. The ball is missing from the finial.

190A Canterbury Rd, Canterbury



This building has a hipped roof clad in terracotta tiles with terracotta ridge capping and terracotta rams head finial at the eastern end of the ridge. Some tiles are missing on the

eastern hip and water damage is evident in the eave below. A brick party wall is evident on the west façade. Corners of the building are chamfered. Terracotta air vents are visible low and high on the wall on the various faces. On the north elevation, two have been replaced with larger perforated metal vents. The brick work has been painted but there is evidence of cream brick detailing at the corners of the building and around the door. Guttering is intact (not original) and rafter tails are exposed.

The north wall has been rebuilt throughout the centre. The original brick work has been tuck-pointed and more recent brick work has a thicker detail to mortar. A rendered sill runs along the building at ground level. A new door and doorway has been inserted into this wall.

This lantern is mostly intact with most timber battens and finial remaining. Electrical equipment is visible on the northern face of the lantern. Lantern flashings are unpainted.

Comparative Analysis

In total, six early twentieth-century electrical substations have been identified in the City of Boroondara, which are connected to the electrification of street lighting, the railway, and trams. The three substations associated with street lighting are assessed in this citation.

The East Camberwell Substation, constructed in 1921-22 in association with electrification of the Box Hill, Kew and Glen Iris lines, is assessed in a separate citation as part of this heritage study. It is a monumental classical revival building constructed of concrete poured in situ, so is quite different in scale and use to the subject substations.

The MMTB Substation at 30 Station Street, Camberwell (VHR H2324) of 1925 is a substantial Stripped Classical building clad with red face brick with render dressings.

The final substation, at 4 Kitchener Street, Deepdene, is believed to be related to the 109 tram line along Whitehorse Road, and was also built in the 1920s. It is smaller than the railway substation and adopts a simple Georgian Revival style with expressed quoins and a blind arch over the entrance with a keystone at its centre. The face brickwork has been overpainted.

There is a collection of local substations on the Yarra Heritage Overlay that are similar in design to the three subject buildings, and clearly built around the same time. Four of them, which are Contributory to various HO precincts, are of a similar scale to the Kew and Canterbury examples, and have the same type of louvered roof lantern with a ball finial. They differ from the Boroondara examples in that the lantern is set on a diagonal, and the gable ends are parapeted, instead of having overhanging eaves like the subject substations. These four are at: 129 Noone Street, Clifton Hill; 17 Balmain Street, Cremorne; 45A Marion Street, Fitzroy; and 60 Lennox Street, Richmond.

There is a slightly larger substation of the same era – with the same lantern set at a diagonal – at 301A St Georges Road, Fitzroy North. It appears to be related to the Outer Circle Line, which once passed here, as it is identical to a 1921 railway electricity substation on Como Parade West, Mentone.

In the City of Moreland, there are many substations of the 1920s and '30s in the Heritage Overlay. The most similar to the subject substations is at 188 Brunswick Road, Brunswick (HO279). It is a small brick building (overpainted) with a hipped roof, clad in corrugated iron, and a lantern on top with a bellcast roof.

The most similar example found to any of the subject substations is a bichrome brick substation at the corner of Alexandra and Queens parades in Fitzroy North (not in the

Yarra HO). It is nearly identical to the substation at 26A Myrtle Road, and clearly built at the same time, also by the Melbourne Electric Supply Company.



Figure 127. Electrical substation at the corner of Alexandra and Queens parade, Fitzroy North. (Context, 2016)

Other electrical substations identified by heritage studies and in municipal heritage overlays date from the 1920s and later, for example, a serial listing of seven SEC electrical substations built in a Stripped Classical style in 1924 around the City of Moonee Valley (proposed for the HO by Amendment C164).

In conclusion, the three subject substations are survivors of the first stage of electrification in the City of Boroondara, prior to the establishment of the SEC, and pre-date the substations built in the 1920s for the electrification of the train and tram lines. They are part of the group of such pre-SEC substations of the 1910s seen around the metropolitan area, which illustrate the introduction of electricity into the everyday lives of Melbourne's residents.

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 electrical substations are historically significant for illustrating the introduction of electricity into Boroondara's suburbs in the mid-1910s, where they were used to allow the electrification of street lighting, and the infrastructure required for this. They also illustrate the early structure of electricity providers, prior to the establishment of the State Electricity Commission in 1921. In these early decades, after the passing of the Electric Light and Power Act of 1896, local councils could generate their own power or purchase it from one of two major private companies: the Melbourne Electricity Supply Company (MES Co) or the Melbourne City Council Electricity Supply Department. The City of Hawthorn signed a 14-year contract with the MES Co in 1910, as did the City of Camberwell the following year. The City of Kew had electric street lighting since the late 1890s, and it was extended as far as Harp Road in 1916 under a contract with the MES Co.

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

NA

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

NA

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

The substations, individually and as a group, illustrate the range of designs used by the MES Co for its substations in the 1910s. As distinct from the classicising, parapeted substations constructed in the 1920s by the SEC, these early substations take a picturesque form related to prevailing Federation-era domestic design, with projecting eaves and ventilation lanterns adorned with a ball finial.

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

NA

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

The electrical distribution substation buildings at 190A Canterbury Road, Canterbury of 1911; 26A Myrtle Road (on Canterbury Road), Canterbury of c1911-13; and 6 Harp Road, Kew of c1916 are significant. They were all built by the Melbourne Electricity Supply Company as part of long-term contracts with the municipalities of Camberwell and Kew to supply power to allow the replacement of gas street lighting with electric.

How is it significant?

The electrical distribution substation buildings are of local historical and representative significance to the City of Boroondara.

Why is it significant?

The electrical substations are historically significant for illustrating the introduction of electricity into Boroondara's suburbs in the mid-1910s, where they were used to allow the electrification of street lighting, and the infrastructure required for this. They also illustrate the early structure of electricity providers, prior to the establishment of the State Electricity Commission in 1921. In these early decades, after the passing of the Electric Light and Power Act of 1896, local councils could generate their own power or purchase it from one of two major private companies: the Melbourne Electricity Supply Company (MES Co) or the Melbourne City Council Electricity Supply Department. The City of Hawthorn signed a 14-year contract with the MES Co in 1910, as did the City of Camberwell the following year. The City of Kew had electric street lighting since the late 1890s, and it was extended as far as Harp Road in 1916 under a contract with the MES Co. (Criterion A)

The substations, individually and as a group, illustrate the range of designs used by the MES Co for its substations in the 1910s. As distinct from the classicising, parapeted substations constructed in the 1920s by the SEC, these early substations take a picturesque form related to prevailing Federation-era domestic design, with projecting eaves and ventilation lanterns adorned with a ball finial. (Criterion D)

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

References*Age*, as cited.*Camberwell and Hawthorn Advertiser*, as cited.Edwards, Cecil, Brown 1969, *Power: A jubilee history of the State Electricity Commission of Victoria*, State Electricity Commission of Victoria, Melbourne.*Herald Sun*, as cited.

Kew Historical Society, 'Industrial Building, 6 Harp Road, Kew', information compiled 15 December 2014.

Lincolne, Gerald, *Electricity Supply in Victoria*, 1955.

McCredde, T.C., 'The Impact of electricity in Victoria 1880-1920', B.Com. thesis, University of Melbourne, 1977.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan, as cited, State Library of Victoria.

Pierce, Miles 2009, 'Early electricity supply in Melbourne' (conference paper), *Australian Journal of Multi-disciplinary Engineering*, vol. 8, no. 1.*Reporter*, as cited.

State Electricity Commission of Victoria (SECV), Annual Reports, as cited.

'View of Canterbury from Malone's Tower Hotel, showing the Canterbury Gardens, Canterbury Railway Station and local businesses', 1907, photograph, Boroondara Library, accessed online 13 October 2016.

'SASSAFRASS'

Prepared by: Context Pty Ltd

Address: 13 MANGARRA ROAD, CANTERBURY

Name: House	Survey Date: August 2016
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1890

**Historical Context**

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to

Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned location of East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved at Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road. The depression also saw the suburb's industrial activities suffer; Canterbury Brickworks and the rival Mont Albert Brickworks near Rochester Road, established in 1883 and 1891 respectively, both shut their doors.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

History

The Victorian timber house 'Sassafrass' at 13 (formerly 9) Mangarra Road is located on the west side of the street, which connects Mont Albert Road to the north and Canterbury Road to the south. On the east side of Mangarra Road lies Canterbury Girls Secondary College, opened in 1928. In the 1880s and early 1890s, the land surrounding the College, then the site of a large brick villa (since demolished), was subdivided and advertised for auction as the 'Mont Albert Park Estate'. Mont Albert Park Estate was advertised as comprising 'the highest allotments', 'renowned throughout the colony for the magnificent views'. The close proximity to Camberwell Station as well as the proposed station of the outer circle line was also emphasised in advertisements for the Estate ('Mont Albert Park Estate' 18--). It is on lot 49 of the subdivision that the house at 13 Mangarra Road is situated.

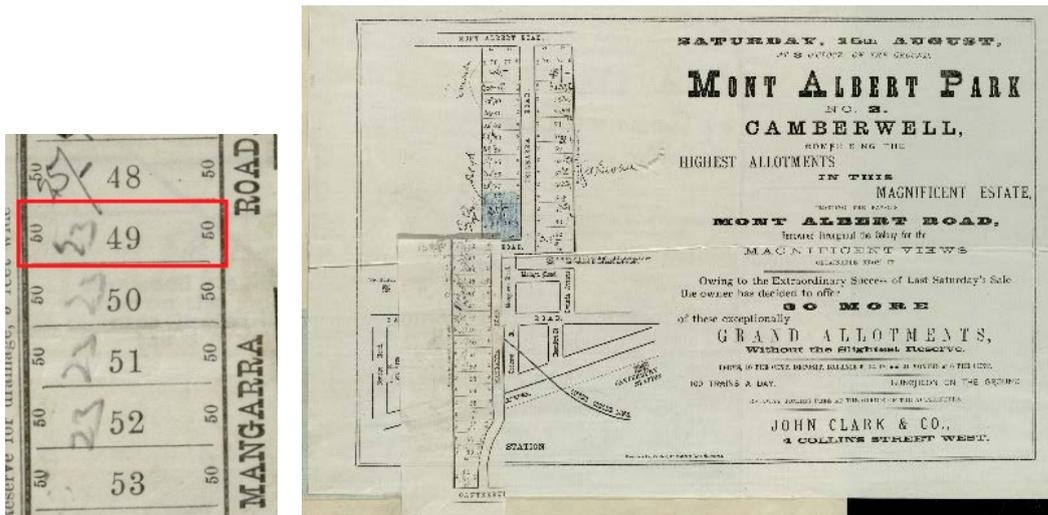


Figure 128. Subdivision Plan for the ‘Mont Albert Park Estate’, 18--, showing the house site of 13 Mangarra Road outlined in red at lot 49 of this subdivision (Source: SLV).

The house known as ‘Sassafrass’ was built in 1890 for Christopher J Alger, a musician, who remained at the residence until 1926. Comprising six rooms, the timber house was rated for the first time in 1890 for a modest £20 (RB). The house was one of the early developments along Mangarra Road, and a year after completion it was also the smallest in size, with the neighbouring houses along the street consisting of 7-9 rooms (RB 1891).

The Melbourne Metropolitan Board of Works Detail Plan, dated 1905, shows a detached dwelling at 13 Mangarra Road on a comfortable allotment. The house fronts Mangarra Road with a projecting bay and a front verandah. According to the rate books of this time, the house was still only six rooms, indicating that the 1905 plan shows the original footprint of the house. There were interior plumbing fixtures, with the plan showing an inside bath. The lavatory was located outside, along with an outbuilding in the rear garden.

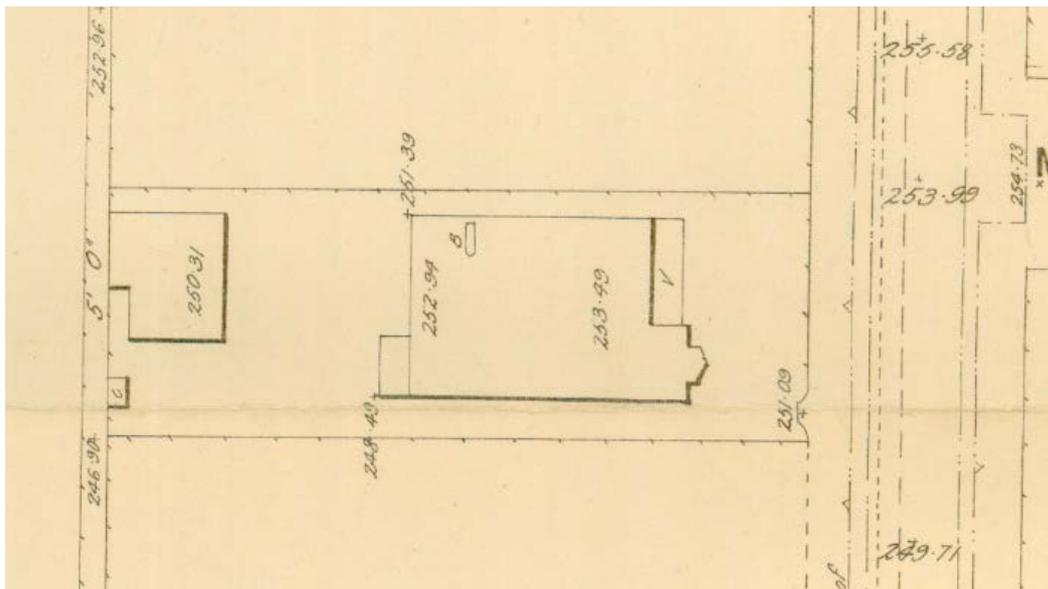


Figure 129. MMBW Detail Plan no. 1900, showing 13 Mangarra Road on the west side of the street in 1905 (Source: SLV).

Although living off his profession as a musician, Alger seems to only have reached moderate success with little being known of his career. His daughter however, Gertrude Alger, was a well-known violinist during the early twentieth century. In 1906 she was described in newspapers 'as about the leading violinist in the State', and travelled to Europe to study music that same year (*Mount Alexander Mail* 28 April 1906:3). Following her return from the Continent in 1910, she was thrown a welcome concert at the Camberwell Town Hall and in an article covering the event, it is said she planned to travel again to Europe for an additional four years of study (*Age* 29 September 1910:8).

In 1918 Alger advertised his property called 'Sassafrass' for rent, then numbered 9 Mangarra Road (*Argus* 25 October 1918:12). Alger appears to have been unsuccessful in attracting a tenant, with Gertrude offering violin lessons from 9 Mangarra Road the following year (*Age* 8 March 1919:18). Henry Alger, Christopher Alger's brother, also lived at Mangarra Road, in a residence known as 'Hawthorn House' at no. 23 at the time of his death in 1908 (*Argus* 22 December 1908:1; MMBW Detail Plan no. 1900, 1905).

The 1926 rate book lists Christopher Alger as the owner of no. 9 Mangarra Road, with his daughter Gertrude the occupant (RB). At this time the six-roomed weatherboard house was rated at £80 (RB). Street directories from the same year show that an additional dwelling was constructed between no. 7 and 9 Mangarra Road, with the Alger's residence thereafter referred to as no. '9a' (S&Mc). This indicates that later street numbering changes allocated the house its new address of 13 Mangarra Road to accommodate this dwelling. Miss Gertrude Alger appears not to have married, and is listed as the occupant of 13 Mangarra Road for the final time in 1931; ending her family's forty-year residence at 'Sassafrass' (S&Mc). From this date on, the home hosted a range of occupants including George P Woods in 1942.

Description & Integrity

A timber double fronted asymmetrical timber block-fronted Victorian residence, set behind an established garden and new but sympathetic timber picket fence with reproduction cast iron capitals. A hipped and gabled roof is clad in slate. Two cement rendered chimneys have deep corbelling and a string line moulding part way down. Metal chimney flues are a later addition.

Detailing on the front elevation is of a high standard and distinguishes this house from others of a similar era and style. Detailing includes: timber block walls with pyramidal quoining at edges, a dentillated fascia all around, timber finial to gable, chamfered timber verandah posts with cast iron capitals and elaborate cast iron frieze. A bay window projects from the gable with a pitched slate roof. It is unusual in shape - a variation of the typical half octagonal bay. Sides project from the main façade at right angles and two angled faces meet across the front. A high plastered arch is visible to the interior of the bay. Two rows of scalloped timber mouldings and a further row of dentillated fascia is run around the top of the bay.

Modern additions include an addition to the southern side, a large rear flat roofed extension has been added across the back of the house and a car port has been added on the northern side of the property.

Comparative Analysis

13 Mangarra Road is similar to many timber block fronted Victorian houses which are in precincts throughout Boroondara, and are typically given a 'contributory' grading. Timber Victorian houses of this type are found (amongst other precincts) throughout Rathmines Grove (HO160), Hawthorn East and The Central Gardens Hawthorn (HO146) which are distinguished for their smaller scale timber houses, however, what distinguishes 13 Mangarra Road from many others is the particularly unusual shape of the bay window and the fine quality of the timber barge boards and double fascia around the eaves line of the bay window. This particular design has not been identified elsewhere and indicates that 13 Mangarra Road, is comparatively rare. A particular builder, designer or architect has not been identified for this house.

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).

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).

Sassafras at 13 Mangarra Road, built in 1890 for musician Christopher Alger is aesthetically significant for its exceptionally fine timber detailing and unusually shaped front bay window applied to a typical Victorian timber block-fronted residence. Particular features of significance include the variation on the shape of the traditional bay window of four facets rather than the more traditional five, and the double row of finely scalloped and dentillated mouldings that decorate the eaves line of the window and match with that of the fascia to the front gable. Despite additions to the house at the side and rear, these particular features are still intact.

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).

Sassafrass at 13 Mangarra Road is historically significant as the home of the acclaimed violinist Gertrude Alger who was brought up in the house belonging to her father musician Christopher Alger, and remained there until 1931. Gertrude's musical career took her outside Australia and to the UK where she studied and performed from 1906-1910. She performed as a soloist in concerts in Camberwell and elsewhere, as well as providing music lessons from her home.

Statement of Significance

What is Significant?

Sassafrass, a Victorian timber house built in 1890 at 13 Mangarra Road for musician Christopher Alger, is significant

How is it significant?

13 Mangarra Road is of local historic (associational) and aesthetic significance to the City of Boroondara.

Why is it significant?

Sassafrass at 13 Mangarra Road, built in 1890 for musician Christopher Alger is aesthetically significant for its exceptionally fine timber detailing and unusually shaped front bay window applied to a typical Victorian timber block-fronted residence. Particular features of significance include the variation on the shape of the traditional bay window of four facets rather than the more traditional five, and the double row of finely dentillated and scalloped mouldings that decorate the eaves line of the window and match with that of the fascia to the front gable. Despite additions to the house at the side and rear, these particular features are still intact.

Sassafrass at 13 Mangarra Road is historically significant as the home of the acclaimed violinist Gertrude Alger who was brought up in the house belonging to her father musician Christopher Alger, and remained there until 1931. Gertrude's musical career took her outside Australia and to the UK where she studied and performed from 1906-1910. She performed as a soloist in concerts in Camberwell and elsewhere, as well as providing music lessons from her home.

Grading and Recommendations

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

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

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

Identified By

Context Pty Ltd

References

Age, as cited.

Argus, as cited.

Blainey, G 1980, *A History of Camberwell*, Lothian Publishing Company Pty Ltd: Melbourne.

Built Heritage Pty Ltd 2012, 'City of Boroondara Thematic Environmental History', prepared for the City of Boroondara.

Canterbury History Group 2014, home.vicnet.net.au/~canthist, accessed online 8 October 2016.

City of Boroondara (CoB), www.boroondara.vic.gov.au, accessed online 8 October 2016.

City of Camberwell Municipal Rate Books (RB), as cited.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan no. 1992, State Library of Victoria.

'Mont Albert Park Estate' 18--, State Library of Victoria map collection, accessed online 7 September 2016.

Mount Alexander Mail, as cited.

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

CANTERBURY GIRLS SCHOOL

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 16 MANGARRA ROAD, CANTERBURY

Name: Canterbury Girls' Secondary College (former Canterbury Girls' High School / former East Camberwell Domestic Arts School)	Survey Date: 21 September 2016
Place Type: Community	Architect: Edwin Evan Smith (PWD)
Grading: Significant	Builder: Lee & Dunn Pty Ltd
Extent of Overlay: As indicated on the extent map, including the two Moreton Bay Figs	Construction Date: 1927

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air,

picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever-expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century. The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected peoples taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

Educational reform in the State of Victoria began in earnest in the late 1890s when *The Age* supported Alfred Deakin's criticism of government education. This gave rise to the establishment of a Royal Commission, under chairman Theodore Fink, that rapidly turned toward an analysis of Victorian state education and the establishment of a program for reform. The Fink Commission provided a scathing rebuke of previous Victorian governments and their lack of reform in line with educational development overseas. One recommendation by the Fink Commission was the appointment of a permanent head (named the Director of Education) with a professional knowledge of education and undisputed control to overcome a crippling division of authority in the Education Department. This new head came in the form of Frank Tate (1864-1939), an educator who gave impressive evidence to the Fink Commission. Tate was seen as an exciting reformer when compared with other senior departmental officials giving evidence who were attacked for their conservatism and incompetence (Selleck 1990).

Under Tate's tenure from 1902-28, significant avenues were made into the establishment of opportunities for secondary education which until that time had been largely available only to those able to afford to send their children to denominational or private schools. Upon breaking the monopoly held over secondary education by the church and private sector, legislative changes provided further scope for the provision of state secondary education and led to the establishment of further institutions for the purpose (Rumbold 2000:16).

History

Joseph Coulthard was one of the earliest settlers in the Camberwell district, having established himself on a 15-acre property, purchased from the squatter and auctioneer Thomas Power, in 1859. Cultivating the land and improving the property, Coulthard constructed a brick villa by 1861 and subsequently leased the house to David Syme, owner of *The Age* newspaper (Sayers 1976), later that year. Upon encountering financial difficulties, Coulthard placed the property in the care of trustees who eventually sold it in 1868 to a tenant who had leased it since 1863, the auctioneer Alexander Goodlet. Goodlet immediately sold it to James Rice O'Rorke, previously of St Kilda and Prahran (Rumbold 2000:10).

Over the following 17 years, O'Rorke increased the size of the estate, known by that time as 'Gwinda', to 21 acres, developing an idyllic rural retreat of a villa set amongst gardens populated by Moreton Bay Figs, a Bunya pine and oaks, the whole accessed via a long pine lined avenue from Canterbury Road (Rumbold 2000:11-12).

In 1885, O'Rorke sold off the 'Gwinda' estate as a two-stage subdivision named *Mont Albert Park*, the subdivision seeing the development of Mangarra, Irilbarra and Malacca roads, and Gwinda Avenue (Rumbold 2000:12). Gwinda Avenue was no doubt named for the alignment of the pine avenue of the estate's driveway that it followed, the new street aligned near centre to the façade of the brick villa as seen in the 1885 advertisement for stage 1 of the subdivision (refer Figure 130). Retaining the villa and gardens on 2.5 acres as part of the subdivision, the much-reduced estate was variably known as 'Gwenda' by 1905 (refer Figure 131); Gwinda Avenue has subsequently become known as Gwenda Avenue.

Eventually purchased by the Collins Street architect John Edmund Burke as a family home, Burke and his family resided on the estate, by that time extending to approx. 3 acres, until his eventual sale to the Education Department as a future school site in 1916. From 1916 until June 1924, the Burke family remained in residence at 'Gwenda' as tenants of the Education Department until their departure in lieu of a new tenant, Harold Weller, who remained until March 1926. From 1926, Mr G.A. Daly took up the tenancy of 'Gwenda', grazing horses on the estate. During Daly's tenure, the villa remained empty, the estate becoming a dumping ground for rubbish and the villa vandalised to the extent that its shutters were fastened to protect its broken windows. Public lobbying of the Education Department subsequently saw the establishment of a public footpath across the estate, thereby establishing a right of way between Mont Albert Road and East Camberwell Station, via Gwenda Avenue (refer Figure 132). This right of way remains today, with its existence necessitating that gates to the grounds of the present school remain open (Rumbold 2000:14,17).

By 1929, and despite the completion of the East Camberwell Domestic School of Arts on the property, the villa at 'Gwenda' remained standing, its future renovation or removal uncertain. Despite the demolition of 'Gwenda' later that year due to the cost of its renovation, the Moreton Bay Figs in the gardens, most notably that closest to the early villa, were retained. In 1945 (refer Figure 137) and 1978, subsequent initiatives to retain this tree saw it serve as the focal points in two separate designs, the first and Infants' School and the second a new annexe to the girls' high school named the Gliddon Building (Rumbold 2000:19, 69, 163). This tree remains as the centre point of a courtyard around which the Gliddon Building is designed (refer Figure 139).

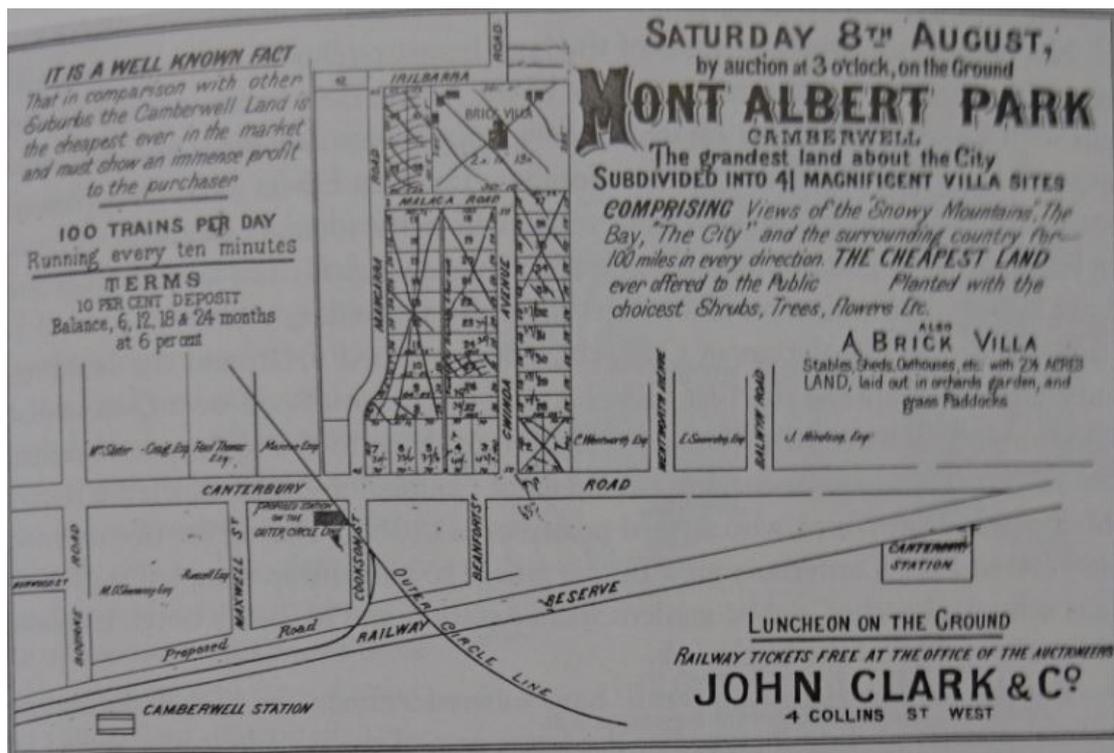


Figure 130. 1885 advertisement for stage 1 of the 'Mont Albert Park' subdivision. Note the location of the brick villa in the map, Gwinda Avenue aligned near to the centre of the façade. A description of the villa is included in the advertisement. (Source: Boroondara Library, Local History Archives H22 in Rumbold 2000:13)

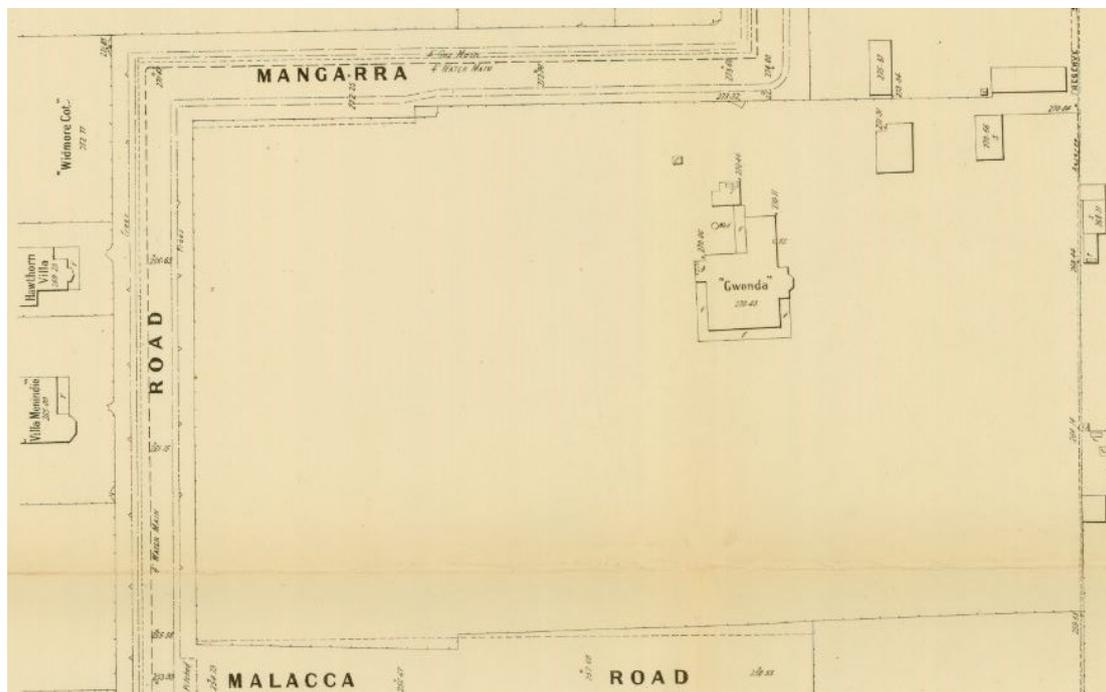


Figure 131. Extract of 1905 MMBW Detail Plan No. 1991, Shire of Camberwell and Boroondara. The former 'Gwenda' estate, at the head of Gwenda Avenue, constituted much of the present school campus (refer Figure 139). (Source: State Library of Victoria)

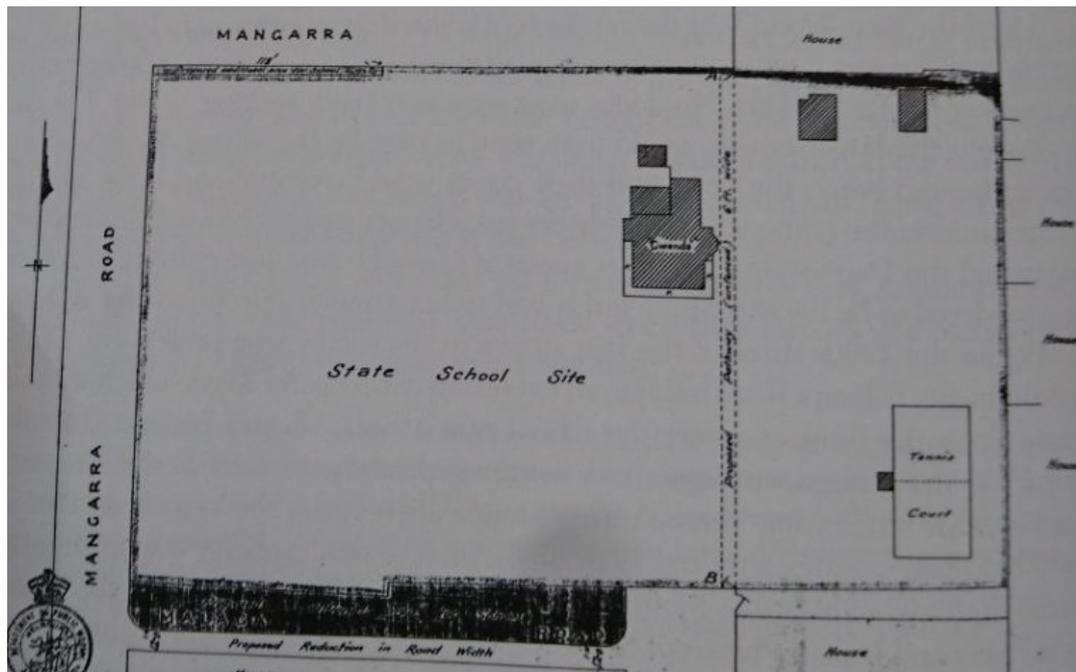


Figure 132. Extract of c.1926 plan for the creation of a public footpath through the ‘Gwenda’ estate. The right of way remains today through the school grounds. (Source: PROV, VA714 Education Department, VPRS 795, Unit 3022, File 4168, in Rumbold 2000:16)

A new school was proposed for East Camberwell on a site in Mangarra Road in 1926 resulting from the major expansion of State secondary education during the 1920s and 30s. The original scheme by the Public Works Department (PWD) under Chief Architect E. Evan Smith was for an elementary school to accommodate 500 girls and boys (*Age 05 June 1926:13*). The Director of the Education Department believed a domestic arts school would be better suited to the site, and should be erected instead of an elementary school and the PWD submitted a plan for a suitable building. This decision met with a large amount of consternation from the local residents, who protested the domestic arts school (*Age 05 June 1926:13*). The Director, reviewing these objections considered that the needs of the East Camberwell area would be met with the erection of an infant school, in connection with the proposed domestic arts school (*Age 05 June 1926:13*). The residents again were opposed to this, and the Minister agreed to erect an elementary school only and instructed the PWD to urgently prepare plans for an elementary school to house 600 pupils (*Age 05 June 1926:13*).

Somewhat strangely, the Director then recommended that only pupils up to 4th grade be admitted and that the school should be a combined elementary and domestic arts school. The Minister approved this plan, and asked the PWD to prepare a final plan for the school. The necessary expenditure for the erection of said building was approved, and the Minister was to authorise the inviting of tenders for the school ‘within a week or ten days’ (*Age 05 June 1926:13*).

The school was opened in early 1928, with the *Argus* reporting that the school was ready for occupation the previous December (*Argus 10 December 1927:33*). The Domestic Arts Schools charged no fees for their courses, and the aim was to provide:

... sound post-primary education in the ordinary school subjects, as well as a through course [sic] in the domestic arts subjects, which include cookery, needlework and dressmaking, laundry and housewifery and art (Argus 10 December 1927:33).

The school remained in use as a combined elementary and domestic arts school until the 1940s, when it became referred to as the 'East Camberwell Girls School' (CGSC 2016). The removal of the elementary school children into a new school building on site was the result of serious overcrowding at the Mangarra Road school from as early as 1934 (*Age* 13 July 1934:17). It was reported that the demand on the accommodation was so acute that the laundry had to be used for classrooms (*Age* 13 July 1934:17). The new infant school was designed by Percy Everett, then Chief Architect of the PWD in 1945. It has since been demolished (refer Figure 137 and Figure 138).

Throughout the 1940s, 'East Camberwell Girls School' offered education up to Year 10, excepting a brief period during WWII when girls from MacRoberston High School and Camberwell High School were sent to the school, until 1953 when a fifth form was added. A sixth form followed in 1958, as a result of the efforts of the headmistress at the time Miss Jageurs (1949-1958) (CGSC 2016). Undergoing several name changes across the 1950s, the school became officially known as Canterbury Girls' High School in 1961. In 1989, the name changed again to Canterbury Girls' Secondary College in line with the Government policy on school naming (CGSC 2016).

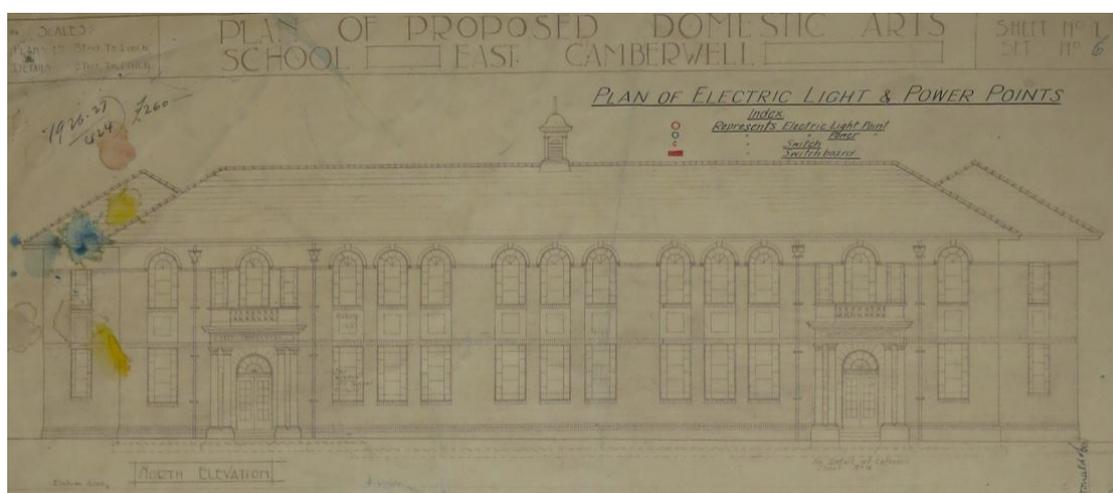


Figure 133. Extract of the 1926 document *Plan of Proposed Domestic Arts School, East Camberwell, Plan of Electric Light and Power Points*. A view of the north elevation to Iribarra Road. (Source: Public Records Office of Victoria [VPRS 3686/P0009/529])

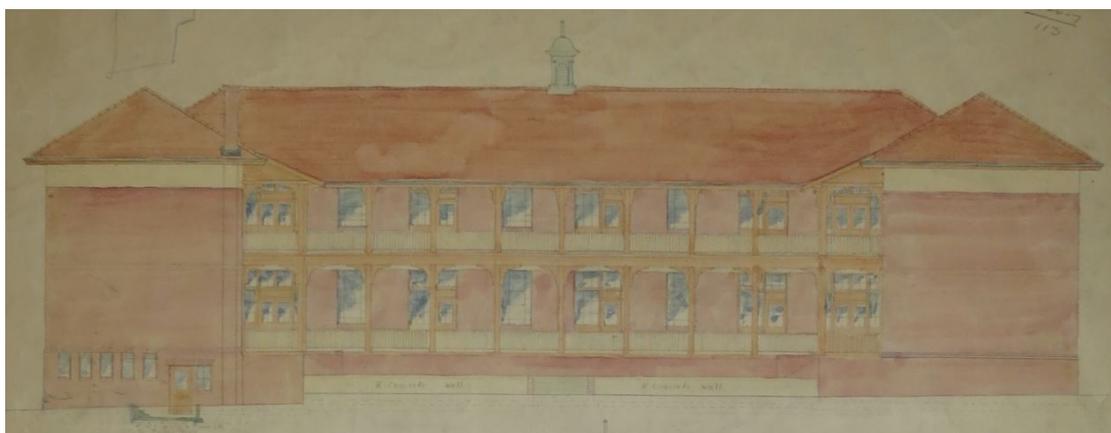


Figure 134. Extract of the 1926 document *Plan of Proposed Domestic Arts School, East Camberwell, Plan of Electric Light and Power Points*. A view of the south elevation. Note the two-storey verandah within the central courtyard, framed either side by the projecting east and west wings. (Source: Public Records Office of Victoria [VPRS 3686/P0009/530])

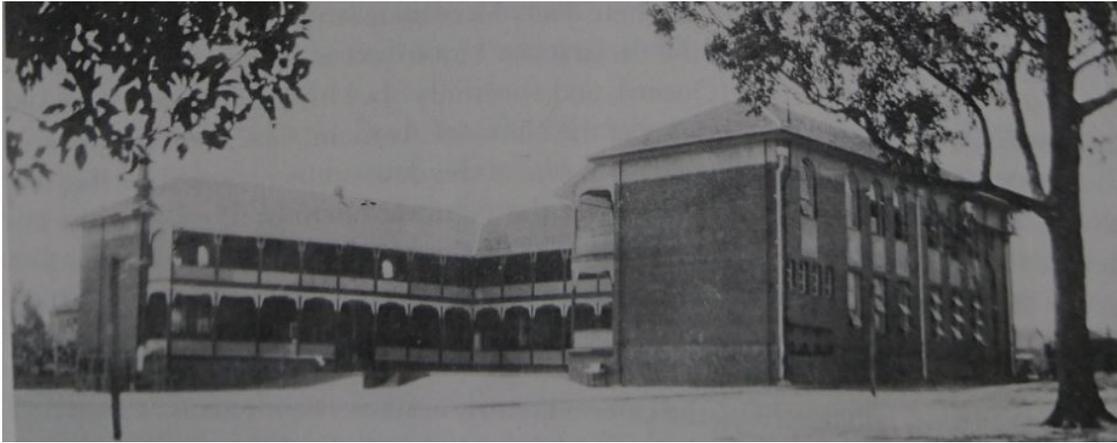


Figure 135. View of the school, then known as the East Camberwell Girls' School, from the school grounds, looking north-west; c.1954. Note the original double-storey timber work verandahs that extend around the internal perimeter of the central courtyard at the rear of the building; which are still believed to exist. (Source: Rumbold 2000:63)

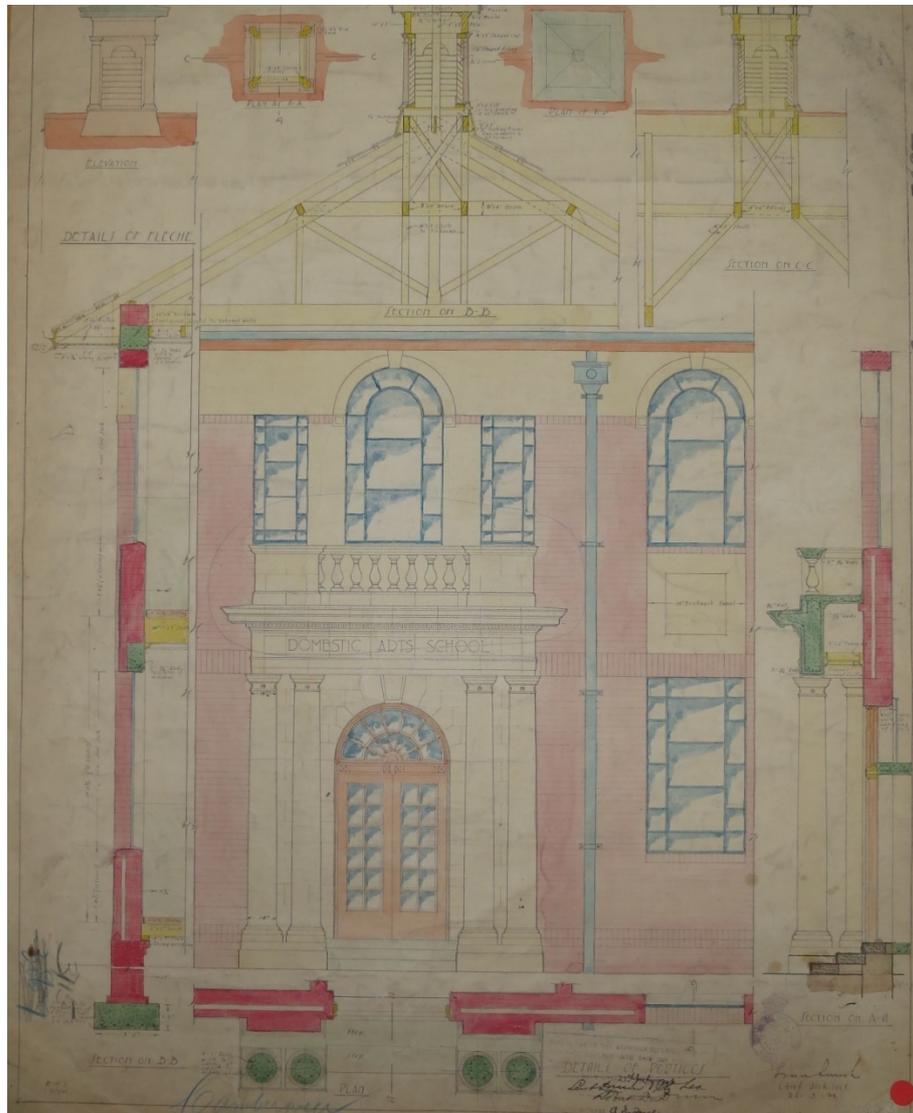


Figure 136. Extract of the 1926 document Plan of Proposed Domestic Arts School, East Camberwell, Details of Porticos. A detail view of the porticos and cupola vent to the ridgeline. (Source: Public Records Office of Victoria [VPRS 3686/P0009/531])

Public Works Department – E. Evan Smith & Percy Everett

Edwin Evan Smith (1870-1965) oversaw the Victorian Public Works Department (PWD) as chief architect from 1922 until 1929. Having prior experience in various PWD offices at state (Queensland from 1898) and Commonwealth level, his career at the Commonwealth Department of Public Works (CDW) saw him work across multiple cities including Melbourne (1912-1915), Sydney (1915-1917) and Brisbane (1917-1920) where he eventually assumed the mantle of Queensland state works director for the CDW (1920-22). Assuming the position of Chief Architect of the Victorian PWD in 1922, Smith realised an array of projects generally executed in the restrained revivalist styles until his resignation in 1929. Ranging from elegant executions in Greek Revival and Tudor Gothic to functionalist examples with Classical and Art Deco accentuations, his work received praise from the Royal Victorian Institute of Architects (RVIA) which awarded the 1930 RVIA Street Architecture Medal to his celebrated Emily McPherson College of Domestic Economy, completed in 1926. Following his resignation from the Victorian PWD in 1929, Smith went to the equivalent position at the NSW PWD which he held until his retirement in 1935 (Willis 2012:635).

Following Smith's tenure, Percy Edgar Everett (1888-1967) oversaw the PWD as Chief Architect from 1934. Best known for his Art Deco inspired designs, Everett created a strong design division within the department, separate to the documentation and contract administration. He insisted on absolute control of the design process including the approval of all architectural drawings. Everett's architectural eclecticism was reflected in the work produced by the PWD during his tenure, this resulted in a broad range of architectural works completed in the Art Deco, American Beaux-Arts and Modernist styles (O'Neill 1996). Everett's design education was influenced by two study tours; to the US, UK and USSR in 1930 (Goad 1999:135), and to the US again in 1945 (O'Neill 1996). Works completed by the PWD were prolific, covering a variety of public buildings including: courthouse, police stations, prisons, mental hospitals, sanatoriums, schools, tertiary institutions and residences of government employees (O'Neill 1996). Everett retired from the department in 1953 (O'Neill 1996).

Description & Integrity

Canterbury Girls' Secondary College is bordered by Irilbarra, Mallacca and Mangarra roads to the north, south and west respectively (refer Figure 139).

Canterbury Girls' Secondary College comprises multiple educational buildings, the most notable of which is the Georgian Revival school building (1927) located at the intersection of Irilbarra and Mangarra roads. The remainder of the school buildings appear to be of more recent construction, one of which (the Gliddon building) has been constructed around the south-east extent of a large Moreton Bay Fig. This tree, along with another at an entrance to the school off Malacca Road, are of significant size and as such are indicative of being of some age when compared with other plantings in the school grounds.



Figure 139. Aerial view of Canterbury Girls' Secondary College. The original 1928 building is outlined in red as are the Moreton Bay Figs from the gardens of the former 'Gwinda' estate. (Source: Google Maps, 2016)

The main school building (1927) is a two-storey expressed brick building with an unglazed terracotta Marseille tile hipped roof. Possessing a U-shaped plan, the building is positioned parallel to Irilbarra Road, to the north, with two projecting wings extending south toward Malacca Road. The principal elevation of the building addresses Irilbarra Road while the west wing, being slightly longer in length than the east wing, addresses the frontage of the building to Mangarra Road. At the rear of the building, the respective wings form a central courtyard.

From Irilbarra Road, the building presents as a symmetrical breakfront façade constructed from unpainted expressed brick, the whole topped by an overpainted cement entablature above which is the hipped Marseille tile roof topped by a vented cupola. At either end of the central block of the building, the flanking projecting wings are slightly setback, resulting in further emphasis on this central arrangement. The building possesses a regular fenestration pattern across the extent of the façade with a vertical emphasis achieved by aligned window openings at ground and first floor level, separated by painted concrete spandrels with bas-relief details. At ground floor level, these windows are square set openings, topped by a continuous string course of solid brickwork, above which are arched window openings with cast cement heads with keystones. This arrangement is offset by the placement of flanking cast-concrete Classical revival porticos, with balustrade parapets, at either end of the elevation which demarcate the entrances to the building. At first floor level, the porticos inform Palladian style tripartite window arrangements of a central arched opening flanked by sidelights. The windows across the entirety of the façade are steel framed with large panes at the centre and a smaller sidelight pane detail to the perimeter. The entrances to the buildings retain semi-glazed multi-pane timber dual doors with overhead fanlights (refer Figure 142). Despite later additions to this elevation, including air conditioning units and sun shading devices, the building retains a high degree of integrity.

From Mangarra Road, the west wing of the building extends parallel with the street. While possessing identical details to that of the main façade, the overall composition of this elevation lacks the same finesse evident in that to Irilbarra Road. Later additions to this elevation accord with those evident on the main façade and include modern sun shading devices, later downpipes and waste pipes from WCs. Elsewhere on the site, late 20th century buildings obscure views of the east and south elevation of the 1927 building and as such the integrity of the rear verandahs could not be ascertained.

At the centre of the site, a large Moreton Bay Fig (c.1863) that was indicated as being extant in 1945 (refer Figure 137) is legible in an aerial of the school; views of this tree are obscured from the street by the late 20th century buildings on the school campus. A second Moreton Bay Fig of comparable size is also evident at the school entrance, off Gwenda Avenue, and is an indication of it being contemporary with that at the centre of the school campus (refer Figure 139).



Figure 140. View of Canterbury Girls' Secondary College from Mangarra Road, looking east. While possessing similar fenestration details as that of the principal Irilbarra Road façade, it does not possess the same level of refinement. (Source: Trethowan Architecture, 2016)



Figure 141. View of the main entrance to Canterbury Girls' Secondary College from Iirilbarra Road, looking south-east. Note the later additions to the left of the image. (Source: Trethowan Architecture, 2016)



Figure 142. View of the main entrance to Canterbury Girls' Secondary College from Iirilbarra Road, looking south. Note the extant semi-glazed dual doors with overhead fanlights to the entrances and Palladian style tri-partite window arrangements above the porticos. (Source: Trethowan Architecture, 2016)

Comparative Analysis

Georgian Revival

In the early twentieth century, Australian architecture was influenced by the Georgian Revival movements in both England and America, and its own legacy of Georgian tradition (Cuffley 1990:75). William Hardy Wilson, and his book of drawings titled *Old Colonial Architecture in New South Wales and Tasmania* published in 1924 were considered to be amongst the greatest inspirers of this style (Cuffley 1990:85). In addition to Hardy Wilson, Professor Leslie Wilkinson, was a key influencer of the style as a lecturer on English and Mediterranean architectural traditions who had arrived in Australia in 1918, Writing extensively on the Georgian Revival, Wilkinson became highly sought after as a designer of private houses amongst a select clientele in the late 1920s (Cuffley 1990:75).

Increasing in popularity throughout the 1920s and 30s, and Georgian Revival architecture became synonymous with the upper-middle-class concepts of 'good taste' (Apperly, Irving & Reynolds: 1989:150) and architects throughout Australia began to apply the principles espoused by Professor Leslie Wilkinson (Cuffley 1990:77). Georgian Revival architecture was noted for its clarity, simplicity, reasonable proportions and restrained, simplified classicism often adopting the use of Classical detail and Orders. The style was favoured by academically trained architects, and by the mid-1930s, was often combined with Moderne streamlining and details typical of the eclectic Interwar period. Subsequently, the style became popular a range of building types including houses, blocks of flats, institutional buildings and modestly sized commercial structures (Apperly, Irving & Reynolds: 1989:150).

School Buildings

Edwin Evan Smith's 1927 Georgian Revival school building at Canterbury Girls' Secondary College is a good example of interwar education design by the PWD within the City of Boroondara. Within the municipality, Harry Norris' 1939 Nicholas Wing at Methodist Ladies College (MLC) demonstrates comparable interwar Georgian Revival styling updated with Moderne detailing. Other comparable examples of Evan Smith's PWD educational work includes the Essendon High School (1926), Preston Girls' High School (1927-28), University High School in Parkville (1929) and the Box Hill High School (1929). The Canterbury Girls' Secondary College, originally constructed as the East Camberwell School of Domestic Arts, is indicative of the PWD's adoption of the Georgian Revival style for new buildings during the boom in secondary education provision during the 1920s and 1930s. The adoption of the Georgian Revival style, considering its associations with domestic architecture, is also seemingly appropriate in this instance considering the buildings' original guise as a domestic arts school.

The Nicholas Wing at MLC was named for the private donors who funded its construction in 1939: brothers George and Alfred Nicholas. Designed in the Georgian Revival style with updated Moderne detailing, it reflects the general expansion of secondary school facilities during this era, however provides contrast with Canterbury Girls' in that it was not designed by the PWD for the State school system (Context 2016:11).

In comparison, the Preston Girls High School (City of Darebin HO24) of 1927 was one of several new State secondary schools established in the 1920s and 1930s and designed by the PWD. Both Preston and Canterbury Girls' high schools are of a Georgian Revival design and feature unpainted red face brick construction, contrasting bands of render and a rigidly symmetrical façade.

The Assembly Hall of the former Essendon High School (VHR1294) was designed by E Evan Smith for the PWD to add new space to George Watson's original school on the site. Possessing classrooms at ground floor level with a hall overhead at first floor level,

the building presents an overpainted rendered breakfront façade with applied decoration, the central section of which incorporates classically inspired elements including a cast cement portico and projecting bay flanked either side imitation quoins, with the whole arrangement surmounted by a broken pediment. Either side of this central bay, the flanking bays reiterate the same fenestration, albeit topped by a hipped Marseille tile roof with projecting eaves. On the side elevations, the honest expression of the buildings construction is more legible, with the expressed brickwork construction unpainted and the elevations and their regular fenestration patterns topped by an overpainted render entablature to the underside of the Marseille tiled hipped roof. While exhibiting variations of details incorporated at Canterbury Girls' including the cast concrete portico, rooftop vented cupolas and the creation of vertical emphasis in the façade, the overall execution of these elements at Essendon High School demonstrate a combined Classical Revival sensibility rather than that of the Georgian Revival references evident at Canterbury Girls'.

University High School (VHR2183) of 1929 is one of the finest examples of Georgian Revival school architecture from this period. The symmetrical façade is of red brick with an expressed central entrance bay in cream render with rusticated lower levels, quoins and topped by a broken pediment. The contrasting render of the central bay continues across the lower level of the façade, creating a visual hierarchy reminiscent of a Renaissance villa.

E Evan Smith's Box Hill High School, also of 1929 is much more highly articulated than Canterbury Girls. The school incorporates Mannerist details such as double height columns, unusual column arrangements and a broken pediment above the main entrance. This school represents a stylistic departure from the restrained Georgian Revival of Canterbury Girls (Coleman Architects 2014: A-18).

These five buildings reflect the development and variation of Smith's oeuvre within the Georgian Revival style. Overlaps of details demonstrate a holistic but evolving body of education work from Smith and the PWD during this period that cannot be understood without reference to Canterbury Girls' Secondary College. Smith's work with the PWD continued to develop in the interwar period, including such significant works as the Emily McPherson College of Domestic Economy (VHR H1646) completed in 1926.

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).

Canterbury Girls' Secondary College (former East Camberwell School of Domestic Arts) is representative of the breakup and residential subdivision of the large suburban and semi-rural estates, from the late nineteenth century, that once existed within that part of Canterbury specifically and throughout the City of Boroondara generally. The school was constructed in 1927, on what remained of the former 'Gwinda' (subsequently known as Gwenda) estate, initially acquired by the Education Department in 1916. 'Gwinda', one of Canterbury's oldest estates, was established as early as 1859 with its house and gardens well established by 1863. The subdivision of the estate for residential development was relatively early, occurring in 1885. Despite the protracted timeline between the purchase of the 'Gwinda' house and garden in 1916 and the construction of the East Camberwell School of Domestic Arts in 1927, 'Gwinda' house managed to survive until as late as 1929. Thus, one of the Moreton Bay Figs from the 'Gwinda' gardens remains at the centre of the school campus, its survival ensured because of considered construction

programmes by the school that saw its retention in 1945 and 1978. A second Moreton Bay Fig of comparable size, at the Gwinda Avenue entrance to the school, is also a potential survivor from this early period of development in the City of Boroondara.

Canterbury Girls' Secondary College is representative of the boom in the provision of secondary education during the 1920s and 1930s, arising from the policies established by the first Director of Education of the Victorian Department of Education, Frank Tate. Initially established as the East Camberwell School of Domestic Arts, the erection of the building was a conscious decision by Tate to establish a domestic arts school, rather than elementary school on the site, contrary to the opinions and protests of local residents. As such, the school is demonstrative of the conscious overarching plan that Frank Tate specifically, and the Education Department generally, had for the provision of secondary education institutions within the City of Boroondara.

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

N/A

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

N/A

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

Canterbury Girls' Secondary College 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 buildings of his oeuvre of educational project completed during his seven-year tenure as chief architect of the PWD. Common details incorporated within projects produced by the PWD under Smith's tenure included hipped Marseille tiled roofs, vented cupolas, cement spandrel panels with bas-relief details, and cast cement Classical porticos.

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

The Moreton Bay Figs in the grounds of Canterbury Girls' Secondary College are significant. They are large mature examples of nineteenth century plantings (c.1863) that survive from the gardens of the former 'Gwinda' estate that once constituted the current school grounds.

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).

Canterbury Girls' Secondary College has a strong association with several alumnae groups from its iterations as the East Camberwell Domestic Arts School, East Camberwell Girls' School (by the 1940s), Canterbury Girls' High School (1961) and Canterbury Girls' Secondary College (1989).

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).

Canterbury Girls' Secondary College is associated with the Public Works Department under the leadership of E. Evan Smith. Smith was best known for his competent execution of buildings in the restrained revivalist styles from 1922-1929 and his work received praise from the Royal Victorian Institute of Architects (RVIA) which awarded the 1930 RVIA Street Architecture Medal to his celebrated Emily McPherson College of Domestic Economy, completed in 1926.

Statement of Significance

What is Significant?

Canterbury Girls' Secondary College, 16 Mangarra Road, Canterbury, built in 1927 as the East Camberwell Domestic School of Arts to a design by Edwin Evan Smith of the Public Works Department in the grounds of the former 'Gwinda' estate, is significant.

How is it significant?

Canterbury Girls' Secondary College is of local historic, aesthetic, architectural and social significance to the City of Boroondara.

Why is it significant?

Constructed in 1927 as the East Camberwell Domestic Arts School, the school was established against the wishes of the local community who heavily advocated for the construction of an elementary school on the site, the choice to establish a domestic arts school made personally by the first Director of Education of the Education Department, Frank Tate. Tate revolutionised the Victorian education department during the first half of the twentieth century. (Criterion A)

Established in the grounds of the former 'Gwinda' estate, dating from 1859 and one of the City of Boroondara's oldest, Canterbury Girls' Secondary College retains two large Moreton Bay Fig trees from this original garden in its grounds. (Criteria A & E)

The original school building, constructed in 1927, is representative of, and displays the principal characteristics to, the type of educational buildings being produced by the PWD during the tenure of 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 buildings of his oeuvre of educational project completed during his seven-year tenure as chief architect of the PWD, including hipped Marseille tiled roofs, vented cupolas, cement spandrel panels with bas-relief details, and cast cement Classical porticos. However, an uncommon feature of Canterbury Girls' Secondary College is a double storey verandah at the rear of the building which currently represents a detail not identified in other projects completed by the PWD under Smith. (Criterion D & H)

Because of its ongoing use as an educational institution, initially constructed in 1927 as the East Camberwell Domestic Arts School, its subsequent redevelopment and imagination as East Camberwell Girls' School (1940s), Canterbury Girls' High School (1961) and finally as Canterbury Girls' Secondary College (1989), it maintains an ongoing association with the alumnae educated at the school in its various forms. (Criterion G)

Grading and Recommendations

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

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

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

Identified By

Context Pty Ltd

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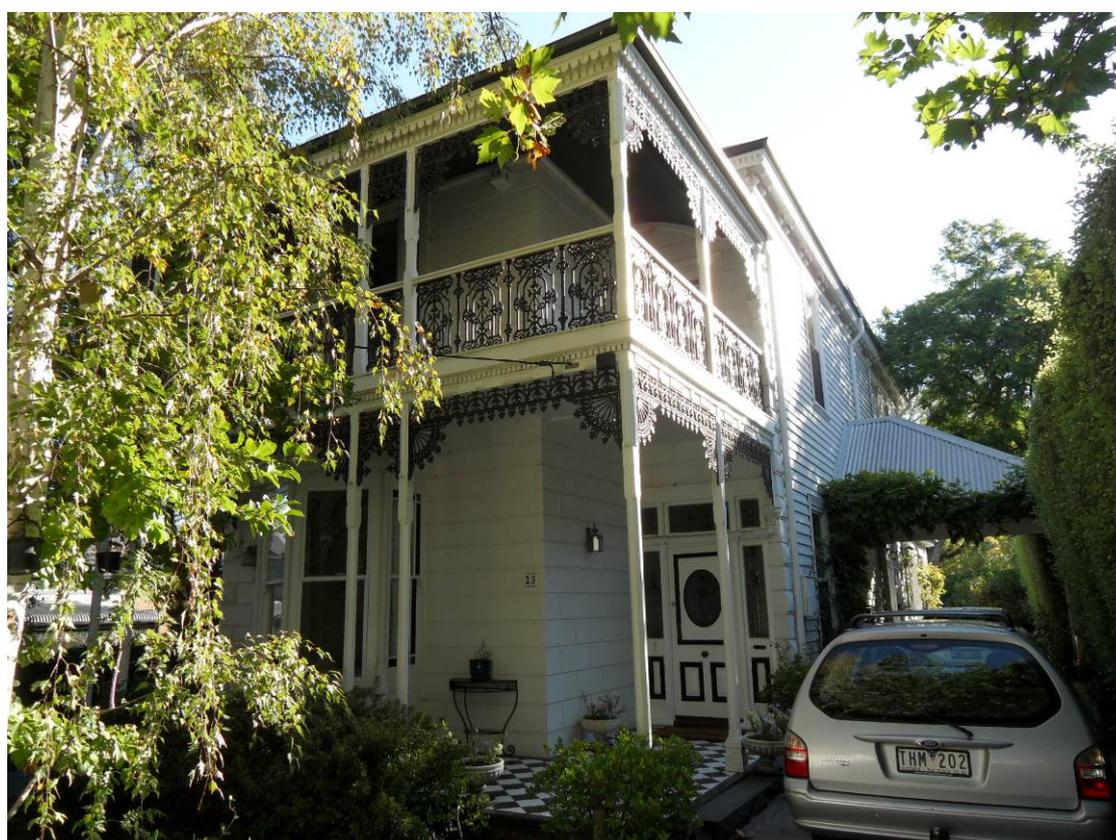
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HAWTHORN HOUSE

Prepared by: Context Pty Ltd

ADDRESS: 23 MANGARRA ROAD, CANTERBURY

Name: Hawthorn House	Survey Date: 13 April 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1890

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded

an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved in Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road.

History

The Victorian weatherboard house at 23 Mangarra Road was built in 1890 on the west side of Mangarra Road for Henry Alger. The house was labelled as Hawthorn Villa in 1905 MMBW plan (MMBW Detail Plan no. 1900, 1905), but was more often referred to as Hawthorn House (*Age* 1 August 1896:2; *Argus* 26 February 1901:2 & *Argus* 22 December 1908:1).

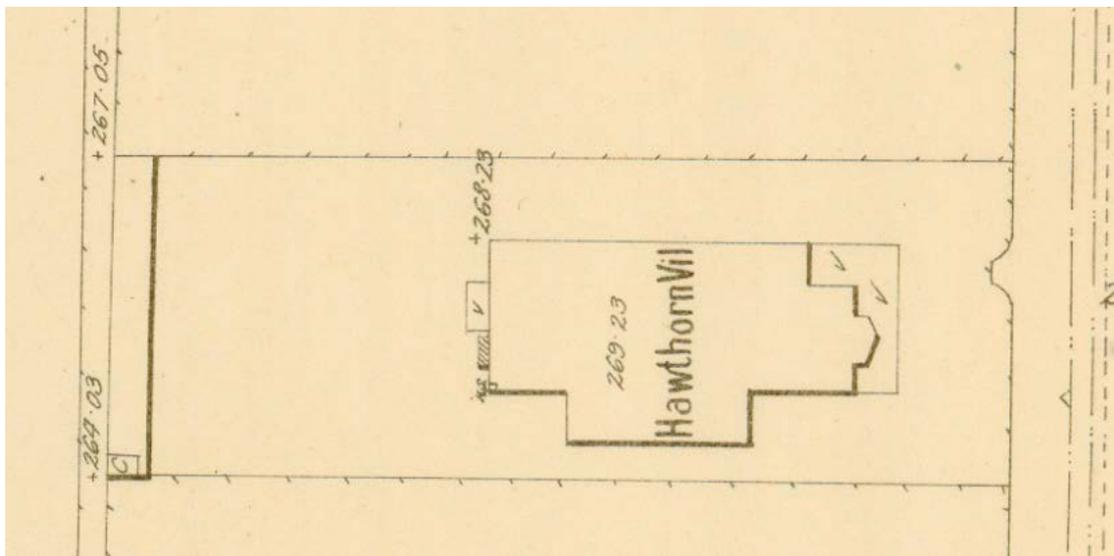


Figure 143. MMBW Detail Plan no. 1900, showing 23 Mangarra Road on the west side of the street in 1905 (Source: SLV).

The land was allotment 44 of the 1880s subdivision advertised as 'Mont Albert Park Estate', and marketed as comprising 'the highest allotments' and 'renowned throughout the colony for the magnificent views'. Its proximity to Camberwell Station as well as a proposed station on the Outer Circle Line was also emphasised in advertisements for the Estate ('Mont Albert Park Estate' 18--).

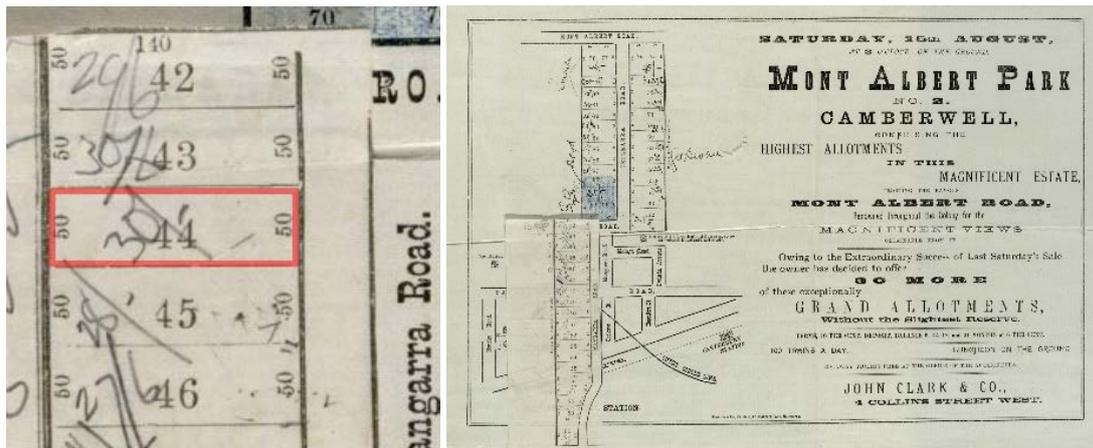


Figure 144. Subdivision Plan for the 'Mont Albert Park Estate', 18--, showing the house site of 23 Mangarra Road outlined in red at lot 44 of this subdivision (Source: SLV).

Henry Alger and his sons, Henry Charles Alger and Christopher John Alger, were the earliest residents on the west side of Mangarra Road. The eldest son, Henry C Alger, a grocer, owned three undeveloped allotments on the street, nos. 44, 45 and 49 in September 1889 (RB 1889). The allotments were of same size, as depicted in the subdivision plan, with 50-foot frontages to Mangarra Road and depths of 140-feet. The following year, in 1890, two houses had been built on lots 44 & 49, with father Henry Alger now occupying and owning Hawthorn Villa at lot 44 (RB 1890). The wooden house (later known as 'Sassafrass') at lot 49 was occupied and owned by the younger brother, musician Christopher J Alger.

Both properties were rated for the same amount of £20 in the year of completion, but the Net Annual Value (NAV) of Hawthorn House had increased to £25 in 1892, probably due to its greater finished size (RB 1890 & 1892). In January 1891, soon after completion, H Alger invited tenders for painting the two-storey house (*Age* 10 January 1891:15). The size of the house is not recorded in the rate books until 1898, when it is noted as having eight rooms (RB 1898).

In 1895, Henry C Alger purchased lot 46 of the subdivision, making it a double lot with lot 45, and erected an 8-room brick house, 'Villa Menindie' (19 Mangarra Road), next to his father's Hawthorn Villa (RB 1895).

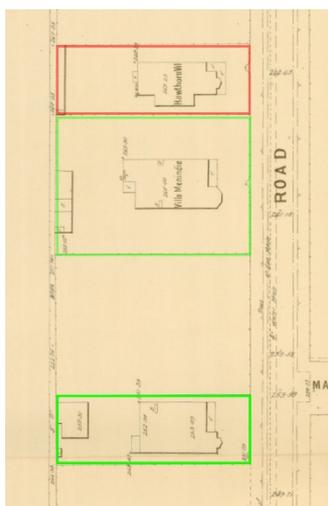


Figure 145. MMBW Detail Plan no. 1900, showing Hawthorn Villa (in red square) in relation to 'Villa Menindie' and 'Sassafrass' (in green squares) (Source: SLV).

Henry Alger and his family had immigrated from England in the 1850s and first lived in Kerang

and Bendigo. Henry Alger moved to Melbourne at the end of 1880s after selling his business, the Farmers' Arms Hotel on Wellington Street in Kerang, where he was a respected community member (*Kerang Times and Swan Hill Gazette* 11 September 1888). Apart from his liquor business, he erected three two-storey brick shops on the same street where his Hotel was located. The shops that became known as 'Alger's Buildings' were gutted by fire in 1889 (*Kerang Times and Swan Hill Gazette* 16 April 1889: 2). Eleven years later in 1901, the shops were again destroyed in a fire (*Kerang Times* 19 February 1901: 2).

For a five-year period, from 1896-1901, Henry Alger relocated to Cottage Street in Blackburn, while leasing Hawthorn House to various tenants (*Age* 1 August 1896:2; S&Mc 1897 & 1900; PROV). He returned to the house in 1903, and remained there until his death in 1908, after which Hawthorn House was transferred to his wife, Eliza (RB 1902-1908; *Argus* 22 December 1908:1). Eliza remained at the house for another few years, until 1910, after which it was leased to various tenants until her death in 1917 (RB 1910, 1915 & 1917; *Argus* 20 December 1917:1).

After his mother's death, Henry C Alger inherited the house and during the following years it was occupied by various tenants (RB 1919 & 1920). The Alger family's three-decade association with Hawthorn House ceased in 1921, when ownership was transferred to John Dalglish (RB 1921).

Description & Integrity

Hawthorn House, at 23 Mangarra Road, is a narrow two-storey timber Italianate house standing on the west side of the street. It has a modest front setback from the street, with a new but sympathetic timber picket fence. The house has a two-storey return verandah with an ogee-profile roof, with the front entrance set back at the end of the verandah return.

The roof has a low-line M-profile hipped roof, typical of Italianate houses, and a more unusual red brick chimney with a combination of a row of dog-toothed bricks and a moulded render cornice above it. Also typical of the style, the eaves extend over paired brackets (with turned pendants) with fielded panels between them. The front door has two fielded panels at the bottom (the oval window above appears to be an alteration), and sits within generous sidelights and highlights.

Apart from being a rare two-storey timber house of the nineteenth century, Hawthorn House is distinguished by a wide range of fine and somewhat unusual decorative detail, many of which are shared by nearby "Sassafrass", a single-storey timber house built for Alger's brother that same year (strongly suggesting a shared designer). The most distinctive of these is the bay window, which sits below the verandah at the ground floor level. It has an unusual plan form shape - a variation of the typical half octagonal bay - with sides projecting at right angles and two angled faces meet across the front. The bay window has a high degree of ornament, including a double fascia with scalloped and dentilated bands, barley-sugar twisted colonettes between the double-hung sash windows, and ruby flashed glass margin glazing to the side windows. A similar double fascia (scalloped and dentilated) is also used for the upper floor of the verandah.

Other details the two houses share are the use of ashlar-look timber cladding with pyramidal quoining to the corners of the front facade, very slender chamfered timber verandah posts with rectangular cast-iron Corinthian capital (only a few capitals remain), and a dentilated fascia above the paired eaves brackets.

The two houses differ in the pattern of cast iron used for the verandah. The patterns used on Hawthorn House are more typical, but it does retain a full suite of intact compound frieze and brackets to both levels and balustrade panels to the upper level.

Alterations mainly comprise small additions to the sides and rear of the house. On the north

side a carport roof has been appended to the house. Set back on the south side is an unusual single-storey addition with a castellated parapet, which appears to be relatively early (though it post-dates the 1905 MMBW plan). There is also a single-storey addition to the rear, which wraps around the south side of the house, but is not visible from the street. The black and white tiles of the verandah floor appear to be a recent replacement, as does the leadlighting around the front door.

Comparative Analysis

There are many timber Victorian houses in Boroondara; many are protected within precincts such as Rathmines Grove (HO160), Hawthorn East, and The Central Gardens, Hawthorn (HO146). Hawthorn House is distinguished, however, from the typical timber houses in two ways: its detailing and its two-storey form.

Unusual and highly embellished features and details such as the pointed plan form of the bay window and the fine quality of the timber barge boards and double fascia around the eaves line of the bay window distinguish it from other Victorian timber houses. It shares these features with the single-storey 'Sassafrass' at 13 Mangarra Road, and similar examples of this same designer's work undoubtedly exist elsewhere, but they stand out against the typical designs seen in Boroondara and elsewhere in the metropolitan area.

Two-storey timber houses of the nineteenth century are also acknowledged as a rare building type in the metropolitan area, and when identified are usually accorded a Significant grade, if reasonably intact.

There are no two-storey timber Victorian houses graded Significant in the Boroondara Heritage Overlay. The only other examples the assessor is aware of are at 64 Auburn Parade, Hawthorn East, and at 831 Burke Road, Hawthorn East. Neither are in the Heritage Overlay. The first is a plain, largely intact dwelling with a double-height canted bay window to the façade, and a small corner porch. The 1903 MMBW plan (Detail Plans Nos. 1548 & 1549) indicate that it once had a front verandah as well. The second is highly altered and mostly hidden behind a later shop in front of it. (Note that there is a two-storey Italianate timber dwelling at 38 Wentworth Avenue, but it was originally single-storey with an upper storey mimicking all details added in the 1990s.)



Figure 146. The two-storey timber house at 64 Auburn Parade, Hawthorn East. (source: Google Streetview, 2017)

In the metropolitan area, two-storey timber houses were more commonly built in the 1850s to 1870s (City of Port Phillip Heritage Review, 1998, Citation 634). Examples identified include:

- 337 Dorcas Street, South Melbourne of 1857, the verandah was replaced c1920 (Port Phillip, HO114)
- 62 The Strand, Williamstown of 1858 (Hobsons Bay, HO290)
- 347 Moray Street, South Melbourne of the early 1860s (Port Phillip HO208)
- 48 Kanowna Street, Williamstown of 1864 (Hobsons Bay, HO163)
- 240 Nott Street, Port Melbourne of the 1860s, elaborate Gothic Revival bargeboard removed (Port Phillip, Significant in HO1)
- 1 Little Provost Street, North Melbourne of 1869, reclad and ground floor window and door gone (Melbourne, Contributory in HO3)
- 2 Ferguson Street, Williamstown of c1870 (Hobsons Bay, HO119)
- 21 Osborne Street, Williamstown of c1870 (Hobsons Bay, HO239)
- 62 The Strand, Williamstown of 1871 (Hobsons Bay, HO291)
- 43 Cecil Street, Williamstown of c1872 (Hobsons Bay, Significant in HO54)
- 9 Union Street, Richmond of c1879 (Yarra, Significant in HO332A)

A number of the earliest examples are gable fronted, referencing the Gothic Revival style (337 Dorcas Street, 240 Nott Street, 48 Kanowna Street, 21 Osborne Street), while 62 The Strand has a transverse gable roof. The remainder have hipped roofs, and can be considered a very simple version of the Italianate style. In most cases, the front verandah has been extensively altered or replaced in the early twentieth century, with 48 Kanowna Street a notable exception. Nearly all have been assessed as significant for their rarity value as two-storey timber dwellings (often among other reasons).

Examples from the 1880s and 1890s are much fewer, with the following identified:

- 18 Berry Street, Richmond of 1886 (VHR H710) – ‘of historical significance as one of the few surviving two-storey timber terrace houses in the inner metropolitan area’ (Heritage Victoria citation). It is a simple house with a flat façade, weatherboard cladding to walls and the parapet, and a rebuilt verandah.
- 64 Cruikshank Street, Port Melbourne of 1887 (Port Phillip, Significant in HO1) – a two-storey terrace-type house with a flat façade, shaped parapet, and two-storey verandah within wing walls. Significant as ‘the most intact of three surviving two-storey timber residences in Port Melbourne, and is representative of a relatively rare building type in the metropolitan area generally’. (NB: Now one of only two surviving in Port Melbourne.)
- 7 Belle Vue, Lilydale, built after 1888 (Yarra Ranges, HO387) – a very simple house with a flat, symmetrical façade. It appears that the verandah has been rebuilt. (NB: 9 Belle Vue, HO398, is a more elaborate Italianate timber house with two canted bays to the façade. It also has an upper storey, but it appears to be a c1920 addition.)

In conclusion, Hawthorn House is one of a small number of two-storey timber houses in Boroondara and the Melbourne metropolitan area, a type which was even less common after the 1870s. In comparison to the other examples in Boroondara and Significant houses in other municipalities, it is also distinguished by its high level of (intact) decorative detail. The unusual detailing appears to be a signature of its unknown designer, as seen at the nearby ‘Sassafrass’ (13 Mangarra Road).

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).

Hawthorn House is one of a small number of nineteenth-century two-storey timber houses in Boroondara and the Melbourne metropolitan area, a type which was even less common after the 1870s. In comparison to the other examples in Boroondara and Significant houses in other municipalities, it is also distinguished by its high level of (intact) decorative detail. The unusual detailing appears to be a signature of its unknown designer, as seen at the nearby 'Sassafrass' (13 Mangarra Road).

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).

NA

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

The house is aesthetically significant for its exceptionally fine timber detailing and unusually shaped front bay window. Particular features of significance include the variation on the shape of the traditional bay window of four facets rather than the more traditional five, ornament to this window including a double fascia with scalloped and dentilated bands, barley-sugar twisted colonettes between the double-hung sash windows, and ruby flashed glass margin glazing to the side windows. A similar double fascia (scalloped and dentilated) is also used for the upper floor of the verandah. Other fine detail includes the pyramidal quoining to corners, and the very slender chamfered timber verandah posts with rectangular cast-iron Corinthian capital (only a few capitals remain).

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).

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

NA

Statement of Significance

What is Significant?

Hawthorn House (or Hawthorn Villa) at 23 Mangarra Road, Canterbury, is significant.

It is a two-storey timber Italianate house built in 1890 for owner-occupier Henry Alger.

It is significant to its nineteenth-century fabric. Single-storey additions to the side and rear elevations and the front picket fence are not significant.

How is it significant?

Hawthorn House is of local historical (rarity) and aesthetic significance to the City of Boroondara.

Why is it significant?

Hawthorn House is historically significant as one of a small number of nineteenth-century two-storey timber houses in Boroondara and the Melbourne metropolitan area, a type which was even less common after the 1870s. In comparison to the other examples in Boroondara and Significant houses in other municipalities, it is also distinguished by its high level of (intact) decorative detail. The unusual detailing appears to be a signature of its unknown designer, as seen at the nearby 'Sassafrass' (13 Mangarra Road). (Criterion B)

Hawthorn House is aesthetically significant for its exceptionally fine timber detailing and unusually shaped front bay window. Particular features of significance include the variation on the shape of the traditional bay window of four facets rather than the more traditional five, ornament to this window including a double fascia with scalloped and dentilated bands, barley-sugar twisted colonettes between the double-hung sash windows, and ruby flashed glass margin glazing to the side windows. A similar double fascia (scalloped and dentilated) is also used for the upper floor of the verandah. Other fine detail includes the pyramidal quoining to corners (complementing the ashlar-look boards), and the very slender chamfered timber verandah posts with rectangular cast-iron Corinthian capital (only a few capitals remain). (Criterion E)

Grading and Recommendations

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

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

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

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

Identified By

Community nomination

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'RAMORNIE' (former 'Glenlea')

Prepared by: Context Pty Ltd

Address: 49 MANGARRA ROAD, CANTERBURY

Name: 'Ramornie' (former 'Glenlea')	Survey Date: August 2016
Place Type: Residential	Architect: Ward & Carleton
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1898-99

**Historical Context**

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to

ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved at Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road. The depression also saw the suburb's industrial activities suffer; Canterbury Brickworks and the rival Mont Albert Brickworks near Rochester Road, established in 1883 and 1891 respectively, both shut their doors.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

History

'Ramornie', originally known as 'Glenlea', is located at the north end of Mangarra Road on the west side of the street at number 49. The substantial brick villa previously sat on a substantial lot fronting Mont Albert Road. Municipal rate books indicate that the house was built 1898-1899 comprising ten rooms for grazier John Colclough. The substantial rate of £113 in 1899 reflects the generous size of both the lot and the newly erected dwelling (RB). Tender notices from the same year, in 1899, suggest Ward & Carleton as possible architects for this substantial brick house (*Building Engineering and Mining Journal* 6 June 1899, as cited in AAI, record no. 22851).

The 1905 Melbourne Metropolitan Board of Works Detail Plan for the street illustrates the extent of the brick villa, with two projecting bays to the north (front) and east elevation, as well as a corner bay window with a return verandah. A second verandah sat at what was then the rear of the house (south elevation). Inside plumbing fixtures allowed for both a bath and an inside lavatory. An additional outside lavatory as well as two stables were located on the large lot (MMBW Detail Plan no. 1992, 1905).

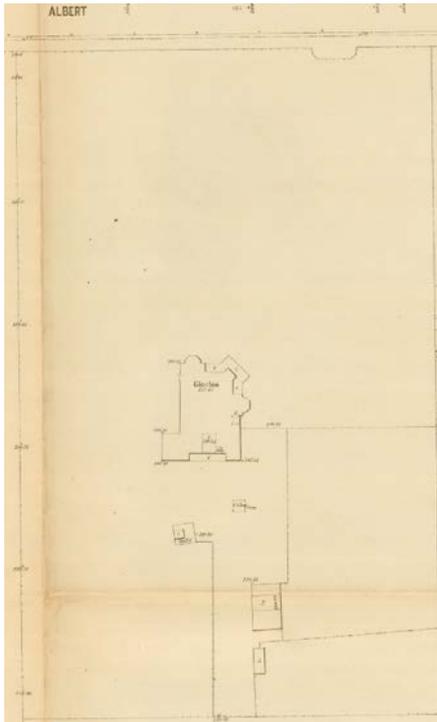


Figure 147. MMBW Detail Plan no. 1992, showing ‘Glenlea’ on a substantial lot with two stables, with Mont Albert Road located to the north (Source: SLV).

The 1899 Rate Book reveals an area of well-to-do inhabitants surrounding Mont Albert Road, including civil servants, contractors, clerks, and a manufacturer (RB). The City of Camberwell, previously dominated by farmers, had changed rapidly during the land boom of the 1880s and 1890s to welcome residents of more substantial means. Grand houses proliferated along Mont Albert Road, including Roystead at no. 51 (1887), Frognall at no. 54 (1888), Haselmere at no. 137 (1889), Guilford at no. 269 (1880) and many others (Built Heritage:127). Although most of the owners in this area were ‘city gentlemen’ a small number of residents still made a living from primary produce, including Colclough. (RB 1899).

Prior to relocating to Mont Albert Road in the 1890s, Colclough operated a business from Emerald Hill, where he seems to have made his fortune. An article in *The Argus* dated 1873, describes a lawsuit and family dispute between Colclough and his siblings. John Colclough and his brother Richard had arrived in Victoria from Kilkenny, Ireland in 1854 to join their three sisters; the following year, c1855, the siblings set up a joint business as grocers and tea dealers under the name John Colclough & Co. According to the article, the business was highly successful and profits were invested in land at Emerald Hill and elsewhere ‘in the colony’. However, family members may not have felt they sufficiently benefited from this arrangement, culminating in the lawsuit. The real estate belonging to the business at this time was estimated at £6000 and the stock at £10,000 (*Argus* 26 April 1873:1).

Colclough remained at ‘Glenlea’ until 1905 (RB; S&Mc). Colclough’s intention to leave Melbourne was heralded by a furniture auction at his home in December 1904. The auction notice reveals some of the lavish interiors of ‘Glenlea’, listing a ‘superb Italian walnut boudoir, grand piano by Kaps, finest quality carpets, ornaments and pictures’ (*Argus* 13 December 1904:2).

Following the departure of Colclough, street directories list a new occupant, W.F. Greenwood at the address in 1906, whom leased the property from Colclough, then

known as 106 Mont Albert Road (S&Mc). By 1908 Colclough had passed away, leaving the property to be advertised for sale in November that same year. The auction notice describes 'Glenlea' as 'most faithfully built upon bluestone foundations, under slate roof' and containing a drawing room, dining room, breakfast room, a tiled hall, four bedrooms, Maid's room, vestibule, large kitchen, 'beautiful bathroom', pantries, presses and a front and back tiled verandahs (*Argus* 24 November 1908:2). At this time the property also comprised 'stabling, coach houses and out offices'. The land holding also comprised over seven acres, containing 'flower and vegetable gardens, lawns, shrubbery and paddocks', all 'suitable for subdivision'. The area was described as both 'fashionable' and 'progressive' (*Argus* 24 November 1908:2).

Coinciding with the 1908 auction, Robert Weldon, a civil servant, is listed as the new owner of 'Glenlea' (RB 1909). According to the rate books, Weldon was one of several civil servants along Mont Albert Road around this time, amongst managers, merchants, clerks and solicitors, reflecting the affluence of the area (RB 1909-10).

By 1912 the property was acquired by Samuel George Gaylard, who remained at the residence until 1929 (RB 1386, S&Mc). Gaylard, a successful merchant in the drapery trade was the proprietor of 'James Fairley general merchants', in Shepparton, and 'Gaylard's drapers' in Melbourne (*Age* 29 August 1940:8; *Argus* 29 August 1940:5). Gaylard sold 'Glenlea' in 1929 to art dealer William Richard Sedon, a prominent art dealer and owner of the Sedon Galleries.

It was under Sedon's ownership that the house was renamed 'Ramornie' after his previous home at 3 Russel Street, Camberwell. That same year Sedon had a brick 50ft x 18ft gallery added to the property, 'to house his own cherished possessions' (Thomas 2010:108). The building permits from this time have been lost. However, the building permit index card reveals a brick garage at the cost of £50 and alterations and additions in brick and malthoid at a cost of £100 were approved in July 1929. A drawing from 1939 of the interiors reveals the large gallery stretching across more than half of the building, with a bay window at the north elevation (BP 27666), it is likely the alterations in 1929 accommodated for this large space.

Sedon held a house warming party on a 'lavish and genial scale' at his new home in December 1929 (*Table Talk* 12 December 1929:92). The party was attended by artists and art collectors from the gallery scene, and was the first of many parties, gatherings and charity events held at 'Ramornie' during the 1930s. One of these charity events, held in March 1934, saw 200 people gathered in the ballroom to listen to music and admire Sedon's private art collection (*Age* 15 March 1934:13). Artist and gallery owners often frequented these lavish events; at another party, held earlier the same year, the Director of the Victorian Art Gallery, Bernard Hall, was the guest of honour (*Australasian* 17 February 1934:12).

In 1939 a two storey brick extension was added at rear (west) elevation at a cost of £500 (BP 11604). The extension connected the main house to the already existing garage (later demolished). Sedon remained at 'Ramornie' for thirty years, until his death in 1959 (Thomas 2010:113).

In 1939 a two storey brick extension was added at rear (west) elevation at a cost of £500 (BP 11604). The extension connected the main house to the already existing garage (later demolished). Sedon remained at 'Ramornie' for thirty years, until his death in 1959 (Thomas 2010:113).

Alterations to the house were again made in 1960 for a Mr Sedon – presumably the son of William Sedon Snr. – converting it to two flats (BP 27666). Plans accompanying the permit application show that a number of interior party walls were added to accommodate

the separate flats, as well as a small cooking recess on the east side of the house, adjacent to the east-facing projecting bay window. The cooking recess and a bathroom contained within a projecting bay at the north-east corner was demolished in 1983. The same year an addition to the rear of the house (west) was made and the verandah at the south elevation was demolished and replaced with a new glass ceiling verandah (BP 73652).

Ward & Carleton

John V.T. Ward and Alfred E.H. Carleton were in partnership between 1897 and 1913 and undertook domestic, commercial and industrial commissions. Their work also consisted of churches and hospital additions (AAI records under 'Ward & Carleton') and was located mainly in inner eastern suburbs, such as Richmond, Kew, Canterbury, Armadale, and Malvern. They were best known for their fine Federation style houses, particularly St Hilda's House at 1-19 Clarendon Street, East Melbourne (1907; VHR H0481). Other examples are a Federation villa at 1093 Burke Road, Hawthorn (1907; HO21) (Context 2014:271).

Similar elements to those seen at 49 Mangarra Road can be found at other houses designed by Ward & Carleton. The verandah frieze is the same design as that of 113-115 Millswyn Street, HO6 (City of Melbourne), a pair of modest semi-detached cottages built in 1905 (Hermes Record for 113-115 Millswyn Street, South Yarra). The chimney is similar to that of previously mentioned St. Hilda's House, built for tea merchant James Griffiths. With John Colclough also in the tea importing business this may have influenced his choice of architect for his house, following the choice of Griffiths.



Figure 148. Verandah frieze and brackets at 113-115 Millswyn Street, South Yarra. Photo: City of Melbourne.



Figure 149. Chimney and large square fretwork detail at St. Hilda's House, 1-19 Clarendon Street, East Melbourne. Photo: VHR



Figure 150. Verandah frieze and chimney at 49 Mangarra Road.

Description & Integrity

This large brick house was originally oriented to face Mont Albert Road to the north. Following subdivision of the surrounding area, the land around the house was reduced and it now sits in one corner of its site. The front of the house now faces a hedged side boundary. A large garden area is intersected by a driveway which runs from the entry on the east and wraps around to the western side of the house.

A high brick fence runs around the street boundary. Cast iron posts at the entry are marked with the inscription 'Anderson Ritchie Fitzroy'. They may have been part of the original property and moved at some point. They are now mounted on brick bases and new cast iron gates have been attached.

The house is of interest as it has elements of both Victorian and Federation eras – showing the transitional period between the styles.

In form, the house has a strong diagonal orientation with projecting wings to one side. This is more typical of the early Federation style and represents a move away from the symmetrical form of the Victorian era. The bay window at the front of the house is more typically late Victorian with rendered cornices and timber 'blinds' topping the sash windows. The squared timber fretwork to the gable ends is large in scale and is supported on sinuous curved timber brackets, forming a strong Federation element to the design.

Face brick work is of fine quality red brick with tuck-pointing and the roof is slate, typical of late Victorian/early Federation houses. Sash windows with bluestone sills are typical of the earlier era, while timber trellising over the projecting gables is associated with the Federation style.

The verandah also has elements associated with both styles: the floor has intact encaustic tiling and bluestone edge (Victorian); posts and capitals are of timber (Victorian/early Federation) but emulating cast iron (Victorian); the verandah frieze is

made of cast iron (Victorian) but in design resembles the more stylized, squared patterns the later eras. Verandah brackets are curved and reminiscent of the Art Nouveau style. There are a number of elaborate brick chimneys whose shape and size and rendered detailing is associated with the Federation style.

Alterations in 1929, 1939, 1960 and 1983 have added infill rooms on the eastern and southern side of the house and a garage between the house and the property boundaries at the rear.

Comparative Analysis

49 Mangarra Road is an example of a Federation house with transitional features and featuring some of the hallmarks of work by architects Ward and Carleton. The diagonal floor plan and return verandah are typical of the Federation period, as is the use of red brick and tuck pointing. The use of slate for the roof is rather conservative, as is the cast iron frieze (albeit a fairly late design). The north facing bay window is Victorian Italianate in form with the flat roof and timber blind detailing. The fretwork to the gable end is a dominant feature amidst the generally restrained design. It is relatively common for architectural designs to mix up features of different periods and styles in ways that show at transition from one to the next and this is often the case where architects are innovating with their work. The use of similar elements such as the cast iron frieze and bracket detail at 113-115 Millswyn Street South Yarra and the chimney and fretwork detail at 1-19 Clarendon Street, South Melbourne indicate the use of a portable architectural vocabulary.

Ward and Carleton have several buildings identified within Boroondara, however their work is spread across Melbourne and suburbs, and comprises domestic commercial and industrial architecture. They are known in Boroondara for 672-674 Glenferrie Road, the former Don department store of 1910 (Context, 2008:12) consisting of a brick and render, a large five bay building with arched window openings at the upper level, high level windows to ground floor, and applied render decoration to the parapet. (significant in HO491 Glenferrie Road Commercial Precinct). They are also architects of a modestly scaled but well detailed Federation house at 1093 Burke Road Hawthorn, constructed in 1907 (HO21). The Maling Road Shopping Centre and Residential Environs Precinct (HO145) is associated with Ward and Carleton along with other well known architects Terry & Oakden and Ussher and Kemp.

Other Federation houses in Boroondara that exhibit transitional elements of form, materials and detailing include houses by Alfred Dunn and others in Oxley Road, Hawthorn, Ussher and Kemp in Camberwell, Canterbury and Balwyn, and Christopher Cowper in Hawthorn. These transitional houses demonstrate Boroondara's contribution to the development of Federation architecture in Australia.

17-19 Broadway, Camberwell, (HO159) Prospect Hill Road Precinct a pair of row houses of restrained design in red brick with a slate roof, Victorian bay window and verandah design.

15 Alma Road Camberwell (HO365) designed by architect Evander McIver and constructed in 1890-91 is a prototype for the emerging Federation villa. Its asymmetrical planning, strapwork chimneys, plain brick walling, pyramidal slate roof and turned timber detailing are all Federation characteristics, but were seen in combination in only a few houses prior to 1890.

40 and 47 Hawthorn Grove 1896, (HO152) Grace Park and Hawthorn Grove Precincts, exhibits Victorian form with Federation timber detailing to the verandah and gable end.

6 Brook Street Hawthorn, 1904-5, (HO447) fine and generally intact example of a Federation-Italianate hybrid dwelling exhibiting a combination of distinctive design characteristics in an overall composition which is assured and well executed.

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).

49 Mangarra Road is historically significant as one of the large estates fronting Mont Albert Road with the large house of 10 rooms built in 1898-99 on a generous allotment with frontage to the prestigious road. Historically it also shows the impact of subdivision with the large house now occupying a much reduced site. Historically the property is associated with John Colclough whose grocery and tea importing business John Colclough and Co. were successfully operating in Emerald Hill (South Melbourne), and who commissioned the house Glenlea at 106 Mont Albert Road (now 49 Mangarra Road) and occupied it until 1905. Historically the house is later associated with art dealer William Richard Sedon who added to it in 1929 and in 1939 and remained as owner for 30 years, accommodating his art and collections and hosting social events for those associated with Melbourne's art world.

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).

Glenlea at 49 Mangarra Road demonstrates a transition between the Victorian and the Federation styles that is part of Boroondara's contribution to the development of Federation architecture in Australia. Together with architects Alfred Dunn, Terry and Oakden, Ussher and Kemp and Christopher Cowper; architects Ward and Carleton are associated with architectural innovation in residential design. 49 Mangarra Road is a fine example of the work of Ward and Carleton who completed a number of commercial and residential commissions throughout Boroondara and other suburbs.

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

Aesthetically 49 Mangarra Road is significant for its restrained design based on diagonal orientation with projecting wings to each side, its combination of Victorian verandah detailing and bay window with timber fretwork to the gable ends. High quality red brick with tuck pointing and a slate roof provide a contrast of materials of the two periods. Some fine detail is shown in the rendered cornices and timber 'blinds' over the sash windows, the squared pattern verandah frieze and ornate brackets, curved timber eaves brackets and the encaustic tiled verandah with bluestone edging. The chimneys in red brick with delicate rendered detail are a fine feature of the work of Ward and Carleton. Whilst there are modern additions to the house and a garage at the rear, these have

been executed in matching brickwork and do not detract significantly from the main elevations. The cast iron posts at the entry marked with the inscription 'Anderson Ritchie Fitzroy' may have formed part of the original entry to the property on Mont Albert Road, however this has not been confirmed.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

49 Mangarra Road, built c1898-99 for John Colclough and designed by Ward and Carleton is significant.

How is it significant?

49 Mangarra Road is of local historic and aesthetic significance to the City of Boroondara.

Why is it significant?

49 Mangarra Road is historically significant as one of the large estates fronting Mont Albert Road with the large house of 10 rooms built in 1898-99 on a generous allotment with frontage to the prestigious road. Historically it also shows the impact of subdivision with the large house now occupying a much reduced site. Historically the property is associated with John Colclough whose grocery and tea importing business John Colclough and Co. were successfully operating in Emerald Hill (South Melbourne), and who commissioned the house Glenlea at 106 Mont Albert Road (now 49 Mangarra Road) and occupied it until 1905. Historically the house is later associated with art dealer William Richard Sedon who added to it in 1929 and in 1939 and remained as owner for 30 years, accommodating his art and collections and hosting social events for those associated with Melbourne's art world. (Criterion A).

Glenlea at 49 Mangarra Road demonstrates a transition between the Victorian and the Federation styles that is part of Boroondara's contribution to the development of Federation architecture in Australia. Together with architects Alfred Dunn, Terry and Oakden, Ussher and Kemp and Christopher Cowper; architects Ward and Carleton are associated with architectural innovation in residential design. 49 Mangarra Road is a fine example of the work of Ward and Carleton who completed a number of commercial and residential commissions throughout Boroondara and other suburbs. (Criterion D).

Aesthetically 49 Mangarra Road is significant for its restrained design based on diagonal orientation with projecting wings to each side, its combination of Victorian verandah detailing and bay window with timber fretwork to the gable ends. High quality red brick with tuck pointing and a slate roof provide a contrast of materials of the two periods. Some fine detail is shown in the rendered cornices and timber 'blinds' over the sash windows, the squared pattern verandah frieze and ornate brackets, curved timber eaves brackets and the encaustic tiled verandah with bluestone edging. The chimneys in red brick with delicate rendered detail are a fine feature of the work of Ward and Carleton. Whilst there are modern additions to the house and a garage at the rear, these have been executed in matching brickwork and do not detract significantly from the main elevations. The cast iron posts at the entry marked with the inscription 'Anderson Ritchie Fitzroy' may have formed part of the original entry to the property on Mont Albert Road, however this has not been confirmed. (Criterion E).

Grading and Recommendations

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

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

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

Identified By

Context Pty Ltd

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BALLANTYNE HOUSE

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 67 MONT ALBERT ROAD, CANTERBURY

Name: Ballantyne House	Survey Date: 18 August 2016
Place Type: Residential	Architect: J F W Ballantyne (attributed)
Grading: Significant	Builder: S. Lowe
Extent of Overlay: To title boundaries	Construction Date: 1935

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century.

The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected peoples taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

History

The subject site was created out of the subdivision of 'Myambert' in 1934, which reflected the intensive residential subdivisions occurring throughout the interwar period and the breakup of the larger estates throughout the former City of Camberwell (Butler 1991:75). The Myambert Estate was subdivided into 23 allotments with frontages to Mont Albert Road, Oakdale Avenue, Chatfield Avenue, Bowley Avenue and Myambert Avenue (*Argus* 03 November 1924:2). The original dwelling 'Myambert' was left in the centre of the subdivision on a generous allotment. 'Myambert' was constructed for Arthur M. Reid in 1902 to the design of Bates Peebles & Smart (Butler 1991:211) on approximately 7 acres. The dwelling remained in Reid's ownership until 1910, when it was purchased by John Cook. Cook and his wife remained in occupation until after the 1950s, and it is likely the original acreage was subdivided by Cook (Butler 1991:211).

The initial sale of the Myambert Estate occurred on 24 November 1934, with the *Argus* reporting;

"The property, which was divided into 23 allotments, realised £12,000. For frontages in Mont Albert road £11 a foot was paid... [and] the bidding was exceptionally keen" (*Argus* 26 November 1934:10)

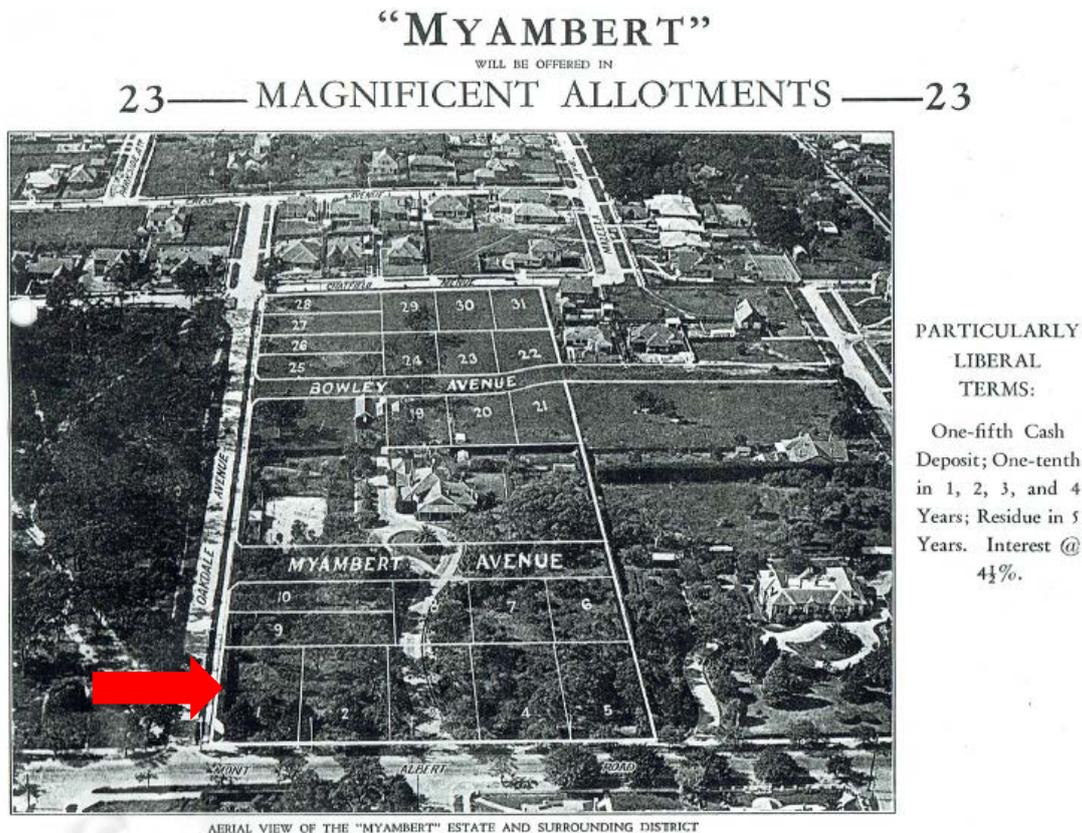


Figure 151. Subdivision Advertisement for ‘Myambert’. Subject site (Allotment 1) indicated. (Source: Boroondara Library Service)

The allotment on the corner of Mont Albert Road and Oakdale Avenue, known as Allotment 1, was purchased by Mr. Keith L. Ballantyne, formerly of Kew (ACD 1933) and founder of K L Ballantyne Pty Ltd; an important Australian company that developed (and maintains) a prominent international profile (Heritage Alliance 2004:3). Founded in 1929 as produce merchants, food canners and wholesale grocers, K L Ballantyne Pty Ltd expanded into dairy distribution, and continues today as ‘Ballantyne’ manufacturers, suppliers and exporters of butter, cheese products and chocolate (Ballantyne 2016). Founder Keith Ballantyne was a significant figure in the Australian dairy industry, who represented the country at international trade shows throughout his career and until his death in 1966 (Heritage Alliance 2004:3). Coming from a notable family of architects and builders, Keith is believed to have worked in the office of Walter Burley Griffin and Marion Mahony Griffin for a short period prior to founding K L Ballantyne Pty Ltd (Goad 2012:63).

Keith’s brother, James Frederick Wilson Ballantyne (known as Frederick) was the first articulated pupil in the Griffin office in 1918 and travelling to the United States in the early 1920s. Frederick Ballantyne went on to become a noted architect, designing Griffin-inspired houses throughout Victoria that typically featured broad eaves and generous hipped roofs. By 1934, Frederick was in partnership with Roy Wilson and they had found success in the 1934 Centenary Homes Exhibition with their modernist designs (Goad 2012:63). Keith’s uncle, Cedric Heise Ballantyne was also a noted architect who designed residences, theatres, clubrooms, fire stations and commercial buildings. From 1933, Cedric Ballantyne was in practice with G.H. Snedden as C.H. Ballantyne & Snedden. The partnership designed several residences throughout affluent Melbourne suburbs such as Balwyn, Deepdene and Toorak until the practice dissolved in 1939 (Navaretti 2012:62-63). Cedric Ballantyne designed the headquarters and factory of K L Ballantyne Pty Ltd in South Melbourne for his nephew in 1945 in an honorary capacity.

Description & Integrity

The dwelling at 67 Mont Albert Road, Canterbury is a highly intact two storey red brick dwelling constructed in 1936. The design of this interwar, Georgian Revival style dwelling is well composed, and presents an overall appearance of refinement. American Georgian Revival influences are noted in the deep eaves with modillions, shuttered windows arrangement and through the presentation of the central porch. The window proportions also bear some relationship with early American Georgian architecture as displayed by Gunston Hall, Virginia, United States of America (1759).

The dwelling is symmetrically composed about a central engaged portico and entry, with stuccoed detailing. The portico is flanked by simplified Tuscan pilasters supporting a heavy entablature with projecting central feature on corbel brackets. Above the entrance portico is a large feature window, with stuccoed keystone and radiating brick voussoirs, and covered by a decorative iron window guard. The fenestration is regular and repetitive, with multi-paned sash windows slightly inset from the face of the wall. At ground floor level, they are vertically oriented with moulded stucco sills and stuccoed entablature. At the upper floor the windows are considerably more squat, with brick sills differentiating between the main reception spaces on ground level and the private upper levels as seen in American Georgian Revival designs. Both ground and upper floor windows are shuttered. The tiled roof is hipped with deep boxed eaves, modillions and timber lining boards. Two symmetrically placed chimneys, with brick corbelling, are located towards the front of the dwelling with a third chimney is located further to the north. The third chimney retains one original chimney pot.

On the western side of the dwelling is a single storey section with portico, in the same style as the main dwelling. The structure is flat roofed, and features a heavy stuccoed entablature on the north, south and west façades. A multi-paned and shuttered window is centrally located on the west façade. These details indicate that it may be original or early to the dwelling, and the inclusion of a similarly located structure on the Property Service Plan (PSP) further confirms this notion. It is noted however that detailed inspection of this structure was not possible.



Figure 153. South façade. (Source: Trethowan Architecture 2016)



Figure 154. West façade. Note single storey section and window just visible. (Source: Trethowan Architecture 2016)

There appears to be an original or early garage located on the eastern side of the site, however detailed inspection of this element was not possible. A larger shed and carport structure have been added on the western side of the garage (BP3569) in the mid-1990s, obscuring it from view. The red brick and wrought iron fence was constructed in 1979, and altered in 1995 (BP65771 and BP3901). A swimming pool was constructed at the rear of the dwelling in 1972 (BP52171).



Figure 155. Rear of building showing carport. (Source: Trethowan Architecture 2016)

Comparative Analysis

Australian Georgian Revival Architecture

In the early 20th century, Australian architecture was influenced by the Georgian Revival movements in both England and America, and its own legacy of Georgian tradition (Cuffley 1990:75). In America, the Revival had emerged earlier based on the architectural style that had been popular between 1700-1830 (UVM 2016). A resurgence of the style occurred in the early 1900s and lasted through to the 1950s. The Revival took inspiration from early buildings such as Gunston Hall, Virginia (1759) and Westover Plantation, Charles City County, Virginia (1750s).

In Australia, William Hardy Wilson, and his book of drawings titled *Old Colonial Architecture in New South Wales and Tasmania* published in 1924 were considered to be amongst the greatest inspirers of this style (Cuffley 1990:85). In addition to Hardy Wilson, Professor Leslie Wilkinson was a key influencer of the style as a lecturer on English and Mediterranean architectural traditions who had arrived in Australia in 1918. Writing extensively on the Georgian Revival, Wilkinson became highly sought after as a designer of private houses amongst a select clientele in the late 1920s (Cuffley 1990:75).

Increasing in popularity throughout the 1920s and 30s, Georgian Revival architecture became synonymous with the upper-middle-class concepts of 'good taste' (Apperly, Irving & Reynolds: 1989:150) and architects throughout Australia began to apply the principles espoused by Professor Leslie Wilkinson (Cuffley 1990:77). Georgian Revival architecture was noted for its clarity, simplicity, reasonable proportions and restrained, simplified classicism often adopting the use of Classical detail and Orders. The style was favoured by academically trained architects, and by the mid-1930s, was often combined with Moderne streamlining and details typical of the eclectic interwar period.

Comparative Examples

Only three Georgian Revival dwellings are identified as Individually Significant within the Boroondara Planning Scheme. Of the three, only one is earlier than the subject site with the other two later than 1936. Two have been attributed to individual architects, with one attributed to the State Bank Building Department.

'Ingoda' 10 Fitzgerald St, Balwyn is in an Individual Heritage Overlay (HO384) and was constructed in 1924 to a design by noted architect George Henry Hallandal of the Commonwealth Department of Works. Hallandal was the owner of the site, and was to be the architect's own house where he lived with his parents until 1927 (Lovell Chen 2007). The design of this dwelling fuses both Georgian and Mediterranean sources, in the tradition of Leslie Wilkinson. The dwelling, earlier than the subject site is of "architectural significance as a representative and intact example of a two storey stuccoed brick residence of the early 1920s, embodying the Neo-Georgian and Mediterranean fusion that interested architects at the time" (Lovell Chen 2007). 'Ingoda' features a less pure iteration of the Georgian Revival style, and being sited on a standard (rather than corner) block does not afford the same views or appreciation of the building as a whole.

91 Maud Street, Balwyn North (HO392) is a two storey example of the style, constructed in 1940 to a design of the State Savings Bank under the direction of G Burridge Leith (Hermes Record '91 Maud Street, Balwyn North'). The dwelling is extremely simple and conservative in execution, and is an example of the Neo-Georgian designs that appear in the State Savings Garden City housing of the late interwar period. This conservative approach differs from the design of the subject site which offers more overt Classicism and more lavish detailing in the American style. The house appears relatively intact externally and is demonstrative of one form of the State Bank housing prototypes used by the general public in this period (Lovell Chen 2005).

'Xanadu' 119 Doncaster Road, North Balwyn (HO383) is a two storey example of the style, completed considerably later in the stylistic period (c.1948) and designed as a residence and consulting rooms. The eclectic design, by Vincent Ward, is a combination of the Georgian, Jacobean and Italianate styles, and remains mostly intact externally. The dwelling reflects "a mixture of both progressive architectural thinking (expression of function through fenestration), and studied traditionalism" (Lovell Chen 2005). It does not present the same purity of Georgian Revival design as the subject site.

Residential works by J F W Ballantyne are not represented within Boroondara. Those outside the municipality include the 'Yately Residence' 3 Yar Orrong Road, Toorak (HO346). 'Yately' was designed in 1919, and is attributed to J F W Ballantyne under the agency of his father George Ballantyne. The design is noted for its restrained Georgian Revival detailing, with Prairie style influences (Lewis 1992). Whilst this residence is not a direct comparison to the subject site, as it is considerably earlier, it nonetheless aids in the understanding of Georgian Revival design with American influences as developed by J F W Ballantyne through the 1920s and 1930s.



Figure 156. 'Ingoda', 10 Fitzgerald Street, Balwyn, 1924, by George Henry Hallandal (architect). (Source: City of Boroondara)



Figure 157. 91 Maud Street, Balwyn North, 1940, by G Burrige Leith (architect). (Source: City of Boroondara)



Figure 158. 'Xanadu', 119 Doncaster Road, Balwyn North, 1948, by Vincent Ward (architect). (Source: City of Boroondara)



Figure 159. 'Yately Residence', 3 Yar Orrong Road, Toorak, 1919, by J F W Ballantyne (architect). (Source: Google Street-View, 2016)

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).

N/A

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

67 Mont Albert Road is an intact example of a two storey brick dwelling of the 1930s in the Georgian Revival style with American influences. The dwelling embodies the principal characteristics of the style, and presents as a well composed example. American

Georgian Revival influences are noted in the deep eaves with modillions, shuttered windows arrangement and through the presentation of the central porch.

The dwelling is representative of the development of the Georgian Revival style in the 1920s and 30s and its popularity amongst the upper-middle classes as a result of the work of William Hardy Wilson and Leslie Wilkinson.

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

67 Mont Albert Road is of particular note due to its overall composition and fine detailing in the engaged portico including the simplified Tuscan pilasters and heavy entablature with projecting central feature on corbel brackets, as well as the presentation of the central window.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The dwelling at 67 Mont Albert Road, Canterbury is significant. It was built in 1935 as a house for Keith Ballantyne, founder of Ballantyne foods. The later fence and carport are of no significance.

How is it significant?

67 Mont Albert Road, Canterbury is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

The dwelling is representative of the development of the Georgian Revival style in the 1920s and 30s and its popularity amongst the upper-middle classes as a result of the work of William Hardy Wilson and Leslie Wilkinson. It is of importance as a fine, highly intact example of the Georgian Revival style, with American Georgian Revival influences. The dwelling embodies the principal characteristics of the style, and presents as a well composed example. American Georgian Revival influences are noted in the deep eaves with modillions, shuttered windows arrangement and through the presentation of the central porch. The dwelling is also of note for its fine detailing as seen in the engaged portico with its the simplified Tuscan pilasters and heavy entablature with projecting central feature on corbel brackets, as well as the presentation of the central window. (Criteria D and E)

Grading and Recommendations

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

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

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

Identified By

Context Pty Ltd

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University of Vermont (UVM), 2016, <http://www.uvm.edu> accessed online 14/10/2016.

Property Service Plan 198649 for 67 Mont Albert Road, Canterbury, dated 16 April 1936 (PSP).

'TREGOTHNAN', NOW 'SILCHESTER'

Prepared by: Context Pty Ltd

Address: 106 MONT ALBERT RD, CANTERBURY

Name: 'Tregothnan', now 'Silchester'	Survey Date: 3 Sept. 2016
Place Type: Residential	Architect: Hudson & Wardrop
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1922-23

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew

to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

Just as MMBW maps of the municipality provide a useful overview of patterns of residential expansion at the turn of the century, aerial photographs taken in 1945 give a comparable picture of settlement by the mid-twentieth century. These aerial photographs show fairly dense settlement in central Camberwell, Canterbury, Glen Iris, Hartwell, Balwyn and Surrey Hills, contrasting with large portions of Ashburton and Balwyn North still only partly developed.

Today, the suburb of Canterbury is characterised by leafy green boulevards and generally intact garden settings with generous front and side setbacks. The building stock is characterised by Victorian, Federation and Interwar dwellings, interspersed with some more contemporary buildings. Buildings are predominantly detached, with substantial mansions lining the main thoroughfares, in particular Mont Albert Road, together making it one of Melbourne's most exclusive suburbs.

History

The substantial 1920s mansion 'Tregothnan', now known as 'Silchester', sits at the corner of Irrilbara and Mont Albert roads, facing Mont Albert Road. Towards the end of the nineteenth century, a prestigious residential area developed along this stretch of Mont Albert Road, inspiring its name 'The Golden Mile'. This reputation dates back to the mid-1870s, when Francis Rennick, Chief Engineer and later Commissioner of the Victorian Railways, built his large residence, 'The Grange' (demolished), on the south-west corner of Mont Albert and Balwyn roads. Grand houses proliferated along Mont Albert Road during the Boom period of the 1880s, including Roystead at no. 51 (1887), Frognall at no. 54 (1888), Haselmere at no. 137 (1889), Guilford at no. 269 (1880) and many others (Built Heritage:127).

Municipal rate books indicate that 'Tregothnan' was built in 1922-23 for Edward Thomas Hooper. In 1921, Edward Thomas Hooper, wife Annie Maria and son Alan Edward Hooper were rated £25 for two undeveloped lots, known as nos. 75 and 76 of the nineteenth-century subdivision 'Mont Albert Park' estate (RB). The Hooper family comprised father Edward Thomas and mother Annie Maria, who had four sons and a daughter. Edward, a draper, established Hooper's Pty Ltd in Footscray together with his brother, John Hooper. Two of the Hooper children, named Alan Edward and Edward John, worked in their father's drapery business. (*Argus* 25 April 1935:6).

Hooper's was a major Melbourne business, with great importance to the development of Footscray as a regional manufacturing and retailing centre. By 1901 Hooper's firm employed nearly 50% of Footscray's female factory workers, and was the largest mail

order drapery business in Victoria. Hooper's operated out of a large retail premises in Barkley Street, Footscray. A tailoring and dressmaking factory was located behind the store. By 1909 Hooper's also had stores in Williamstown and on Sydney Road, Brunswick. By 1910 the Footscray clothing factory had relocated to 232 Nicholson Street, Footscray (HO61, City of Maribyrnong), and the factory behind the Barkley Street store was subsequently demolished (Hermes record for '232 Nicholson Street, Footscray').

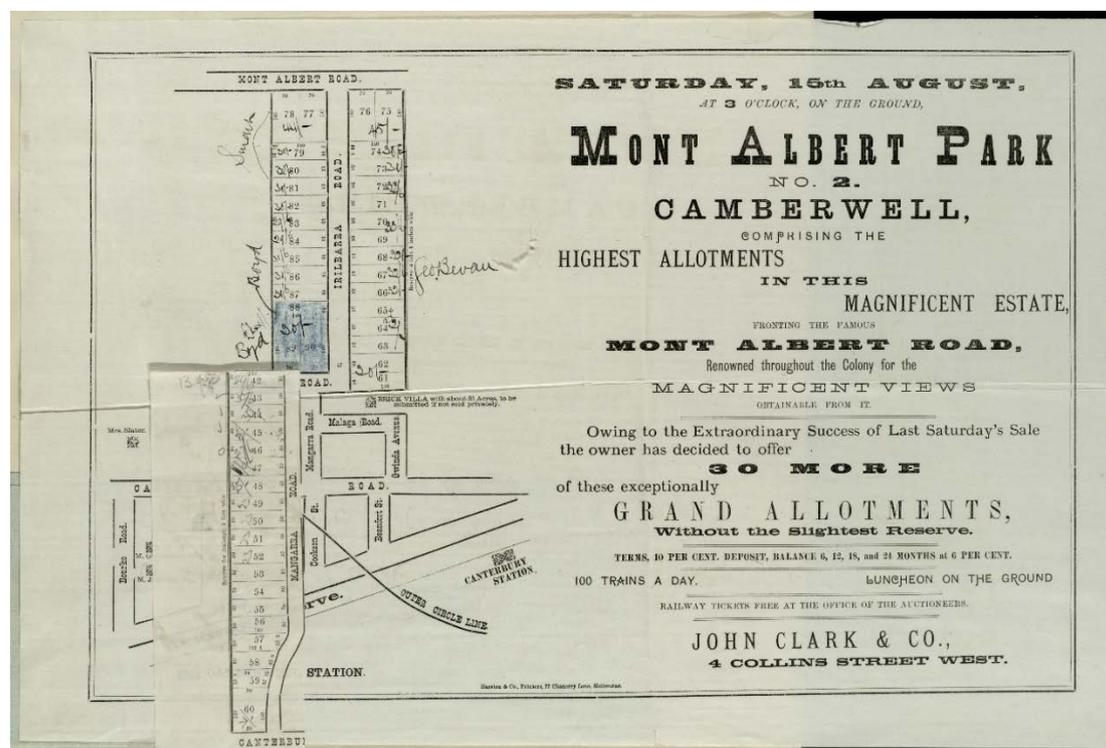


Figure 160 Subdivision Plan for the 'Mont Albert Park Estate', 18--. The subject land was Lot 75-76 of this subdivision (Source: SLV).

The family, including at least two of the children, relocated from Ballarat Road in Footscray to Mont Albert Park in Canterbury when the house was completed, which according to the 1923 street directory was 'being built' (S&Mc). In 1924 Annie Marie was rated £350 for the newly completed brick house, then comprising eleven rooms (RB). The substantial rate reflects the large size of the mansion, set on a generous double lot. The rate was considerably higher compared to other dwellings of the same size along Mont Albert Road. For example, 158 Mont Albert Road, a twelve-roomed brick house also situated on a double lot, was rated £225 that same year (RB 1923-24).

Tender notices from this time suggest the architectural practice Hudson & Wardrop designed this substantial brick villa, referred to as a 'brick and roughcast residence' along Mont Albert Road (*Argus* 6 Sep 1922:3). Around the same time, there were also tenders advertised for two 'brick' residences on Mont Albert Road by architects Edwin J. and C.L. Ruck (*Argus* 10 Nov 1923:14) and Henry H. Kemp (*Argus* 6 Sep 1922:3). The specificity of the cladding materials and the Greek Revival influence seen in the design, however, strongly point to Hudson & Wardrop as the designers.

As a result of running the successful drapery firm, Edward Thomas Hooper was well known in the drapery trade and was twice the president of the Master Draper's Association (*Argus* 25 April 1935:6). Hooper passed away in 1935. His will reveals some of the fortune he had acquired, leaving real estate valued at £10,900 and personal property at a value of £2921 to his wife and children (*Argus*, 28 August 1935:6). It seems the Hooper family were noteworthy art collectors; following Edward Hooper's passing, an

art auction took place at 'Tregothnan' featuring paintings by prominent Australian artists, including Arthur Streeton, Hans Heysen and Elioth Gruner (*Argus* 6 September 1935:7).



Figure 161. Edward Thomas Hooper, here at the 22nd Annual meeting of the Master Draper's Association in 1931. (Source: *Argus* 13 November 1931:5.)

Later owners include John J. McGrath, who lived at 'Tregothnan' throughout the 1940s, 50s and 60s, until his passing in 1978 (S&Mc, *Sydney Morning Herald* 20 April 1978:18).

A garage was added to the house in 1935, the exact location of which is unknown (BP). It appears to have been replaced by the current garage on the Irlbarra Road side, built in 1980 (BP 66885). Further additions were made during the 1980s: in 1985 a substantial extension was built at the rear of the house, continuing the same height and materials palette as the original section (BP 77304). In 1993 the interwar mansion, now known as 'Silchester', sold at a 'one bid auction'. Accompanying photographs shows the front and rear elevation of the house. They appear to indicate that the curve hood over the front entrance was a later addition.



Figure 162. The front elevation of the substantial interwar mansion in 1993. (Source: *Age* 4 Aug 1993:44.)



Figure 163. The rear elevation, in 1993. (Source: *Age* 28 July 1993:60.)

Hudson & Wardrop

Philip Burgoyne Hudson, who had worked as a pupil of Anketell Henderson, established a practice in Melbourne c.1907 which specialised in domestic design. Early houses were primarily attic-storey villas and bungalows which showed strong influences from English Domestic Revival and Californian Bungalow design. A notable early design was the Anderson House, Cotham Road, Kew (1915), which showed a clear stylistic debt to the work of Frank Lloyd Wright and the Chicago Prairie School (Context 2005:24).

After returning from service in the Great War, Hudson formed a partnership with James H Wardrop (1922-30). This practice was responsible for a broad variety of work, including a number of notable Tudor Revival designs such as 65 Albany Road, Toorak (c.1930) and 1A Chesterfield Avenue, Malvern. Hudson returned to sole practice after 1930, producing houses and factories along with a number of notable institutional buildings including Toorak College, Frankston; the Union Building, Melbourne University (1936; supervised by Gawler & Drummond); and Mackie House, Geelong College, Geelong (1936). Hudson, and Hudson & Wardrop, along with Robert Bell Hamilton and Marcus Barlow, were probably Melbourne's most successful designers in the Tudor Revival mode. Their most famous work for this period was, however; the Shrine of Remembrance, commenced in 1927 and completed in 1934. Hudson was president of the RVIA from 1924 to 1926 (Context 2005:24).

Description & Integrity

The former 'Tregothnan' is a substantial two-storey residence set behind and large, established garden and a recent high masonry fence. It has a tennis court along the east side. There is a garage that opens onto the Irilbarra Road frontage, which was built in 1980 in a sympathetic manner.

Its wide asymmetrical form sits below a complex hipped roof covered with terracotta tiles. The wide façade is articulated by a hipped breakfront at either end, and a balcony in the recess between them, which sits above the main entry. There is a shallower balcony to the western breakfront. Both balconies are articulated much like the parapet of an Arts & Crafts commercial building: framed in oversailing roughcast rendered piers, with a solid balustrade of smooth render with a row of indented rectangles, which sits above simple modillions.

Walls are finished in rough cast render with smooth render accents. Multiple chimneys are also finished in rough cast render with a moulded cornice at the top, and a flat panel below in an abstracted modillion form.

The front entrance is framed by smooth rendered buttresses, a device popularised by English architect CFA Voysey, and characteristic of the Arts & Crafts style. The entrance itself sits in a wide segmentally arched opening which contains a central glazed door and wide sidelights and highlight. It is sheltered beneath a recent, though sympathetic, timber awning supported on cast-iron brackets which follows the same segmental curve.

Windows to the front façade are casement type with eight small panes, both as French doors and smaller windows. Some sit below a moulded render hood supported on consoles. Below the first-floor windows is a moulded sill and flat render apron in an abstracted classical form. On the western elevation, all sash windows have leaded panes. Some have an Adamesque festoon motif; others have a pictorial pane. Simplified classical style entablatures can be seen over windows on the west elevation and some windows on the north elevation.

Comparative Analysis

The former 'Tregothnan' is one of a number of substantial residences or mansions that stands along the prestigious thoroughfare of Mont Albert Road and the adjoining Balwyn Road, which is home to some of the most impressive dwellings in Canterbury.

The most closely comparable in size, era and style is 158 Mont Albert Road, Canterbury (HO397). It is a substantial residence built in 1920 to a design by prolific Melbourne architects Gawler & Drummond. It has simple cuboid massing. Walls are finished in roughcast and smooth render and the shallow hipped roof has very wide overhanging eaves resting on large modillions. This is combined with other classical motifs such as an oversized keystone to the arched staircase window, and pilaster capitals with a triglyphs detail. This classical influence is combined with elements typical of the bungalow styles (timber shingles to a canted window and multipane sash windows), and a commercial-type awning above the ground floor supported on tension rods. Stylistically it is described as 'Edwardian Baroque' with a free use of Renaissance details.



Figure 164. 158 Mont Albert Road, Canterbury (HO397).

No other interwar houses with a similar classical influence have been identified in Boroondara. Another useful comparison is found in the City of Stonnington, at 2 Irving Road, Toorak (Recommended for the HO by the Amendment C222 Panel). This house was built in 1921-22 to a design by architectural practice Sydney, Smith & Ogg. It is described as 'a distinctive hybrid of the interwar stripped classical and bungalow idioms'. No 'directly comparable examples' to it could be found in Stonnington, underlining its unusual design. It is a two-storey house with a hipped tiled roof that retains its unpainted render finish. Of particular note are the classical details executed in cement render, including wreaths, console brackets supporting curved balconies, and stylised detail on the chimneys. This is combined with Arts & Crafts bungalow elements such as timber shingles to spandrels and six-over-one sash windows.

These two houses, as well as 'Tregothnan', illustrate the move by wealthy clients in the early 1920s away from the bungalow modes to the revival styles that characterised the

late interwar period. They also fall into the broad group of houses that John Clare (1984:33) considers influenced by 'Chicago School' architecture, with simple cuboid forms, clear vertical and horizontal articulation, and the use of heavy masonry piers.

All three are also notable for their use of decorative elements and forms that were typically seen on civic or commercial buildings, but are rare for dwellings.

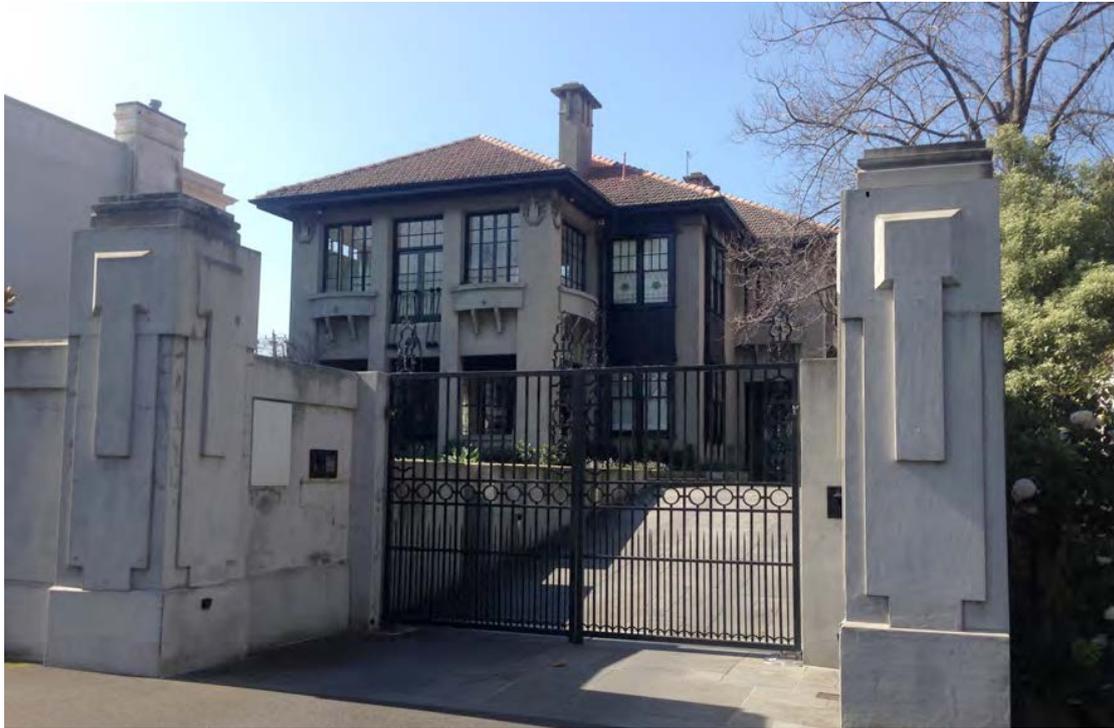


Figure 165. 2 Irving Road, Toorak (Raworth, 2015)

Another example of the 'Chicago School' type in Boroondara (but without the unusual classical details) is a 1927 two-storey house at 6 Summerlea Grove, Hawthorn (HO476). It has a wide hipped roof with two secondary hipped forms projecting forward. At the centre is a unifying wing supported on heavy pillars. Walls are rendered with clinker brick accents, and windows are double-hung sashes with geometric leadlights. The architect is unknown.



Figure 166. 6 Summerlea Grove, Hawthorn (HO476) (Lovell Chen Architects & Heritage Consultants, 2006).

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).

The former 'Tregothnan' is a fine and relatively intact example of a substantial interwar residence built for a prominent member of the business community, of the scale and architectural quality that gave 'The Golden Mile' its name. The house illustrates the move by wealthy clients in the early 1920s away from picturesque and rustic bungalow modes to the more monumental revival styles that characterised the later interwar period.

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

The former 'Tregothnan' is distinguished by its unusual and successful combination of Arts & Crafts materials (contrasting roughcast and smooth render) and forms (buttressing, rows of indented rectangles) with Stripped Classical decorative details. The use of classical details for residential buildings is unusual for its time, as is the introduction of parapet forms commonly seen on commercial buildings.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

The former 'Tregothnan' (now 'Silchester') at 106 Mont Albert Rd, Canterbury, is significant. This substantial two-storey rendered brick residence was built in 1922-23 to a design by architectural practice Hudson & Wardrop. The dwelling was constructed for Edward Thomas Hooper and his family. Brothers Edward and John Hooper owned the Hooper Pty Ltd drapery business, which employed almost half of Footscray's female factory workers and was the largest mail order drapery business in Victoria at the turn of the century.

The 1985 rear addition, the 1980 garage and the masonry front fence are not significant.

How is it significant?

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

Why is it significant?

The former 'Tregothnan' is a fine and relatively intact example of a substantial interwar residence built for a prominent member of the business community, of the scale and architectural quality that gave 'The Golden Mile' its name. The house illustrates the move by wealthy clients in the early 1920s away from picturesque and rustic bungalow modes to the more monumental revival styles that characterised the later interwar period. (Criterion D)

The former 'Tregothnan' is distinguished by its unusual and successful combination of Arts & Crafts materials (contrasting roughcast and smooth render) and forms (buttressing, rows of indented rectangles) with Stripped Classical decorative details. The use of classical details for residential buildings is unusual for its time, as is the introduction of parapet forms commonly seen on commercial buildings. (Criterion E)

Grading and Recommendations

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

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

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

<i>otherwise be prohibited?</i>	
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

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

Building Permit card for 106 Mont Albert Road, Canterbury, (BP), City of Boroondara.

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Clare, J 1984, 'The Post-Federation House in Melbourne: Bungalow and Vernacular Styles 1900-1930', University of Melbourne research report.

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Hermes record for '232 Nicholson Street, Footscray', City of Maribyrnong, accessed 24 October 2016.

'Mont Albert Park Estate' 18--, State Library of Victoria map collection, accessed online 7 September 2016.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan, as cited, State Library of Victoria.

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

Sydney Morning Herald, as cited.

'GUNYAH', FIRST CANTERBURY TROOP SCOUT HALL & CAMBERWELL NORTH GUIDE HALL

Prepared by: Context Pty Ltd

Address: 25 SHIERLAW AVENUE & 1A FAVERSHAM ROAD, CANTERBURY

Name: 'Gunyah', First Canterbury Troop Scout Hall & Camberwell North Guide Hall	Survey Date: Sept. 2016
Place Type: Community	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 'Gunyah' 1924, extensions & alterations 1961, 1984-86 & 1991; Guide Hall 1928, extension 1986

**Figure 167. Scout Hall of 1924, 25 Shierlaw Avenue.**



Figure 168. Guide Hall of 1928, 1A Faversham Road.

Historical Context

This contextual history of the origins of the Scouting movement was prepared by Heritage Victoria:

In 1910 Robert S.S. Baden-Powell retired from the British army as Lieutenant General and popular hero for his defence of Mafeking in the war with the Boers. Baden-Powell had trained his troops in the art of woodcraft and had in his military activities made use of observation balloons. His book Aids to Scouting (1899), which he had written to cover aspects of his military experience and techniques came to be used widely to teach boys woodcraft. This became such a widespread practice that in 1907 he conducted a trial camp with 20 select boys at Brownsea Island off Poole in Dorset. Here he wrote a manifesto for the proposed Boy Scout movement. So successful was the Brownsea Island experience that in 1908 he issued his second book Scouting for Boys as a series of six fortnightly publications available from bookstalls. This book was intended as a guide for the individual boy to teach self-reliance however it quickly became the guiding text for scout troops which had by now started to spring up all over England. Baden-Powell's intention had been to base the principles of the scout movement within existing youth organisations, rather than set a new body but it soon became obvious that a new movement had come into being. This rivaled the Boys Brigade, a movement which had been in existence since the early 1880s. The Brigade had a Christian base and a somewhat militaristic approach to discipline rather than the self-reliance Baden-Powell was seeking. With his retirement from the army in 1910, Baden-Powell set about dedicating himself to the Boy Scout movement. Already Boy Scout groups were starting to appear all over the Commonwealth and countries as disparate as Sweden and Mexico.

Baden-Powell's idea was that boys should be organised into subgroups of six or seven under a patrol leader. Boys would be trained in outdoor activities particularly those associated with camping and survival in the outdoors. Skills such as reconnaissance, map reading, tracking, signalling, knotting and first aid were rewarded with badges of merit. As well as this there were oaths, scout law and loyalty pledges to the Country. Symbols of the Scouts include a Fleur-de-lis badge, a left handed handshake and the motto "Be Prepared".

The scouting movement Baden Powell founded also sponsored similar desires in young women and in 1910, Baden-Powell's sister Agnes, herself a balloonist and aviatrix, helped set up the Girl Guides. In 1912 the Girl Guides were formed in the USA.

In 1920 the Boy Scouts held their first world Jamboree in London. No doubt this provided an opportunity to count heads as the full extent of the movement had not officially been gauged. It was at this meeting that Baden-Powell was declared Chief Scout of the World. In 1922 Baden-Powell was made a baronette and then a baron in 1929. Baden-Powell 1st Baron of Gilwell, died in Kenya in 1941, after moving there for health reasons. He was survived by his wife who died in 1977.

In Australia, the Boy Scout movement was equally as quick to catch on as elsewhere. Here the movement was brought about through a personal connection between Mr T.H. Roydhouse editor of Sydney's Sunday Times and Baden-Powell. Copies of Scouting for Boys were sent to Roydhouse and in late March 1908 the first meeting of a Scout troop was held in Waverley. New troops sprang up rapidly thereafter and by the close of 1908 the NSW membership stood at 1,200.

The start of Scouting came in Victoria through a personal contact. Roy McIndoe, a pupil of Toroonga Rd State School, was in correspondence with one of the boys who had been on the Brownsea Island camp. Some pamphlets and other items were passed on to him and this inspired the creation of the 1st Caulfield Scout Troop. This was followed by Malvern, Hawksburn, Brighton, Carlton, YMCA, Melbourne, Ivanhoe, Toorak, and so on until even country troops were being formed. In this period substantiating the formation date of each troop became difficult. Groups of boys would form and then seek out a willing adult to act as their Scout Master.

Although the Girl Guide movement grew out of the Scouts, it was initially met with scepticism from the Scouts. At a meeting of Scout Masters, held in Victoria in 1909, the attendees were told that 'any Scout Master assisting or aiding in the formation of Girl Scouts should be asked to resign from his troop'. Lord Baden-Powell was originally reluctant to register the early Girl Guide patrols, claiming the organisation was a 'boys only movement'. The Girl Guide patrols registered themselves in an act of defiance, challenging Baden-Powell's stance (Mills 2010).

It is unknown how many of these early Girl Guide patrols existed in Victoria pre-1910, as it was not until then that the Girl Guide movement was formally accepted, although not without a show of force. In September 1909 a group of Girl Guides, led by Patrol Leader Marguerite de Beaumont, stormed the first Boy Scout Rally, demanding to be part of a formalised organisation such as the Boy Scouts. The Girl Guide movement was subsequently set up by previously mentioned Agnes Baden-Powell (Mills 2010).

Louie Kerr, a Hawthorn woman who had helped her husband set up his troop of Boy Scouts, wrote to Miss Baden-Powell and was granted permission to become a leader of the Baden-Powell Girl Guides. Although troops and patrols had existed in Victoria before this, the first company to be formally registered in Australia, in 1910, was the 1st Hawthorn Baden-Powell Girl Guides founded by Louie Kerr. Originally meeting in her home (on Burwood Road, since demolished), the troop was later given permission to meet in a sports pavilion. The Guides learnt skills which were considered both useful and necessary for women to master, such as needlework, cooking, nursing, ambulance work, camping and various outdoor skills (Mills 2010).

After World War I, several new Guide Companies were founded across the state of Victoria. It is likely they were inspired by returning guiders and guides who had served in the war (Mills 2010).

History

25 Shierlaw Avenue

The 'Gunyah' Scout Hall at 25 Shierlaw Avenue is located on the north side of Shierlaw Avenue, to the northeast of Canterbury Train Station. The suburbs of Boroondara were some of the first in Melbourne to embrace the Boy Scouts movement of the early

twentieth century (Built Heritage 2012:201). The First of Scout troop in the municipality was established at Camberwell in 1908, just months after the trial camp at Brownsea Island – one of the first in Victoria – known as the First Camberwell troop or ‘Melba’s Own’. The earliest troop begun in the suburb of Canterbury was the First Canterbury (Sixth Camberwell) Troop of boy scouts, or ‘Lady Best’s Own’, formed in 1915. It was for the First Canterbury Troop that the scout hall called ‘Gunyah’ at 25 Shierlaw Avenue was constructed (Rimington 2008:43).

The group was begun by a Sir Aaron Danks of 8 Balwyn Road in 1915 (HO264) and the group reportedly first met in his coach house, before moving to St Paul’s Church of England at no. 2 Margaret Street, Canterbury that same year (Rimington 2008:43). The desire to form an official troop in the district of Camberwell was community driven and a meeting of interested community members took place on 17 February 1914, chaired by Danks, whom later became a member of the Scout Group Committee (Nicolas 2015:6-7).

Sir Aaron Danks was a member of the influential Danks Hardware Family. Being a devout Methodist, he was also a philanthropist and a keen contributor to the community, he donated the land that the Epworth Hospital was built on, and he was the President of the Royal Melbourne Hospital. His obituary, from 1928, reads that ‘Danks had taken a particular interest in movements to promote the welfare of children’ (*Argus* 6 June 1928:22).

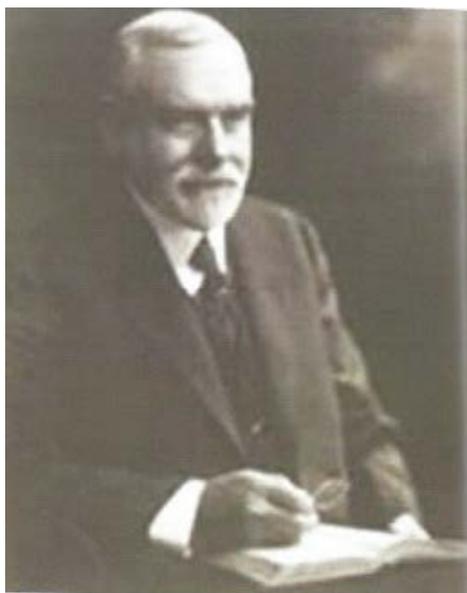


Figure 169. Sir Aaron Danks, founder of 1st Canterbury (source: Nicolas 2015:6-7).

The troop, Lady Best’s Own, was named for their patroness, Lady Maude Evelyn Best, second wife of senator Sir Robert Best (Marshall 1979). Lady Best was an active supporter of children’s welfare, and was linked with the scout movement not only through the First Canterbury Troop, but as the first Divisional Commissioner to the Girl Guides’ Association for Melbourne and suburbs (*Who’s Who in the World of Women: Victoria Australia* 1934). She was also Commissioner for Hawthorn and Kew.

The desirable land at 25 Shierlaw Avenue was donated to the First Canterbury Troop in 1922 by a Mrs Alex Brown of Canterbury, reportedly the sister of Danks, for the construction of a purpose-built facility (Rimington 2008:43; *Australasian* 29 September 1923:56). Following this generous bequest, Lady Best set about raising funds for the hall with the assistance of honorary secretary Mr E. A. Burraclough. Funds in the amount of

£400 were secured relatively quickly for its construction – with timber being donated – and Lady Best laid the foundation stone on 8 March 1924 (*Argus* 8 March 1924:29). In her absence, the hall was formally opened by the then Mayor of Camberwell, Councillor A. E. Hocking, on 24 May 1924 (*Argus* 14 May 1924:17). Mayor Hocking declared his support of the boy scout movement during the opening ceremony, saying that:

...the boy scout movement made a strong appeal to the local council. It was conducive to good citizenship, to the performance of duty to fellow creatures, and to loyalty to king and country. Any municipality was proud of its boys who had been trained in an atmosphere engendering the highest civic and national ideals. The movement manifested the true meaning of patriotism in its simplest form — gratitude for protection afforded (Age 26 May 1924:8).

'Gunyah' was only the fifteenth scout hall to be opened in the State, and at the time the foundation stone was laid, it was heralded as 'another epoch in the scout movement in Victoria' (*Camberwell Citizen* 15 March 1924, as cited in McConville & Associates 1991:106).

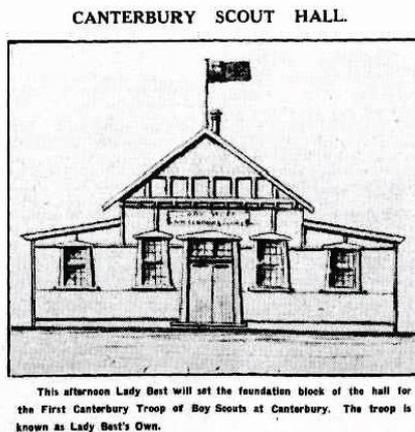


Figure 170. Illustration in the *Argus* of the Scout Hall as the foundation block was laid in 1924 (Source: *Argus* 8 Mar 1924:29).



Figure 171 Photograph of 'Gunyah' Scout Hall at 25 Shierlaw Avenue, Canterbury, prior to its opening in May 1924 (Source: *Argus* 14 May 1924:17).



Figure 172. A crowd attending the opening of the hall. (Source: *Argus* 26 May 1924:9).



Figure 173. Mayor A.E. Hocking at the opening of the hall (Source: *Argus* 26 May 1924:9).

Throughout the second half of the twentieth century several additions to and alterations of 'Gunyah' were been carried out. In 1961 plans for a new weatherboard meeting room were approved for owners Camberwell Boy Scouts. The meeting room was located immediately north (at the rear) of 'Gunyah', and was initially a free standing building (BP 29904).

Major external and internal alternations of 'Gunyah' took place in 1984-86, as the building was in poor condition (Nicolas 2015:39-40). The original windows along the side (east) and front (south) elevation were removed, the front door was replaced, and the doors at the rear elevation (north) were removed. The fibro sheeting above the dado level of the façade was replaced with weatherboard (BP 76292).



Figure 174. 'Gunyah' prior to the 1984-86 renovations, here with the original windows and fibro sheeting façade (Source: Nicolas 2015:41).

In 1991 plans were approved to combine the meeting room with the main hall, by an added corridor. The plans also included an addition at the side (west) elevation, with a new toilet block, replacing an earlier free standing building (BP 93212).

1A Faversham Road

The 1st Canterbury Girl Guide's Troop was established in 1923 (*Argus* 2 October 1944:8). By 1925 several troops (also known as companies) existed in the area, including 1st Surrey Hills Girl Guides, Camberwell and Mont Albert Guides and the 1st Canterbury Park Girl Guides (*Argus* 14 November 1925:32). However, not until 1928 was the first hall built in the area.

The Camberwell North Guide Hall was built along Faversham Road, around the corner from the existing Scout Hall, for the 1st Canterbury Girl Guide's Troop. The hall was officially opened Sunday, 4 November 1928. The block of land, like the land of the neighbouring scout hall, was a gift of the late Sir Aaron Danks (*Age* 31 October 1928:15). The block of land then consisted of 1 ¼ acre. Shortly after completion the building was described in *The Age* as a weatherboard building, with unlined walls and steel girders 'necessary when the building is extended in the years to come' (*Age* 7 November 1928:13).

The hall was the second purpose-built Guide Hall to be constructed in Victoria (*Age* 31 October 1928:15). It was built only a few years after the Moreland Girl Guide Hall in Brunswick, which was granted a building permit in August 1926 (*Argus* 30 August 1926:12). The hall was subsequently erected at 29 Murdock Street (incorrectly listed in the directory as a 'Girl's Guild Hall') (S&Mc 1930). The Brunswick hall has since been

demolished, making the Camberwell North Guide Hall the earliest purpose-built Guide Hall in the state.

Although the original plans do not survive, the building permit index card reveals the original size of the hall was very small, with a floor area of about 55 square metres, and it was built at a cost of £300. The builder was a W Constable. A cyclone fence was installed in 1940 by Cyclone Fence and Gate Co (BP), which appears to survive.

The hall was extended at the rear (west) in 1986 with an existing hall relocated to this site, increasing the size of the building substantially (BP 81963). According to information compiled by Matt Evans at the Boroondara Girl Guides, the hall was purchased from the Anglican Church in Burwood in 1985 and relocated the following year. To finance the extension of the hall, the land at the rear of the property was sold to Council (Evans 2015).

Both buildings are still in use today. 'Gunyah' is used as a Scout hall by the First Canterbury Scouts, which celebrated 100 years in operation in 2015. The Girl Guide's Hall at 1A Faversham Road is still in use by Boroondara Girl Guides.

Description & Integrity

The Scout Hall and Guide Hall stand on a park-like corner site with frontages to Shierlaw Avenue and Faversham Road, which backs on to the Shrublands Creek Reserve.

The Scout Hall is a timber building facing Shierlaw Avenue, located between a large modern commercial building and the parkland. It is set back slightly from the street with no fence. A pathway leads to the central timber entry doors.

The building consists of a central gabled form with secondary skillion roofed wings to either side. The roof retains three original metal vents along the ridge, and rafter tails are exposed beneath the eaves. The side skillions retain ogee-profile gutters, which may be early. Clerestory windows are located along either side of the main form and some are currently covered with boards. The front gable detailing is reminiscent of the Californian Bungalow style with timber shingles to the upper half and simplified half-timber detailing below. An original timber flagpole remains intact at its apex. A brick chimney can be seen at the rear of the building but appears truncated or unfinished.

As illustrated by the historic images in the history, the front façade of the hall was simplified in the mid-1980s. Originally, it had a weatherboard dado with fibro-cement sheet above that. There were four six-over-six sash windows across the façade with Japanese-inspired surrounds. A similar surround was used for the central ledged front doors and the multi-paned highlight windows. Since then, all four windows have been removed, as has the fibro-cement cladding (replaced by weatherboards), and the highlight and surround to the front door. The current ledged doors appear to be replacement.

At the rear of the Scout Hall is the skillion-roofed 'Rainbow Hall' built in 1961, which is connected to the original building by a breezeway.

The Guide Hall is around the corner, facing Faversham Road. It is set well back from the street, behind a pipe and chain link fence, installed in 1940.

This hall is also gable-fronted with weatherboard-clad timber walls and simplified half-timbering in the wide front gable. The roof is clad with corrugated steel. The original hall of 1928 comprises the front section of the building, which is only 6.2 metres deep and 9.4 metres wide (its original dimensions). Adjoining it to the rear and projecting out to the south side, is the former Burwood Anglican Church Hall, which is also gabled. Set

between them (behind the original section and on the north side of the church hall) is a section with a skillion roof, which was built as part of the 1986 works.

The 1928 section retains a central front door with a Japanese-inspired surround (much like the one originally seen on the Scout Hall). The simple porch, supported on metal pipe posts, is a later addition/alteration. Two six-over-six double hung sash windows survive on the north and south sides of this part of the building.

The former church hall, at the rear, also has weatherboard cladding, but the windows appear to date from the 1980s. Along the roof ridge is a ventilator of the kind popular after World War II.

Comparative Analysis

Scout Hall

The following text is cited from the 'Boroondara Thematic Environmental History' (Built Heritage 2012: 201):

The suburbs [of Boroondara] were amongst the first in Melbourne to embrace the scouting movement in the early twentieth century. The first local scout troop – and one of the first in Victoria – was the First Camberwell troop (aka “Melba’s Own”), which dates back to 1908. It is said to have been formed by boys from Camberwell Grammar School, without any prompting or assistance from adults, although this claim has been disputed by others. The following year, a counterpart emerged in Kew. ...

By that time, local scouting groups had also been formed in Hawthorn and Surrey Hills, as well as a Hawthorn branch of the Boys Naval Brigade, which met at the Augustine Church. Towards the end of 1909, when the newly-formed Victorian Section of the Australian Imperial Boy Scouts established a framework of twenty metropolitan districts, the troops at Hawthorn, Kew and Camberwell were united under the banner of Metropolitan District No 12. Girl Guides, meanwhile, were not far behind; in February 1911, a meeting was held at 306 Burwood Road to enrol local girls in the 1st Hawthorn Troop of the Australian Girl Guides – the first registered Girl Guide troop in Australia. The First Canterbury Troop of Boys Scouts had been formed by 1916; five years later, it was re-badged as “Lady Best’s Own”, after the wife of Sir Robert Best, MHR, who served as their patron. Other early local troops included Second Hawthorn and Third Hawthorn – the latter formed by students of Scotch College, which had relocated to the area in 1916. ...

The mid-1920s was otherwise notable for a boom in the construction of purpose-built scout halls in the study area. The First Canterbury Troop (aka Lady Best’s Own) was the first to obtain their own building, for which a foundation stone was laid by their eponymous patron in March 1924. As noted by McConville, this was only the fifteenth scout hall to be erected in all of Victoria, and its opening reportedly marked “another epoch in the scouting movement in Victoria”. This milestone was duly followed by the opening of counterparts for other pioneer troops in the area: the First Camberwell troop in Palmerston Street, Camberwell (1925), the First Surrey Hills troop in Robinsons Road, Surrey Hills (1927; demolished) and the First Kew troop at 129 Disraeli Street (1927; demolished).

The inter-war period otherwise saw a proliferation of new scouting troops across the study area. In the Kew area alone, the First Kew troop was complemented by Second Kew (1924), Third Kew (1925), Fourth Kew (1925), Fifth Kew (c.1927), Sixth Kew (1932), Seventh Kew (1932) and Eighth Kew (c.1933). Not all of these, however, met with lasting success. Most occupied existing premises, such as church or school halls, although the Fourth Kew troop erected a building of its own, in Glass Street, in 1935. There were no fewer than twenty scout troops in the City of Camberwell by the early

1950s, and twelve in Kew by 1960. In more recent years, a number of local scout troops have discontinued or merged. Today, less than twenty scout troops remain in operation in the Boroondara District of Victoria's scouting organisation, which corresponds, more or less, to the study area. These include several foundation troops, such as the First Kew, First Hawthorn, First Canterbury, First Balwyn, First Balwyn North, First Hartwell and First Camberwell South. Of these, the First Canterbury troop still occupies its original pre-war scout hall – the oldest in the study area.

As noted in the above extract, the three earliest scout halls to survive in Boroondara are the 1st Canterbury of 1924 (the subject of this citation), the 1st Camberwell of 1925 (12 Palmerston Street, Contributory in HO159), and the 4th Kew of 1935 (13 Glass Street, Kew East). In 2016 all three were still occupied by the scouts.



Figure 175. 1st City of Camberwell Scout Hall of 1925, 12 Palmerston Street, Contributory in HO159 (Source: Melbasown.com)

All three of these halls are timber buildings which show the influence of the bungalow styles so popular in the interwar period. The Camberwell and Kew halls are very residential in appearance, though the presence of a large hall within them is indicated by a gablet extending above the hipped roof. Both are externally intact, and retain a large front porch.



Figure 176. 4th Kew Scout Hall of 1935, 13 Glass Street (188 Kilby Road), Kew East (Source: 4thkewscouts.org.au)

In comparison with these two examples, the 1st Canterbury Scout Hall takes a more traditional hall form, with the end gable and side aisles clearly indicating its community use. It is less intact than the other two examples, as the front façade has been reclad and the front windows removed. It is the first scout hall built in the City of Boroondara, but is quite close in age to the 1st Camberwell hall.

Looking wider afield, the design of scout halls prior to World War II ranged from simple halls to more elaborate architect-designed buildings. The earliest known surviving scout hall in Victoria is thought to be the 1st Mordialloc Scout Hall, which was built in 1914. It is a simple gabled timber building with multi-paned windows. The Ivanhoe Sea Scouts Hall dates from 1917, but it was originally built for a local gun club and has been altered, extended and partially rebuilt following a fire.



Figure 177. 1st Mordialloc Scout Hall, 429 Nepean Highway, of 1914. (Source: City of Kingston)

A small number of scout halls from the 1920s survive in other parts of Victoria. Known examples are Kariwara District Scout Headquarters (former 1st Footscray, and currently the only scout hall included on the Victorian Heritage Register) built in 1925 with a brick

façade added in 1929, the 1st Moonee Ponds Scout Hall built in 1925 with 1930 additions, Wycheproof of c1925, and Brunswick, 273 Victoria Street (1926, altered, no longer a scout hall and altered). These early scout halls are all similar in form and detailing to public halls of the period.

Among these early examples, the 1st Canterbury Hall is best compared to the early halls that have retained their original façade. This is because the Footscray and Brunswick examples have taken on an entirely different, more substantial character with their later masonry front sections.

Together, the Moonee Ponds and Wycheproof scout halls represent the two most common type of early community halls seen in Victoria: The gable-fronted hall similar in form to a simple church (as in Moonee Ponds), and the gabled hall set behind a transverse front porch/cloakroom section (as in Wycheproof). The 1st Canterbury Scout Hall is somewhat unusual in form as it was built with two skillion-roofed aisles along the sides, with clerestory windows lighting the central hall section. While lean-tos have been added in an ad hoc fashion to many community halls over the years, they are not original and are rarely symmetrically placed. Other examples of this type are the Cohuna Soldiers Memorial Hall of 1921 is similar in form, with a central gabled hall flanked by lower hipped sections along the sides. Within Boroondara, the former Gymnasium at Scotch College (designed by Henry Kemp, built c1920-26) is a small brick building with a gabled roof and lower hipped wings (changing rooms) along the sides.



Figure 178. 1st Moonee Ponds Scout Hall, 74-76 Clarinda Road, of 1925 (Source: City of Moonee Valley)



Figure 179. Wycheproof Scout Hall, 52 Webster Street, of c1925 (Source: Geoff Davey on Bonzle.com)

The growing popularity of scouting by the 1930s meant that some troops were able to construct more elaborate architect-designed buildings. Known examples included two built in 1931: 1st Alphington, an 'Old English' timber building clad in cement sheet and weatherboards designed by Plaisted & Warner, and 1st Carlton, a brick building designed by Harry James, which has been described as 'Neo-Baroque'. Perhaps the finest scout hall of this (or any period) is the Tudor Revival style 1st Dandenong, erected to a design by architect, Ivan Diment, in 1933 at a cost of 3,000 pounds, which was donated by Ada Armytage who was a great supporter of the scouting movement and benefactress for the Dandenong Troop.

Also built during the 1930s were a number of scout halls in a distinctive rustic 'log cabin' style, which was adopted for its bush-like, natural appearance that evoked the adventurous spirit of the scouting movement, and was particularly suited for country areas where timber could be easily accessed and transported to the site using voluntary labour. 'Log cabin' style scout halls were erected at Woodend (1931), Wangaratta (1933), Pakenham (1937), Moe (1938) and Colac (1940).

The 1st Canterbury Scout Hall is one of the oldest purpose-built scout halls in Victoria, second only to 1st Mordialloc of 1914. It was the first purpose-built scout hall in the City of Boroondara, and one of three pre-World War II scout halls to survive in the municipality. The simple design using timber construction is characteristic of scout halls built prior to 1930, though the use of gabled aisles around a gabled hall is not common. The scout hall is lower in intactness than the other examples due to the recladding of the front façade and the removal of front windows.

Girl Guide Hall

There are still active Girl Guide troops in Ashburton, Hartwell, Hawthorn, and Kew, but the Canterbury groups are the only ones housed in a purpose-built hall. Other troops meet in church halls, council recreational halls, and the Hawthorn group meets in the scout hall on Victoria Street (Guidesvic.org.au).

In Victoria, there are not many purpose-built Girl Guides halls recorded in heritage studies. There is the Donald Girl Guides Hall of 1937, 9 Byrne Street (in HO20, Buloke Shire), a gabled-fronted hall with a weatherboard dado and cement sheet above (as the 1st Canterbury Scout Hall was once clad). The Moe District Girl Guides Hall of 1938, Moore Street, a simple gable-fronted building with a post-war front porch, which has been reclad in metal decking and is currently used as the Ukrainian Club. The Guide Hall at 21 Jetty Road, Rosebud, is a cream brick hall built in 1957.



Figure 180. Donald Guide Hall of 1937, 2001 (in HO20 Buloke Shire)



Figure 181. Moe Guide Hall of 1938 (Context, 2005)



Figure 182. Rosebud Guide Hall of 1957 (Context, 2015)

Among them, the subject Guide Hall is similar in its simple, gable-fronted form to the two Guide Halls of the 1930s, and far more intact than the Moe example, which has been reclad and appears to have later windows as well. The 1950s Guide Hall in Rosebud is a more substantial building with some level of architectural pretension, reflecting the trend toward more substantial halls in the post-war period that is seen among Scout Halls as well. The Canterbury example represents the very modest sort of interwar halls seen both among Scout and Guide Halls in that period. Its diminutive original size, just two bays long, is indicative of the poorer financial situation the Girl Guides were in compared to the Boy Scouts.

As noted in the history, the first purpose-built Guide Hall constructed in Victoria was built in Brunswick in 1926. The second to be built was the subject Guide Hall, constructed two years later. As the Brunswick example has since been demolished, that makes the Camberwell North Guide Hall the oldest purpose-built Guide Hall in Victoria.

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 Scout Hall and Guide Hall are historically significant for their demonstration of the origins of these respective movements. The scouting movement played an important role in the lives of adolescent boys in the twentieth century and this hall demonstrates the formative period after World War I when it had become established and troops began to create permanent places to meet. The Guide Hall represents a triumph over the initial resistance to the formation of a female branch of the scouting movement. As late as 1909, Victorian Scout Masters would have to resign if they assisted in aiding the formation of a girls' scouting group. A year later, the first official Girl Guides group was formed in Hawthorn. Even then, the Girl Guides were poor relations to the Scouts, and rarely had the funds to erect their own halls. The diminutive original size of the Guide Hall, in comparison to the adjacent Scout Hall, helps to demonstrate this.

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

The Scout Hall and Guide Hall are rare as the oldest purpose-built halls of their type in the City of Boroondara. The Guide Hall, moreover, was the second to be built in the State and is now the oldest in Victoria. The Girl Guides most commonly met in hired spaces, so Guide Halls are generally rare.

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 Guide Hall represents the very modest sort of halls built for both Scouts and Guides during the interwar period. Its diminutive original size, just two bays long, is indicative of the poorer financial situation the Girl Guides were in compared to the Boy Scouts.

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

NA

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).

The Scout Hall and Guide Hall are of social significance for their long and continuing association with the Canterbury-area Scouts and Guides who have met on this site for nearly 90 years.

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

The Scout Hall and Guide Hall are also of significance for their association with the charitable activities of Aaron Danks, who chaired the first meeting planning the formation of a local scout troop. He and his sister, Mrs Alex Brown, donated the land to both organisations so they could build their halls. Danks was a member of the influential Danks Hardware Family, and a noted philanthropist of his time, donating the land to create Epworth Hospital.

They are also of significance for the association with Lady Maude Evelyn Best, the patroness and namesake of the 'Lady Best's Own' Scout Troop, and the first Divisional Commissioner to the Girl Guides' Association for Melbourne and suburbs.

Statement of Significance

What is Significant?

'Gunyah', the First Canterbury Troop Scout Hall, at 25 Shierlaw Avenue, and the Camberwell North Guide Hall, at 1A Faversham Road, Canterbury, are significant. The Scout Hall was purpose-built for the 'Lady Best's Own' Troop in 1924. The Guide Hall was purpose-built for the Camberwell North Guides in 1928.

The later extensions to these two halls are of contributory significance, in demonstrating the continuing use of these two halls. The 1940 pipe and chain-mesh fence in front of the Guide Hall is also contributory.

How is it significant?

The Scout Hall and the Guide Hall are of local historical, architectural and social significance to the City of Boroondara. The Guide Hall may be of significance to the State of Victoria.

Why is it significant?

The Scout Hall and Guide Hall are historically significant for their demonstration of the origins of these respective movements. The scouting movement played an important role in the lives of adolescent boys in the twentieth century and this hall demonstrates the formative period after World War I when it had become established and troops began to create permanent places to meet. The Guide Hall represents a triumph over the initial resistance to the formation of a female branch of the scouting movement. As late as 1909, Victorian Scout Masters would have to resign if they assisted in aiding the formation of a girls' scouting group. A year later, the first official Girl Guides groups was formed in Hawthorn. Even then, the Girl Guides were poor relations to the Scouts, and rarely had the funds to erect their own halls. The diminutive original size of the Guide Hall, in comparison to the adjacent Scout Hall, helps to demonstrate this. (Criterion A)

The Guide Hall represents the very modest sort of halls built for both Scouts and Guides during the interwar period. Its diminutive original size, just two bays long, is indicative of the poorer financial situation the Girl Guides were in compared to the Boy Scouts. (Criterion D)

The Scout Hall and Guide Hall are rare as the oldest purpose-built halls of their type in the City of Boroondara. The Guide Hall, moreover, was the second to be built in the State and is now the oldest in Victoria. The Girl Guides most commonly met in hired spaces, so Guide Halls are generally rare. (Criterion B)

The Scout Hall and Guide Hall are of social significance for their long and continuing association with the Canterbury-area Scouts and Guides who have met on this site for nearly 90 years. (Criterion G)

The Scout Hall and Guide Hall are also of significance for their association with the charitable activities of Aaron Danks, who chaired the first meeting planning the formation of a local scout troop. He and his sister, Mrs Alex Brown, donated the land to both organisations so they could build their halls. Danks was a member of the influential Danks Hardware Family, and a noted philanthropist of his time, donating the land to create Epworth Hospital. They are also of significance for the association with Lady Maude Evelyn Best, the patroness and namesake of the 'Lady Best's Own' Scout Troop, and the first Divisional Commissioner to the Girl Guides' Association for Melbourne and suburbs. (Criterion H)

Grading and Recommendations

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

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

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

Identified By

Context Pty Ltd

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HOLLINSHED HOUSE

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 2 SNOWDEN PLACE, CANTERBURY

Name: Hollinshed House	Survey Date: 21 September 2016
Place Type: Residential	Architect: Charles Neville Hollinshed Campbell Thorn (1970 addition)
Grading: Significant	Builder: G.W. Twentyman (1951) Pollard Brothers (1965) Collins (1970)
Extent of Overlay: To title boundaries.	Construction Date: 1951: Residence 1965: Additions (study) 1970: Additions (Sunroom and bedroom)



Figure 183. View of the property from Snowden Place, looking north. (Source: Trethowan Architecture, 2016)

Historical Context

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever-expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century. The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected peoples taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

With the arrival of the post-war period, the outer suburbs began to grow, recovering from the wartime homebuilding slump as returned servicemen married and started families. Canterbury did not see the same rate and volume of post-war growth as neighbouring suburbs such as Balwyn, North Balwyn and Studley Park which experienced quite concentrated expansion during this period. Nevertheless, post-war migration saw non-British European migrants move into the Boroondara area through the 1950s to 1970s (when migration from Asia began to boom), impacting on the cultural and architectural landscape. In 1947 the Small Homes Service (SHS) was established as a joint venture between the Royal Victorian Institute of Architects and *The Age* newspaper. The SHS provided standard architect designed plans for new homes that could be constructed for a modest price. Other post-war social developments that impacted on the area include a

church building boom; new banks, private hospitals, senior citizens' facilities and libraries; and the rise in car transport and car-based retail culture. Established suburban retail strips, such as Canterbury Road, witnessed the emergence of modern style shops with large display windows and prominent signage (Built Heritage 2016).

History

The solicitor Edward Green Snowden (*The Mercury* 2 February 1911:5), former Commissioner of Crown Titles, established the 'Monomeith' estate on Canterbury Road in 1863 (*The Age* 8 December 1941:4). Snowden, who was the brother of solicitor Sir Arthur Snowden, Mayor of Melbourne, subsequently subdivided 'Monomeith' in 1900 (*The Mercury* 2 February 1911:5; *Leader* 1 June 1895:8). The ensuing subdivision, aptly named the 'Monomeith Estate', created Monomeith Avenue; the street name being a variation of the original name 'Monomeith' ('Monomeith Estate, East Camberwell', 1900, MMBW Detail Plan no. 1993, 1905). Following Snowden's death in 1911 (*The Mercury* 2 February 1911:5), the property was retained as a home by a line of the Snowden family (*Argus* 1 March 1950:12); Snowden's niece Mrs R.A. (Mildred) Demaine (*The Weekly Times* 9 December 1882:15).

Following the death of Mildred Demaine in 1941 (*Argus* 1 August 1941:4), protracted negotiations over her estate saw the eventual demolition and clearing of 'Monomeith' house and its surviving grounds and the completion of the final stage of the initial 'Monomeith Estate' subdivision commenced 50 years earlier. The four-allotment subdivision, resulting in the creation of Snowden Place, was auctioned on the 18 March 1950 (*Argus* 1 March 1950:12).

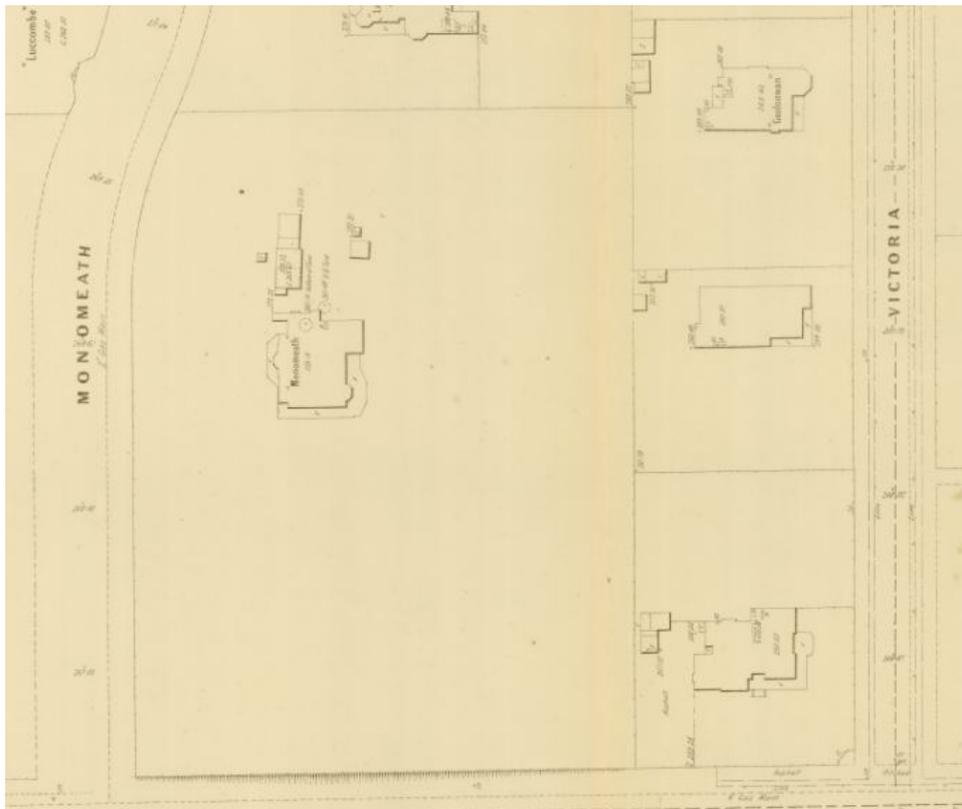


Figure 184. Extract of 1905 MMBW Detail Plan No. 1995, Shire of Camberwell and Boroondara. The former Monomeith estate, at the head of Canterbury Road and Monomeith Avenue, represents the approximate location of the Snowden Place subdivision (refer Figure 139). (Source: State Library of Victoria)

2 Snowden Place, Canterbury

The Hollinshed residence was designed by 23 March 1950, and completed in 1951, for Mrs Charles N. Hollinshed by her husband (BP 6819) notable theatre architect Charles N. Hollinshed as their own residence (Built Heritage 2016). The design date of the house is indicative of it being one of the first constructed in Snowden Place. Early variations to the approved design included the addition of a garage, tool shed and terrace in 1950 (BP 4959), and subsequent additions, a study in 1965 (BP 37523) that were also designed by Hollinshed.

Following the sale of the property by the Hollinsheds who left Canterbury to take up full time residence at their holiday house at Sorrento (Built Heritage 2016), the property was sold to a Mrs E.L. Ricketson who commissioned the architect Campbell Thorn to undertake additions in 1969. Consisting of a ground floor sunroom at the rear of the property and a first-floor bedroom, the alterations to the principal façade and the additions were completed in 1970 (BP 46601).

The Architect

Charles N. Hollinshed (1899-1993) was a notable and prolific theatre architect within the Oceania region having designed stand-alone theatres, and theatre upgrades, in Victoria, Tasmania, Queensland, South Australia and New Zealand. The specialisation of his firm in the vein of theatrical work was supported by his father-in-law John Henry Tait's, position as a member of the prominent Tait family of theatre entrepreneurs. His involvement with the Tait family business saw considerable work eventuate following the merging of the Tait family operations with JC Williamson Ltd in 1920 (Built Heritage 2016). The operation eventually became the largest theatrical company in the world (National Library of Australia *J.C. Williamson Theatres*). Hollinshed's experience in theatre design was underpinned by his time between 1925 and 1927, in the New York office of Thomas W. Lamb (1871-1942), the leading architect in theatre and cinema design in the United States at the time (Built Heritage 2016). Hollinshed's experience in theatre work was transferrable to civic commissions which he began to undertake in the late 1920s, including a bathing park at Geelong (*Argus* 25 October 1927:8) and municipal offices in the Wimmera region at Horsham (Built Heritage 2016) and Natimuk (*The Horsham Times* 11 May 1951:1). Domestic commissions throughout his career were few when compared with his more prevalent and better known commercial and civic projects.

Charles N. Hollinshed was also active in architectural advocacy, and was a founding member of the National Trust of Australia (Victoria) in 1958 and subsequently a Chairman of the management committee to the Trust's 'Como' estate in South Yarra (Built Heritage 2016). One of his most notable initiatives was advocating for the establishment of Melbourne's city square (Built Heritage 2016), the site now occupied by Federation Square (Grow 2012:337). An avid historian and a noted member of the Royal Historical Society of Victoria, Hollinshed went onto co-author one of the most comprehensive histories of the Mornington Peninsula (*Lime, land, leisure*, 1982) while in retirement at Sorrento (Grow 2012:337).

In December 1984, Hollinshed ceased operation of his architectural practice which he had operated to a limited extent from his Sorrento home. The occasion of Hollinshed's resignation from the profession was marked by a two-page biography of his career, written by his daughter, author Judith Blogg, in the RAIAs *Architect* journal in July 1985.

Charles Neville Hollinshed died on 14 December 1993.

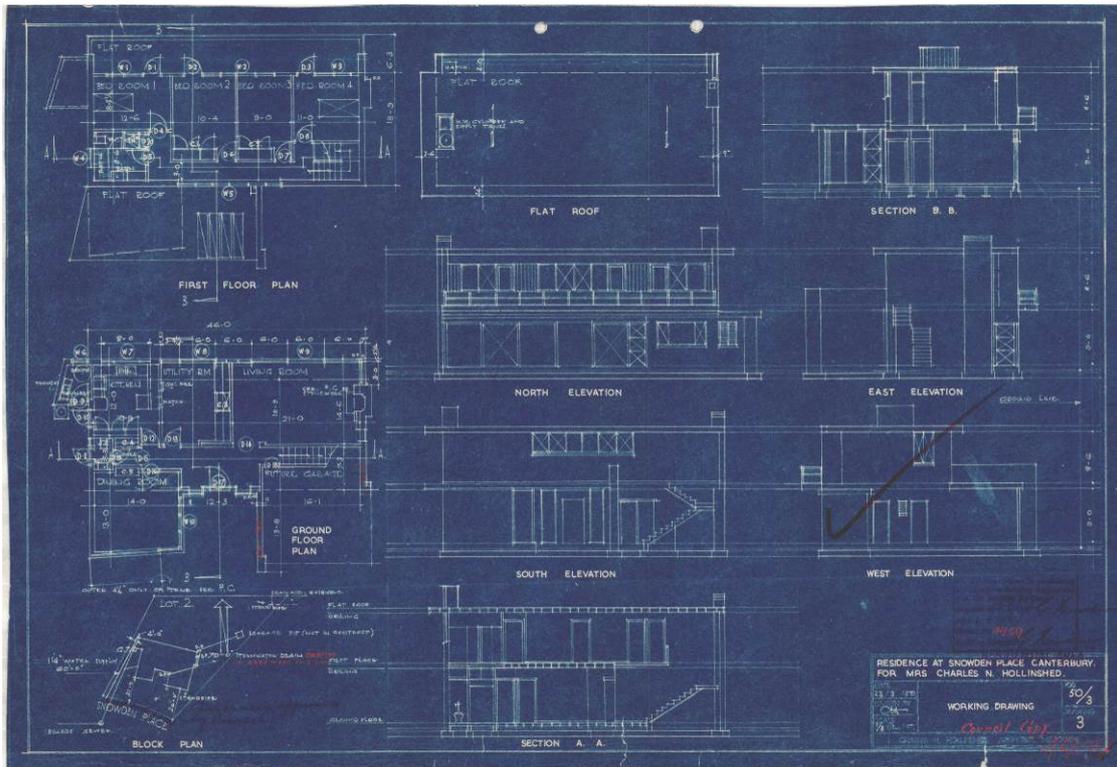


Figure 185. Architectural drawings for 2 Snowden Place, Canterbury by Charles N. Hollinshead, 1950. (Source: Building Permit 4959)

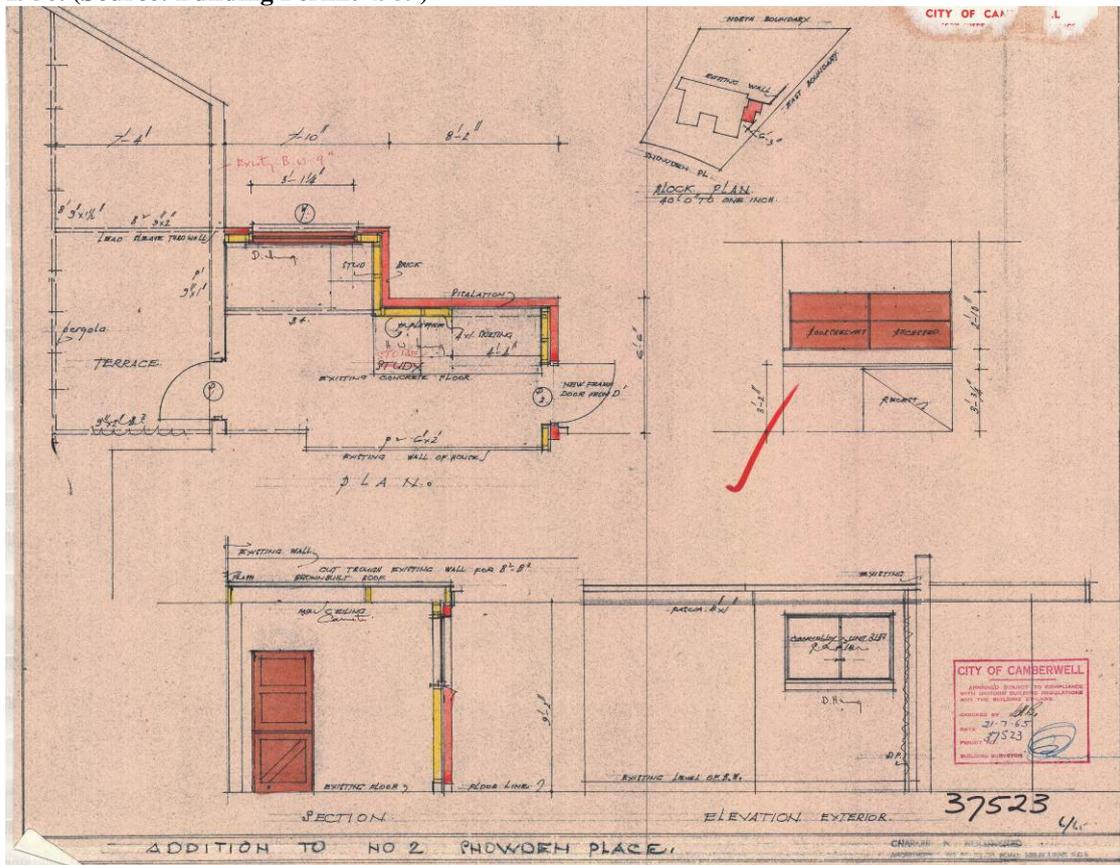


Figure 186. Architectural drawings for additions at 2 Snowden Place by Charles N. Hollinshead, 1965. (Source: Building Permit 37523)

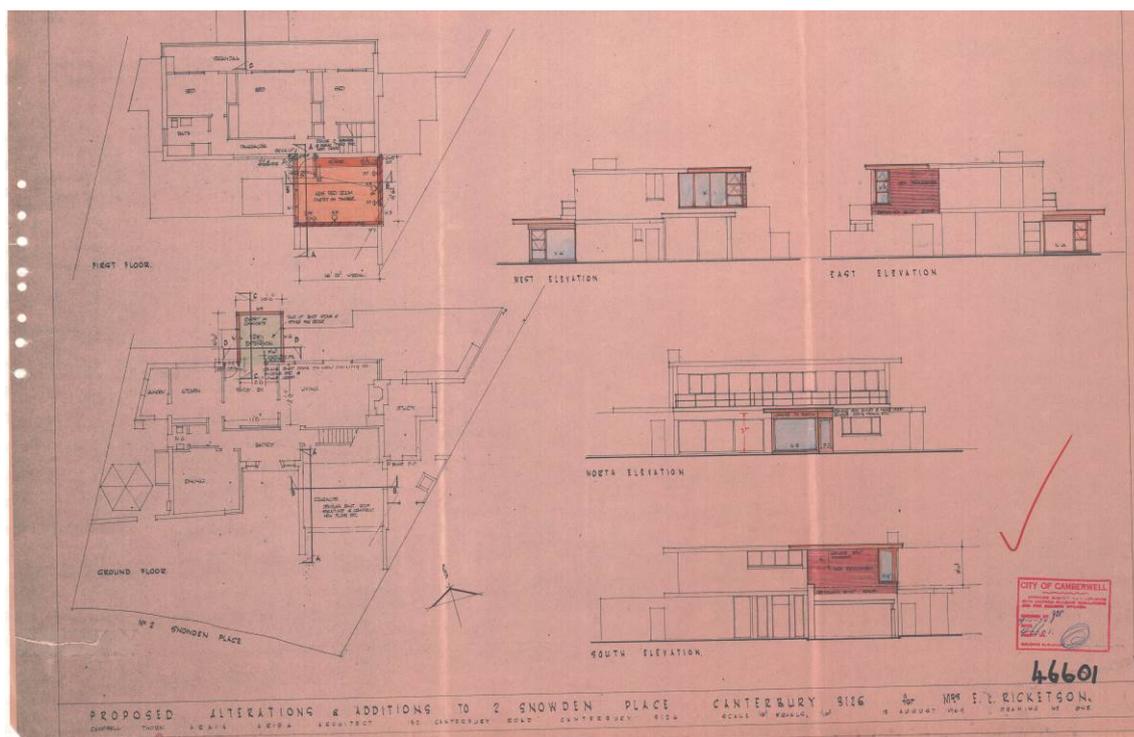


Figure 187. Architectural drawings for additions at 2 Snowden Place by Campbell Thorn, 1969. (Source: Building Permit 46601)

Description & Integrity

Snowden Place is bordered by Mont Albert Road to the north, Victoria Avenue to the east, Canterbury Road to the south and Monomeath Avenue to the west (refer Figure 139).

Completed in 1951, the Hollinshed residence is a two-storey overpainted, expressed brick house with a low slung hipped roof with deep eaves. A first-floor addition to the principal elevation of the residence, atop the existing garage, was completed in 1970 and possesses a skillion roof that adopts the same expressed brick construction and eave depth as that of the original house. Other early additions, located at ground floor level, are located at the rear of the house and are obscured from the street.

The house retains significant period features which adhere to its initial design in the mid-twentieth century and subsequent extension thereafter, including original fenestration with associated timber framed windows, unpainted rubble stone feature walls and a slate 'crazy-paving' patterned driveway. While the corrugated metal sheet-clad tilt door of the garage does not appear in the 1970 architectural drawings of the house, its industrial design and apparent age is conducive to the period in which the house was constructed and extended.

While the overwhelming majority of the house has been overpainted in a consistent shade of white, this colour complements the expressed stone feature walls and slate-paved driveway of the house visible from Snowden Place. As such, the overall effect of the colour scheme contributes to the cohesiveness of the material palette of the house, with the ability for the original design intent of the house to be continually appreciated despite its sympathetic extension.

Within the grounds, a 10-metre tall, mature *Pyrus nivalis* (Snow Pear) complements views of the property from Snowden Place. Its size and the position of the driveway in relation to it indicates that it was at least 20 years old when the house was built.



Figure 188. Aerial view of 2 Snowden Place, Canterbury; the property is outlined in red. (Source: Google Maps, 2016)



Figure 189. View of the property from Snowden Place, looking north east. The projecting wing at right, constructed atop the original garage, was constructed in 1970 to a design by architect Campbell Thorn. (Source: Trethowan Architecture, 2016)

Comparative Analysis

The City of Boroondara has been previously identified as a municipality in which a prevalence of architects decided to establish homes for themselves in the post-war period (Built Heritage 2012:147-150). 2 Snowden Place (1951) reflects the established pattern of architects designing homes for themselves in the City of Boroondara. However, at the same time, it is a departure for Hollinshed who designed few residential buildings (being a theatre specialist) and tended to work in an Arts & Crafts idiom on residential projects.

Other notable architects' houses within Boroondara of a comparable date include Robin Boyd's 'Boyd House I' at Riversdale Road, Camberwell of 1947 (VHR H0879) and Peter McIntyre's house at Hodgson Street, Kew finished in 1955 (HO72). Notable works by Hollinshed include the 1928 Comedy Theatre at 240 Exhibition Street, Melbourne (VHR H2273), the Horsham Town Hall of 1938 (VHR H2279) and 11 Ottawa Road, Toorak (1936). Several of Hollinshed's houses have subsequently been demolished including the Thomas Mitchell residence 'Littlecroft' at 68 Howitt Road, Caulfield (1928) and the Packer residence at Newbay Crescent, Brighton (1965).

'Boyd House I' (1947) is an example of mid-century International Style architecture in a domestic setting and is significant for its association with Boyd and the development of his architectural career. The house reflects Boyd's interest in the emerging internationalism of the 1950s and became a prototype for innovative post-war modern houses (VHR citation H0879). 2 Snowden Place, while not as innovative or trend-setting as 'Boyd House I', clearly reflects the architectural spirit of progress that Boyd pioneered. Both homes feature clean lines, precise angles, flat roofs and painted masonry construction and both have been respectfully extended without damaging the integrity of the original design concept. Hollinshed's two-storey design includes strip windows, a limited material palette, brick construction and extended eaves below a flat roof. Boyd's house, on the other hand, is more innovative in its use of materials and response to the site. 'Boyd House I' represents an important development in Australian architecture, the lineage of which produced 2 Snowden Place, which is important in demonstrating Boyd's significant contribution and influence.

The McIntyre house is one of the most extraordinary residential designs in Australia of the 1950s. Its significance comes from its radical structural experimentation and its suggestion of new ways of living in the post-war era (National Trust citation B6131). This house shares with 2 Snowden Place the sense of post-war optimism and both homes are indicative of this time of stylistic, structural and social experimentation. Honesty of structure and material characterise both homes, as does a sense of freedom and optimism in the domestic realm. In terms of Hollinshed's residential work, 2 Snowden Place has more in common with these innovative examples than his other home designs. 11 Ottawa Road (1936) for example, is an unassuming design of plain white surfaces with Arts & Crafts influences. This is indicative of many of his home designs, many of which have now been demolished. 2 Snowden Place, therefore, is an important work within Hollinshed's oeuvre as it is both a departure from his usual theatre commissions and the style of his residential work.

The Comedy Theatre of 1928 was designed with Albion Walkley for JC Williamson Ltd theatre operators. The theatre is of an eclectic style, known as 'Spanish Renaissance' at the time, and stands in contrast to the grand nineteenth century Her Majesty's Theatre opposite (VHR citation, H2273). At its opening, the Comedy Theatre provided a more modern, intimate and comfortable experience than the extant theatre buildings at the time. The Theatre's eclectic style tapestry brick façade, rusticated rendered base, and applied decorative elements contrast significantly with Hollinshed's later house at 2 Snowden Place. However, while the two buildings may be vastly different stylistically,

they both demonstrate a modernising tendency and the easy adoption of innovative design principles.

Hollinshed's Horsham Town Hall (1938-39) indicates his expert knowledge of planning and detailing auditorium spaces (VHR citation H2279). The building is in a Stripped Classical style with elements of Streamlined Moderne and Art Deco. The Town Hall is significant as an extensive and important provincial civic complex and for its largely intact Art Deco interior. The use of textured face brick for decorative detailing is reminiscent of the Comedy Theatre and Hollinshed's residential Arts & Crafts idiom. In comparison with Horsham Town Hall, the house at 2 Snowden Place is a vastly more restrained design with a lack of applied decoration, a simpler material palette, and a less formal arrangement of mass and fenestration. This demonstrates the development of Hollinshed's designs, his ability to take up new and innovative styles and to work at different scales.

Within the context of Hollinshed's oeuvre, 2 Snowden Place is a significant example. Representative of a departure from the typologies of theatre commissions for which he is best known and the Arts and Crafts style adopted in his residential work, most of which have now been demolished, 2 Snowden Place is rare as an important surviving work by this notable architect.



Figure 190. 'Robin Boyd House I', 222 Riversdale Road, Camberwell, 1947, by Robin Boyd (architect). (Source: National Trust of Australia [Victoria])



Figure 191. ‘McIntyre House’, 2 Hodgson Street, Kew, 1955, by Peter McIntyre (architect). (Source: National Trust of Australia [Victoria])

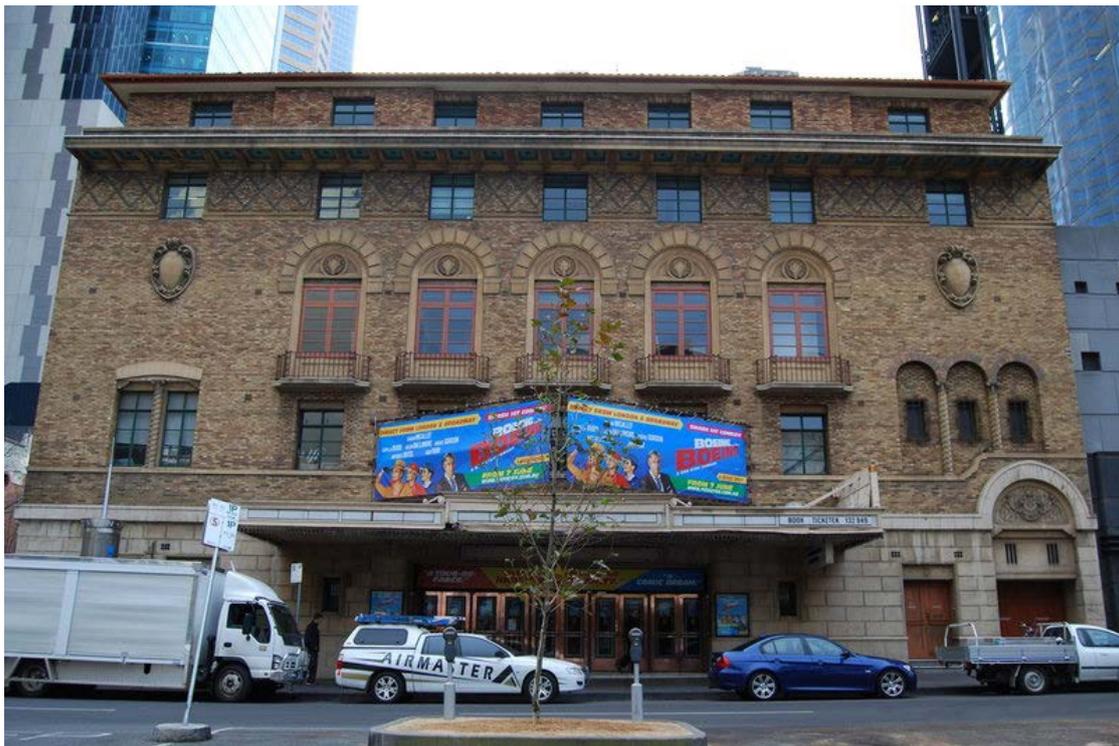


Figure 192. Comedy Theatre, 240 Exhibition Street, Melbourne, 1928, by Charles N. Hollinshed and Albion Walkley (architect). (Source: Heritage Victoria)



Figure 193. Horsham Town Hall, 78 Wilson Street, Horsham, 1938-39, by Charles N. Hollinshed (architect). (Source: Heritage Victoria)

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).

2 Snowden Place (1951) reflects the established pattern of architects designing homes for themselves in the City of Boroondara. This pattern continues today with John Wardle's own house on Kevin Grove in Kew. The home is also representative of the development of post-war design within the municipality that grew from the innovative modern designs of Robin Boyd and others.

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).

2 Snowden Place is representative of the post-war design ethos, sense of optimism and architectural modernisation pioneered by Robin Boyd and others. The design features honesty of structure and material, clean lines, deep eaves and an overall sense of innovation in design.

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).

2 Snowden Place is associated with noted architect Charles N. Hollinshed (1899-1993), as his own house. Charles N. Hollinshed was a notable and prolific theatre architect within the Oceania region who was also active in architectural advocacy throughout his lifetime. Hollinshed is of importance as a founding member of the National Trust of Australia (Victoria) in 1958 and for his initiatives and advocating for the establishment of Melbourne's city square, from 1935 (Built Heritage 2016).

The house is an important example of Hollinshed's work, being a departure from the typology and styles for which he is best known. At the same time, however, the house demonstrates his easy adoption of innovative and contemporary styles. Today, it is rare as an important work within Hollinshed's oeuvre as it is both a departure from his usual theatre commissions and the style of his residential work, most of which has now been demolished.

Statement of Significance

What is Significant?

The residence at 2 Snowden Place, Canterbury is significant. It was designed by the noted Australian theatre architect Charles N. Hollinshed as his own residence.

The *Pyrus nivalis* (Snow Pear) in the front garden is a contributory element.

How is it significant?

2 Snowden Place, Canterbury is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

2 Snowden Place (1951) is of historical significance as it is representative of an established pattern of architects designing homes for themselves in the City of Boroondara. This pattern continues today with John Wardle's own house on Kevin Grove in Kew. (Criterion A)

2 Snowden Place is representative of the post-war design ethos, optimism and architectural modernisation pioneered by Robin Boyd. The design features honesty of structure and material, clean lines, deep eaves and an overall sense of innovation in design characteristic of this period. (Criterion D)

The house is also an important work within Hollinshed's oeuvre as it is both a departure from his usual theatre commissions and the style of his residential work, most of which has now been demolished. The dwelling also demonstrates his easy adoption of innovative and contemporary styles. (Criterion H)

Grading and Recommendations

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

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

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

requirements of the Aboriginal Heritage Act 2006?	
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Identified By

Trethowan Architecture

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Record, as cited.

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Yarrola

Prepared by: Trethowan Architect in association with Context Pty Ltd

Address: 10 THE RIDGE, CANTERBURY

Name: Yarrola	Survey Date: 18 August 2016
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1920

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were

purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century. The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected peoples taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

The Ridge itself appears around 1913-16. The rate books first mention *Ridge Street* in 1914, which then changes to *The Ridge* by 1917. The Sands and McDougall directory first mentions *The Ridge* in 1916 and street numbering appears by the late 1920s (S&Mc 1912-1931). The subdivision that the street was formed from is believed to be the *Wiseman Estate* and has possible connections with 'Versailles', a substantial Victorian Villa that was set in a large block (See figure 1).

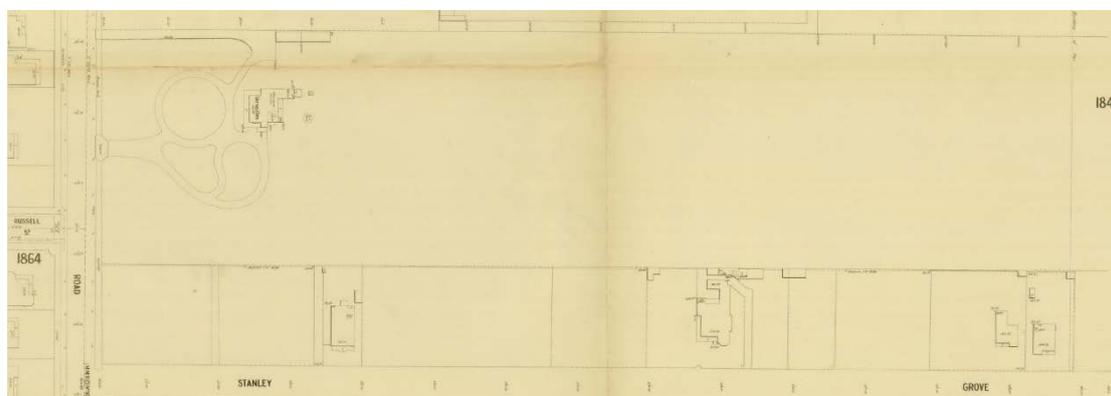


Figure 194. The 'Versailles' property in 1904 that was later to be subdivided and result in the creation of The Ridge. (Source: Metropolitan Melbourne Board of Works plan no. 1990, dated 1904. State library of Victoria)

History

The first rate book entry for the property was recorded in 1914 and detailed the site as allotment 10, measuring 60'x141' and attracting a Net Annual Value (NAV) of 11 pounds. The owner was listed as Arthur Wilhinem [sic]. Nothing appears to have been constructed on site until 1918, when a Mrs EM Clark was listed as the owner of a six-roomed weatherboard residence with a NAV of 75 pounds. By 1920, the site was owned by Mary Ada Howard, the land size had increased to 160'x140' and a nine-roomed brick house had replaced the weatherboard, indicating the current dwelling was in place at this date. From 1921 to 1926, Mr John Larard; jewellery manufacturer, was residing at the address (RB 1914-1926).

John Larard was known at this address through the mid-1920s, referring to his residence as 'Yarrola', The Ridge, Canterbury. This name followed Larard from his residence in Tough Street, Hawthorn (*Australasian*, 9 April 1898:55) to Westbury Street, East St. Kilda (*Argus*, 14 April 1917:13) to The Ridge (*Argus*, 8 July 1924:1) and later onto Alexandra Avenue, Canterbury (*Argus*, 10 May 1941:4), as ascertained through family notices from 1898 to 1941.

Alfred Larard and Son, later *Larard Brothers*, were well-known goldsmiths and jewellers based at 266 Little Collins Street, Melbourne. John, one of Alfred's sons, went on to run the business and was a founding member of the *Manufacturing Jewellers Association of Victoria*, ensuring the quality of jewellery was maintained across the colony. He later went on to become president of the association and pushed for greater legislation over the marking of jewellery (*Age*, 7 September 1916:4). The *Larard Brothers* mark was a five-pointed star, and this sat beside the carat number and emblem as a guarantee of each piece made. The firm was famed by their attractive mining jewellery supplied to the Western Australia market (McCalman & Cook, 2001:320).

The property service plan for the property (PSP) indicates that the residence was connected to the mains water and sewer by 1926 (PSP 128734 & 128724). The PSP also indicates the footprint of the residence with an outhouse / garage located in the southeast corner. By 1968 the outhouse / garage had been extended to the north, and by 1995 the rear portion of the house had been infilled, and the footprint of the outhouse / garage altered, suggesting it had been rebuilt. Apart from a fence constructed 1955, the garage alterations correspond with those details on the building permit index card (BP 16422, 43250 and 96230).

Description & Integrity

10 The Ridge, Canterbury is a single storey Spanish Mission style dwelling sited centrally within an established garden setting. The hipped roof dwelling, traversing along the site, is covered in Cordova tiles and has painted cement render to the walls. The arched and square headed windows are timber with wrought-iron grills over. The façade comprises a stepped central chimney that is flanked on either side with a large 'Baroque' gable to the north and projecting hipped roof to the south. The gable denotes the main entrance with its central arch, flanked by two smaller arches, leading into a small loggia and the front door beyond. A further stepped chimney is located to the south elevation. Both chimneys have recessed panels.



Figure 195. Main frontage of the dwelling. (Source: Trethowan Architecture, 2016)

The front garden is situated behind an early or original low masonry rendered boundary wall with two entrances, north and south. A concrete driveway sweeps around the central grassed area, giving access to the dwelling and the garage in the southeast corner of the site.

With the exception of a later metal roof single storey infill extension, nestled in between the two eastern wings at the rear, the dwelling is externally intact.



Figure 196. Front garden and boundary wall. (Source: Trethowan Architecture, 2016).

Comparative Analysis

Spanish Mission Style

Interest in the revival of the Spanish and California Mission architectural style began in the late nineteenth century with the American Craftsman and the British Arts and Craft Movements. American architects looked to the early missions and haciendas to develop an understanding of their architectural form and detail, which they then began to incorporate into their building designs. In 1915 the San Diego Exposition exhibited all its buildings in the 'Spanish Style', which promoted the style as fashionable architecture. Emerging Australian architects would have been exposed to the style through their travels to America and upon returning home brought with them the influences and the detailing for their own designs.

In Australia, the style was mainstream by 1929, having been seen in 'Windermere' in Hobart by 1926 (Cuffley 1990:96). The style was brought to the masses through American movies and Australian house periodicals popular at this time, and typical builder's interpretations of Spanish Mission had begun to appear in the suburbs (Cuffley 1990:99) from this date. The style went through two periods: From 1926 to the Great Depression and then following the recovery from 1932 until the latter part of the 1930s when it was displaced by the Old English style and its variations (Cuffley 1990:105).

The revival of the style, along with many other English and American revival styles, became popular with the upper end of the housing market. In an established and respectable area like Canterbury, with its large and leafy blocks, owners had the means to adopt the emerging styles and create homes that reflected their ideals. The property also demonstrates the on-going development of Canterbury during the interwar period.

Comparative Examples

Only five Spanish Mission style dwellings are identified as Individually Significant in the Boroondara Heritage Overlay. Out of these five: none are built as early as 1920, two are two-storey and one is of particular note because of its similarities to the subject site through its siting, built form and detailing.

'El Paso', 2 Highton Grove, Balwyn is located within the *Reid Estate Precinct* (HO192). The property is noted for its builder: Basil Hayler, its construction date of 1928-9 and its feature in the July 1929 edition of *Home Beautiful*. The architectural significance is attributed to its "near intact and representative design using a common American house style which was only briefly adopted in Melbourne in the late 1920s" (Butler 1991). 'El Paso' is stylistically plainer than the subject site and the orientation of the dwelling on the block, with its narrow frontage, allowed little opportunity to fully display those features that demonstrate the Spanish Mission style. Unlike 'El Paso', the subject site doesn't have its original front boundary wall.

452 Warrigal Road, Ashburton (HO417) is the only example that can be attributed to an architect, which in this case was P.J. O'Connor, who was also the owner. Constructed in 1930-2, the later part of the period, the dwelling is a competent and relatively externally intact example of the application of Spanish Mission styling to a mid-sized suburban house, successfully achieving an assertive open character. The house suffers to a degree from the alteration of its setting, including the replacement of the original fence and the development of the rear of the block. (Lovell Chen 2005).

1 Bradford Avenue, Kew (HO277) and 'Idlewylde', 41-45 Yarrbat Avenue, Balwyn (HO423) are both two-storey examples of the style and constructed later in the stylistic period. While Bradford Avenue is a finer architectural example of the style (Lovell Chen 2005) applied to a two-storey dwelling, 'Idlewylde' has a greater historical / social importance through its ability to demonstrate "one version of the lifestyle of the very

wealthy in the early 1930s, with extremely lavish entertaining and recreational facilities” (Lovell Chen 2005).

Out of the five examples, the dwelling at 294 Cotham Road, Kew (HO290) also known as ‘El Paso’, is very similar in siting and form to the subject site. Constructed later than the subject site in 1930 (Lovell Chen 2005) the residence is noted as a “fine, impressive, and externally intact example of the Spanish Colonial Mission applied to a conventional hipped roof rectangular pavilion house form” (Lovell Chen 2005). ‘El Paso’ is stylistically further developed through its application of venetian windows, twisted columns, and use of roughcast and smooth render finishes, which is attributed to its later construction date. While identified to compositionally be “somewhat staid when compared with the better metropolitan examples of the style” (Lovell Chen 2005), it does aesthetically demonstrate the architectural style better than that of the subject site. The Sydney architect Hardy Wilson, residing at 84 Peel Street, Kew at the time, is thought to be the designer of ‘El Paso’ (Lovell Chen 2005).

The subject site is important as an early and intact example of a single-storey residence executed in the Spanish Mission style. Its composition and use of simplified and original detailing indicates an early experimentation by an architect practicing with the style.

As the dwelling was constructed in 1920, it is likely that the design was undertaken by an architect that had been influenced by the emerging Spanish and California Mission style that was coming out of America from the mid twentieth century. The style didn’t become main stream in Australia until the 1930s, when it was adopted by the designer-building companies and produced for the masses. Despite no direct links with an architect, PJ O’Conner is a likely candidate as he was a devotee of the Spanish Mission style, particularly as applied to Catholic churches (Lovell Chen, 2005). O’Connor’s primary link with the subject site is the design and construction of his own home at 452 Warrigal Road, Ashburton, also in the same style, of a similar size but later in the period. William Hardy Wilson is the other consideration, given the similarities with ‘El Paso’, but as he was living in New South Wales (NSW) and working primarily on his drawings of old colonial architecture in NSW and Tasmania (Edwards 2012:768) at the time the house was constructed, it is unlikely that he did a design of a house in Canterbury. No architect was found.

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).

N/A

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

10 The Ridge is an early and intact example of a Spanish Mission revival style residence within a garden setting. The dwelling embodies the principal characteristics of the style through its large 'Baroque' gable, chimney detailing, loggia and presents as a well composed example.

The dwelling is representative of the development of the Spanish Revival style in the 1920s, because of the prevalence of American movies and Australian house periodicals popular in this interwar period. It is also a representative example of a revival style that was designed and constructed for its location, and for owners that had the means to adopt emerging styles and thus created a home that reflected their ideals.

The property demonstrates the on-going development of Canterbury during the interwar period.

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

10 The Ridge is of aesthetic significance as an early and externally intact example of a Spanish Mission revival style residence within a garden setting. The dwelling features a finely detailed stepped central chimney, large 'Baroque' gable with central arch flanked by two smaller arches, and loggia. The Cordova tiles and the wrought iron grills over the windows are details that contribute to the dwelling's aesthetic quality.

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).

10 The Ridge is significant for its association with John Larard, a jeweller and son of Alfred Larard: founder of *Alfred Larard and Son*, later *Larard Brothers*, who were well-known Melbourne goldsmiths and jewellers. John Larard was a founding member and later president of the *Manufacturing Jewellers Association of Victoria*, who pushed for greater legislation over the marking of jewellery. The *Larard Brothers* were famed by their attractive mining jewellery supplied to the Western Australia market.

Statement of Significance

What is Significant?

The dwelling, front wall and garden setting of 10 The Ridge, Canterbury is significant.

How is it significant?

10 The Ridge, Canterbury is of local architectural, aesthetic and associational significance to the City of Boroondara.

Why is it significant?

10 The Ridge is of architectural and aesthetic significance as an early and intact example of a Spanish Mission revival style residence within a garden setting. The dwelling embodies the principal characteristics of the style through finely detailed stepped central chimney, large 'Baroque' gable with central arch flanked by two smaller arches, and loggia. The Cordova tiles and the wrought iron grills over the windows are details that contribute to the dwelling's aesthetic quality. (Criteria D & E)

The dwelling is representative of the development of the Spanish Revival style in the interwar period because of the prevalence of American movies and Australian house periodicals. It is example of a revival style that was designed and constructed for its location, and for owners that had the means to adopt emerging styles and thus created a home that reflected their ideals. The property demonstrates the on-going development of Canterbury during the interwar period. (Criterion D)

10 The Ridge is associated with John Larard, a jeweller, son of Alfred Larard: founder of *Alfred Larard and Son* (later *Larard Brothers*) and president of the *Manufacturing Jewellers Association of Victoria*. *Alfred Larard and Son* were well-known Melbourne goldsmiths and jewellers and the *Larard Brothers* were famed by their mining jewellery supplied to the Western Australia market. (Criterion H)

Grading and Recommendations

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

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

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

<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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RUSSELL HOUSE

Prepared by: Trethowan Architect in association with Context Pty Ltd

Address: 14 THE RIDGE, CANTERBURY

Name: Russell House	Survey Date: 18 August 2016
Place Type: Residential	Architect: Leslie M Perrott
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1926

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century. The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected peoples taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

The Ridge itself appears around 1913-16. The rate books first mention *Ridge Street* in 1914, which then changes to *The Ridge* by 1917. The Sands and McDougall directory first mentions *The Ridge* in 1916 and numbering appears by the late 1920s (S&Mc 1912-1931). The subdivision that the street was formed from is believed to be the *Wiseman Estate* and has possible connections with 'Versailles', a substantial Victorian villa that was set in large grounds (See Figure 1).

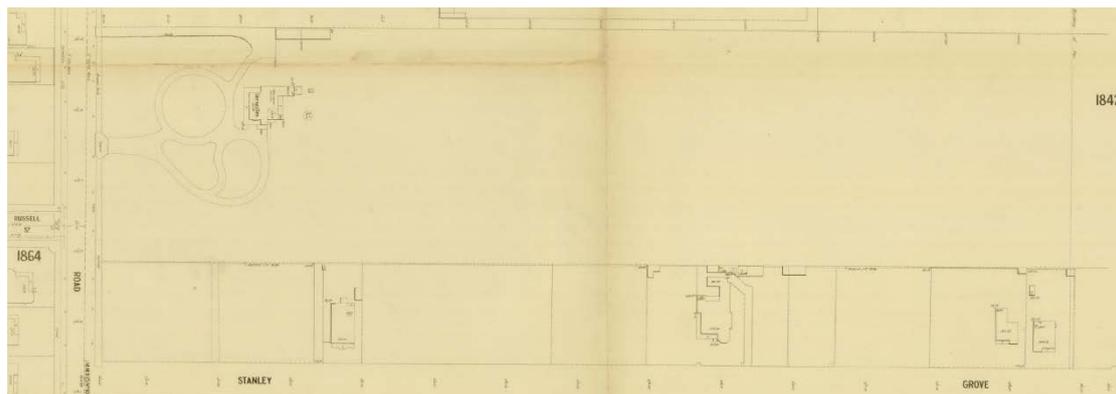


Figure 1. The 'Versailles' estate in 1904 that was later to be subdivided and result in the creation of The Ridge. (Source: Metropolitan Melbourne Board of Works plan no. 1990, dated 1904. State library of Victoria)

History

The property was first listed in the 1914 rate book as allotment 14, measuring 62'x141', and attracted a Net Annual Value (NAV) of 11 pounds. The owner was George Oliver Vial of 71 The Broadway, Camberwell. In 1916, Ethel B Goss had become the owner and by 1919 sold to an Ada Jessie Craig. By 1920, the land size had been increased to 100'x140' and was in the ownership of Evelyn A. Kingsbury. Kingsbury then reverted the block back into two, and by 1923 the site was listed as allotment 12 and measured 50'x140'. Ada Charlotte Russell became the owner in 1925 and by 1926 the rate book listed a 9-roomed brick dwelling that attracted a NAV of 175 pounds (RB 1914-1926).

A tender notice was called by architect Leslie M Perrott on 24 October 1925 (*Argus* 1925:5) for a large brick residence for owner Mr Russell, and links this well-known architect to the site. A direct reference to the property being an "Architect-designed" residence is also seen in a number of sale notices.

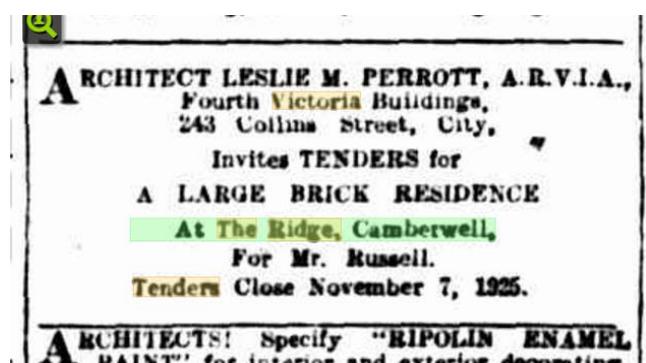


Figure 2. Tender Notice. Source: (*Argus*, Sat 24 Oct 1925: 5)

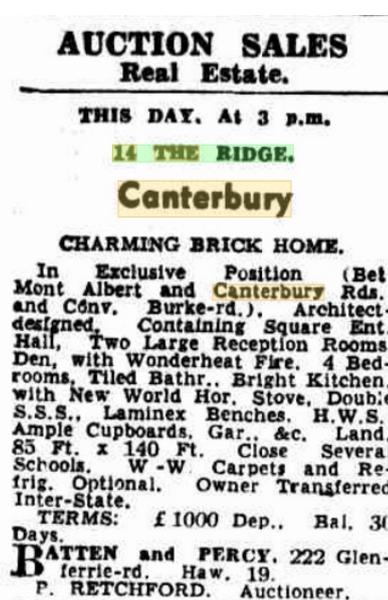


Figure 3. Auction Notice. Source: *Age*, Sat 17 Jan 1953: 21)

Leslie M Perrott was a well-known and regarded Melbourne architect. Establishing his architectural practice in 1914, after a trip to America, Perrott specialised in residential work and was a practitioner of the revival styles that came from Britain and America. He became known for his expertise in concrete construction and from the early 1920s he designed many concrete houses, wrote articles on the topic in the *Real Property Annual*, the *Australian Home Beautiful* and the *RVIA Journal*, and published a book entitled *Concrete Houses* in 1925. His association with the concrete industry saw him design a factory for Applied Concrete Ltd at Sunshine (1936) and use the Fowler patent concrete construction system in prototype low-cost housing for the Australian Cement Company (1937) (Heritage Alliance 2007). He applied his experience with concrete to his involvement with public housing. A later interest in hotel design took him back to America and on his return the practice produced the following hotels: the Alexander (1929), the Chevron (1934) and the Australia (1939) and other fine Moderne style buildings. Perrott was actively involved with the Royal Victorian Institute of Architects (RVIA) and during WW2 he turned his attention to town planning, where he became instrumental in establishing the Town and Country Planning Association of Victoria. His later works involved large civic projects. Perrott retired in 1966 leaving the firm in the hands of his son, son-in-law and other partners (Staham J 2012:537).

Description & Integrity

Russell House is a picturesque English Domestic Revival style dwelling with American over-tones of the Californian / Craftsman's Bungalow. It is set on a 45-degree angle to the street within an established garden setting. The dwelling incorporates a single-ridged attic form. The roof is covered in concrete tiles with exposed rafter ends and the walls are of painted rough-cast render over a plinth of clinker bricks with clinker brick detailing to the corners.

Gables are present on all four elevations with timber shingle detailing. Two nestled gables, reminiscent of a Californian Bungalow, are situated to the front and with bracket detailing beneath the shingles. The larger gable is terminated by the northern projection while the smaller gable is asymmetrical in its presentation to the street. A dominating gable, housing an attic room, projects out from the main gabled roof to the south and denotes the main entry, through an archway leading into an enclosed porch. A lesser gable is visible to the north.

The western façade to the street displays a central chimney with a Voyseyesque buttress like base, upon which a bank of small diamond lead-lighted casement windows with timber shutters and their detail are sited. Just under the windows are blind recesses that probably once held decorative glass. The flue rises up under the timber shingles and reappears on the ridge, where it is detailed with single exposed bricks projecting out from the render. A further chimney is just visible behind the projecting southern gable.

Further buttresses are seen to the north side of the smaller western gable and at the corner to the main entrance.

The main entrance is accessed through a small gateway, announced by two piers and a low wall. Either side of the main entrance are two large timber sliding sash windows; a bay closest to the street and box sash to the east. Both are situated on clinker brick corbels. The bay is located above a blind arched opening – also detailed in bricks. A further alcove is noticed in the entrance porch. All windows are depicted in the Californian Bungalow fashion with projecting heads and sills supported on timber brackets.

The front garden is divided up by the concrete driveway that leads from the recessed gateway to the front door and to the north to provide a car space. A single storey brick and timber gabled roof garage or outhouse is visible at the rear through the black metal gates. A solid timber panelled front fence is present with standard paling fences to the side boundaries. A mature garden compliments the setting.

Externally the dwelling appears to be intact.

Comparative Analysis

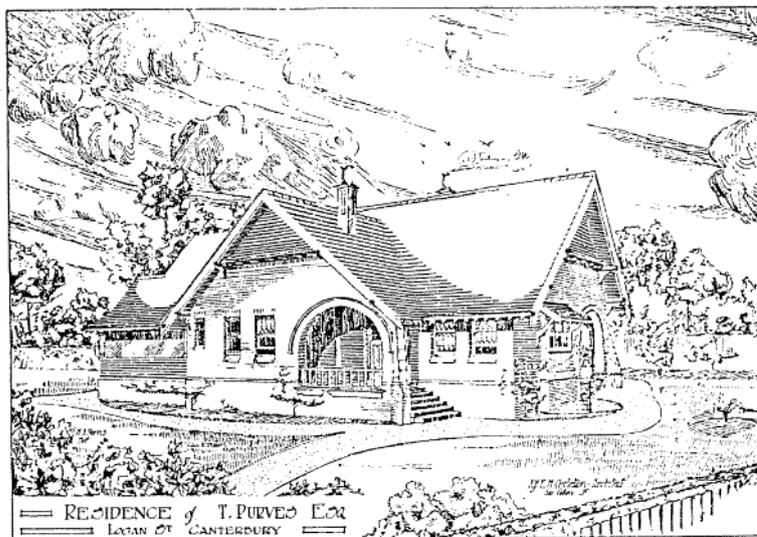
The dwelling is representative of the emerging revival styles that were to become common place in the latter part of the interwar period, and seen throughout heritage precincts like the *Golf Links Estate* (HO1) and *Great Glen Iris Railway Junction Estate and Environs* (HO227). With its roots in the English Arts and Craft Movement of the mid to late nineteenth-century, the revival of the style, along with many other English and American revival styles, became popular with the upper end of the housing market. In an established and respectable area like Canterbury, with its large and leafy blocks, owners had the means to adopt the emerging styles and create homes that reflected their ideals. The property also demonstrates the on-going development of Canterbury during the interwar period.

Siting houses at 45 degrees to the street is not commonplace in Canterbury. In most cases houses are set perpendicular to the street, which is an arrangement adopted in the

Victorian era and continues today. Three houses have been identified to possess this aspect: 10 Logan Street, Canterbury and 2 and 3 Second Avenue, Kew, and each possess similar characteristics to the subject site.

10 Logan Street, Canterbury (HO145) was designed by architect A.H. Carleton in 1915. Retaining the plan form and utilising the red brick from the Federation era, Carleton did away with the typical dressings seen in this period and looked towards the emerging Californian Bungalow style for its decorative treatment to the gables (Butler 1991:19) and use of bracketed eaves. The Arts and Craft influence, also in vogue at this time, is seen through the prominence and detailing of the chimney in the gabled wall to the street, arches to the verandahs / former sleep out, and the stepped buttress to the verandah corners. The house and its amalgamation of forms and styles expertly demonstrates the architectural transition from Federation to Bungalow styles. A large number of similarities are seen in the details of this residence and the subject site, and provides an understanding of how the domestic revival style developed in Boroondara.

Nos. 2 and 3 Second Avenue, Kew are of interest as fine and highly intact examples of interwar attic storey brick bungalows featuring asymmetrical planning and Arts and Crafts stylistic overtones (Lovell Chen 2005). It is noted that only 3 Second Avenue is covered by a Heritage Overlay, HO339. While materially different to the subject site and appears to be constructed as a pair, on either side of the street, these dwellings have been positioned to consider their siting, which adds to their aesthetic value.



Designed by A. H. CARLETON, Architect.

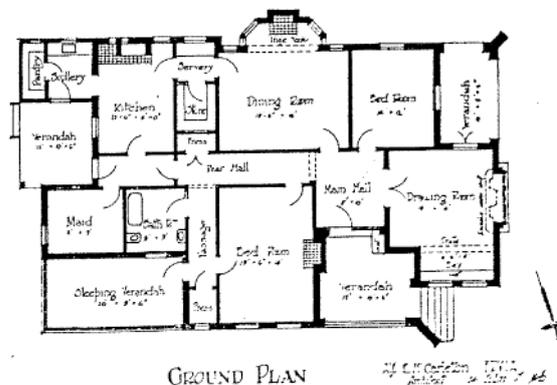


Figure 4. Carleton and Carleton architectural drawings for 10 Logan Street. (Source: Camberwell Conservation Study 1991: 19)

12 Grange Road, Kew (HO308) is an attic house that sits between the Arts and Crafts attic types of the 1900s and 1910s, and the attic variant of bungalow design that became abundant in wealthier suburbs during the 1920s. It is said the scaling and thickness of the window frames are closer to the Federation period; while the arrangement of rooms under a simple attic roof, which employs brackets, looks forward into the 1920s and the Bungalow era (Lovell Chen 2005). While similar, the subject site has a greater picturesque quality as seen through its gable chimney and detailing, exposed brickwork and use of buttresses.

Works by L.M Perrott (including concrete houses) are well represented in the eastern suburbs. Those known to exist in Boroondara include: 10 Donna Buang Street, Camberwell (HO174); 123 Wattle Valley Road, Camberwell (no HO); and *Geddes House*, 1 Athelstan Road, East Camberwell (no HO). Those outside the municipality include: *Perrott House*, 10 Newbay Crescent, Brighton (no HO); and 11 Raleigh Street, Essendon (no HO).

10 Donna Buang Street (HO174) was constructed in 1917 and is a Japanese inspired Californian Bungalow that has all the attributes of its type (Butler 1991). While this residence is not a direct comparison to the subject site, it does demonstrate Leslie Perrott's understanding of the style which he was later to apply to the subject site. It also demonstrates his broader understanding of the architectural style typical in this era.

123 Wattle Valley Road, Camberwell, is a notable and intact survivor but is not covered by a Heritage Overlay; and *Geddes House* has been much altered.

Perrott House was designed in 1924 as his own residence and was featured in *Australian Home Beautiful* in June 1925. The attic-storeyed residence is expressed in the Tudor Revival style, with a roughcast finish and a steep tiled roof. The dwelling draws parallels with the subject site through its form and adoption of the Domestic Revival Style. Perrott House is less ornate than the subject site being a stripped version of the Tudor style rather than a fully expressed version. Although constructed of reinforced concrete rather than masonry, the dwelling is still a comparable example of Perrott's work at this time and demonstrates another appreciation of a revival style within his repertoire. Perrott's own house is reported to be one of the few double-storey concrete houses he is known to have designed (Heritage Alliance 2007).

11 Raleigh Street is an intact single-storey Edwardian bungalow with Arts & Crafts detailing, constructed in 1914 (Helms, D 2015). Appreciated as an Edwardian form through its side entry, materials – terracotta tiles, roughcast render and red brick base (now painted), and chimney detail – the dwelling has little similarity with the subject site. The only comparable aspect is that this is an early example of Perrott's work and demonstrates his understanding of the Edwardian style.

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).

N/A

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

14 The Ridge is a fine and highly intact example of an attic storey brick residence, executed in the domestic revival style with American over-tones of the Californian bungalow. Its positioning on the block is a contributing element, along with its setting.

The dwelling is a representative example of a revival style dwelling that was designed and constructed for its location, and for owners that had the means to adopt the emerging styles and thus create a home that reflected their ideals.

The property also demonstrates the on-going development of Canterbury during the interwar period.

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

14 The Ridge is of aesthetic significance as a fine and highly intact example of a picturesquely-composed house in the domestic revival style depicting Californian Bungalow over-tones, in a landscaped setting.

The details seen in the gables, brickwork and main entrance demonstrate the skill of the design through the successful combination of the domestic revival style and those American over-tones of the Californian bungalow. The western gable with its central chimney, Voyseyesque buttresses, and bank of small diamond lead-lighted casement windows with timber shutters are of particular note, and collectively contributes to the dwelling's aesthetic quality.

The 45-degree angle of the house to the street is an uncommon characteristic that adds to the picturesque quality of the house in its setting and increases the aesthetic value of the place.

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

N/A

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

N/A

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

The house is an important example of the work of a well-known and regarded Melbourne architect Leslie M Perrott. It stands out as one of few double-storeyed houses that Leslie M Perrott is known to have designed, especially in the City of Boroondara.

Statement of Significance

What is Significant?

The dwelling, outbuilding and garden setting of 14 The Ridge, Canterbury is significant.

How is it significant?

14 The Ridge, Canterbury is of local historical, aesthetic and associational significance to the City of Boroondara.

Why is it significant?

14 The Ridge is significant as a fine and highly intact example of a picturesquely-composed attic storey brick residence, and for its successful execution of the domestic revival style with American over-tones of the Californian bungalow.

It is a representative example of a revival style dwelling that was designed and constructed for its location, and for owners that had the means to adopt the emerging styles and create a home that reflected their ideals. (Criterion D)

The detailing seen in the gables, the brickwork and the main entrance collectively contribute to the dwelling's aesthetic quality. (Criterion E)

Siting the house at 45-degrees to the street is an uncommon characteristic that adds to the picturesque quality of the dwelling and its setting, and increases the aesthetic value of the place. The property demonstrates the on-going development of Canterbury during the interwar period. (Criterion D & E)

The house is an important example of the work of a well-known and regarded Melbourne architect Leslie M Perrott. The residence stands out as one of few double-storeyed houses that Perrott is known to have designed, especially in the City of Boroondara. (Criterion H)

Grading and Recommendations

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

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

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

Aboriginal Heritage Place

Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?

No

Identified By

Context Pty Ltd

References

Age, as cited

Argus, as cited.

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'DRIFFVILLE'

Prepared by: Context Pty Ltd

Address: 15 VIEW STREET, CANTERBURY

Name: 'Driffville'	Survey Date: August 2016
Place Type: Residential / Commercial / Community	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1907-1908

**Historical Context**

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved at Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

Today, the suburb of Canterbury is characterised by leafy green boulevards and generally intact garden settings with generous front and side setbacks. The building stock is characterised by Victorian, Federation and Interwar dwellings, interspersed with some more contemporary buildings. Buildings are predominantly detached, with substantial mansions lining the main thoroughfares, in particular Mont Albert Road, together making it one of Melbourne's most exclusive suburbs.

History

The large brick Federation Villa, 'Driffville', is located on the north side of View Street, which runs east-west between Balwyn Road and Victoria Avenue. The house was built 1907-08. First owner and occupant was Alice Jane Clark, who was rated £24 for two empty lots in 1906, and £55 for a seven room brick house in 1908. Her husband, Ernest T.J Clark was a timber merchant (RB). The family had two children, Laila and Dorothy (Age 10 July 1952:2).

15 View Street was part of the Canterbury Mount Estate, subdivided (unknown date) with surveyors Fowler and Gatward. The subdivisional plan mentions the close proximity to the Canterbury Railway Station, as well as notable names living in the surrounding villas such as Mr. Golding.

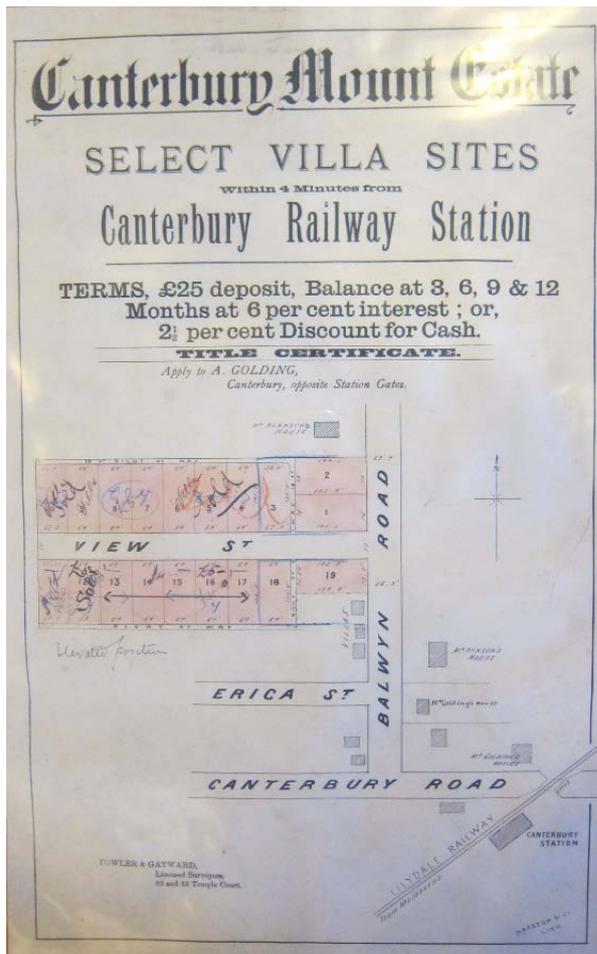


Figure 197. 'Canterbury Mount Estate', undated showing lots along View Street. Source: SLV.

Ernest T.J. Clarke remained at the residence until his death in 1952 (Age 10 July 1952:2). The same year a furniture auction was held at 'Driffville', revealing the furnishings of a well to do family such as Axminster carpets, mahogany, walnut and oak furniture (Age 13 December 1952:24).

Later occupants include Mr. and Mrs. R. Sangster during the 1960s. The Sangsters seem to have had a keen interest in gardening, as a flower show was held at the garden in 1960, and a garden open day in 1965 (Age 23 September 1960:11; Age 1 October 1965:12)

An extensive addition was made in 1991 to the rear of the house. The front dormer window, as well as the timber straps and roughcast of the dormer were also replaced at the time of the extensive works (BP 93784).

Description & Integrity

A large and elaborate Federation style house representing a high point in the style. The house is set well back from the street within a large and well established garden with a number of mature trees. A recent but sympathetic timber picket fence and entry pergola mark the entry to the property.

The building form and roof line typify the style in that they are complex and picturesque. A flowing plan has varying projections and orientations. The roof form has a series of gables and subsidiary gables which intersect with the main steeply pitched main roof. A

hexagonal tower with a pyramidal roof is located at the front of the house. The roof is clad in terra cotta tiles and has numerous terra cotta finials.

There are two major bay windows across the front of the house, once curved and one squared and oriented at 45 degrees to the main house. A third bay with a broken back roof is located on the western side of the house. All bays have casement windows with mostly intact leadlight above.

Timber batten detailing can be noted in the gable ends and around the top of the tower. Battens are infilled with rough stucco. The front door is fitted with leadlight and an unusually large side light is also fitted with leadlight.

More recent additions include an elaborate timber arbour at street entry, and a carport. A small upstairs extension including the dormer window has been added c1991.

Comparative Analysis

15 View Street is a representative example of a large single storey Federation villa designed to occupy the width of the double allotment. The architecture is picturesque and engages the architectural vocabulary of the time in a fairly conventional manner for the date of construction. The elements of picturesque roof massing, return verandah, multi-faceted bay and bow windows and solid timber verandah are repeated in combinations across many comparable houses in Boroondara. The examples below which are all either individually significant within precincts or singly, demonstrate similar aspects of the design including the use of hexagonal or octagonal towers as key elements in the composition, or the way in which the style can be adapted across a large site. Within this sub-set of Federation residential design, 15 View Street is regarded as equivalent in quality to a number of places with an HO.

633 Riversdale Road Camberwell 1906-1908 (HO159) Prospect Hill Road Precinct, is a fairly typical design with front projecting gable and hipped roof with transverse gable and corner tower with steeply pitched turret roof at the corner point of the return verandah.

27 Balwyn Road Canterbury HO168 and HO264 (significant within Balwyn Road Residential Precinct) is a near intact and articulate example of the Queen Anne style villa attributed to Ussher and Kemp is a more compact house but with a highly picturesque and lively composition. Represents a high point in the flamboyance of the Federation style, but controlled through the formal composition and skill of the architects.

'Eurobin' - 42 Bryson Street Canterbury (1901) HO145 – an oversized corner tower that is a room. A rather overblown composition with the dominance of the corner tower. Individually significant in the Maling Road Shopping Centre and Residential Environs.

114 Barkers Road Hawthorn (HO220) a single storey large Federation house of complex and picturesque roof form and return verandah with some similarity in the chimney and wall details. Individually significant in the West Hawthorn Precinct.

116 Barkers Road Hawthorn (HO220) individually significant in the West Hawthorn Precinct. A classic design of central hipped roof, single return verandah and corner tower surmounting a corner bay window.

20 Rae Street Hawthorn (HO470). A substantial, brick, attic-storey late Federation-era villa which is massed and planned around a return verandah flanked by two perpendicular projecting wings, side entrance and corner octagonal tower. Most similar to View Street it also takes advantage of its double allotment, with wings and bays projecting to two elevations. If somewhat conservative for its period, the dwelling nevertheless exemplifies the major characteristics of the style: the return verandah, turret

element at the verandah turn, complex roofscape with dormer balconies and anchoring of the verandah with projecting wings.

52 Walpole Street, Kew 'Birralie', 1907-8 (HO352) A large Federation house of similar date of construction with picturesque though controlled roof massing and verandah set between projecting gables. A relatively externally intact example of a Federation attic storey house of the early twentieth century, which suggests a shift from formally complex Federation architecture toward a simplified bungalow form. More advanced in its design than 15 View Street.

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).

15 View Street Canterbury, subdivided as part of the Canterbury Mount Estate, is historically significant for its demonstration of early twentieth century residential expansion marketed for their proximity to railway stations.

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).

15 View Street is a representative example of a large single storey Federation villa which engages with the architectural vocabulary of the time in a fairly conventional manner. Whilst Boroondara has many such examples, 15 View Street demonstrates the large single storey variant using the hexagonal tower as a key compositional element. Its condition and integrity from the public domain are high.

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

Aesthetically, 15 View Street combines the elements of picturesque roof massing, free flowing plan, return verandah, multi-faceted bay and bow windows and solid timber verandah posts and fretwork, together with a hexagonal tower as a key element in the composition. The building form and roof massing, materials of terra cotta tile and red brick, stucco and timber battening, use of leadlight and chimney/wall detail are particular noteworthy features. The place is enhanced by the garden setting, fence and entrance arbour, although these are of contemporary origin and evidence for their earlier appearance has not been found.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

Driffield, a large federation house on a double allotment built for timber merchant Ernest T.J.Clark at 15 View Street in 1907-08 is significant.

How is it significant?

15 View street is of local historic and aesthetic significance to the City of Boroondara.

Why is it significant?

Driffield at 15 View Street Canterbury, subdivided as part of the Canterbury Mount Estate, is historically significant for its demonstration of early twentieth century residential expansion marketed for their proximity to railway stations. (Criterion A).

15 View Street is a representative example of a large single storey Federation villa which engages with the architectural vocabulary of the time in a fairly conventional manner. Whilst Boroondara has many such examples, 15 View Street demonstrates the large single storey variant using the hexagonal tower as a key compositional element. Its condition and integrity from the public domain are high. (Criterion D).

Aesthetically, 15 View Street combines the elements of picturesque roof massing, free flowing plan, return verandah, multi-faceted bay and bow windows and solid timber verandah posts and fretwork, together with a hexagonal tower as a key element in the composition. The building form and roof massing, materials of terra cotta tile and red brick, stucco and timber battening, use of leadlight and chimney/wall detail are particular noteworthy features. The place is enhanced by the garden setting, fence and entrance arbour, although these are of contemporary origin and evidence for their earlier appearance has not been found. (Criterion E).

Grading and Recommendations

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

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

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

Aboriginal Heritage Place	
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<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

References

Age, as cited.

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City of Camberwell Municipal Rate Books (RB), as cited.

Canterbury Mount Estate' 18--, State Library of Victoria map collection.

EAST CAMBERWELL SUBSTATION

Prepared by: Trethowan Architect in association with Context Pty Ltd

Address: 2B WARBURTON ROAD, CANTERBURY

Name: East Camberwell Substation	Survey Date: 21 September 2016
Place Type: Community	Architect: J.W. Harding
Grading: Significant	Builder:
Extent of Overlay: As shown on the extent map	Construction Date: 1921-22

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1).

Canterbury Road formed the southern boundary of Henry Elgar's Survey in 1841. With the survey brought farming, pastoral grazing, and forests were cleared in the 1850s to supply firewood to Melbourne. Attracted by the rural setting, clean country air, picturesque hills and winding rivers the merchants, politicians and wealthy upper classes soon looked to the east to establish their 'gentlemen's estates'. Large blocks were purchased and grand residences

constructed, gardens and orchards planted, and long driveways lined with English oaks and elms to create the perfect rural retreat from city life.

The first local government body was the Boroondara District Road Board, formed in 1854 and incorporated the areas which were to become Hawthorn, Kew and Camberwell (CoB). Canterbury, a suburb of Camberwell, was named after the then governor of Victoria in 1873 (Canterbury History Group 2014).

New bridges replacing punts over the Yarra, investment into roads; such as Delany's Road (now Canterbury Road) which became a fashionable rural road as early as 1863 (Blainey 1964:32), and the arrival of the railway from Melbourne to Lilydale by 1883, gave rise to the availability of land to ease the ever-expanding city.

With available land came land speculation, and so the land boom took hold. Large estates were carved up and land sold off for new housing subdivisions. Architects and 'Spec Builders' filled the allotments with residences reflecting their client's wishes, or providing the market with fashionable homes. Victorian cottages, villas and mansions were accompanied by Edwardian and Queen Anne brick villas at the turn of the century. The interwar period saw the influence of housing styles from America and later in the period, England, and introduced new materials, colours and internal arrangements that reflected people's taste and servant-less living.

The nineteenth-century suburban influx brought shops, churches, schools and the need for cultural fulfillment. Canterbury's 1880s shopping strip is seen on Canterbury Road adjacent the railway station, and to reflect the growth of the suburb the shopping area was extended into Maling Road during the interwar years. Churches were constructed to service the religious needs of Canterbury's residents, and their halls provided a venue for community events, clubs and societies. Schools in the suburb date from Federation though to the post-war period.

With the population influx and resultant development within the south-east area of Melbourne during this time, major improvements to railway infrastructure were undertaken. In 1912, the biggest of these initiatives approved by the Victorian Government involved the electrification of the entire metropolitan train network, which up until that time had consisted exclusively of steam engines (Built Heritage 2012:64). With sites for substations approved for the generation of electricity along the network approved by 1914 (*Argus* 16 January 1914:8), the onset of the First World War resulted in a delay in commencement of this programme (Built Heritage 2012:64). Located on the Box Hill line, the electrification of the railway network through Canterbury was officially activated at 2pm, 28 November 1922 with the throwing of a lever at the parent substation at Jolimont, thus allowing a test train to leave Flinders Street Station and test the entirety of the over-head wire structure of the line (*The Weekly Times* 2 December 1922:13).

History

The East Camberwell substation was designed by 1920 (*Argus* 20 October 1920:4) and constructed between 1921 (*Age* 11 January 1921:6) and 1922 (*Argus* 2 November 1922:10). The design of the building was one of several near identical designs constructed during the same period at East Caulfield, Mentone and Seaford. Tenders were called for the supply and installation of steel window sashes for all buildings (*Argus* 20 October 1920:4). While the designer of the building is unknown, it was more than likely the work of J.W. Harding, Chief Architect of Victorian Railways (VR), to whom the Seaford Substation is attributed (Butler 1995).

Representing one of the two major substations on the south-east railway network (the other being that at Jolimont), the substation was originally powered by two 4,500 kilowatt rotary converters, originally installed in the Jolimont substation (*Age* 30 May 1922:6), and powered the Box Hill, Kew and Glen Iris lines (*Argus* 2 November 1922:10). In 1933, further improvements were undertaken at both Jolimont and East Camberwell substations with the installation of high tension distribution systems to protect the substation and overhead electrical equipment by isolating faults as part of storm precaution works, further enforcing the importance of the East

Camberwell substation to the metropolitan network (*The Weekly Times* 30 December 1933:6). Construction of the substation was undertaken using a concrete delivery system supplied by civil and mechanical engineer Malcolm Moore of 31 Queen Street, Melbourne, the same technology used in the construction of similar railway substations at Spencer Street and Seaford for VR and the Electricity Commission for a project at Morwell (*Daily Commercial News and Shipping List* 17 August 1921:10).

By 1973, the substation had been decommissioned and repurposed as the studio of the Victorian State Artist, Harold Freedman. Occupying the position of State Artist from 1972-83; a position unique in Victoria and Australia, Freedman executed his first official piece in the building: the 36.6m long and 7.32m high mural *History of Transport*. Commissioned by the Victorian Government in 1973 and completed in January 1978, the mural was a realist oil painting on canvas and mounted on wood (VHR Place ID H1936, 'History of Transport Mural'). Depicting the history of transport in Victoria from 1835 until 1935 and painted in three main sections by Freedman and four assistants (David Jack, Eleanor Bone, Hilary Jackman and Margaret Kelly), the third and last panel completely covered an entire wall of the substation interior (Heimans 1977:59). The work represented the largest completed by Freedman and the most ambitious narrative work of its kind in the State of Victoria (VHR Place ID H1936, 'History of Transport Mural'). Designed as a custom piece for the concourse of the then Spencer Street Station, it was installed in 1978 before being removed in 2004 to facilitate the demolition of Spencer Street Station and the construction of Southern Cross Station. In 2007, the mural was installed on the north wall of the Spencer Street shopping centre, a part of the new station (VHR Place ID H1936, 'History of Transport Mural'). Freedman's next state commission immediately following *History of Transport* was a large mosaic for the State Offices in Geelong (Heimans 1977:59) on the theme of regional history which it is assumed too was completed in the substation. Harold Freedman died in 1999 (Kerr 2007).

Today, the substation is utilised as a works depot.



Figure 198. Harold Freedman's painting being placed in position at East Camberwell substation, 4 April 1974. (Source: Public Records Office of Victoria [VPRS 12903/P0001 unit 928, item 699/27])



FAR LEFT: The partly completed mural in the station. LEFT: Putting the final touches, Mr Freedman and his assistants work on the third and last panel for the mural in his studio — a converted electricity sub-station. Pictures by Les Gorrie.

Figure 199. View of the third, and last, panel of the History of Transport being completed in situ at the East Camberwell substation; Victorian State Artist Harold Freedman inset. (Source: Heimans 1977:59)

Description & Integrity

The East Camberwell Substation is located within that part of Canterbury bound by Canterbury Road to the north, Myrtle Road to the east, the south-east railway corridor to the south and The Broadway (and Sefton Place) to the west.

The East Camberwell Substation is located within the south-west corner of Boroondara Park. As such, the Park creates a landscaped buffer to the north, east and west of the building. A gravelled lane, accessed off Myrtle Road, extends along the south of the building, creating a buffer between the building and the railway corridor, and subsequently extends to create a gravelled apron around the perimeter of the building (refer Figure 200).



Figure 200. Aerial view of East Camberwell Substation. Myrtle Road is visible to the east and the south-east railway corridor to the south. The building is outlined in red. (Source: Google Maps, 2016)

The substation is a large poured concrete building with a gabled sheet metal clad roof concealed behind a parapet façade. Possessing a large rectangular plan, the east and west elevations of the building are essentially mirrored facsimiles of one another. These elevations result in the building possessing dual façades consisting of an asymmetrical breakfront arrangement, the major section of which is divided into three distinct bays separated by imitation quoins that extend the height of the elevation to a projecting cornice. Above the cornice, the parapet incorporates a monumental engaged pediment centred upon the central bay (refer Figure 201 and Figure 202). On the north elevation of the building, this is divided into eight bays, separated by the same imitation quoins; an arrangement repeated on the south elevation of the building.

Within the central bay of the west elevation, a large roller door opening provides vehicular access at the base of the building. Overhead, an elongated multi-paned steel framed window illuminates the interior of the building, a detail mirrored on the east elevation of the building. The height of these windows, combined with windows of similar dimension, design and construction along the north elevation of the building, are indicative of a double-height space within the interior of this part of the building (refer Figure 203). On the south elevation, this building is largely devoid of fenestration.

While alterations to the building are apparent, most notably at parapet level where additional flashings indicate changes to the roof pitch, this does not impact greatly upon the interpretation of the design intent of the building. The building was not inspected internally.



Figure 201. View of the west elevation of the East Camberwell substation from Boroondara Park, looking south-east.

Note how the elevation has a breakfront façade, the section at right being set slightly back. Apart from fenestration differences, the elevation is a mirrored facsimile to that on the east end of the building. Sheet metal sections at parapet level are indicative of changes to the roof of the building. (Source: Trethowan Architecture, 2016)



Figure 202. View of the east elevation of the East Camberwell substation, looking north-west. Apart from variations in fenestration, the elevation is a mirrored facsimile of the west elevation of the building. (Source: Trethowan Architecture, 2016)



Figure 203.View of the north elevation of the East Camberwell substation, looking south-east. The height and extent of glazing are indicative of a double-height space on the interior of this part of the building. (Source: Trethowan Architecture, 2016)

Comparative Analysis

Given the lack of comparable railway substations within the City of Boroondara, examples of the type have been drawn from outside the municipality for comparative analysis.

The electrification of the Melbourne metropolitan rail network by VR was considered one of the biggest undertakings of its kind in the world. The initial network linked the Newport Power Station through a system of electrical substations at Newmarket, Brighton, Princess Bridge, Jolimont, Newport and North Fitzroy. As such, these examples represent the earliest constructed as part of the Metropolitan network. These substations were attributed to J.W. Harding, Chief Architect of the VR, and executed in 'an austere neo-Baroque manner' (Butler 1985:58-59); representing VR's 'Type A' electricity substation design (Butler et. al. 2010:557). Of these, the former Newmarket Substation at 132-164 Newmarket Street, Flemington (HO139) represents one of the earliest, constructed in 1915 and converting electricity by 1918 on the Flemington Racecourse spur-line (Butler 1985:58-59). This substation, monumental in its built form and constructed from unpainted expressed brickwork with unpainted cement cornices, applied lintels with engaged keystones and arched window heads with an asymmetrical breakfront elevation at either end topped by monumental arched pediments, the building is but one example of an identical design that was also rolled out at 1-21 Market Street, Newport in 1915-16 (HO175), and 863 Brunswick Street, North Fitzroy in 1915 (VHR H0939). Comparable examples were subsequently constructed in c.1915 on Hartington Street, Glenroy (HO213), and Talmage Street, Albion in 1919 (HO28). A comparable substation, although significantly smaller, exhibiting identical construction and applied cement details was constructed as part of VR's upgrade of the St Kilda to Brighton Beach tramway at Elwood in c. 1917; now demolished (FHTD).

In Melbourne's south-east, the subsequent electrification of that part of the railway network saw the construction of several more substations, including that at East Camberwell (1921) and others of near identical design at 98 Queens Avenue, Caulfield East (1921), 2-10 Teague Avenue, Mentone in c.1921-22 (*Argus* 6 September 1921:7) and 28F Station Street, Seaford in c.1925 (HO60) (Butler 1995). Attributed to J.W. Harding, the substations possessed the same built form of those 'Type A' substations, including the asymmetrical breakfront elevations at either end of the building. Otherwise, these buildings demonstrate the same Classical-Revival design-intent as that at East Camberwell. Of these examples, only those at East Caulfield and Seaford remain in a condition comparable with that of East Camberwell; the substation at Mentone has been converted into an apartment building, resulting in the loss of original fenestration details.

In terms of similar examples within the municipality, while no railway substations were identified, a tram substation was identified as an example of the substation type: the Melbourne & Metropolitan Tramways Board (M&MTB Substation at 30 Station Street, Camberwell (VHR H2324). Constructed c.1925 and attributed to Alan G Monsborough, the M&MTB's architect (VHR Place ID 192286, 'Camberwell Tram Substation'), the gabled building is more comparable in its architectural pretension of unpainted expressed brick and applied decoration in the form of moulded door heads with those early 'Type A' substations developed by VR under J.W. Harding. In comparison, East Camberwell is a monumental interpretation of the Classical-Revival style that possesses greater detail in its austere make up of quoins interpreted as pilasters supporting an entablature of projecting cornices with engaged pillars surmounted by monumental pediments with bas relief details, the whole executed in reinforced concrete.

In the City of Boroondara, while the East Camberwell Substation and MMTB Substation are comparable in their use as electrification points for the operation of forms of public transport, they represent vast variations of the typology in their size, execution and architectural intent. While Alan G Monsborough continued to reinterpret the conservative Classical Revival-ism initially developed by J.W. Harding in the first substations constructed by VR in the late 1910s, Harding continued to develop his architectural narrative in subsequent substations rolled out as part of the wider electrification of the metropolitan railway network, of which East Camberwell was one. As such, East Camberwell Substation represents an evolving design ethos emphasising the the modernity, strength and progression of VR specifically and the City of Melbourne and State of Victoria generally, during the early twentieth century.

Within the context of the typology of transport based substation being constructed in the City of Boroondara specifically and greater Melbourne generally during the early twentieth century, East Camberwell Substation is a significant example. While basic in its utilitarian function, the building is notable in its architectural intent as an evolving architectural ethos under the Chief Architect of VR, J.W. Harding. As such, it is representative of a vision of strength and efficiency in the infrastructure of VR and a vision of progression and modernity for the future of the City of Melbourne and State of Victoria during the early twentieth century.



Figure 204. Caulfield Substation, 98 Queens Avenue, Caulfield East, 1921, by J.W. Harding (architect). (Source: Wong 2016).



Figure 205. Mentone Substation, 2-10 Teague Avenue, Mentone, 1921-22, by J.W. Harding (architect). (Source: Wong 2016).



Figure 206. Seaford Substation, 28F Station Street, Seaford, 1925, by J.W. Harding (architect). (Source: Wong 2016).



Figure 207. M&MTB Substation, 30 Station Street, Camberwell, 1925, by Alan G Monsborough (architect). (Source: Heritage Victoria)

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).

East Camberwell Substation is significant as one of four surviving substations constructed by VR, of near identical design at Seaford, Mentone and Caulfield East, to a design attributed to J.W. Harding, Chief Architect of VR. The substation was constructed as part of the electrification of the Melbourne metropolitan railway network from 1912, the site for the substation being allocated by 1914, the building designed by 1920, and construction completed between 1921 and 1922. Along with one of the railway network's major substations at the Jolimont railyards, East Camberwell Substation constituted one of two major substations on the Box Hill, Kew and Glen Iris lines.

Upon decommissioning of the substation by 1973, the East Camberwell Substation gained additional cultural significance due to its appropriation as the studio of the Victorian State Artist, Harold Freedman (1915-1999). A position unique within both the State of Victoria and Australia, Freedman produced his first official work as State Artist in the substation: the iconic 36.6m long and 7.32m high mural *History of Transport*, depicting the history of transport in Victoria from 1835 until 1935. Completed by Freedman and four assistants, the mural was commissioned by the State of Victoria in 1973 and completed in 1978 for the concourse of the then Spencer Street Station. Freedman's next commission as State Artist, a large mosaic on the theme of regional history for the State Offices in Geelong is assumed to have also been executed at East Camberwell Substation.

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 East Camberwell Substation is architecturally significant as an example of stripped Interwar Classical-Revival architecture and its application to a class of utilitarian building. As such, it is demonstrative of the scale and evolving quality of the works executed by VR under Chief Architect J.W. Harding. It represents an evolution of taste in the application of the Classical-Revival style initially executed in the first substations constructed by VR to those of the typology being executed after 1920, as part of the expansion of the electrification of Melbourne's metropolitan railway network. As such, the substation represents an architectural ethos emphasising the modernity, strength and progression of VR specifically and the City of Melbourne and State of Victoria generally.

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

East Camberwell is a monumental interpretation of the Classical-Revival style. The building is significant for its series of austere classical details, all executed in reinforced concrete, including: quoining, projecting cornices with engaged pillars and monumental pediments with bas relief details. It is stylistically different to the Classical-Revival architecture employed in the

earlier 'Type A' substations constructed by VR prior to 1920 and as such display the evolution in architectural taste adopted by VR during the early twentieth century.

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 East Camberwell Substation is significant as an example of stripped Interwar Classical-Revival architecture, applied to a utilitarian railway building, to a design by J.W. Harding, Chief Architect of VR.

East Camberwell Substation has a special association with the first State Artist of Victoria, Harold Freedman. Occupying the position of State Artist from 1972-1983, Freedman utilised the substation as his first studio in his position as State Artist. Here, he produced his first official work, the iconic 36.6m long and 7.32m high mural *History of Transport*. A realist oil painting executed on canvas and mounted on wood, the mural depicted the history of transport in Victoria from 1835 until 1935. Executed in three main sections and completed by Freedman and four assistants, the mural was commissioned by the State of Victoria in 1973 for the concourse of the former Spencer Street station. It was completed at the substation in January 1978 and installed at Spencer Street station later that year.

Statement of Significance

What is Significant?

The East Camberwell Substation, 2B Warburton Road, Canterbury is significant.

How is it significant?

East Camberwell substation is of local historical and aesthetic significance to the City of Boroondara.

Why is it significant?

The East Camberwell Substation is significant as one of four surviving substations, of near identical design at Seaford, Mentone and Caulfield East, constructed as part of the initiative to electrify the Melbourne metropolitan railway network from 1912. Following the allocation of sites for substations in 1914, the onset of the First World War delayed further progress in the rollout of the programme. Designed by 1920 and constructed between 1921 and 1922, the East Camberwell substation, along with the major substation at Jolimont railyards, formed one of two major substations on the Box Hill, Kew and Glen Iris lines. East Camberwell substation was designed to accommodate two 4,500 kilowatt rotary converters, which were subsequently switched on and the network electrified via the throwing of a switch at Jolimont substation at 2pm, 28 November 1922. Subsequent improvements at East Camberwell in 1933, including storm precaution works to isolate faults, further enforced its importance to the metropolitan

network. (Criterion A)

East Camberwell Substation is architecturally significant as an example of stripped Interwar Classical-Revival architecture applied to a utilitarian building. Demonstrative of the scale and evolving quality of work being constructed by Victorian Railways (VR) under Chief Architect J.W. Harding, the building is representative as a greater architectural ethos emphasising the modernity, strength and progression of VR specifically and the City of Melbourne and State of Victoria generally during the early twentieth century. (Criteria D, E & H)

East Camberwell Substation is also significant for its reappropriation, by 1973, as the studio of the Victorian State Artist, Harold Freedman (1915-1999). A position unique both within the State of Victoria and the Commonwealth, Freedman produced his first official work as State Artist in the substation, the iconic 36.6m long and 7.32m high mural *History of Transport*. A realist oil painting executed on canvas and mounted on wood, the mural depicted the history of transport in Victoria from 1835 until 1935. Executed in three main sections and completed by Freedman and four assistants, the mural was commissioned by the State of Victoria in 1973 for the concourse of Spencer Street Station. Completed in January 1978, the mural was installed at Spencer Street Station later that year until its removal in 2004 upon demolition of the station buildings in lieu of the new Southern Cross station. The mural was reinstalled in the new shopping centre of Southern Cross in 2007. Freedman's next commission as State Artist, a large mosaic on the theme of regional history for the State Offices in Geelong is assumed to have also been executed at East Camberwell substation. (Criteria A & H)

Grading and Recommendations

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

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

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

Identified By

Context Pty Ltd

References

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'ELAINE'

Prepared by: Context Pty Ltd

Address: 37 WENTWORTH AVENUE, CANTERBURY

Name: 'Elaine'	Survey Date:
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1884 & additions/alterations 1891-91

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway

Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved at Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The first half of the twentieth century saw more intense residential subdivision across Canterbury, which filled out the relatively few previously undeveloped parts of the City of Camberwell. Ultimately, it was twentieth century residential expansion across much of the City of Camberwell (namely, the suburbs of Camberwell proper, Canterbury, Glen Iris and Balwyn) that brought the municipality its reputation as the quintessential middle-class interwar residential area. By the 1920s, Canterbury was characterised by substantial, predominantly brick, detached houses; a higher than average Protestant population; political conservatism; and a thriving shopping centre. As had been the case with the extension of the railway line in the 1880s, residential settlement in these areas was greatly facilitated by the expansion of the new electric tramway network during the 1920s and '30s (Built Heritage 2012:45).

Today, the suburb of Canterbury is characterised by leafy green boulevards and generally intact garden settings with generous front and side setbacks. The building stock is characterised by Victorian, Federation and Interwar dwellings, interspersed with some more contemporary buildings. Buildings are predominantly detached, with substantial mansions lining the main thoroughfares, in particular Mont Albert Road, together making it one of Melbourne's most exclusive suburbs.

History

The house 'Elaine' at 37 Wentworth Avenue', is located on the western side of Wentworth Avenue. Wentworth Avenue connects Mont Albert Road (north) and Canterbury Road (south). During the boom period of the 1880s, grand houses proliferated along the stretch of Mont Albert Road running between Burke Road and Balwyn Road, including Roystead at no. 51 (1887), Frognall at no. 54 (1888), Haselmere at no. 137 (1889), Guilford at no. 269 (1880) and many others (Built Heritage:127). This stretch of Mont Albert Road, north of 37 Wentworth Avenue, would subsequently become known as 'The Golden Mile' for its many mansions.

37 Wentworth Avenue was subdivided in 1883, as part of the 'Shenley Estate'. The land was previously used as an orchard and originally belonged to florist, Charles Wentworth. The Estate was advertised as 'having large frontages to Canterbury Road, Wentworth Avenue, and Mont Albert Road, each lot containing choice 'fruit trees of every description'. Furthermore, 'this magnificent block from its extremely elevated position, grand landscape scenery [...] must commend itself to all persons seeking a healthy home and safe investment; as this healthy suburb is bound to double its present value' ('Shenley Estate', 1883).

In 1884, David Price, a farmer, was rated £20 for the house and the double lots (RB). Price remained at the house until 1892, when Harry Hosken, a clerk, took over ownership of the property. The notable rate increase from £20 in 1891 to £35 in 1892 indicates additions or alterations were carried out prior to or immediately after Hosken purchased

the dwelling (RB). In 1899 a fete, in aid of foreign missions, was held in the garden at 'Elaine' (*Reporter* 26 May 1899:3).

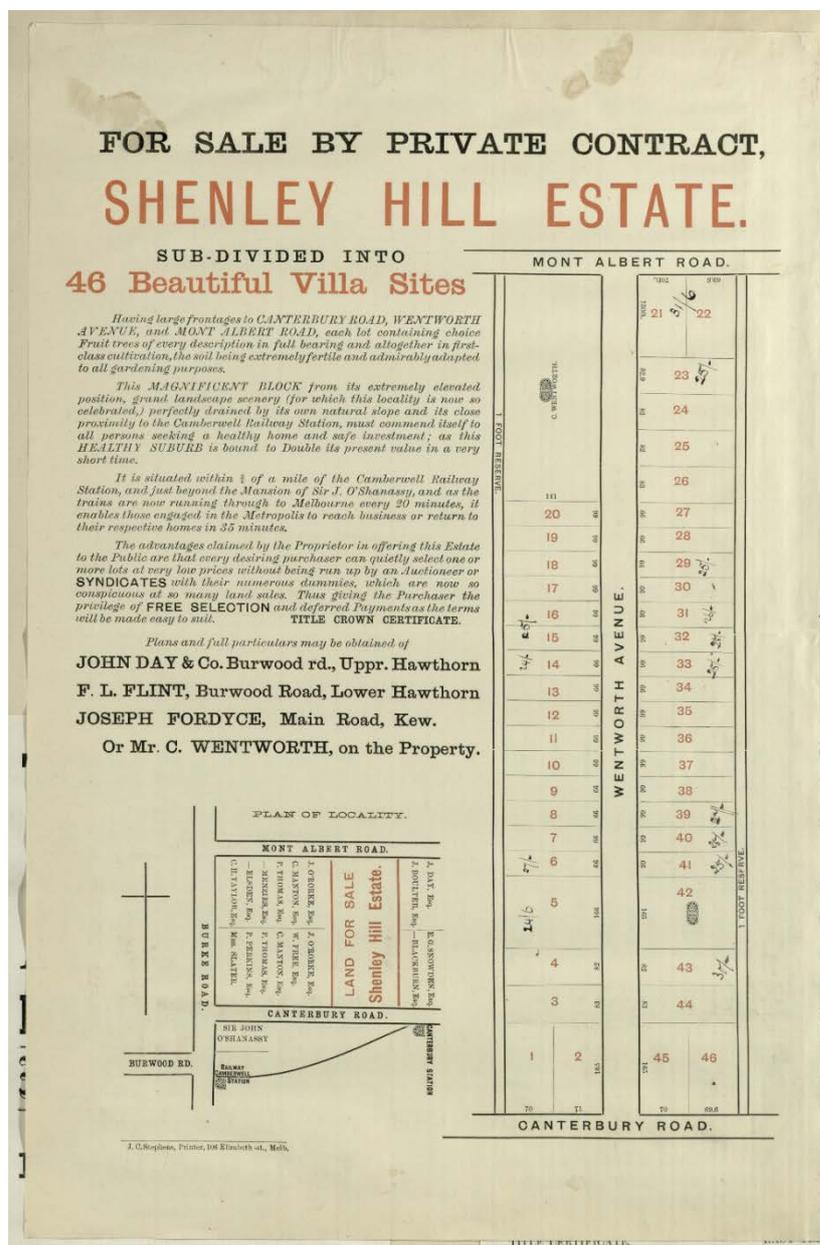


Figure 208. Shenley Hill Estate subdivision plan, the subject land being lot 17 & 18 of this plan. Source: SLV.

In a pre-auction article from 1993, the history of the property is described in detail (*Age* 9 June 1993:62). It mentions the Hosken family and apple trees in the front garden potentially dating back to the orchard era of Charles Wentworth. The verandah frieze is said to have been a wedding present to Mr and Mrs Hosken, whom, according to the article, were newlyweds when purchasing the property in 1892 (*Age* 9 June 1993:62). These statements are as yet unconfirmed by primary evidence, though the increased rates do reflect that additions were made to the house at this time.

The Melbourne Metropolitan Board of Works Detail Plan depicts the house c1905 (MMBW Detail Plan no. 1992, 1905). The house at this time was comprised of nine rooms (RB 1905). The plan shows the return verandah and a bay window fronting

Wentworth Avenue. Inside plumbing fixtures allowed for an inside bath and an inside lavatory. An outside lavatory was located at the rear of the house, perhaps a remnant from earlier times. Outbuildings include a stable and other small outbuildings.

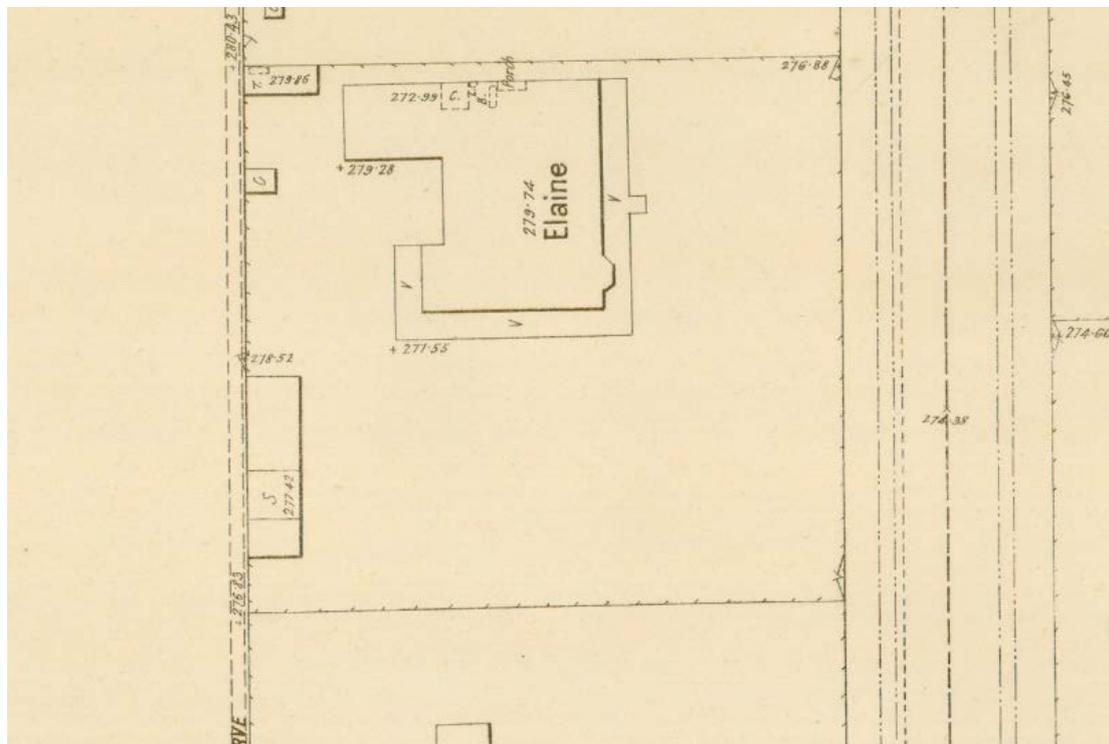


Figure 209. MMBW detail plan no. 1992, dated c1905, showing the timber house at 37 Wentworth Avenue is on a comfortable double lot, with a return verandah (Source: SLV).

Hosken was the Deputy Auditor-General by 1909, indicating the social class of the family (*Australasian* 13 March 1909:44). The Hoskens had at least one child, Roland Hosken. Roland was enlisted in 1916 at the age of 26 and shipped to war the same year. He tragically died in the battlefield in France in 1917 (ADFA).

Hosken remained at the property until at least the 1920s (RB 1922). It seems the property remained in the family, with Mrs Maude M. Hosken being the occupant in the early 1940s (S&Mc).

An auction notice from 1993 states there was still an original coach house at this time (*Age* 5 Jun 1993:26). Building permits for a garage was approved in 1994, erected in the place of the original stables (BP 2395).

Description & Integrity

This large Victorian timber house with slate roof is set within an established garden and behind a low stone fence at the street boundary. Two large trees (one spruce, one oak) are located close to the property entry and give a sense of scale and grandeur to the garden and have amenity value.

The front of the large timber house is oriented to the south (and to the side) of the current block rather than fronting Wentworth Avenue. A front entry door and symmetrically placed sash windows run along this façade in a conventional symmetrical composition. A bay window and tall sash windows run along the east face (fronting Wentworth Avenue). A wide verandah runs along the east, south and part of the west sides of the house, with a projecting entry porch Wentworth Avenue. In 1993 the frame is described as kauri pine with American red pine for the weatherboards however this has not been confirmed.

The form and roof line of the house is unusual and somewhat difficult to read. It may be that the original house, built before 1884, had a hipped and gabled roof with the ridge running parallel to the front façade and the gable facing what is now Wentworth Avenue. It may also be that a smaller building or wing with gabled end ran parallel to the building above to its rear (north). The chimneys, bargeboard detailing on the end of the gables and windows of these two sections of the current building all suggest they were built at the same time or have been closely replicated.

Alterations were undertaken at the property in the early 1890s when the property changed ownership. This section of roof is higher than the original roof and a small gablet visible from the front façade indicates where the two roofs intersect. It is likely that the return verandah was added at this time. Of note for this property is the unusual detail of the timber verandah frieze. It seems likely it was constructed at the time of alterations around 1891/92. The timber is turned in elaborate spindle design.

Comparative Analysis

37 Wentworth Street is an unusual property that has few comparisons. As a large house entirely built of timber it has few comparisons in the suburbs of Boroondara where masonry is used more commonly and timber reserved for smaller and more modest residences. Its simple design with no overt stylistic influences is unlike the many examples of Italianate Victorian architecture for which Boroondara is so richly endowed.

Houses in Wattle Grove Hawthorn, including 44 (HO137) and 61 (HO429) display some of the simplicity of 37 Wentworth Avenue with slate roofs and plain Victorian designs, however these were built somewhat earlier, some in the late 1860s. In respect of the verandah and renovations in the 1890s that appear to have greatly extended 37 Wentworth Avenue, the design of the verandah is the unusual element.

A similar but not identical design of the timber spindle verandah is also seen at the Wesley Manse at 316 Camberwell Road (HO506) built in 1885 and designed by well-known architect John Beswicke (1847-1925). Unfortunately, there is no confirmation that Beswicke undertook the extensions to 37 Wentworth Avenue, however his practice was very active in the Hawthorn area at the time.



Figure 210 Verandah frieze detail at 316 Camberwell Road, Camberwell known to have been designed by architect John Beswicke. Source: Context 2015

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).

37 Wentworth Avenue is historically significant as the property of Charles Wentworth whose large property was subdivided as the Shenley Estate in 1883. Wentworth, described as a florist, also had an orchard with 'fruit trees of every description' and the property enjoyed large frontages to the surrounding streets, indicating that it was amongst the early properties in the locality, another indicator of which is the front elevation facing the side of the current allotment suggesting that the house was built prior to the subdivision. The property is also significant for its later long term owners the Hosken family who owned and occupied the property from 1892 until the 1940s. Harry Hosken, a civil servant rose to become Deputy Auditor -General by 1909 and the property passed to Maude Hosken by the 1940s.

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

N/A

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

N/A

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

N/A

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

37 Wentworth Avenue is aesthetically significant for its large, simply-designed timber residence set in a substantial garden. Unlike the majority of large Victorian houses in Boroondara, 37 Wentworth Avenue does not adopt the predominant Victorian Italianate stylistic tendencies. Built in the early 1880s the original house has a typical Victorian symmetrical façade facing the side of the allotment and the substantial additions carried out in the early 1890s provide the extensive frontage with elaborate turned timber verandah frieze made from a series of spindles. Aesthetically, 37 Wentworth Avenue retains a large double allotment, complementing the substantial façade with bay window, slate hip and gabled roofs and rendered chimneys.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The property at 37 Wentworth Avenue with timber residence built by 1884 and substantially extended in 1890-91 is significant.

How is it significant?

37 Wentworth Avenue is of local historic and aesthetic significance to the City of Boroondara.

Why is it significant?

37 Wentworth Avenue is historically significant as the property of Charles Wentworth whose large property was subdivided as the Shenley Estate in 1883. Wentworth, described as a florist, also had an orchard with 'fruit trees of every description' and the property enjoyed large frontages to the surrounding streets, indicating that it was amongst the early properties in the locality, another indicator of which is the front elevation facing the side of the current allotment suggesting that the house was built prior to the subdivision. The property is also significant for its later long term owners the Hosken family who owned and occupied the property from 1892 until the 1940s. Harry Hosken, a civil servant rose to become Deputy Auditor -General by 1909 and the property passed to Maude Hosken by the 1940s. (Criterion A).

37 Wentworth Avenue is aesthetically significant for its large, simply-designed timber residence set in a substantial garden. Unlike the majority of large Victorian houses in Boroondara, 37 Wentworth Avenue does not adopt the predominant Victorian Italianate stylistic tendencies. Built in the early 1880s the original house has a typical Victorian symmetrical façade facing the side of the allotment and the substantial additions carried out in the early 1890s provide the extensive frontage with elaborate turned timber verandah frieze made from a series of spindles. Aesthetically, 37 Wentworth Avenue retains a large double allotment, complementing the substantial façade with bay window, slate hip and gabled roofs and rendered chimneys. (Criterion E).

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

References*Age*, as cited.

Australian Defence Force Academy (ADFA), *Roland William Hosken*, www.aif.adfa.edu.au, accessed 23 September 2016.

Australasian, as cited.

Blainey, G 1980, *A History of Camberwell*, Lothian Publishing Company Pty Ltd: Melbourne.

Building Permits for 37 Wentworth Avenue, Canterbury, (BP), as cited, City of Boroondara.

Built Heritage Pty Ltd 2012, 'City of Boroondara thematic environmental history', prepared for the City of Boroondara.

City of Camberwell Municipal Rate Books (RB), as cited.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan, as cited, State Library of Victoria.

Reporter, as cited.

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

'Shenley Hill Estate', 1883?, State Library of Victoria map collection, accessed online 23 September 2016.

NORWAY

Prepared by: Context Pty Ltd

ADDRESS: 2 WOODSTOCK STREET & 33A PARLINGTON STREET, CANTERBURY

Name: 'Norway'	Survey Date: 21 April 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To the title boundaries	Construction Date: 1892, 1913

**Historical Context**

The suburb of Canterbury was once part of the City of Camberwell, located in the eastern half of (the current) City of Boroondara. The suburb is relatively small, comprising the area bounded by Mont Albert, Highfield, Riversdale and Burke roads, with Canterbury Road running east-west through its centre. Much of the land in Canterbury was first taken up by Henry Elgar in 1841 as part of the large Elgar's Special Survey, which was bounded by the Yarra River, and by present-day Canterbury, Burke and Warrigal roads (Built Heritage 2012:44). The land within Boroondara forms part of the traditional country of the Wurundjeri people, who utilised the landscape for its water access, large shady trees and grazing lands, fostering a rich ecosystem for indigenous flora and fauna (Blainey 1980:1). Elgar recognised its potential for pastoral needs, and subdivided his holdings into small farms and grazing runs that were auctioned off in the 1840s-50s (Blainey 1980:4).

For Canterbury, the opening of the Lilydale railway line through Camberwell in 1882 heralded an era of urban expansion for the outer suburb, previously deemed too close to Hawthorn and too far from Melbourne to foster concentrated development (Blainey 1980:50). The prosperous 1880s saw a Land Boom occur, when speculative residential

subdivision occurred across the municipality, beginning with modest ventures that grew to ambitious proportions by the middle of the decade. Those in Canterbury initially clustered around the railway station at the intersection of Canterbury Road and Railway Place, as well as around the planned East Camberwell Substation near Myrtle Road. Among the largest subdivisions of this time were 'Shrublands Estate' and 'Prospect Hill Estate' (both 1885), which were marketed specifically for their proximity to the railway.

Boom-era residential estates were comparable to others that developed around the metropolitan area at the time, comprising conventional rectilinear layouts with parallel streets alternating with night-soil lanes (Built Heritage 2012:53). The success of the subdivisions relied on the ability of developers and estate agents to promote a suburban lifestyle that was embraced by both middle-class and working-class purchasers. This was successfully achieved in Canterbury, where Victorian-era residences were constructed in a mix of mansions, villas and cottages.

The year 1891 saw the collapse of the Land Boom as growth slowed and confidence stalled and Canterbury, like the rest of the colony, entered an economic depression from which it took decades to recover. MMBW plans, prepared from the late 1890s, indicate that most of the estates in Canterbury – and especially along the railway line – had been sparsely settled by the turn of the century, with commercial development clustered along Canterbury Road.

History

Situated on the north side of Woodstock Street, Canterbury, the two-storey Italianate residence 'Norway' was built in 1892 for Otto Romcke, a Norwegian timber merchant and Consul-General of Norway in Australia (1906-c1916) on lots 28-29 of the 1887 subdivision 'Mountfield, Camberwell'. Surveyed by Bruford & Braim the lots were advertised as 'the highest land, commanding the most magnificent views within 6 miles of Melbourne' ('Mountfield, Camberwell', 1887). Real estate publicity, dating back to the 1990s, claims the house was built in 1870, however, lots 28-29 fronting Burnham Road (now Parlington Street) were vacant in 1887 and not built upon until Romcke's ownership. Owned by G. H. Taylor during the 1880s, the then empty lots were purchased by Romcke in 1891, and he was rated 24 pounds. The following rate period lists a house on the lots and the rates increased to 75 pounds, confirming a built date of 1892 (RB 1888-89;1891-92;1892-93).

The MMBW detail plan dated 1904 shows 'Norway' on a generous site, surrounded by several mansions, such as 'Verulam' (46 Parlington Street, HO731), and 'Frognall' (54 Mont Albert Road, HO707). 'Norway' is depicted with an inside bath, and two inside lavatories, several outbuildings, including a stable at the rear, as well as a tennis court, a gazebo (labelled a summer house), and a conservatory, all reflecting the high status of the Romcke family. An early photograph, dating from c1900, shows the exterior of the house at this time (Personal Collection of Melissa & Peter Wilde).

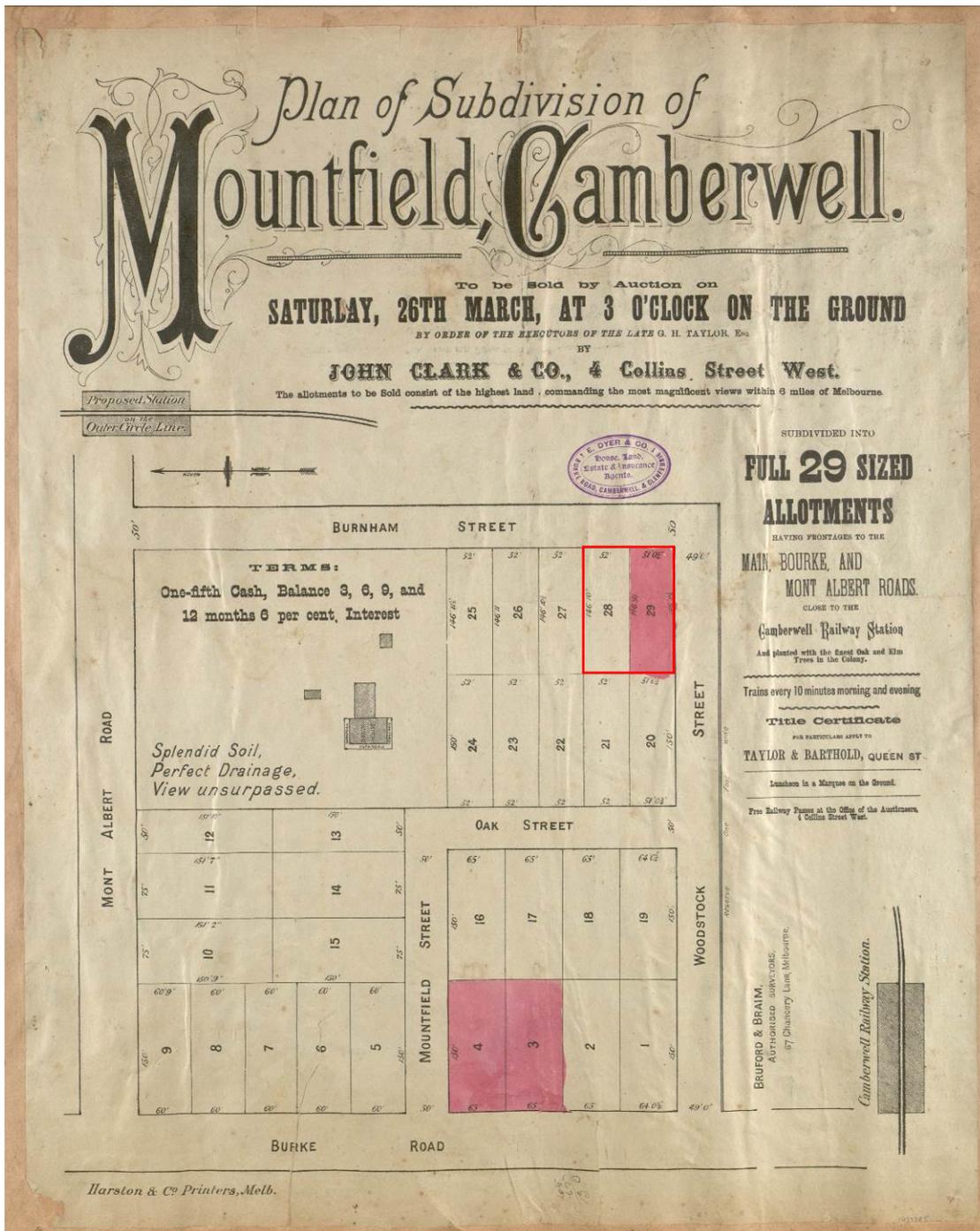


Figure 211. Subdivision plan of 'Mountfield, Camberwell', 1887. Lots 28-29 of the subdivision were purchased by Romcke in 1891, and Woodstock was built across the two lots, fronting Woodstock Street in 1892. Following his death in 1935 the large property was subdivided. (Source: SLV)



Figure 213. The earliest known photo of 'Norway', dated c1900 prior to the alterations to the verandah and extensions of 1913. (Source: Personal Collection of Melissa & Peter Wilde)

In 1913, the already comfortable house was extended from nine rooms to thirteen rooms (RB 1913-14;1915-16). This year is confirmed by the dated signature of distinguished woodcarver John Kendrick Blogg on the magnificent Blackwood mantelpiece of the new dining room. Blogg was an industrial chemist, born 1851, who took up woodcarving as a hobby around 1900, becoming a renowned practitioner best known for his depictions of Australian flora and fauna (as seen on the 'Norway' mantelpiece. Blogg lived in Surrey Hills from 1893 until his death in 1936. Blogg carried out commissions around Australia, for example, a pulpit at Scots' Church, Adelaide, but many of his works were for local places. These include a pulpit for St Stephen's Presbyterian Church (c1910; Whitehorse HO132), pulpit panels for the Centenary Methodist Church (1915; Whitehorse HO259), and panels for the war memorial in Surrey Gardens (1918), all in Surrey Hills (Blogg, Papers of, NLA).

A series of photograph of 'Norway' dated c1920 show the altered front façade and side elevation of the two-storey house. Glazed timber vestibules had been added to the front verandah, and the large rear extension, which added on four extra rooms, featured a two-storey west side verandah. The extension widened the rear wing, giving the house a nearly rectangular footprint.

It is likely that the new timber verandah detail, window and door joinery and extensive internal timber fretwork decoration were manufactured at Romcke's "Norway" Saw and Planing Mill, Door and Sash Factory, at the corner of Lorrimer and Ferrars and streets, South Melbourne. Around that time, the factory advertised to architects and builders that 'We have every facility for manufacturing joinery of every description' (*Age* 20/04/1912:8; *Argus* 06/09/1913:4).

The Romcke family appear to have lived a comfortable life. Otto Romcke, a Norwegian national, was a successful timber merchant. He was part of a group of Norwegians connected to the shipping and timber industry residing in Melbourne at the time. He emigrated to Melbourne in the mid-1880s, and became one of the leading timber importers in Victoria. In 1906 he was appointed the Consul-General for Norway in Australia and New Zealand by the Norwegian Government, a position he held for several years (*West Australian* 25 July 1906:6). Married to Janet Romcke, the pair did not appear to have children of their own, although Romcke was close to his nephew Erick Otto Romcke, who came to live at Woodstock Street. Janet passed away in 1917, and Otto later remarried to Margareta Christina (ER 1904;1917;1931; *Weekly times* 15 December 1917:24).

The large house also served international guests. In 1912, the Norwegian explorer Roald Amundsen, whose Antarctic expedition of 1910-12 was the first to reach the South Pole, made headlines in Australia as he travelled the country immediately following his expedition giving lectures and talks. He arrived in Melbourne in late March, and was greeted by Otto Romcke, who had helped sponsor the expedition (*Argus* 23 March 1912:19). He stayed at 'Norway' during his Melbourne visit, before continuing his lectures across other states. It is unclear how long he stayed with Romcke. Some community sources claim he resided at the house for several months, although as his entire tour of the country lasted only about a month before he headed back to Norway, it is more likely to have been just a few weeks (*Bendigo Independent* 14 March 1912:5).

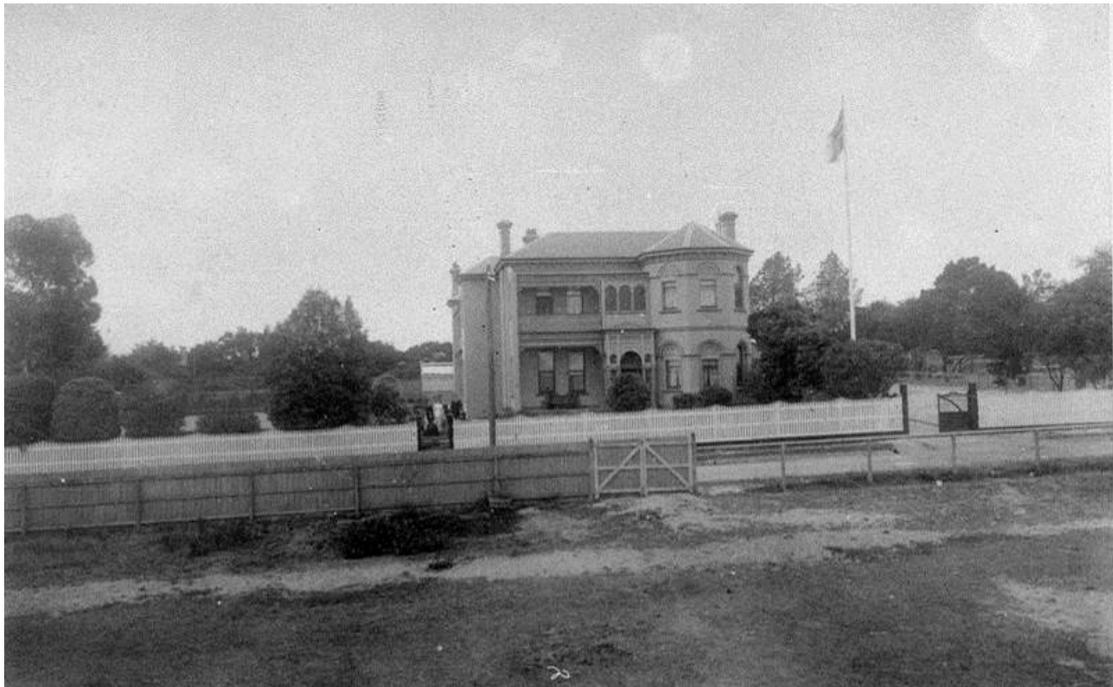


Figure 214. 2 Woodstock Street c1920, post the 1913 alterations to the verandah and extension. (Source: SLNSW)



Figure 215. A photograph looking east shows the alterations to the front verandah and additions to the side and rear. The conservatory is visible at the rear of the house, and the fenced in tennis court is visible to the left. (Source: Personal Collection of Melissa & Peter Wilde)

Otto Romcke had a keen interest in gardens and plants, and was described as a 'lover of Australian trees', and 'an enthusiast in forestry'. In 1909 he purchased additional land, across from 'Norway' on the south side of Woodstock Street running south thorough to Torrington Avenue (CT: V3386/F006). Romcke subdivided this land in 1913, keeping the lot bordering Woodstock Street and subsequently planted it with native trees and plants, sourced from different places across the country. He then proceeded to donate the garden to the City of Camberwell in 1916 for use as a public park (*Hawthorn, Kew, Camberwell Citizen* 30 June 1916:2). Described as an 'arboretum of Australian trees', Romcke established over 130 native plants in the garden, and it was donated with the sole condition that no exotic trees or shrubs were to be planted there (*Queenslander* 8 January 1921:33). The title covenant reveals detailed notes on how the trees and plantings are to be managed, as well as some notes on Romcke's personal privilege: 'Otto Romcke and his wife should be at liberty at any time to enter the said Reserve and in the event of the gates of the said Reserve being locked at any time during the life time of the said Otto Romcke or his wife a Key of the said gates should be left at 'Norway' Woodstock Street, Canterbury'. In return for the land, Council constructed Woodstock Street (which most likely was a dirt road prior to the arrangement) free of cost to Romcke, and also contributed towards the cost of Parlington Street (Covenant, 21 November 1916).



Figure 217. Photo of the roof after the 1925 fire (Source: Weekly Times 14 February 1925:10).

In the early 1930s, Otto Romcke's nephew Erik took a series of photographs in the house, showing the family and the interiors of the house, revealing lavish furniture and interior details, including fretwork which appears to date from the 1913 works.



Figure 218. Left to right: Erik Romcke, Margaretta Romcke, Nell Cameron, Mill Holder, Otto Romcke, Mrs Cameron, c1931. (Source: SLNSW)



Figure 219. Otto Romcke in his study, c1931. (Source: SLNSW)



Figure 220. Detail of an ornate fireplace in a front room, c 1931. (Source: SLNSW).



Figure 221. The hallway, note the Norwegian coat of arms on the wall and the cast-iron radiator. Source: SLNSW)

Otto Romcke passed away in 1935 (*Age 24 May 1935:1*). Following his death, his widow Margareta continued to reside at Norway until 1939, after which the property was sold and subdivided (*Argus 22 March 1939:19*). At the time 'Norway' consisted of 17 rooms and offices. Other buildings on the lot (no. 2) included two workshops, a laundry, and a 'huge garage' (the former stables). On lot 5 (see 1939 subdivisional plan) there were a number of weatherboard outbuildings, and on lot 3 there were garden sheds, a nursery, kitchen gardens, a large fernery and a glass-house (SLV property file 'Norway').

Subsequently, many of the outbuildings were lost as the smaller lots were developed, but the garage (former stable building) survived, straddling lots 2 and 5 (now 2 Woodstock Street and 33A Parlington Street).



Figure 222. Front garden of 'Norway', unknown date, c1920-30 prior to its subdivision. (Source: Personal Collection of Melissa & Peter Wilde)



Figure 223. East side elevation of 'Norway', unknown date, c1920-30, prior to its subdivision. (Source: Personal Collection of Melissa & Peter Wilde)

For PRIVATE SALE "NORWAY" CAMBERWELL
 In Order of Mrs. M. C. ROMICK
4 SUPERB SITES . . . L.P. 15149
MASSIVE BRICK RESIDENCE
 CLOSE TO BARKERS ROAD, BURKE ROAD, and MONT ALBERT ROAD

Of course we cannot give you the beautiful Natural Coloring of the Trees and Shrubs, but as each Block is more or less covered with an exceptionally fine plantation, we have endeavored to picture some of them in their actual position and point out that many of them can be saved when you build.

Conveying and City Surveyors - 14/1/1939

Buyer of House wishing to retain all the Outbuildings should buy Lot 5
 Lot 5 will not be Sold until House is Sold

WOOD STOCK STREET

PARLINGTON STREET

STREET

STATE LIBRARY OF VICTORIA

EASY TERMS -
 ALLOTMENTS, £200 per Lot Deposit
 Balance Quarterly Over 2 Years
 RESIDENCE, £300 Deposit
 Balance Half-yearly Over 5 Years, Interest 5 per cent.

AGENTS:
EDWARD HAUGHTON Pty. Ltd.
 319 COLLINS STREET, MELBOURNE Phone 34 1888
MATHERS & McMILLAN 820 B
 138 COTHAM ROAD, KEW Phone 143 1250

Figure 224. Sale advertisement from 1939, showing the subdivision of 'Norway's' grounds. (Source: SLV)

According to real estate advertising material from the 1990s, after the sale 'Norway' became first a rooming house, was then divided into six apartments in 1956 (BP), and later became an aged care home. At some point the verandah detail was removed, probably to enclose it during its time as a rooming house.

In 1979 'Norway' was converted back to a single-family residence at the substantial cost of \$60,000, indicating the extensive nature of the works (BP). It included the demolition of

three tiny rooms at the back of the rear wing, most likely the construction of a back verandah in this place, and the installation of a 'new Victorian verandah' to replace an existing porch. The plans call for the retention of the existing verandah tiles, but it appears that the cast-iron posts, first-floor balustrade and the joined frieze and brackets all date from this time. It is similar to the original verandah shown on the historic photos, though it lacks the timber dividing rail between the frieze and brackets. The front door is also shown as replaced in these plans. According to the real estate advertising material, this work was under the supervision of heritage architect Darrien Cassidy.

Cassidy was again the architect for more minor works at the back of the property in 1989 (BP). This included the extension of the verandah across the eastern half of the rear elevation, and the construction of an open carport around the former stables as well as removal of a small shower extension to its south elevation.

Description & Integrity

'Norway' is a two-storey Victorian Italianate villa at 2 Woodstock Street set within a large garden with a low hedge at the front boundary. It stands on a slight rise on the north side of Woodstock Street, overlooking Norway Reserve to the south. At the rear of the house, in the north-east corner of the site, is a two-storey brick stable building. Half of it is located within the property boundaries of 2 Woodstock Street, while the eastern half is used for the dwelling at 33A Parlington Street (which stands behind a 1940s house at 33 Parlington Street).

The house is asymmetrical in form with a large two-storey canted bay to one side with its own semi-octagonal hipped roof. It has many features characteristic of the Italianate style, including a low hipped roof with an 'M' profile, rendered chimneys with cornices, bracketed eaves, round arched windows to the canted bay and square-headed windows with highlights elsewhere, and rendered walls ruled to appear like ashlar (stone) and there are moulded stringcourses at the springing height of the window arches, and between the two floors.

As detailed in the history, the verandah was altered and the house extended by Otto Romcke in 1913. As seen in the c1920 photos, a glazed timber vestibules were added at the ground and first-floor entrances to the front facades. Since that time, the glazed panels and outer door were moved to the west elevation of the house, where the kitchen is now. They feature bold Art Nouveau leadlights. A more restrained and elegant Art Nouveau leadlight window was installed as part of the c1913 works to the arched staircase window on the west elevation. Another major external feature of these works is the two-storey verandah on the west side of the house. While partially enclosed by the leadlight windows from the former front vestibule, the ground floor of the verandah appears to be intact, retaining its timber posts and brackets. The upper level no longer has the arched openings (or windows) visible on the early 1900s photos, possibly due to rebuilding after the fire in 1925.

There is a sun room on the east side of the house, at ground floor level, with timber panelling below a bank of windows with a cusped window head. It also appears to be part of Romcke's additions in the early 1900s, as it is not shown on the 1904 MMBW plan.

The replacement two-storey verandah has a concave roof, combined cast-iron lace frieze and brackets, and cast-iron balustrade with timber handrail. French doors open onto the balcony. At ground level, the window sills of the two windows have been dropped to create French doors (compare with the c1920 photo), and the front door and surround (including highlight and sidelight panels) was reinstated with a typical Victorian model.

The former stables stand in the north-east corner of the site, and about half of the building extends into 33A Parlington Street where it has been converted into a dwelling. It

is constructed of hard red brick, similar to that used for the 1913 extension to the house. As its footprint is larger than that seen on the 1904 MMBW plan, it is likely to have been rebuilt or enlarged at the same time.

Most of the stables building is two-storeys in height, with parapeted gables at the west and east ends. There is also a single-storey section on the west side, which also appears to be original (though the north and south parapet walls were raised in 1989). Windows are double-hung sashes with flat brick arches. On the south elevation there are double ledged garage doors which appear to date to its use as a garage in the early twentieth century. They took the place of a single window, so the original entrance was likely on the east side (now 33A Parlinton Street). The 1989 plans show bluestone paving on the south side of the former stables (probably original), but this has since been replaced with bricks. Views to the stables are restricted due to the large carport surrounding it. The stables are clearly visible from Parlinton Street, down the side driveway. There is an external chimney in the end wall of the two-storey section. Appended to its east side is a single-storey section with parapeted gable ends on the north and south sides.

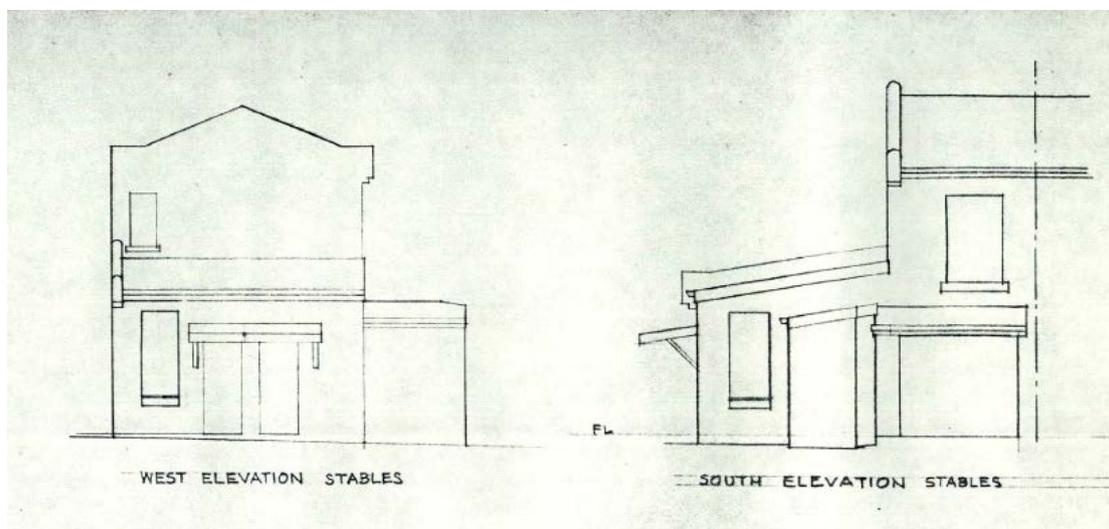


Figure 225. West and south elevations of the half of the former stables located at 2 Woodstock Street, before the carport was added. (source: detail of City of Camberwell building permit plans 87734/1989, Darrien Cassidy)



Figure 226. Former stables, looking north-east. The new carport is visible to the right, and extends around the west elevation as a verandah. (source: Context, 2017)

Comparative Analysis

The two-storey asymmetrical Italianate villa was a common typology for substantial houses in Boroondara's suburbs during the late 1880s and early 1890s. They typically had a two-storey canted bay with its own polygonal roof set to one side of the façade, and a two-storey verandah to the other. Walls were of bichrome (Hawthorn and cream) brick or, more commonly, were rendered and ruled to resemble fine stone ashlar.

In Canterbury and Camberwell, there are several examples of this typology that are Significant in the Heritage Overlay. They include:

- 7 Victoria Avenue, Canterbury (HO411) – This house is distinguished by its arcaded masonry verandah and many moulded cement details, such as arches and stringcourses.
- 137 Mount Albert Road, Canterbury (HO396) – An unusually wide version of this type, with a return verandah that retains extensive cast-iron ornament. It is also distinguished by the use of a balustraded parapet to the two-storey canted bay.
- 3 Fermanagh Road, Camberwell (in HO159) – Very similar to 7 Victoria Avenue.
- 10 Trafalgar Road, Camberwell (in HO159) – Here the verandah has a masonry arcade at ground level and cast iron to the first-floor level. The house retains a cast-iron balustrade around the flat roof.
- 52 Prospect Hill Road, Camberwell (HO214) – Here the projecting bay is rectangular in plan. The verandah returns around the other side.
- 635 Riversdale Road, Camberwell (in HO159) – Very similar to 52 Prospect Hill Road, and distinguished by heavy label moulds to the windows.

It appears that all of these Italianate houses retain their original verandah form and detail.

In comparison, 'Norway' is similar in its size and local prominence to most of these houses. In its architectural detail, it is at the simpler end of the scale, more 'typical' than outstanding. This is compounded by the loss of the original front verandah, though the reinstated verandah is very sympathetic in its form and detail.

The former stables to the rear of 'Norway' are of particular interest due to the increasing rarity of this type of outbuilding in Boroondara and Melbourne's suburbs more generally.

As noted in the City of Stonnington thematic heritage study looking at stables, while horses provided essential transport in the nineteenth and early twentieth century, only the well-off could afford to have their own horses and carriage. As expensive, and high status possessions, both horses and carriages were generally housed in well-constructed, substantial buildings, second in architectural importance only to the main house itself. Most stables were two-storey structures with a hay loft on the top floor. In some cases, lodgings for the coachman or stablehand were included in the same building. In the City of Stonnington, comparative analysis found that mainly stables associated with grand nineteenth-century mansion were protected in the Heritage Overlay, but that 'More modest stables associated with closer middle and upper middle class suburban development in the late-nineteenth and early twentieth century are not as well represented'. The comparative analysis also noted that 'structures associated with horse transport were once extremely common, but are becoming increasingly rare in metropolitan Melbourne' (Raworth, 2011:2,5).

A search of residential properties in the Boroondara Heritage Overlay known to retain original or early stables are listed below.

- 9 Barnsbury Road, Balwyn (Significant in HO192) - 1861 house with two-storey face brick stables at the rear.
- 25 Alma Road, Camberwell (HO366) – stables behind a house of 1889. They have been altered to include a new garage and pool plant room.
- 8A Balwyn Road, Canterbury (Contributory in HO264) – former stables building of 1905, extended to the front as conversion to a residence.
- 54 Mont Albert Road, Canterbury (VHR H707) – 'Froggnall' mansion of 1888-91, retaining a stable block.
- 46 Parlington Street, Canterbury (VHR H731) – 'Parlington' mansion retains its stable block.
- 45 Christobel Crescent, Hawthorn (Significant in HO152) – 1888 two-storey Italianate villas with two-storey timber stables at the rear.
- 12 Coppin Grove, Hawthorn (Significant in HO163) – 1872 single-storey house with stables at the rear.
- 21 Coppin Grove, Hawthorn (VHR H195) – a c1846 bluestone house with bluestone stables of 1851.
- 186 Auburn Road, Hawthorn (HO249) – a two-storey terrace house in a row of three of 1891 retains stables at the rear.
- 5 Creswick Street, Hawthorn (VHR H457) – a bluestone house of 1852 with castellated walled courtyard and stables.
- 29 Harcourt Street, Hawthorn East (VHR H510) – a two storey brick house of 1888, with original stables.
- 21 Isabella Grove, Hawthorn (VHR H196) – a single-storey house of 1888 with arcaded façade and original stables.
- 1 Wiseman Street, Hawthorn (HO140) – a rendered former stables converted to a residence, with a jerkin-head roof and scalloped bargeboard.
- 25 Oak Street, Hawthorn (HO468) – an 1884 house which may retain rear stables.

- 79 Oxley Road, Hawthorn (Significant in HO164) – an 1894 house with rear stables.
- 161 Cotham Road, Kew (HO284) – a house of 1891-92 with stables at the rear which have been altered or over-built.
- 6 Studley Park Road, Kew (HO223) – Whitty House, an Italianate mansion of 1908-09 retains its stables.
- 96 Studley Park Road, Kew (VHR H515) – ‘Raheen’, a mansion of 1868-88, retains a large stable block.
- 1 Tennyson Street, Kew (HO349) – timber building of c1917 behind a significant house and shop of c1916.

In all, 19 stables associated with houses have been identified. Of them, seven are at properties (mansions and gentlemen’s retreats) of State significance. Nearly half of them (nine) are located in Hawthorn, Boroondara’s oldest suburb. Just three residential stables have been identified in Canterbury – two at VHR-listed mansion, and another heavily altered by a residential extension. There is another notable example at Canterbury Mansions, 208 Canterbury Road, a former hotel of 1889 (VHR H869). It retains two-storey brick stables at the rear. The stables at 2 Woodstock Street is the only identified intact example in the suburb that illustrates the stable accommodation typical of middle and upper-middle class suburban development.

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).

‘Norway’ is one of a small number of houses in Canterbury, and Boroondara more widely, that retains its stables building. While most substantial houses of the nineteenth and early twentieth centuries once had their own stables, this building type is increasingly rare. In the suburb of Canterbury is the only identified intact example that illustrates the stable accommodation typical of middle and upper-middle class suburban development.

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).

Due to the loss of the original front verandah, and other alterations made after the Romckes’ ownership, such as replacement of the front door and surround and ground floor front windows, the house is not considered intact enough to meet the threshold of local significance as a representative Italianate villa as there are similar but far more intact examples in Canterbury already in the Heritage Overlay.

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

NA

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).

'Norway' house and stables are of historical significance for their association with Otto Romcke. Romcke was a Norwegian national and owner of a successful timber and joinery company in Melbourne. He emigrated to Melbourne in the mid-1880s, and became one of the leading timber importers in Victoria. In 1906 he was appointed the Consul-General for Norway in Australia and New Zealand by the Norwegian Government. His position in the local Norwegian and wider Melbourne community was demonstrated by his sponsorship of the expedition to the South Pole by Norwegian explorer Roald Amundsen, and then hosting Admundsen in his home in 1912. This association is strengthened by the place's proximity to Norway Reserve, which commemorates Romcke's place in the local community and illustrates his interest in the flora of his adopted country.

Statement of Significance

What is significant?

'Norway' house at 2 Woodstock Street, and the stables located at 2 Woodstock Street and 33A Parlington Street, Canterbury, are significant.

The house is a substantial two-storey Italianate villa constructed in 1892, and extended in 1913. The 1913 works featured fine-quality leadlights and a Blackwood mantelpiece with carvings of eucalyptus leaves by renowned woodcarver John K Blogg. The stables building appears to date from the early 1900s, possibly as part of the 1913 works. The house and stables were constructed for owner and occupier Otto Romcke, who resided there until his death in 1935. In 1916, Romcke donated land to the City of Camberwell on the south side of Woodstock Street, planted with Australian native trees and shrubs, now known as Norway Reserve.

Alterations and extensions to the house and stables made after Romcke's ownership are not significant.

How is it significant?

'Norway' house and stables are of local historical significance to the City of Boroondara.

Why is it significant?

'Norway' house and stables are of historical significance for their association with Otto Romcke. Romcke was a Norwegian national and owner of a successful timber and joinery company in Melbourne. He emigrated to Melbourne in the mid-1880s, and became one of the leading timber importers in Victoria. In 1906 he was appointed the Consul-General for Norway in Australia and New Zealand by the Norwegian Government. His position in the local Norwegian and wider Melbourne community was demonstrated by his sponsorship of the expedition to the South Pole by Norwegian explorer Roald Amundsen, and then hosting Admundsen in his home in 1912. This association is strengthened by the place's proximity to Norway Reserve, which commemorates Romcke's place in the local community and illustrates his interest in the flora of his adopted country. (Criterion H)

The stables building is also of historical significance for its rarity value. 'Norway' is one of a small number of houses in the suburb, and Boroondara more widely, that retains its stables building. While most substantial houses of the nineteenth and early twentieth centuries once had their own stables, this building type is increasingly rare. In the suburb of Canterbury is the only identified intact example that illustrates the stable accommodation typical of middle and upper-middle class suburban development. (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:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls	No

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

Identified By

Community nomination

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