

CITY OF BOROONDARA

BALWYN AND

BALWYN NORTH

HERITAGE STUDY

(INCORPORATING DEEPDENE & GREYTHORN)

prepared for

CITY OF BOROONDARA

FINAL DRAFT REPORT: August 2015



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A: EXECUTIVE SUMMARY

A.1 Balwyn and Balwyn North Heritage Study

This report was commissioned by the City of Boroondara to provide a more rigorous heritage assessment of the suburbs of Balwyn and Balwyn North (including the localities of Deepdene and Greythorn), which were considered to be under-represented in the municipality's heritage overlay schedule.

While post-contact settlement of the study area can be traced back as far to 1840s, its subsequent development over the next hundred years was rather less intensive development in comparison to other parts of what is now the City of Boroondara. This was the cumulative result of a several factors, including the restricting implications of an early private land survey, the unchallenged presence of pastoral activity (well into the twentieth century), the premature closure of a local railway line and the somewhat delayed expansion of other utilities and infrastructure. Consequently the study area has a very strong association with twentieth century development and, in particular, with development in the immediate post-war period (from the late 1940s to the late 1960s). To set the heritage study in context, a brief chronological overview of the history of the study area has been provided (see Section B), which draws primarily from the *City of Boroondara Thematic Environmental History*.

The purpose of the study was to identify places and areas of heritage significance, through desktop research, fieldwork and consultation with the local historical society (see Section C). Although the emphasis was on places and areas that had not been identified in any earlier heritage studies, the brief also required the review of a number of places and areas previously documented in Graeme Butler's *Camberwell Conservation Study* (1991) that, for various reasons, had not yet been integrated into the heritage overlay schedule (see Section D).

The preliminary tasks of desktop research, consultation and fieldwork identified a large number (200+) of individual places of potential heritage significance, and seven potential heritage precincts, which were consolidated into a tabulated master-list (see Appendix 2). With a budget and brief that limited the number of citations to 25 individual places and four precincts, this master-list was subjected to a detailed process of review and filtering to identify those places and areas that were considered to represent the highest priority for heritage listing at the local level. During the process of more detailed research and investigation, some of the places initially considered to be the highest priority were found to be *less* significant than originally surmised, while some of those deemed a lower priority were found to be *more* significant than originally surmised. The final 26 individual citations (see Section E; including one extra, added in June 2013) and the final four precinct citations (see Section F) can be broken down as follows, according to the types and eras represented therein:

- **Four** places from the nineteenth century (comprising three houses and one church)
- **Two** places (a house and a theatre) from the 1920s
- **One** place (a house) from the 1930s
- **Six** places from the late 1940s/early 1950s (five houses and one school building)
- **Seven** places from the later 1950s (all houses)
- **Four** places from the 1960s (all houses)
- **Two** houses from the 1970s (both houses)

- **One** residential precinct from from the 1920s and '30s
- **One** residential precinct from the late 1930s
- **One** residential precinct from the 1950s and '60s
- **One** retail/commercial precinct from the 1910s to the 1930s

A note on nomenclature: this study refers to the northern part of the study area as “Balwyn North”, which has gradually become the preferred and standard designation in the twenty-first century. The alternative designation, “North Balwyn”, was widely used during the twentieth century and is perpetuated in the names of some present-day local groups and organisations (eg churches and sporting clubs). In this report, the title “North Balwyn” has only been used when referring to such groups, or when quoting directly from primary and secondary sources.

B: HISTORICAL OVERVIEW

Note: In the following text, cross-references to the pertinent parts of the City of Boroondara Thematic Environmental History are indicated in parentheses, in bold type, with the acronym TEH followed by the section number.

B.1 The 1840s and 1850s

Elgar's Special Survey

The beginnings of post-contact settlement in the study area dates back to 1841, when the land bounded by Burke Road, Canterbury Road, Warrigal Road and the Koonung Creek was reserved as Elgar's Special Survey (**TEH 2.7.1**). Taking advantage of what historian Geoffrey Blainey referred to as “a foolish clause in the land regulations”, British merchant Henry Elgar acquired this area of eight square miles for £1 per acre. As Blainey further recorded:

With the stroke of a pen and the payment of £5,120, Henry Elgar thus acquired all the land now covered by the suburbs of North Balwyn [*sic*], Balwyn, Box Hill North, Mont Albert and Deepdene, with much of Canterbury and Surrey Hills for good measure. He was already subdividing the land into small farms and grazing runs when the governor of NSW stepped in and stopped other imitators from buying principalities close to Australian towns.¹

According to a map of May 1841, there were two squatters on Elgar's land at the time that he purchased it: Charles Mullins in the south-eastern corner, and Arundel Wrighte in the north-east.² (**TEH 4.3.1**). Wrighte – who may have taken up residency as early as June 1838, when he was granted a grazing license – lived in an eight-roomed timber house, *Maryanville*, near present-day Shierlaw Avenue, Canterbury, just outside the boundary of the study area.³ Appropriately enough, Wrighte became the first manager of Elgar's Special Survey, which was subdivided and leased out at a rate of a few shillings per acre for grazing, and a up to four shilling per acre for farming. The land was originally carved into 38 portions but later re-subdivided into 27, which, by the mid-1840s, were held by three individuals: Robert Brooks (17 portions), Alexander Dyce (9 portions) and Harriet Sea (one portion).⁴ Dyce's land remained in the hands of his widow until the mid-1850s, while ownership of Brooks' portions was transferred to his agent, Octavius Brown, in 1853, and thence to Thomas Power. The intervening period saw modest settlement, with the Port Phillip Directory for 1847 listing eighteen people with the address of 'Elgar's Survey', including ten 'agriculturists', two farmers, two 'artificiers' and a grazier.⁵ (**TEH 4.4**).

Early Settlement in the 1850s

In October 1853, residents of the study area were amongst more than 120 in the broader region to sign a petition calling for improvements to be made to roads between Richmond Bridge and Bulleen. A follow-up petition, a month later, specifically demanded 'a proper line of road to be laid down from the Koonung Creek to the west side of Elgar's Special Survey'.⁶ Over the next few years, several new roads were provisionally marked out across the study area, including Bulleen Road, Doncaster Road, Whitehorse Road and Belmore Road (**TEH 3.1.1**). This initiative overlapped with the emergence of local government: the proclamation of the Boroondara Road District (July 1854) and the election of the Boroondara Road Board (October 1856), which would, in theory, assist in further road improvements to local infrastructure. However, as Blainey noted:

Barely two miles of the White Horse Road [*sic*] was in Boroondara, but those two miles could have exhausted the entire funds of the road board every year for a decade. The worst part of the road east of Balwyn Road was called the Bay of Biscay, and there bullock teams, drays and coaches foundered or sank. Year after year, saplings, brushwood and stones were poured into the quagmire, and still the mud was buoyant.⁷

1 Geoffrey Blainey, *A History of Camberwell*, pp 4-5.

2 Donald Maclean, *Balwyn: 1841 to 1941*, p 8.

3 Gwen McWilliam, *A Balwyn Survey*, p 26.

4 Gwen McWilliam, *A Balwyn Survey*, p 48.

5 Gwen McWilliam, *A Balwyn Survey*, p 55.

6 Gwen McWilliam, *A Balwyn Survey*, p 57.

7 Geoffrey Blainey, *A History of Camberwell*, p 42.

The poor condition of roads had impacted on early settlement in the study area (**TEH 4.7.2**). As succinctly summarised by Gwen McWilliam, 'by 1856, Elgar's Survey had a handful of semi-permanent residents, a few cultivated paddocks and orchards, and rather more horses than cattle'.⁸ In September of that year, allotments of land in Elgar's Survey, totalling more than 1,000 acres, were offered for sale in Melbourne as the 'Boroondara Estate'. Needless to say, more extensive settlement followed. Amongst the new residents were John Butler Maling, who purchased Lot 11 of Portion 21 and erected a house addressed as 'Lighthouse Cottage, Bay of Biscay, Boroondara'.⁹ When interviewed towards the end of his life, "Mr Maling remarked that he built it himself, and some of the material use was the mud off the roads, the timber being carted from Lilydale by bullock wagon from Swift's saw mills [in the Dandenongs]".¹⁰ Maling went on to add that "dwellings were few and far between".

Another prominent and influential early settler was viticulturist Andrew Murray (**TEH 4.4.4**) who, as noted by Blainey,

hankered, too, for the rural life and in the late 1850s he rose out along the White Horse Road and bought a farm on Elgar's old survey and built a house of large clay bricks dried in the sun. Fintona Girls' School now stands where he crushed his grapes. Murray named his house Balwyn, or home of the vine, reputedly coining the word himself from the Gaelic BAL and the Saxon WYN. On the lower slopes, with their majestic view of the hills, he planted three rows of blue gums and grevilleas to shield his vines from the hot north winds, and built a paling fence and hedge to keep out wandering cattle.¹¹

As Murray's contemporary J B Maling remembered, "nearly everyone went in for viticulture at that time, and for a season the industry flourished... but when the birds were imported, and especially the sparrows, that was the end of the vineyards".¹² Maling further recalled another ubiquitous local industry from that early phase: the commercial felling of trees for firewood (**TEH 4.7.1**). According to Maling, "Men coming out made it a practice to call on Mr Day [an early landholder] and ask for work. He used to supply a tent and tools and set them to work cutting wood. That was the beginning of Balwyn". While obviously no eyewitness, Geoffrey Blainey painted this more evocative image:

In the late 1850s, three or four hundred drays passed through Boroondara daily with wood for the city, and scores of them loaded their firewood from the cleared paddocks of Balwyn and Canterbury, where often smoke drifted from hundreds of burning stumps.¹³

Gwen McWilliam noted that the first Boroondara Rate Book, dated October 1858, recorded approximately fifty properties within what had started as Elgar's Special Survey, including the stone cottage of Henry Roberts on Doncaster Road which, miraculously, still survives at No 192.

B.2 The 1860s and 1870s

The Village of Balwyn

Prior to 1860, there were only three public buildings recorded in the study area. Two of these were denominational in nature: a Congregationalist chapel on the western side of Bulleen Road, which opened in late 1857, and a modest Roman Catholic school-house, near the corner of Balwyn and Belmore Roads, which existed by 1858 (**TEH 8.2.2**). Neither of these had much influence on local settlement, with the latter – as noted by Bonwick – being subsequently sold for £10 and relocated to Nunawading.¹⁴ The third of these pioneering public buildings was also the earliest; reportedly dating back to the mid-1850s, it was "the first building erected in the district", according to eyewitness J B Maling, who further recalled, "at its opening, eight men attended. They had not dress suits to wear, but they simply stood round in their shirt sleeves and drove the last nail and cleaned the building up. The whole cost . . . was £112, and most of the bricks were made by moonlight".¹⁵ Located on the west side of Balwyn Road, just north of Whitehorse Road junction, this rudimentary structure was grandly dubbed the Athenaeum Hall (**TEH 8.4.4**).

8 Gwen McWilliam, *A Balwyn Survey*, p 61.

9 Geoffrey Blainey, *A History of Camberwell*, p 42.

10 "Early Balwyn", *Box Hill Reporter*, 27 April 1917, p 2.

11 Geoffrey Blainey, *A History of Camberwell*, p 23.

12 "Early Balwyn", *Box Hill Reporter*, 27 April 1917, p 2.

13 Geoffrey Blainey, *A History of Camberwell*, p 24.

14 Gwen McWilliam, *A Balwyn Survey*, p 62.

15 "Early Balwyn", *Box Hill Reporter*, 27 April 1917, p 2.

As was neatly summarised by Donald Maclean, “this hall combined the functions of school, church, social hall, politician's rostrum and mechanics' institute”.¹⁶ It not only survived for a full century, but spurred the development of the study area's first community centre: the Village of Balwyn (**TEH 2.7.2**).

The use of the Athenaeum Hall as a school and a place of worship was intended to be temporary. In November 1867, Thomas Power donated land on the west side of Balwyn Road, south of Whitehorse Road, for a proposed Common School.¹⁷ When the school opened the following March 1868, it occupied a modest building erected on the opposite side of the street. The following year, work commenced on the erection of a purpose-built church on the adjacent site to the south – a new home for the local Anglican congregation that had formerly met in the Athenaeum Hall. By the time that the new church opened in late 1872, part of the the versatile Athenaeum Hall had been adapted for use as a post office (**TEH 3.7.1**).

On a map of the study area from that same time, the new school and church at the Village of Balwyn represented two of only five public buildings that then existed in the region. The old Congregational chapel near Bulleen Road was still in use at that time – the preferred place of worship, as Blainey notes, for local farmers who tilled the nearby river flats.¹⁸ The other new additions were two hotels: John Davis' Survey Hotel on Whitehorse Road, slightly west of the Village of Balwyn (which opened prior to May 1871) and the Long Hill Hotel on Doncaster Road (which was in operation by June 1872) (**TEH 5.6.1**).

The Village of Balwyn continued to expand during the 1870s, at a steady but modest rate. As noted by Maclean, “Of shops there were few. It is said that there were five small shops and a blacksmith, called Mackie's, where Balwyn and Whitehorse Roads meet”.¹⁹ By 1877, local resident Richard Werrett had established a mixed business, referred to as the Balwyn Post Office Store, on the south-east corner of the intersection. Blainey pointed out that, notwithstanding the gradual growth of the village during these early days, “few people lived within a mile of the [Athenaeum] Hall”.²⁰ This is confirmed by that same map of 1872, which indicated, along with those five early public buildings, no more than fourteen residences, dotted across the study area from Whitehorse Road to the Koonung Creek. Like commercial expansion, residential settlement continued at a modest rate for the remainder of the 1870s.

B.3 The 1880s and 1890s

Boom and Bust

During the 1880s, reports of two significant improvements to local infrastructure would spur unprecedented residential settlement in certain parts of the study area. The first of these was connection to the mains (Yan Yean) water supply (**TEH 6.3.1**), which, beginning in 1880, was extended from Cotham Road, along Whitehorse Road, as far as Balwyn Road.²¹ This, as Maclean further noted, was a gradual process, but was happily completed by 1882:

Until reticulation of the district was completed, stand-pipes were erected in the streets for nearby residents to draw from. One of these pipes is supposed to have been opposite Mackie, the blacksmith's. Two years later, most of the district, but excluding North Balwyn [*sic*], was supplied with water.²²

Slower to reach fruition, but ultimately more influential on local settlement, the other significant innovation of the decade was the proposed Outer Circle Railway Line (**TEH 3.3.1**). Mooted in the 1870s but not viable until after the passing of the *Railway Act 1880*, this was to connect the existing Oakleigh and Heidelberg railway lines, passing through what is now Ashburton, Deepdene and Kew East. When construction finally commenced in 1887, land in the western half of the study area suddenly became highly sought-after by speculators (**TEH 2.7.3**). Many residential estates appeared over the next few years, virtually all of which stressed their proximity to the as-yet unfinished Outer Circle Railway Line as a potent selling point.

16 Donald Maclean, *Balwyn: 1841 to 1941*, p 16.

17 Gwen McWilliam, *A Balwyn Survey*, p 95.

18 Geoffrey Blainey, *A History of Camberwell*, p 76.

19 Donald Maclean, *Balwyn: 1841 to 1941*, p 16.

20 Geoffrey Blainey, *A History of Camberwell*, p 29.

21 Donald Maclean, *Balwyn: 1841 to 1941*, p 19.

22 Donald Maclean, *Balwyn: 1841 to 1941*, p 20.

These subdivisions included the *Belmore Park Estate* in Deepdene (1888) and a perhaps surprising number of others further north, such as the *Kew Park Estate* (1888), the *Heights of Kew Estate* (1888) and the *Kew Vale Estate* (1889) – which, despite their geographically misleading names, were all located on the south side of Doncaster Road in what is now Balwyn North.

The northern portion of the Outer Circle Railway Line – that is, the section extending from Camberwell East to Fairfield, skirting Balwyn's south-western corner – was not opened until 24 March 1891. It provided four stations, of which only one, designated Deepdene station after a local mansion of that name, was within the boundaries of the study area. Ironically, while the plans for the new railway line had spurred intensive subdivision in the vicinity, the fact that comparable intensive residential development did not necessarily follow was enough to bring about the premature closure of the line after only two years. Today, only a smattering of modest Victorian-era cottages remain in the Deepdene area to provide evidence of this ambitious but unsuccessful attempt to promote local settlement.

During the 1880s, the southern half of the study area also attracted wealthy businessmen, who – wholly unconcerned about the proximity or otherwise of something as plebeian as a new railway line – perceived the leafy environs as the ideal position for out-of-town residences. The major thoroughfares of Whitehorse Road, Burke Road, Mont Albert Road – and some of the lesser streets emanating from them – attracted their share of mansions during the prosperous Boom period of the 1880s and early '90s (TEH 6.3.2). Notable amongst these was the eponymous *Deepdene* on the south-east corner of Whitehorse and Burke Roads, designed and built in 1888 by architect David Askew for his own use. Another prominent Melbourne architect, W E Bates (of Hyndman & Bates) erected his own house, *Larino*, on Whitehorse Road in 1892 (TEH 6.7.5). Other grand residences built in this vicinity during this time included Jabez Smith's *Rexmoor* at 8 Boston Road (1888), David Syme's *Tourmont* at 79 Balwyn Road (1891) and Lebbeus Hordern's *Pontefract* at 199 Whitehorse Road (1892). This type of higher-class residential development became considerably less common as one travelled further northwards across the study area, although a few isolated examples did appear in what is now Balwyn North, notably Robert Cerutti's *Colongulac* at 11 Luena Road (1892).

B.4 The 1900s to 1930s

Municipal Improvements to 1920

For the suburbs that comprised the study area, the twentieth century opened with a noteworthy event: the re-opening of the portion of the old Outer Circle Railway Line extending from East Camberwell to Deepdene. While its premature closure seven years earlier had seriously impacted the extent of local residential settlement in the late nineteenth century, the line's partial re-opening provided new opportunity to make up for lost time. Just over a decade later, another improvement to local transport infrastructure would serve as an added incentive to potential new residents: the extension of the metropolitan electric tram network into the study area (TEH 3.5.3). As was aptly summarised by Donald Maclean:

In 1913, the Metropolitan Tramways Board extended its service from Malvern along Glenferrie Road and Cotham Road to Deepdene. In 1916, the line reached Mont Albert, but was not through-routed to the city until 1929. The Burke Road route reached Camberwell Railway Station in 1917 and in the "Victory Year" [ie 1918] reached Cotham Road.²³

These improvements to local transport infrastructure coincided with several successive changes in municipal status, with the old Shire of Boroondara (as it had been known since 1871) renamed as the Shire of Camberwell & Boroondara (May 1902), and then upgraded thence to a Borough (April 1905), a Town (May 1906) and finally a City (April 1914) (TEH 7.1.1). As Maclean observed, "the boundaries of the new city included Balwyn and North Balwyn [sic], and the two suburbs flourished under the excellent city administration".²⁴ There were still more improvements shortly to come, with Maclean adding that

The year 1920 brought two great benefits to the district, a sewerage system and electric lighting. The sewerage system was commenced in Canterbury and did not extend to Balwyn until 1927. It reached North Balwyn [sic] only as recently as 1938.²⁵

23 Donald Maclean, *Balwyn: 1841 to 1941*, p 21.

24 Donald Maclean, *Balwyn: 1841 to 1941*, p 21.

25 Donald Maclean, *Balwyn: 1841 to 1941*, p 20.

A Residential and Commercial Boom: The 1920s and '30s

As in the 1880s, when reports of the new Outer Circle Railway Line prompted a flurry of residential subdivision, the extension of the electric tram network in the later 1910s brought on a residential and commercial boom in the southern part of the study area (TEH 6.3.3). In 1925, the district was thus described in the *Australian Home Beautiful*:

Charming indeed is this new suburb of Balwyn, to the eastward of Melbourne, towards that spot where the morning sun rises over the top of the Dandenong Ranges to stretch its light across one of the most beautiful environs in the city. Here the land is undulating and the eye wanders for miles upon miles across farm and orchard land to the blue distance of the hills to the east, so to the northeast, where the Healesville and Warburton ranges lie – more distant still – in the faint blue of cloud-land. All this erstwhile farming land is revealing the urge of the expansion of the great city, and red-tiled roofs and new homes now dot (and in some places cover) the land of the Orchardist and the Farmer; but “the vistas” are there and there are miles upon miles yet to go before suburban settlement can reach the tall slopes of the Dandenongs. Just as the little farms and glades are varied, both in colour and form, so do the new houses show that pleasing variety which betokens individual interest in the problem of the new home. Gone are the old ideas of slate or iron roofs and party-coloured bricks and cast iron trimmings, and now, pleasing colour notes of red, brown and green nestle into the newly-formed gardens of these outer suburbs.

The inter-war period saw further expansion of what had been the original Village of Balwyn (TEH 5.3.1). A conspicuous two-storey shop, enlivened with a prominent domed tower, was erected at the north-west corner of Balwyn and Whitehorse Roads in 1919, and, over the next two decades, new retail development spread along Whitehorse Road in both directions. Two new church-related buildings appeared at opposite ends of the village – a weatherboard Church of Christ at the corner of Cherry Road (1922) and a brick Roman Catholic school hall, just off Brenbeal Street (1930). Around the same time, the village's original place of worship, St Barnabas' Anglican Church on Balwyn Road, was also extended. During this same period, smaller village-like retail strips emerged elsewhere in the study area to service fast-developing residential estates. Shops appeared along both sides of Whitehorse Road at Deepdene, while smaller strips appeared along Burke Road (at Belmore Road, and later at Doncaster Road) and near the junction of Bulleen and Doncaster Roads. New churches appeared during this period, while some of the older existing church buildings were entirely rebuilt to cope with enlarged congregations, notably the Balwyn Baptist Church on Whitehorse Road (1937), the Frank Paton Memorial Presbyterian Church on Burke Road at Deepdene (1941) (TEH 8.1.2).

B.5 The 1940s to 1970s

Second Wave: The Post-War Period

As had already been demonstrated, post-contact settlement of the northern part of the study area languished for many decades due to successive twists of fate: Elgar's Survey, neglected roads, distance from railway lines and, most unfortunately, the eventual provision of tramway and sewerage services on the eve of the Second World War, when private residential building came to a virtual standstill. However, the vast potential of this vast portion of the study area was still apparent, and was recognised by Donald Maclean in 1941, when he observed thus:

As available land along the Mont Albert Road ridge diminished in quantity and increased in price, new buyers began to look for another ridge with a view to it. This they found in Doncaster Road. From this ridge they had a lovely view of the Yarra Valley and the Koonung Creek, and, in the opalescent distance, the sprawling city. In this way, North Balwyn [*sic*] came into being, and at the time of writing [1941] is still a mixture of expensive suburban houses with beautiful gardens, and decayed dairy farms and orchards, with tumbledown fences, awaiting inevitable subdivision.

Maclean's evocative description of the area remained largely accurate for virtually the rest of the decade, with wartime homebuilding restrictions firmly in place. In the late 1940s, the Balwyn landscape was still sufficiently bucolic to inspire a teenage Barry Humphries to take his oil paints and easel to record “the rolling gorse-covered hills... windswept and glorious and the nearest thing I could find to a Van Gogh cornfield” (TEH 1.6.2). By 1950, however, residential development in Balwyn North had already begun to boom (TEH 6.3.4). That year, the *Argus* newspaper observed that:

Since the war, there's been a big move to the outer suburbs. Take out Balwyn way... not so very long ago it was a stretch of country, made up mainly of empty paddocks and muddy tracks. But today it has become one of the most rapidly built-on areas in the state”.²⁶

26 “Where our people live”, *Argus*, 9 May 1950, p 8.

As one of the last remaining expanses of vacant land close to the city, the area became very attractive to young married couples (a proportion of which included a returned serviceman). Money was tight, but with War Service Loans and other financing, small-scale dwellings were now affordable. This period coincided with the establishment in 1947 of the Small Homes Service (SHS), a joint venture of the *Age* newspaper and the Royal Victorian Institute of Architects, which allowed potential home-builders to purchase standard plans for architect-designed dwellings at a modest price. Balwyn and Balwyn North were not only acknowledged as epicentres for SHS dwellings, but also for modern architect-designed housing in general. The association became so strong that Neil Clerehan, director of the SHS, often invoked Balwyn's name as a synonym for local modernism. Writing in his weekly *Age* column in 1954, Clerehan discussed the proposition that modern residential architecture in Victoria traced its origins back to experimental houses built on the Mornington Peninsula, stating that "many features have made their first appearance in Rosebud before becoming acceptable in Balwyn: asbestos and flats roofs, carports, open kitchens and light metal furniture".²⁷ Many members of Melbourne's emerging generation of progressive young architects designed houses in the Balwyn North area during the 1950s, including Robin Boyd, Peter McIntyre, Kevin Borland, Llew Bawden, Neil Montgomery and James Earle (whose very first residential commission, in 1953, was for a house in Torney Street). Others, including Kenneth McDonald, Ronald Bath, Victor Dumbrell and Frank Dixon, even designed houses for themselves in the area (**TEH 6.7.5**). The trend continued unabated into the 1960s, when such leading Melbourne architects such as Geoffrey Woodfull, Ernest Fooks, Chancellor & Patrick, Peter Hooks and Holgar & Holgar maintained Balwyn North's reputation as one of the most significant epicentres for progressive modern architecture in the entire metropolitan area (**TEH 9.3.2**).

In the early post-war period, the Housing Commission of Victoria was also attracted to the Balwyn area, and may well have envisaged a huge residential estate comparable to that at Ashburton. In the late 1940s, the commission acquired land at the south-west corner of Balwyn and Belmore Roads, which was promptly developed into an estate of 200 detached and semi-detached red brick dwellings. The commission, however, decided against making any further inroads in the area, for the simple reason that – as was reported in the *Argus* – "after having seen the area, he [the then premier, John Cain] was of the opinion that the number of houses at present being erected there was sufficient to justify leaving the area to private enterprise to develop".²⁸ Barely a decade later, the area's potential for large-scale residential development was recognised by a private company, A V Jennings Pty Ltd, which proposed the *Trentwood Estate* on a large tract of land off Doncaster Road. Carved up into a vast single subdivision of curving roads and *cul-de-sac*, the land was sold off with the appeal of having one's new house designed by the company's own in-house architectural division, plus the provision of shops, kindergarten and medical clinic for residents of the estate.

As had been the case during the inter-war period, new residential expansion brought about new commercial expansion. Several local retail strips appeared in the north of the study area, including those along Bulleen Road at Dorado Avenue, on Balwyn Road between Lucifer and Echo Streets and, most notably, the prominent strip on Doncaster Road, just down from the *Trentwood Estate* – which, incidentally, was provided with a strip shopping centre of its own, set well back from the street behind a carparking area. Existing pre-war shopping centres also received a boost, and no more prominently that the corner of Doncaster Road and Burke Road which, in 1960, became the site for Melbourne's first American-style self-service drive-in supermarket complex (**TEH 5.3.3**). Again following the pre-war pattern, the post-war years saw the construction of several new churches, and the extension or total rebuilding of a number of earlier ones that had already become inadequate for their booming congregations.

In the 1950s and 60s, the study area filled out at such a rapid rate, with both smart architect-designed houses and more generic counterparts by builders and drafting companies, that it soon acquired a reputation as Melbourne's quintessential middle-class post-war suburb. This was acknowledged as early as the 1950s, when painter and local resident John Brack recorded the developing landscape in a series of paintings that were almost surreal in their depiction of conformity and blandness (**TEH 9.4.1**). By the early 1970s, the area's reputation as "a quiet, pleasant but unexciting place to live" – as put by historian and one-time resident Graeme Davison – was cemented in the song "Balwyn Calling" by Skyhooks, which described a young man pursued by a girl from the "the brick veneer prison" that was Balwyn.

In more recent years, Balwyn and Balwyn North – like many formerly (and often unfairly) maligned suburbs – has shaken off this reputation for blandness and, through a process of immigration and re-discovery by a new generation of homeowners, has become a more diverse, lively and desirable place to live.

27 Neil Clerehan, "Holiday Home of 1955", *Age*, 27 December 1954.

28 "Portion of Balwyn estate not to be acquired", *Argus*, 11 April 1947, p 1.

C: PROJECT BACKGROUND, BRIEF & METHODOLOGY

C.1 Background

This project is the second in a series of major heritage projects commissioned by the City of Boroondara to re-assess certain parts of the municipality that were considered to be not well represented on the Heritage Overlay schedule to the planning scheme. The first of these studies, covering the Surrey Hills area, was completed in 2011. The *City of Boroondara Thematic Environmental History*, completed early the following year, recommended that area studies be undertaken in the north-eastern and south-eastern fringes of the municipality that, being dominated by twentieth century development (and particularly post-Second World War development), had not previously been perceived as notable epicentres for heritage places and areas in their own right. The suburbs of Balwyn and Balwyn North (incorporating the localities of Deepdene and Greythorn) were identified as a particular priority for an area study.

C.2 Brief

The principal tasks, outlined in the brief, can be summarised as follows:

- Preparation of a brief overview history of the study area, based on existing secondary sources.
- Identification of individual places and areas of potential heritage significance, using the standard methodology of desktop research, fieldwork survey and consultation with local historical society.
- Re-assessment of individual places and precincts in the study area that had been documented in Graeme Butler's *Camberwell Conservation Study* (1991) but which, for various reasons, had not yet found their way into the Heritage Overlay schedule.
- Preparation of new citations for those individual places and areas deemed to meet the threshold for inclusion on the Heritage Overlay schedule.

C.3 Study Team

The study was undertaken by Simon Reeves, director and principal of Built Heritage Pty Ltd.

C.4 Acknowledgements

The consultant would like to thank the following for their assistance:

Mr Bill Pritchard	<i>President, Balwyn Historical Society</i>
Ms Pat O'Dwyer	<i>Secretary, Balwyn Historical Society</i>
Mr Robin Grow	<i>President, Art Deco & Modernism Society, Inc</i>
Mr Tony Lee	<i>Executive Director, Robin Boyd Foundation</i>

Acknowledgement is also made to the original owners of post-war houses in the study area, who generously shared their time and their recollections with the consultants, providing information and insight that could not have been found through any other source: Mr Trevor Batrouney, Mr Lawton Cooke, Mr Graham Dunshea, Mrs Ellen Mitchell, Mrs Mira Plotkin and Mrs Fleur Spitzer. Thanks also to Mr Rowan Pollock (for providing information about his late father, architect Walter Pollock), Mr Ben Alexander (for providing information about his friend Harold Segal) and Ms Lucinda Lane (for providing information, and an invaluable historic photograph, of the house built by her grandfather, Cecil McDowell).

C.5 Methodology

Stage One of the project involved the identification of places and areas of potential cultural heritage significance. This was undertaken by a combination of desktop research, fieldwork and consultation with the Balwyn Historical Society and the Art Deco & Modernism Society.

Desktop Research

Previous Heritage Studies

This phase of desktop research commenced with a review of previous heritage studies commissioned by the City of Boroondara (and its predecessor, the City of Camberwell) that had covered the study area. These included reports that covered Balwyn and Balwyn North as part of a broader municipal investigation (namely Graeme Butler's *Camberwell Conservation Study*, and the recent *City of Boroondara Thematic Environmental History* by Built Heritage Pty Ltd), as well as smaller-scaled one-off assessments of individual places or areas in Balwyn and Balwyn North. As listed in the brief, these heritage studies comprised the following:

- *Camberwell Conservation Study* (1991) - Graeme Butler
- *Balwyn Road Heritage Precinct - Stage 1* (2005) - RBA Architects
- *Balwyn Road Heritage Precinct - Stage 2* (2006) - RBA Architects
- *Balwyn Structure Plan Heritage Study* (2006) - Bryce Raworth & Associates
- *Review of B-grade Buildings in Kew, Camberwell and Hawthorn* (2009) – Lovell Chen & Associates
- *Balwyn Park Heritage Assessment* (2012) - Lovell Chen
- *Thematic Environmental History* (2012) - Built Heritage Pty Ltd
- *Heritage Assessment of 83 Panoramic Road, North Balwyn* (2012) - Trethowan Architects

These eight (8) reports were combed for reference to any places in Balwyn/Balwyn North that could be considered of potential heritage significance, but which did not already have statutory protection under the heritage overlay schedule of the planning scheme, either as individual places or as a part of a precinct.

Local History Sources

The budget for the project did not allow for the initial phase of desktop research to include a comprehensive review of all available published and unpublished local history sources. The consultant's original methodology, as outlined in the tender document from June 2012, identified the following three publications as the key secondary sources for consultation during this initial phase:

- Donald McLean, *Balwyn, 1841 to 1941* (1941)
- Geoffrey Blainey, *A History of Camberwell* (revised edition, 1983)
- Gwen McWilliam, *History and Survey of Balwyn* (2010)

Due to time and budget limitations, it was not considered to be an efficient use of resources to review James Allen's voluminous but unpublished "History of Camberwell" (1948), which, in any case, provides only limited coverage of the post-war era, the key phase of development in the study area. More specialised local history publications, such as the myriad of self-published booklets on local churches, schools and community groups, were also not consulted during this initial phase; it was deemed more appropriate for such sources to be checked later in the project, when more detailed information was required in the preparation of citations for individual places.

Other Resources

Several internet resources were also checked for references to the study area, namely the *Australian Architectural Index* and the *Melbourne Mansions Database*, both edited by Professor Miles Lewis of the University of Melbourne, and the online register of the National Trust of Australia (Victoria).

The other chief resource consulted during this desktop research phase was the consultant's own in-house database of post-war Australian architecture. Essentially an index of contemporary books, magazines and ephemera, this database contains over 20,000 references and can be filtered by architect, suburb, street and various other fields. When filtered the database was found to contain 200 references to Balwyn North, 90 references to Balwyn, and several other references for Deepdene and Greythorn. Further research revealed that some places listed in contemporary sources as being in Balwyn or Balwyn North were actually found to be outside the boundaries of the study area (eg in Kew East, Canterbury or Surrey Hills). Conversely, some references were found to places listed as being in Camberwell and Box Hill North that were, upon verification, found to be inside the boundaries of the study area.

Preliminary Master List

During the desktop research phase, places and areas of potential significance were consolidated in a tabulated form, creating a preliminary master-list that recorded the name, type and address of each place, along with its date of construction (where known), its architect (where known) and its original reference source. This master-list included those places and areas from the *Camberwell Conservation Study* (1991) that were slated for review and re-assessment.

Consultation with local interest groups

The original project brief required consultation with the Balwyn Historical Society, while the consultant's proposed methodology also recommended some consultation with the Art Deco & Modernism Society.

Balwyn Historical Society

Consultation with the Balwyn History Society commenced with email contact, made on 14 September 2012. Response was promptly received from the society president, Bill Pritchard, and, following a telephone conversation, a meeting was proposed. The society was given the option of either a small gathering, with two or three members plus the consultant and council representatives, or a larger gathering with more society members present. Owing to the fact that the society had then only recently held its regular monthly meeting of members, it was decided to opt for the smaller meeting. The meeting was held at the society's headquarters in the Evergreen Centre in Talbot Road, Balwyn, on 27 September 2012. It was attended by two representatives of the society – Bill Pritchard (president) and Pat O'Dwyer (secretary), together with Simon Reeves (Built Heritage Pty Ltd), Amanda Seymour and Shiranthi Widan (City of Boroondara). At this meeting, the intent and focus of the project was further explained by the consultant and council representatives, and questions from the society were answered. The society made available some useful reference material, including a list of published resources, copies of clippings, excerpts of newsletters, and, notably, an electronic copy of Gwen McWilliam's three-volume *Survey of Balwyn* (2010).

Also discussed at this meeting was the proposed circulation of a *pro-forma* amongst society members, in order to elicit nominations of places or areas for possible inclusion in the study. Early the following week, a copy of the *pro-forma* was provided to the society's secretary, requesting that any nominations be received by Friday, 19 October 2012. Nominations were consolidated by the society, and duly forwarded to the consultant on 17 October 2012, in the form of a seven-page document. This list was reviewed and, where appropriate, possible places or areas of significance were added to the preliminary master-list.

Art Deco and Modernism Society

Consultation with the Art Deco & Modernism Society was undertaken in a somewhat different form. The president of the society, Robin Grow, maintains his own extensive research files and database of buildings of interest across Victoria. For this project, Robin Grow kindly provided a list of buildings in the Balwyn and Balwyn North area, along with copies of newspaper clippings, and field notes from various walking tours that the society has presented in recent years.

Fieldwork Survey

A component of fieldwork was included to provide a twofold purpose: firstly, to confirm that places identified through desktop research were still standing and/or still substantially intact, and, secondly, to identify any further places that might not have been revealed through desktop research. The fieldwork was undertaken between 4 and 13 October 2012 in the form of a standard “windscreen survey”, whereby a car was used to traverse every street in the study area. Surveying was undertaken by Simon Reeves, with another staff member of Built Heritage Pty Ltd acting as driver, thus ensuring uninterrupted concentration in reviewing the building stock.

Field notes were taken to record which of those places identified through desktop research, had (a) already been demolished; (b) had already been altered to the point that they were no longer suitable candidates for individual HO listing; or (c) were otherwise deemed not to reach the threshold for further assessment. Places considered worthy of further investigation were photographed from the street or other public vantage point; in no case was private property ever entered. A few of the places identified through desktop research could not be effectively seen from the street, and thus could not be adequately photographed, due to tall fences, dense landscaping and/or deep setbacks. Potential precincts were also noted, with their provisional boundaries sketched up on a map of the study area.

Preparation of List of Places and Areas

Upon completion of the fieldwork survey the preliminary master-list was updated, adding those places that had been identified solely through fieldwork, and updating the current status of those identified through desktop research or consultation. Thus revised, the master-list comprised 350 individual places and 9 potential precincts. For clarity, the table was colour-coded to indicate those places that:

- Were already protected by a Heritage Overlay, either as an individual place or as part of a HO Precinct.
- Had been identified in Graeme Butler's *Camberwell Conservation Study* (1991), but had not yet been incorporated into the Heritage Overlay.
- Were identified by desktop research, but, during the fieldwork phase, were found to have been demolished.
- Were identified by desktop research, but, during the fieldwork phase, could not be physically located (this was typically due to incorrect street numbers, incomplete addresses or other shortcomings in the original source).
- Were identified by desktop research, but found to be located just outside the boundaries of the study area. These included places that, in original sources, were described as being in Balwyn but which turned out to be in Canterbury, Kew East or Surrey Hills. There was also one house in Jocelyn Street, Balwyn North, which was discovered to be the only street in that suburb that is actually within the adjacent City of Whitehorse.
- Were identified by nomination from the Balwyn Historical Society (BHS).
- Were identified by fieldwork alone (ie not through desktop research or nomination by the BHS).

Selection of Places and Areas for further assessment

In order to filter the master-list of places, each place was given a nominal grading as a score out of twenty. This total was divided into four categories – integrity, rarity, vulnerability and potential significance – that would, in turn, each be given a score between one and five. The scoring system was defined as follows:

- *Integrity (exterior, when viewed from the street)*
 - Apparently unaltered; no significant changes (5 points);
 - Intact; only minor and/or reversible changes (4 points);
 - Mostly intact; more extensive changes, but no necessarily unsympathetic nor intrusive (3 points);
 - Major and/or unsympathetic changes, but original building still able to be interpreted (2 points);
 - Original building altered to the point that it cannot be readily interpreted (1 point)

- *Rarity*
 - Unique, or possibly unique, in study area (5 points);
 - Rare; very few directly comparable examples in study area (4 points);
 - Relatively unusual; some directly comparable examples in study area (3 points);
 - Representative but above average example (2 points);
 - Representative; typical or average example (1 point).

- *Vulnerability*
 - Extreme risk (eg post-war single house) (5 points);
 - High risk (eg pre-war single dwelling; private commercial building) (4 points);
 - Medium risk (eg other private building; post-war building in HO area) (3 points);
 - Low risk (eg public building; multi-unit dwelling; pre-war building in HO area) (2 points);
 - Very low risk (eg government building; council-owned building) (1 point).

- *Potential significance*
 - Regional significance (ie across entire City of Boroondara) (5 points);
 - High local significance (ie across the entire study area) (4 points);
 - Local significance (ie across just one suburb or locality: Balwyn, Deepdene, Greythorn) (3 points);
 - Local interest (eg to a smaller community, congregation, group or street of residents) (2 points);
 - Little or no local interest (1 point).

In the case of potential heritage areas, a slightly different scoring system was used. This time, a total score of 25 was given, with between one and five points in each of these five categories: scale, cohesion, integrity, rarity and potential significance. The criteria for scoring on integrity, rarity and potential significance was the same as outlined above, while the parameters for the other two categories were defined thus:

- *Scale*
 - Very Large: 20 or more buildings in the precinct (5 points);
 - Large: 15 to 19 buildings in precinct (4 points);
 - Medium: 10 to 14 buildings in the precinct (3 points);
 - Small: (5 to 9 buildings in the precinct) (2 points);
 - Very Small: fewer than five places in the precinct (1 point).

- *Cohesion*
 - Very High: no non-contributory buildings (5 points);
 - High: less than 10% non-contributory buildings (4 points);
 - Medium: between 10% and 20% non-contributory buildings (3 points);
 - Low: between 20% and 30% non-contributory buildings (2 points);
 - Very Low: more than 30% non-contributory buildings (1 point).

When the aforementioned scoring system was applied to the master-list of 350 potential heritage places and nine (9) potential heritage precincts, the outcome was as follows:

- *Individual places:*
 - **none** of the places scored the maximum twenty points (ie 100%);
 - **2** places scored nineteen points out of twenty (ie 95%);
 - **10** places scored eighteen points out of twenty (ie 90%);
 - **17** places scored seventeen points out of twenty (ie 85%);
 - **28** places scored sixteen points out of twenty (ie 80%);
 - **39** places scored fifteen points out of twenty (ie 75%);
 - **33** places scored fourteen points out of twenty (ie 70%).
- *Precincts:*
 - **None** of the precincts scored more than 23 out of 25 (ie 92% or higher)
 - **One** precinct scored 22 out of 25 (ie 88%) ;
 - **One** precinct scored 21 out of 25 (ie 84%);
 - **One** precinct scored 20 out of 25 (ie 80%);
 - **Two** precincts scored 18 out of 25 (ie 72%)
 - **One** precinct scored 17 out of 25 (ie 68%);
 - **Three** precincts scored 16 out of 25 (ie 64%);

This information was further processed to establish which places and precincts might be considered the most worthy candidates for further assessment in the form of draft citations.

- *Priority One:* Places scoring 17 or more out of twenty (a total of 29 places) and precincts scoring 20 or more out of 25 (a total of three precincts) were deemed to represent the highest priority for further assessment – that is, they were the places and areas most likely to reach the threshold for inclusion on the HO schedule, pending more detailed research and analysis.
- *Priority Two:* Places scoring 15 or 16 out of 20 (a total of 67 places), and precincts scoring 17 or 18 out of 25 (a total of three precincts) were deemed to represent a medium priority for further assessment – that is, possible candidates for inclusion on the HO schedule, pending more detailed research and analysis.
- *Priority Three:* places that scored 14 out of 20 (a total of 33 places), and precincts scoring 16 or less out of 25 (a total of three precincts) were deemed to represent a low priority for further assessment. These included places that may have been of some local significance, but were less intact, or may have been already protected as part of an existing HO precinct.

It was resolved that outline citations would be prepared for the 29 places and three precincts designated as *Priority One*, and for the three precincts identified as *Priority Two* – that is 29 individual citations, and six precinct citations. It was further also resolved to prepare some additional outline citations for a limited number of *Priority Two* places that, despite their slightly lower scores, seemed to exude a *prima facie* case for local significance.

Each outline citation provided basic identifying data about the place or precinct (address, date, architect, etc), a current photograph, a location map showing nominal boundary (for precincts) and brief historical, descriptive and analytical notes to give an overview of its potential significance. For the next stage of the project, the top 25 individual places and top four (4) precincts were chosen from the body of outline citations. Those citations were then expanded to create full-blown citations, with full history, description, comparative analysis and Statement of Significance.

Preparation of Citations for Individual Places

To prepare full citations for the 25 individual places, each place was re-visited so that more extensive photography could be undertaken (if deemed necessary) and more detailed field notes made regarding its appearance, intactness and condition. As had been the case with the previous round of fieldwork, all inspections were made from the street, without the consultants entering private property. This data formed the basis for a brief written description contained in each citation. Each citation was illustrated with a current photograph of the property, with an inset historic image (wherever one was available) to illustrate how it had changed since the time of completion.

In documenting the history of each place, it was deemed appropriate to include details of the original land subdivision, the ownership of the subject site, the circumstances of the architectural commission, some biographical details of the owner and the architect, the duration of the original owner's tenure, and any pertinent information concerning subsequent alteration or additions to the place (including any details, such as a change of ownership, that might have prompted such changes). All of this historical information was drawn from a range of standard primary and secondary sources, virtually all of which are on the public record and/or readily available to the general public. These sources include:

- Estate agents' subdivision or auction plans (mostly held by the Map Collection, State Library of Victoria);
- Lodged Plans and Certificates of Title (available from Land Victoria's Land Information Centre);
- Building permit records, including original working drawings and index cards (held by the City of Boroondara);
- Published primary sources, such as newspaper or journal articles (some of which were provided by local groups such as the Balwyn Historical Society of the Art Deco & Modernism Society);
- Published secondary sources, including local histories, biographies monographs on specific architects, or others devoted to building types, companies (eg A V Jennings) or even individual buildings (eg self-published history booklets on a particular church or school);
- Directories (including telephone directories, street directories and the *Sands & McDougall Directory*);
- Telephone interviews with the original property owners (where they were still living, and could be located);
- Biographical files on specific architects or firms (held by Built Heritage Pty Ltd);
- Information, including original documents, drawings, photographs and oral history notes, pertaining to houses designed by Robin Boyd (held by the Robin Boyd Foundation).

Architectural attributions of individual places were variously made by reference to contemporary published sources (most of which, in turn, had been identified via the consultant's own in-house database), by obtaining copies of original working drawings from council's archives, or even by speaking with the original owner of the property. There was only one place (a 1950s house at 7 Milfay Court, Balwyn North) where the identify of the architect could not be conclusively identified, due to the fact that the original drawings had apparently not survived in council's archive, and the original owner (or his descendants) could not be tracked down.

Comparative analysis was largely informed by the consultant's own street-by-street survey of the entire study area, which made it relatively straightforward to compare any particular place or area with others of similar type, style or era. Comparative analysis of individual architect-designed buildings was also informed by reference to the aforementioned in-house index, which was used identify other examples of that particular architect's work in or beyond the study area.

Preparation of Citations for Precincts

As for the individual sites, each potential precinct was re-surveyed. Additional photographs were taken (in most cases, of every building in the precinct), and field notes were made to document the consistency of built form in terms of its scale, setback, materials and so on. The nominal boundaries of each precinct (as indicated on the outline citations) were reviewed and, in some cases, revised. The proportion of *significant*, *contributory* and *non-contributory* buildings was also noted and mapped, in accordance with the following standard definitions adopted by the City of Boroondara in 2006:

- **Significant** heritage places are individually important places of State, municipal or local cultural heritage significance. They can be listed individually in the Schedule to the Heritage Overlay at Clause 43.01 of the Boroondara Planning Scheme. They can also be places that, when combined within a precinct, form an important part of the cultural heritage significance of the precinct. They may be both individually significant and significant in the context of the heritage precinct.
- **Contributory** heritage places are places that contribute to the cultural heritage significance of a precinct. They are not considered to be individually important places of State, municipal or local cultural heritage significance, 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** places are places 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.

In this study, any place within the boundaries of a proposed precinct that was considered to be in accordance with the stated significance of that precinct was designated as a *contributory* heritage place. Places that had been somewhat altered were still deemed to be *contributory* as long as their original form could be readily interpreted. In those cases where a place had been altered beyond the point of recognition, it was designated as *non-contributory*, as were those places (eg recent new houses) not otherwise considered to be in accordance with the stated significance of the precinct. In the three new residential precincts documented in this study, none of the places therein was deemed to a *significant* heritage place – that is, individually significant in its own right. It was only in the case of the single commercial precinct (along Whitehorse Road/Balwyn Road) that several places were mapped as being *significant* because they stood out from the other buildings for their particular architectural and/or historical importance. In two cases, the places in question were the subject of individual citations in the *Camberwell Conservation Study* (1991).

Historical research of precincts was undertaken using many of the same sources used for individual places (qv), although there was necessarily a greater reliance on visual material. This included historic maps (some of which were provided by the Balwyn Historical Society, and others from the extensive collection of suburban maps held by the State Library of Victoria), subdivision plans, MMBW sewerage plans (also held by the State Library of Victoria) and archival aerial photographs from the early post-war era (held in the Map Collection of the Eastern Resource Centre at the University of Melbourne).

Again, as had been the case for individual places, comparative analysis of precincts was largely informed by the consultant's own street-by-street survey of the entire study area. A number of potential precincts that had been identified during this fieldwork, but which were subsequently rejected as being less cohesive, were also cited as comparators.

Additional Citation

In June 2013, a citation was prepared for the former Balwyn Theatre, which had previously been omitted from consideration due to the consultant's incorrect assumption that it was already included on the Heritage Overlay schedule. Unique in Balwyn and rare in the broader municipal-wide context, the building was deemed to have a *prima facie* case for local significance, so an additional citation was completed. This brought the total number of individual citations to 26.

Changes following Public Exhibition

In early 2015, the draft heritage study was placed on public exhibition. A number of submissions were subsequently made to Council, some of which were referred to the consultant for review. This formed the basis for a stand-alone response report that was issued to Council on 31 July 2015. Several submissions recommended minor revisions, updates, additions and corrections to the study that were incorporated in a revised draft, issued in August 2015.

D: RECOMMENDATIONS

D.1 Places recommended for Individual Heritage Overlays

The following 26 places are recommended for inclusion on the schedule to the Heritage Overlay as individual heritage places. They represent those places from the original master-list that, following the process of filtering, research and assessment, were deemed to be the most worthy candidates for individual heritage listing. Full citations have been prepared for them (see Section E).

- St Barnabas' Anglican Church, 86 Balwyn Road, Balwyn
- House (*Oakdene*), 2 Barnsbury Court, Balwyn
- House, 224 Belmore Road, Balwyn
- House, 7 Bernard Street, Balwyn North
- House, 1 Caravan Street, Balwyn
- House (*Wynivy*), 15 Deepdene Road, Balwyn
- House, 192 Doncaster Road, Balwyn North
- House, 67 Hill Road, Balwyn North
- House, 39 Inverness Way, Balwyn North – located within existing precinct HO146 (see below)
- Houses (pair), 17-19 King Street, Balwyn
- House, 26 Kyora Parade, Balwyn North – located within existing precinct HO146 (see below)
- Balwyn North Primary School, 94 Maude Street, Balwyn North
- House, 7 Milfay Court, Balwyn North
- House, 47 Mountain View Road, Balwyn North
- House, 24 Orion Street, Balwyn North
- House, 22 Riverview Road, Balwyn North
- House, 2 Salford Avenue, Balwyn
- House, 9 Seattle Street, Balwyn North
- House, 69 Sylvander Street, Balwyn North
- House, 12-14 Tannock Street, Balwyn North
- House, 9 Tormey Street, Balwyn North
- House, 32 Ursa Street, Balwyn North
- House, 17 Trentwood Avenue, Balwyn North
- Balwyn Theatre, 231 Whitehorse Road
- House, 32 Winmalee Road, Balwyn
- House, 17 Yandilla Road, Balwyn

This list includes two places that are located within the boundaries of an existing HO precinct. Ordinarily, individual citations would not be prepared for places within heritage areas, as they would automatically have a degree of heritage protection as *contributory* elements. However, as these two buildings are post-war modernist houses in a precinct characterised and defined by pre-war dwellings in the Art Deco and Tudor Revival styles, it could conceivably be argued that they are *non-contributory* within the context of the precinct, even if they are considered individually significant in their own right – irrespective of their context. As such, the preparation of individual citations was deemed appropriate.

D.2 Places not recommended for Individual Heritage Overlays

The brief for this project required the review of 45 places that had been originally identified and documented in the *Camberwell Conservation Study* (1991), but which had not yet been added to the heritage overlay schedule. Ultimately, none of these 45 places is now recommended for inclusion as an individual heritage place. There are varied (and sometimes overlapping) reasons for this, as follows:

- Some places were found to have been *demolished* since the study was completed in 1991;
- Some places were found to have been *significantly altered* since the study was completed in 1991;
- Some places had already been re-assessed and downgraded by Lovell Chen as part of the *City of Boroondara Review of B-Graded Buildings in Kew, Camberwell and Hawthorn* (2007);
- Some places were located within existing HO precincts, and thus already have some protection;
- Some places were located in areas that were recommended (as part of the present study) as new HO precincts, and thus would be accorded with some protection;
- Some places, when subjected to the four-pronged grading system utilised to filter the master-list (that is, providing a cumulative score that took into account their physical integrity, rarity, vulnerability and potential significance), scored less than 15 out of 20 and were thus deemed to be a low priority for further assessment. Many of these places were considered to be representative examples of their respective types, styles and eras, rather than particularly noteworthy examples.

Each of these rationales is discussed in more detail under the following headings, along with a list of the places that were excluded from further assessment for that particular reason.

Places demolished since 1991

The following places are confirmed to have been demolished since they were initially documented in the 1991 study:

- House, 2 Carrigal Road, Balwyn North (Frank Dixon, 1954) – previously downgraded in LC review, qv
- House, 16 Carrigal Road, Balwyn North (Frank Dixon, 1954) – previously downgraded in LC review, qv
- House, 6 Iramoo Street, Balwyn (1924)
- House, 1 Kelba Street, Balwyn North (1941)
- House, 3 Madden Street, Balwyn North (Frank Dixon, 1956) – previously downgraded in LC review, qv
- House, 136 Winmalee Road, Balwyn (1926)

Places significantly altered since 1991

The following places have been significantly altered since the 1991 study, to the degree that they are no longer considered worthy of inclusion as individual heritage places. For the purposes of this review, “significant alteration” was defined as any alterations that have compromised the original significance of the place, such as a substantial extension to the front or side/s of the building, or a second storey addition that is so prominent from the principal (street) frontage that the form and scale of the original building can no longer be readily interpreted.

- House, 34 Elliott Avenue, Balwyn (1930) – substantial second story added since 1991
- House, 8 Fitzgerald Avenue, Balwyn North (1921) – substantially enlarged since 1991
- House (*Wahroonga*), 262 Union Road, Balwyn (1907) – substantial second storey/rear addition

Places reviewed by Lovell Chen and downgraded

The following places were reviewed as part of the *City of Boroondara Review of B-Graded Buildings in Kew, Camberwell and Hawthorn*, undertaken by Lovell Chen in 2007. As all were recommended for downgrading (either from B-grade to C-grade, or from B-grade to ungraded), it was not considered necessary to subject these properties to yet another round of review and re-assessment. In addition, several of the downgraded places had already been demolished and/or significantly altered since the review was completed in 2007.

- House, 2 Carrigal Road, Balwyn North (Frank Dixon, 1954) – since demolished, qv
- House, 6 Carrigal Street, Balwyn North (Frank Dixon, 1953)
- House, 16 Carrigal Road, Balwyn North (Frank Dixon, 1954) – since demolished, qv
- House (St Catherine's Home for the Aged), 1 Clayton Road, Balwyn (1904)
- House, 77 Greythorn Road, Balwyn North (1910) – also much altered since 1991
- House, 72 Latchford Road, Balwyn (Robin Boyd, 1954) – also altered
- House, 3 Madden Street, Balwyn North (Frank Dixon, 1956) – also since demolished
- House, 14 Orion Street, Balwyn North (Peter McIntyre, 1954) – also much altered
- House, 56 Riverside Avenue, Balwyn North (Clive M Miller, 1940)
- House, 1 Threadneedle Street (1915) – mis-dated in original conservation study
- House, 17 Threadneedle Street (1924)

Places located in existing HO precinct

The following places are located within the boundaries of existing HO precincts and thus already have a degree of statutory protection under the provisions of the planning scheme. In each case, the type, style and era of the place is clearly in accordance with the stated significance of that particular precinct. As such, it would be considered as a *contributory* element therein, and an unlikely candidate for demolition (in contrast to, say, a post-war architect-designed modernist house in a precinct of pre-war period houses, which could arguable be deemed *non-contributory* within the context of the precinct, even if architecturally or aesthetically significant in its own right).

As these places are in accordance with the stated significance of the precincts in which they are located, it is not considered that individual citations were required, or that individual overlays should be applied.

- House, 14 Cascade Street, Balwyn North (1939)
- House, 11 Chatfield Avenue, Balwyn (1933)
- House (*El Paso*), 2 Highton Grove, Balwyn (Basil Hayler, 1929)
- House, 18 Maleela Avenue, Balwyn (Ballantyne & Wilson, 1932)
- House (*Myambert*), 1-3 Myambert Avenue, Balwyn (Bates, Peebles & Smart, 1902)
- House, 46 The Boulevard, Balwyn North (S & M S Nelson, 1941)
- House, 66 The Boulevard, Balwyn North (Marchant & Company, 1938)

Places located in proposed HO precinct

The following places, while not considered to meet the threshold for inclusion in the heritage overlay as individually significant places, are located in areas that have been recommended as heritage precincts as part of the present study. These buildings are considered to make an important contribution to the cultural significance of the precinct.

- Former ES&A Bank branch, 359 Whitehorse Road, Balwyn (Twentyman & Askew, 1930)
 - Recommended for inclusion as part of proposed *Balwyn Village Commercial Precinct*.
- Shop and residence, 361 Whitehorse Road, Balwyn (1934)
 - Recommended for inclusion as part of proposed *Balwyn Village Commercial Precinct*.

Places initially considered for individual citations, but rejected after further assessment

The following six places, documented in the *Camberwell Conservation Study* (1991) and recommended for review as part of the present project, were initially considered (in late 2012) as being possible candidates for individual overlays. Consequently, outline citations were prepared for them. However, when they were subjected to the four-pronged grading system utilised to filter the master-list (that is, providing a cumulative score that took into account their physical integrity, rarity, vulnerability and potential significance), it was found that none of them scored more than 15 out of 20. As such, they were not deemed to represent high priorities for individual citations. Rather, they were considered to be on par with those other places included in the master-list (numbering more than thirty) that also scored 15 out of 20.

In each case, limited historical research and/or comparative analysis was undertaken to establish if, despite their lower scores, there may still be a case for an individual heritage overlay. In each case, this research suggested that the places could only be considered as representative examples of their types or eras, rather than particularly outstanding ones. The following list provides a brief rationale for the exclusion of each of these seven places, along with the original score (and priority level) that was allotted to it in the master-list.

- Catholic School Hall, 3 Brenbeal Road, Balwyn (Robert Hunter, 1930) [Priority Three: 14/20]
Initially considered for inclusion on the basis of it being described as an early example of a purpose-built private school, research established that it was, in fact, originally designed and built as a place of worship (albeit used as a school during the week). As such, while of local interest, it was not deemed to be any more worthy of individual listing than any other local pre-war church.
- House, 177 Doncaster Road, Balwyn North (1929) [Priority Two: 15/20]
Although initially considered worthy of further investigation as an unusual example of an interwar bungalow, fieldwork located a few similar examples, including one at 10 Fitzgerald Street (already covered by an individual HO) and another, previously unrecorded, at 8 Whitehorse Road. It is therefore considered only representative.
- Flats, 133 Maud Street, Balwyn North (1946; 1950-) [Priority Two: 15/20]
Building permit records confirmed that the reason why this block of flats took so long to reach completion was that the original design, prepared by “architect/designer” Charles Wells in 1946, was only partially realised (evidently only to foundation level), then subsequently completed, to an entirely different design, for a new owner, in the early 1950s. As such, the resulting building cannot be considered as a cohesive whole.
- House, 11 Pretoria Street, Balwyn (Dunlop & Hunt, 1920) [Priority Three: 14/20]
Although initially considered worthy of further investigation as an atypical example of an attic-storey bungalow in the Balwyn/Deepdene area, fieldwork located several hitherto unidentified examples that, if anything, were larger and rather more striking than this one (eg those at Nos 35 and 52 Deepdene Road)

- House (*Kireep*), 57 Yarrbat Avenue, Balwyn (1890) [Priority Two: 15/20]
 Although identified in the 1991 study as one of the oldest existing houses in Balwyn, a number of others were identified during fieldwork, including comparable timber villas at 3 Belgrove Avenue, 17-19 King Street, 28 Leonard Street, 12 Power Street and 2 Yarrbat Avenue, as well as a number of counterparts of brick construction (notably that at 224 Belmore Road, which was included in the study as an individual place). Furthermore, the identification of a stone cottage at 192 Doncaster Road, dating back to 1856, usurped – by a long margin – the title of the oldest surviving house in the study area.

- House (*Bel-Air*), 113 Yarrbat Avenue, Balwyn (1940) [Priority Two: 15/20]
 Research of building permit records revealed that the house, in its current form, is only two-third original. A substantial two-storey addition on the Yarrbat Avenue, although designed in a matching style, actually dates from the late 1980s. This renders the original size and extent of the house very difficult to interpret.

Places considered only as representative examples

The following places, documented in the *Camberwell Conservation Study* (1991) and recommended for review as part of the present project, are considered to be *representative* examples of their respective types, styles or eras, rather than particularly *outstanding* ones. As such, while of local interest, they are not considered to meet the threshold for inclusion on the heritage overlay as individual heritage places.

- House, 9 Boston Road, Balwyn (1922) [Unprioritised: 13/20]
Representative example of a large bungalow-style residence. One of a number of grand bungalow-style residences in the vicinity, characterised by their large scale and imposing siting on generous allotments. It is comparable to those nearby at 17 Boston Road, 6 Knutsford Street and 10 Knutsford Street. The specific historical associations noted by Butler (ie the use of the house as a temporary Infant Welfare Centre in the 1920s) are not considered to warrant elevation of this building to the status of an individual heritage place.

- House, 171 Doncaster Road, Balwyn North (L J Adam, 1941) [Unprioritised: 12/20]
Representative example of large two-storey Moderne house. There are a number of comparable examples in the immediate vicinity, such as 8 Cityview Road, 1 Mountainview Avenue and 147 Doncaster Road. Many many more are to be found in the nearby *Riverview Estate*, including 20 Inverness Way, 24 Riverside Avenue, 46 The Boulevard and 1176 Burke Road.

- House, 226 Doncaster Road, Balwyn North (1930) [Unprioritised: 13/20]
Representative example of an inter-war bungalow. This ubiquitous type of dwelling is very well represented elsewhere in the study area, notably in Deepdene and Balwyn. While 1920s bungalows are certainly less common in this part of Balwyn North, there are nevertheless several comparators in the vicinity, including 19 Lansdown Street, 18 Arama Street and the unusual two-storey example at 171 Doncaster Road.

- House, 15 Freeman Street, Balwyn (1929) [Unprioritised: 13/20]
Representative example of an inter-war bungalow. There are comparable examples in the same street (eg Nos 12, 13 and 18) and many more in the surrounding area. The detailing noted by Butler (ie “unusual pergola porch and window hood”) is not considered sufficiently remarkable to warrant an individual heritage listing.

- House, 14 Millicent Avenue, Balwyn North (1962) [Priority Two: 15/20]

Representative example of a post-war single residence with broad gabled roof. The stylistic vocabulary that is demonstrated here (ie, low gabled roof, fragmented massing, projecting wing wall) is fairly ubiquitous amongst new dwellings of the late 1950s and early 1960s. Variations on this familiar theme can be seen at 4 Prowse Street, 3 Georgian Court, 18 Hosken Street, 8 Libra Street, 6 Orion Street and elsewhere.
- Flats, 7 Mangan Street, Balwyn (Le Leu, 1933) [Priority Three: 15/20]

Representative example of inter-war flats. At the immediate local level, it is comparable to a very similar two-storey multi-unit red brick development at 203-205 Whitehorse Road, which might be the work of the same builder/developer. Although the typology is certainly atypical in the study area (and, more broadly, across the former City of Camberwell), it is considered to be better demonstrated by the two larger and more architectural sophisticated examples at 133 Maud Street, Balwyn, and 950 Burke Road, Balwyn.
- House, 1 Mountain View Avenue, Balwyn (1939) [Unprioritised: 13/20]

Representative example of large two-storey Moderne house. There are a number of comparable examples in the immediate vicinity, such as 8 Cityview Road, 147 Doncaster Road and 171 Doncaster Road. Many more are to be found in the nearby *Riverview Estate*, including 20 Inverness Way, 24 Riverside Avenue, 46 The Boulevard and 1176 Burke Road.
- House, 166 Whitehorse Road, Balwyn (Le Leu, 1952) [Priority Three: 15/20]

Representative example of large residence in Tudor Revival mode. Dating from 1951-52, this house can be compared to innumerable houses erected in the area in the 1930s and 40s that, to varying extent, show the influence of the Tudor Revival style. While this particular house is clearly a late manifestation of that idiom, it should be considered as a continuation of the pre-war historicist tradition, rather than a conscious revival in the face of the emerging modernist tradition of the post-war era. As such, it is deemed only to be of local interest as an example of *retard-etaire* homebuilding, rather than of regional interest as “a relatively uncommon suburban style for the 1950s”.

It is not considered that the historical associations described by Butler, as the residence of local builder and city councillor Frank Le Leu, are sufficient to elevate the house to an individually significant heritage place. The Le Leu Brothers' period of professional activity peaked during the 1930s, and even Frank's tenure as city councillor (from 1935 to 1948) was over before this house was built.
- House, 146 Yarrbat Avenue, Balwyn (1922) [Unprioritised: 13/20]

Representative example of an inter-war attic-storey bungalow. There are many comparable examples in the immediate vicinity, including several in Union Road (Nos 258, 269 and 270) and others in nearby Threadneedle Street and Winmalee Road. The most individually notable examples tend to be larger and grander than this one, such as those at 127 and 150-54 Winmalee Road and 46 Narrak Road.

D.3 Precincts recommended for Heritage Overlays

The following four (4) areas are recommended for inclusion on the schedule to the Heritage Overlay as heritage precincts. They represent those areas from the original master-list that, following the process of filtering, research and assessment, were deemed to be the most worthy candidates for individual heritage listing. Full citations have been prepared for them (see Section F).

- *Austin Street Precinct* (Austin Street, Balwyn)
- *Bellevue Road Precinct* (Bellevue Road, Balwyn North)
- *Maud Street Maisonette Precinct* (Maud Street, Balwyn)
- *Balwyn Village Commercial Precinct* (Whitehorse Road, Balwyn)

Of these four areas, only one of them (a row of post-war houses in Bellevue Road, Balwyn North) had not previously been flagged as a potential heritage precinct. The remaining three areas all represent small portions of larger areas that had been identified in the *Camberwell Conservation Study* (1991) but which, upon closer investigation and surveying, were no longer deemed to be appropriate candidates *in toto*. This is explained in more detail in Section D.4.

D.4 Precincts not recommended for Heritage Overlays

The following seven (7) areas, identified as potential precincts in the *Camberwell Conservation Study* (1991), were reviewed and reassessed as part of the present study to establish which, if any, were still considered to be appropriate candidates for heritage protection, either in part or in whole.

In two cases, it was found that, following the passage of more than twenty years, only a very small portion of the precinct still retained sufficient cohesion to justify the application of a heritage overlay. In another case, it was considered that the boundaries, as proposed in 1991, required substantial revision. In the remaining four cases, it was deemed that the proposed precincts were no longer deemed to be appropriate candidates, either in part or whole, for heritage listing.

In the following discussions, the headings have adopted the names and numerical designations of precincts as they originally appeared in the *Camberwell Conservation Study* (1991)

Precinct 2: Camberwell City Heights Estate (Balwyn North)

As defined by Graeme Butler in 1991, this precinct consisted of two discrete sub-precincts: one *north* of Doncaster Road (bounded by Fortuna Avenue, Riverview Road and Hill Road, and including parts of Longview Road, Cityview Road, Panoramic Road and Mountain View Road) and another *south* of Doncaster Road (extending as far as Maud Street, and including parts of Aylmer Street, Severn Street, Osburn Avenue, Thackray Street and Houghton Street). Both were characterised by inter-war residential buildings.

Since 1991, the volume of pre-war building stock in both sub-precincts has been diminished by demolition and redevelopment. Consequently, the area now contains a much higher proportion of non-contributory buildings. In the sub-precinct north of Doncaster Road, this is most noticeable in Panoramic Road and Cityview Road, where there are as many as three or four non-contributory buildings in a row. In some cases, contributory and non-contributory buildings alternate in a single streetscape. The sub-precinct south of Doncaster Road is a little more intact, with the notable exception of the west side of Severn Street, where there are five non-contributory properties in a row. Elsewhere, non-contributory elements are more scattered, but recur regularly enough to detract from the overall cohesion of the streetscapes. The impact of more recent houses (ie built after circa 2000) on the pre-war streetscape is heightened by their often massive scale, reduced setbacks and contrasting architectural styles (eg mock classical)

Architecturally, the most distinctive part of the south sub-precinct is the few blocks of Maud Street, between Hatfield and Aylmer Street, characterised by pairs of semi-detached brick maisonettes. This type of housing, which was considered by Butler to be a highlight of the precinct, is unusual at the local level. This was deemed worthy of further assessment as a potential small precinct in its own right. A new citation, for the Maud Street Precinct, has since been prepared (qv).

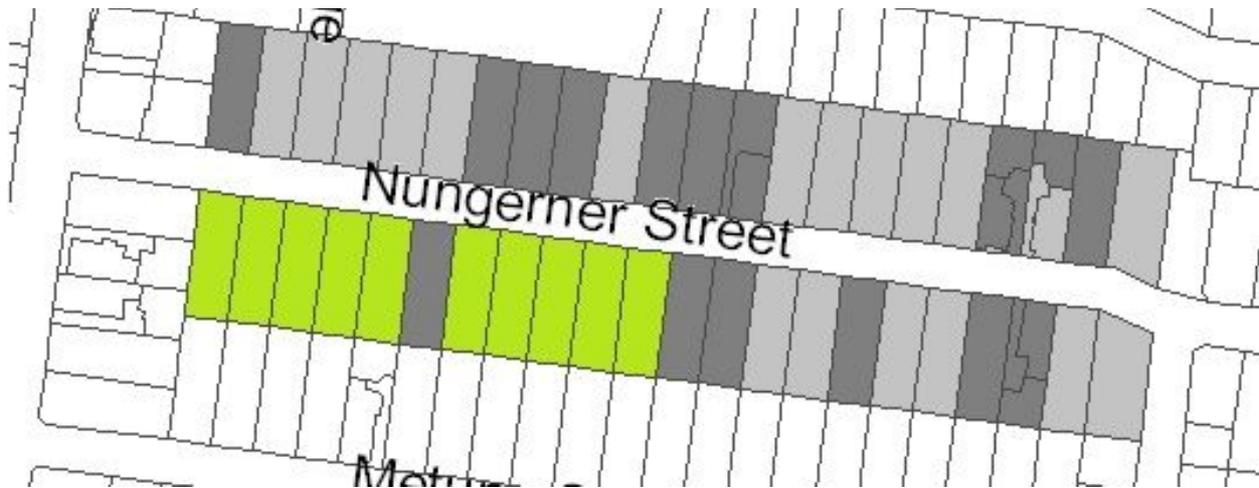
Overall, it is considered that the proposed Camberwell City Heights precinct now has too high a proportion of non-contributory buildings (approximately 25%) to be considered as a cohesive HO precinct. Furthermore, its predominant building stock (mostly larger brick houses of the later 1930s and '40s) can hardly be considered unique to this limited vicinity, as it is very well represented in the nearby Riverview Estate precinct (HO231).



Precinct 2: Camberwell City Heights (Sub-Precinct 2.1), showing non-contributory buildings (in dark grey)



Precinct 2: Camberwell City Heights (Sub-Precinct 2.2), showing non-contributory buildings (in dark grey) with recommended area for HO precinct (in green) and one existing individually listed place (in red)



Precinct 3: Hillcrest Estate, showing non-contributory buildings (in dark grey) and possible HO precinct (in green)

Precinct 3: Hillcrest Estate (Balwyn)

As defined by Graeme Butler in 1991, this precinct comprised those properties along both sides of Nungerner Street, Balwyn, between Gordon Street and Tivey Parade. This precinct was considered by Butler to contain “significant groups of late 1920s and '30s housing”. As in the case of the Camberwell City Heights Estate in Balwyn North, this precinct has been compromised by demolition and redevelopment since it was first identified in 1991. As of October 2012, this part of Nungerner Street contains fifteen properties that can be deemed non-contributory, including several cases where two or even three non-contributory buildings exist in a row (ie Nos 14-18, 22-26, 23-25 and 37-39). The most intact remaining portion of the streetscape is the south end of the east side of Nungerner Street, where there are two groups of five contributory dwellings (Nos 1-9 and 13-21), separated by a single non-contributory dwelling (No 11). While this is the only part of the precinct of sufficient cohesion to be considered as a potential heritage precinct, the type, style and era of housing demonstrated therein (ie detached dwellings of the 1920s and '30s) is better represented, and on a larger scale, elsewhere in the suburb.

Overall, it is considered that the Hillcrest Estate is no longer an appropriate candidate for a HO precinct.

Precinct 4/5: Balwyn Park Estate (Balwyn)

As defined by Graeme Butler in 1991, this precinct comprised those properties along both sides of Percy, Norbert and Austin Streets, extending between Gordon Street and Whitehorse Road, and including contiguous properties with frontage to Gordon Street. This precinct was considered by Butler to contain housing “with a range of forms from the 1920s and 1930s ... [that] demonstrates the more standard homes of Camberwell”.

As with the other precincts reviewed so far, there has been much redevelopment of this area since 1991. This is most evident in Percy and Norbert Streets, where so many new dwellings have been built over the past two decades that the proportion of non-contributory places in each street now exceeds 50%. These include groups of two, three, four or even five in a row (eg 18-26 Norbert Street). By contrast, contributory properties are mostly represented as isolated single dwellings, or groups of two or three, with only two exceptional cases where they survive in rows of five (at 1-9 Norbert Street and 19-27 Percy Street). Although a row of six contributory dwellings remains along Gordon Street (Nos 100-110), the most intact portion of this precinct is in Austin Street. Here, the proportion of non-contributory properties is much lower – around 15%. The east side of the street, and the southern end of the west side, are particularly cohesive, with only two non-contributory elements amongst almost thirty properties. This area still demonstrates the type, style and era of housing that Butler had noted throughout the entire precinct – namely, detached inter-war dwellings encapsulating brick and timber bungalows from the 1920s (eg Nos 7-19, plus a notable example at No 24 that Butler had illustrated in his citation) and brick dwellings from the 1930s (eg Nos 20, 22, 26).

Overall, it is considered that, as defined in 1991, the Balwyn Park Estate is no longer an appropriate candidate for a HO precinct. The nominated portion of Austin Street, which remains substantially intact, is recommended for as a potential precinct in its own right. Further fieldwork and assessment was undertaken to confirm that it did, indeed, represent a better representation of this type of housing than the proposed Elliot Avenue precinct (located nearby). A full citation for the Austin Street Precinct (qv) has been prepared.



Precinct 4/5: Balwyn Park Estate, showing non-contributory buildings (in dark grey) and possible HO precinct (in green)

Precinct 25.01 Balwyn Shopping Centre, Whitehorse Road (Balwyn)

As defined by Graeme Butler in 1991, this precinct comprised buildings along the north side of Whitehorse Road, extending from Balwyn Road to Mangan Street, along with three other properties on the opposite (west) side of Balwyn Road intersection. This constituted a streetscape of two-storey inter-war commercial buildings, including several that had been identified individually (ie a branch bank at No 359, and a pair of Tudor Revival shops at Nos 361-63). The two buildings on the opposite side of the Balwyn Road intersection (ie *Bovill's Buildings* at Nos 347-49 and the towered corner shop at 351-53) were earmarked for their early date and, in the case of the latter, its landmark qualities.

Inter-war commercial development along this part of Whitehorse Road is not limited to the relatively small area identified by Butler, but, rather, extends further in both directions, on both sides of the road: eastwards to Brenbeal Street and Talbot Avenue and westerly as far as Cherry Road and Power Street. This entire area contains a mix of inter-war commercial and public buildings, which would be considered contributory to the significance of the precinct as described by Butler, as well as non-contributory counterparts of more recent origin.

Butler's brief citation for this sub-precinct did not draw attention to the fact that commercial development along this part of Whitehorse Road sprang from what was the original Village of Balwyn, which dated back to the 1860s. While none of the existing shops survive from that early phase, those that remain demonstrate several successive phases of expansion from the early twentieth century, the inter-war period, and later.

It is recommended that the precinct be re-assessed, expanding its boundaries to include contemporaneous commercial buildings along both sides of Whitehorse Road: the south side, extending from Cherry Road (including the Balwyn Church of Christ as a contributory public building) to Weir Street, and the north side, encapsulating the area previously identified by Butler, plus additional contributory buildings to a point just beyond Yerrin Street.

Research, fieldwork and comparative analysis confirmed that the precinct was, indeed, worthy of a HO, and a full citation was prepared for what was entitled the Balwyn Village Commercial Precinct (qv).

Precincts 33, 38 and 39: Inter-war Commercial Strips

The following three precincts will be discussed collectively, as they are comparable in scale, date, built form and function.

- Precinct 33: North Balwyn Burke and Doncaster Roads Shopping Centre (Balwyn North)
- Precinct 38: Whitehorse Road and Pretoria Street Balwyn Shopping Street (Balwyn)
- Precinct 39: Burke and Belmore Roads Shopping Strip (Balwyn)

All three precincts were identified by Butler as substantially intact manifestations of inter-war commercial development.

The two smallest examples (Precincts 33 and 39) are very similar. Each comprises a relatively small number of shops, fronting Burke Road at the intersection of a secondary local thoroughfare. The built form is also highly comparable, dominated by rows of two-storey inter-war brick shops expressed as cohesive single developments (ie 4-12 Doncaster Road, 1142-1152 Burke Road and 4-12). Each strip of shops also includes a prominent non-contributory element: in one case, a triple-fronted single-storey brick corner shop with a splayed corner (2 Doncaster Road) and in the other, a large modern supermarket building at the corner of Head Street.

The similarity between these two minor local shopping strips suggest that they should be viewed as representative examples of their type, rather than as particularly outstanding ones. This is underscored when one considers the very similar retail strip along nearby Doncaster Road (east of the Bulleen Road junction), which has virtually the same expression of 1930s two-storey row shops in face brick, but was not identified by Butler as a potential precinct. Numerous local shopping strips of similar scale, form and era are scattered throughout the municipality, including those further south along Burke Road at Rathmines Road, on Canterbury Road (near Myrtle Road) and High Street (at Harp Road). As such, these two examples at Balwyn North and Balwyn, with their modest scale and ubiquitous inter-war architecture, are not considered sufficiently remarkable to justify inclusion on the planning scheme as heritage precincts.



Precinct 38: Whitehorse Road and Pretoria Street Balwyn Shopping Street (Balwyn), showing non-contributory buildings (in dark grey)

Precinct 38, as defined by Butler, is a slightly larger shopping strip that spans two blocks on the north side of Whitehorse Road, between Pretoria Street and Leonard Street. This represents part of a larger strip, extending along both sides of Whitehorse Road from Creswick Street to Terry Street, which would have served as the principal retail centre for the locality known as Deepdene. While the strip would once have been characterised by the same sort of inter-war retail development described earlier, much of this had evidently been decimated by the time that Butler undertook his study in 1991. Consequently, he recommended only a small part of the strip, omitting the entire south side of Whitehorse Road, and, on the north side, those few blocks to the west of Pretoria Street and east of Leonard Street.

Two decades thence, there has been further development in the vicinity. One of the two blocks that Butler identified as a potential heritage area is now dominated by a large two-storey freestanding office block (No 119-135), which is unsympathetic to the pre-war buildings in both its scale and form. A second office building, more discreet in scale and form but still somewhat intrusive, has been built at No 89-93, and another new shop at No 87.

While the built fabric of the proposed precinct has thus been compromised by unsympathetic new development, the original pre-war buildings has itself been compromised by the introduction of colour schemes that would be considered inappropriate from a heritage viewpoint. Two of the four red-brick residential shops in a row at Nos 79-83 have been altered by over-painting, while most of the rendered counterparts have been re-painted, invariably in colours that are inconsistent with their styles and eras.

It is considered that the historic, architectural and aesthetic cohesion that might once have been exhibited by the commercial strip at Deepdene is better represented by the larger and more well-maintained shopping strip that exists further east along Whitehorse Road, at the junction of Balwyn Road. The latter precinct not only exhibits a broader range of pre-war architectural styles (eg Tudor Revival, Moderne and even Spanish Mission), but individual specimens also tend to be in more externally intact (ie face brickwork generally retains unpainted finish). While the shopping strip at Balwyn admittedly includes some non-contributory buildings, these tend to be concentrated in certain areas at the periphery (west of Balwyn Road; east of Weir Street) and, when located amongst contributory buildings, are usually more discreet in their scale and form.

D.5 Places recommended for future assessment

The following forty (40) places have been drawn from the filtered master-list (Appendix 2) as candidates for possible future assessment. They include places that, while less historically or architecturally noteworthy than those 25 places documented in Section E of this report, are still likely to be of heritage significance at the local level, and which were only excluded due to budget limitations (ie, stipulating a maximum of 25 individual citations). This list also includes several places that have been partially researched as part of the present study (indicated by an asterisk, and represented by outline citations in Appendix 1), some that were omitted only because they were deemed to be at negligible risk of demolition at this time, as well as several other places of more recent date (post-1970) that are considered likely to be candidates for heritage listing in the future.

- Buick Hall (Fintona Girls School), 80 Balwyn Road, Balwyn (John & Phyllis Murphy, 1952)*
- House, 156 Balwyn Road, Balwyn (J K Robertson, 1935) – architect's own house
- House, 163 Balwyn Road, Balwyn (Marcus Barlow, 1944)
- Centenary Tower, Beckett Park (off Banool Road), Balwyn (1937)
- House, 1 Barnsbury Court, Balwyn (Michael Innes, 1973) – architect's own house
- House, 248 Belmore Road, Balwyn (early 1900s) – former Edwardian farmhouse
- House (*Rexmoor*), 8 Boston Road, Balwyn (1880s) – large Victorian house (National Trust file B2075)
- Glendene Flats, 950 Burke Road, Balwyn (architect unknown, 1939)*
- Paton Memorial Presbyterian Church, 958 Burke Road, Deepdene (J F D Scarborough, 1941)
- House, 25 Burroughs Road, Balwyn (F J Saunders, 1946) – designer/builder's own house
- House, 41 Campbell Road, Balwyn (Neil Clerehan and Guilford Bell, 1962)
- House, 49 Cascade Street, Balwyn North (Anatol Kagan, 1953)*
- House, 8 Cityview Road, Balwyn North (A K Lines & MacFarlane, 1939) – designed by Jessica MacFarlane
- House, 101 Cityview Road, Balwyn North (Dr Ernest Fooks, 1961)
- House, 6 Cremorne Street, Balwyn (Nell Edeson, 1935) – designed by pioneer female architect
- House, 263 Doncaster Road, Balwyn North (A K Lines, MacFarlane & Marshall, 1955)
- St Aidan's Presbyterian Church, 17-21 Duggan Street, Balwyn North (Eggleston, McDonald & Secomb, 1965)
- House, 9 Earls Court, Balwyn North (Robert H Denny, 1968)*
- House, 30 Ferdinand Avenue, Balwyn North (Drayton & Coleman, 1964)
- House, 72 Greythorn Road, Balwyn North (1961)
- House, 13 Hardwicke Street, Balwyn (Charles Duncan, 1986)*
- House, 2 Kenilworth Street, Balwyn (J F Tipping, 1950s) – architect's own house
- House (*Littlecraft*), 47-51 Kenny Street, Balwyn North – former farmhouse of early settler John Towt
- House, 38 Monash Avenue, Balwyn (1939) – house built by German migrant in “traditional European style” (?)*
- House, 48 Narrak Road, Balwyn (1920s) – large bungalow with massive hedge

- House, 51 Panoramic Road, Balwyn North (Ray Berg, 1950)
- House, 67 Panoramic Road, Balwyn North (Neil Biggin, 1970)
- House, 9 Penn Street, Balwyn North (Norman Brendel, 1962)*
- House (*Ran Goon*), 13 Porter Street, Balwyn (F J Sanders, 1946)*
- House, 18 Relowe Crescent, Balwyn (John & Phyllis Murphy, 1954)
- House (*Reumah*), 1 Reumah Court, Balwyn (1908)
- House, 14-16 Sevenoaks Street, Balwyn (1895) – former Nott family farmhouse
- House, 27 Tuxen Street, Balwyn North (Holgar & Holgar, 1964)
- House and clinic, 46 Walnut Road, Balwyn North (John F Tipping, 1965)
- First Deepdene Scout Hall, 32 Whitehorse Road, Deepdene (c.1928)
- Former City of Camberwell Library, 336 Whitehorse Road, Balwyn (Daryl Jackson, 1978)
- House, 146 Winmalee Road, Balwyn (1930s house with Edna Walling garden)
- House, 114 Yarrbat Avenue, Balwyn (Haddon & Henderson, 1925) – architect's own house
- House, 129 Yarrbat Avenue, Balwyn (1930s house with Edna Walling garden)
- House, 43 Yeneda Street, Balwyn North (Ross Stahle, 1948)

E: CITATIONS FOR INDIVIDUAL PLACES



IDENTIFIER	ST BARNABAS' ANGLICAN CHURCH		
Other/s	St Barnabas' Church of England; St Barnabas' Episcopalian Church		
Address	86 Balwyn Road BALWYN	Date/s	1872 (original building) 1884, 1887, 1930, 1966 (addns)
Designer/s	Charles Barrett (1872)	Builder/s	John Butler Maling (1872)
Theme/s	2.7.2 Developing townships and villages 8.1.1 Establishing early churches for the mainstream denominations	Heritage Group	Religion
		Heritage Category	Church
		Heritage status	National Trust (B2724)
Intactness	Fair (sympathetic additions)	Significance	Regional
Condition	Good	Recommendation	Include in HO as individual place



Extent	Building and curtilage to street	Survey date	11/13/12
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History

Balwyn Anglican Church (formerly St Barnabas' Church of England, Bawlyn) was erected in 1872. Prior to its completion, the pioneer residents of what is now Balwyn were obliged to worship at the nearest Anglican church, St John's in Camberwell, which opened in 1863. Five years later, the first local Anglican services were held in the Athaneum Hall on Balwyn Road under the Reverend Roland Hayward, Vicar of Holy Trinity in Kew. In 1870, the Balwyn area was officially absorbed into the Parish of St John, Camberwell. Herbert Taylor was appointed as lay reader, and held services for the next two years. During this period, he collected the sum of £200 for the erection of a new purpose-built church. Charles Barnett was appointed as honorary architect, and plans were drawn up for a modest stone building to accommodate 80 parishioners. Construction was undertaken by local builder (and district pioneer) John Butler Maling. The new building was officially opened on 22 December 1872. Soon after completion, the building was enlarged with the addition of a small front porch and belfry. In 1876, the church acquired and installed a pipe organ that had been originally constructed seven years earlier for a private residence in Warrnambool.

The church remained under the auspices of the Parish of St John (Camberwell) until 1883, when, consequent to the degree of settlement in the vicinity, a separate Parish of Balwyn was created. Fittingly, the church's first resident vicar was Herbert Taylor, erstwhile lay reader, who had recently returned to Melbourne after a stint as Bishop of Goulburn in New South Wales. Taylor erected a house for himself alongside the new church on Balwyn Road, which was acquired by the church to become its official vicarage. On 15 May 1884, a foundation stone was laid for additions to the church (also built by Maling), comprising an extended nave that increased capacity to 140 people, and a new timber chancel. Three years later, further additions were made: transepts were added and the wooden chancel was relocated to the new east end, which almost doubled the capacity to 240 people. A Parish Hall was added in 1896, which served as a temporary place of worship when the church proper was renovated five years later. The extent of the church reserve in the early twentieth century, and the various buildings thereon, can be seen on the MMBW plan prepared in April 1907. This shows the church with its original four-bay nave, transepts and small chancel and front porch, with the considerably larger Parish Hall to the rear. The original vicarage occupied land to the south, set well back from Balwyn Road via a long circular driveway, so that it was more or less in alignment with the Parish Hall.

It was also during 1901 that the original kerosene lamps in the church were replaced with gas burners; these, in turn, were superseded when electricity arrived in the district in 1913. That same year, a detached kindergarten hall was built at the rear of the church. The next major change to the church was the addition of a new chancel in 1930. The work was partly funded by an anonymous gift, on the condition that construction be undertaken yet again by the Maling family. The expanded church, now capable of accommodating some 400 people, was consecrated by Archbishop Head on 3 December. Facilities were further upgraded during the early post-war period. In 1950, a new kindergarten hall was erected to replace the original hall, which had been destroyed by fire four years earlier. In 1954, the original vicarage was also replaced by a new purpose-built counterpart. The new building was erected in front of the old one, which was adapted for use as church offices and meeting rooms. A few years later, in 1960, the old pipe organ was removed and replaced by a newer model, originally built in 1910, which was acquired from the North Carlton Presbyterian Church. New tennis courts were laid out in 1961 and, six years later, the small front porch of the church replaced by a larger one. Designed in a style that matched the original building, the new porch also incorporated stained glass windows that had been salvaged from the recently demolished St Barnabas' Church in South Melbourne.

In 1993, the land to the south and east of the church, which included the tennis courts, two vicarages and a brick hall, was sold off for private residential development, and a new Parish Centre was erected. To facilitate access to the new building, the pipe organ and its related infrastructure was dismantled and removed from the south transept.

Description and Integrity

The church is a single-storey gable-roofed bichromatic brick building in the Gothic Revival style, exhibiting the traditional plan form of Western ecclesiastical architecture: a long central nave with chancel at one end and porch at the other, with flanking transepts to create a cruciform footprint. While the current form of the building is the result of several phases of expansion over a period of nearly a century (1872, 1883, 1887, 1930 and 1966), a consistent stylistic vocabulary and palette of materials has ensured a generally cohesive whole. External walls are of brown brick laid in English bond, with contrasting cream brick to the gable corbels, eaves brackets, buttresses and window surrounds.

The nave, transepts and porch have a steep pitched roofs clad in Marseilles pattern terracotta tiles, with small dormer vents near the ridge. Gable ends have rendered coping. The apex of the porch gable is crowned by a Latin cross, and the nave gable by a rendered belcote with another Latin cross. Window openings to nave, transepts, porch and chancel have chamfered reveals, splayed sills and pointed arches with drip moulds. Some windows contain stained glass, while others have plain lozenge glazing. There are large trefoil vents (also with drip moulds) to the two transept gables, and the front porch has a small circular vent with quoined surround. The porch itself formerly provided ingress from both sides via doorways with timber-framed sidelight and highlight windows; today, the north doorway has been infilled, and entry is restricted to the south doorway, which is now accessed via a flat-roofed covered walkway on brown brick piers.

The church is set back from Balwyn Road behind an asphalted circular driveway with concrete kerbing, with the front boundary marked by a low wall in red clinker brick. The church reserve (reduced since the sale of land in 1993) includes several outbuildings, notably the large gable-roofed weatherboard Parish Hall (now known as Maling Hall) to the rear of the church, and a hip-roofed brick Parish Centre to the south.

Historical Context

St Barnabas' Anglican Church sits in the broader historical context of the Village of Balwyn, and, specifically the early appearance of community facilities, as distinct from commercial or retail services. The erection of the church in 1872 marked the beginning of a new era of formalised development with smart purpose-built community buildings, as opposed to the somewhat makeshift structures, namely the Athenaeum Hall (1861) and Common School (1869) that had predated it. The new church, which superseded the need to hold religious services in the old hall, was soon followed by a new purpose-built state school building, which similarly rendered the old common school defunct.

Comparative analysis

The church is the oldest surviving church in the study area. It is predated by two other examples from the mid-1860s that have both long since disappeared: a makeshift timber building that was erected by the Roman Catholics in an unverified location in Elgar's Survey, and a more prepossessing brick chapel on Bulleen Road that briefly served as a mission church for the Kew Congregationalists. While several other churches were established along Balwyn Road in the later nineteenth century, all of these post-dated St Barnabas and were, in any case, located on the Canterbury side – that is, south of Mont Albert Road. Moreover, none of these early churches, which include those built for the Wesleyan (1886), Baptist (1891) and Congregationalist (1894) denominations, remain standing. St Barnabas, Balwyn, can thus be considered one of the oldest of a very small number of nineteenth century churches that still survive not in the former City of Camberwell. In this broader context, it is predated only by the former Wesleyan Methodist Church in Glen Iris (1865), which admittedly survives only in a partly-demolished state. Camberwell's original Anglican church (1863) and Roman Catholic church (1887) buildings have both long since been replaced, and the few remaining nineteenth century places of worship in the area, such as the Wycliff Congregationalist Church in Surrey Hills (1889), tend to be both of smaller scale and later date than St Barnabas, Balwyn.

Considered in the more specific context of the Village of Balwyn, St Barnabas remains as the only non-residential building to survive from its earliest phase of development. None of the pre-1900 shops survive. The Athenaeum Hall (1861) was demolished in 1954 (although parts of the wall are said to survive inside the replacement building on the site) and the Survey Hotel (1868) has long gone. The original Common School (1869) has also disappeared, and its replacement, the original State School (1880) was destroyed by fire in 1951. Today, St Barnabas remains as the oldest purpose-built non-residential building not only in the Village of Balwyn, but in the entire study area.

Assessment against Criteria

The church is associated with the early development of the Village of Balwyn (*Criterion A*)

The church demonstrates rarity as the only surviving nineteenth century church in the study area (*Criterion B*)

The church is a modest but representative example of the Gothic Revival style (*Criterion E*)

The church, and parish hall, retain associations with the family of local pioneer J B Maling, who built them (*Criterion H*)

Grading and Recommendations

St Barnabas Anglican Church is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is Significant?

St Barnabas' Anglican Church, at 86 Balwyn Road, Balwyn, is a bichromatic brick church in the Gothic Revival style, with tile-clad pitched roof, rendered copings and belcote, and quoined pointed arch windows with drip moulds. Originally erected in 1872 as a three-bay nave, the building was gradually enlarged over the following century with a small front porch (c.1873), an expanded nave (1883, 1887), two transepts (1887), a chancel (1930) and larger front porch (1967), all of which were designed to match the original building in materials, style and detailing. The church reserve also includes the former parish hall (now Maling Hall), a weatherboard building at the rear, added in 1896. Several other early outbuildings, including the original vicarage (1883) and kindergarten hall (1913) are no longer extant.

How is it significant?

The church is of historical and aesthetic significance to the City of Boroondara

Why is it significant?

Historically, the church is significant for its associations with the early development of the study area and, more specifically, with the early development of what was once known as the Village of Balwyn – an important hub of residential, commercial, retail and community activity that emerged at the intersection of Balwyn and Whitehorse Roads from the early 1860s. Completed in 1872, the church is significant as the oldest surviving building in the former village and more broadly, as the oldest surviving church (and the oldest surviving public building of any sort) in the entire study area. The church retains important historic associations with the Maling family, whose patriarch, local pioneer John Butler Maling, not only constructed the original building but was also responsible for several subsequent phases of addition. This connection is perpetuated in the naming of Maling Hall, the former parish hall at the rear of the church.

Aesthetically, the church is significant as a representative example of the Gothic Revival style, which is not otherwise well represented in the study area. The church displays many of the typical characteristics associated with that style, including the cruciform plan, bichromatic brickwork, buttresses, rendered coping and pointed arch windows with drip moulds. The small rendered belcote, on the apex of the nave gable facing the street, is a particularly distinctive and rather less common unusual motif to find in a small suburban church of this era. Set back from Balwyn Road, the church remains a distinctive element in the streetscape otherwise dominated by residential and commercial development.

Identified by

Built Heritage Pty Ltd

References

Timothy McLellan Thorn, *A History of St Barnabas' Church of England, Balwyn, 1872-1972*.

Gwen McWilliam, *A Balwyn Survey*, pp 110-111.

National Trust of Australia (Victoria), File No B2724.

IDENTIFER	HOUSE (OAKDENE)		
Other/s	Cooke Residence		
Address	2 Barnsbury Court BALWYN	Date/s	1970-71
Designer/s	Alistair Knox Pty Ltd Gordon Ford (landscape)	Builder/s	Alistair Knox Pty Ltd
Theme/s	6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	National Trust (B6101)
Intactness	Good (some minor additions)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	11/13/12
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History

This house was designed and built in 1970-71 for businessman Lawton Cooke (managing director of Sydney Cooke Pty Ltd, fasteners and printing supplies) and his wife, Marie. It was built on part of a large property, formerly 11 Barnsbury Road, occupied by prominent city warehouseman Lloyd Bowley from the mid-1910s. In 1964, Bowley subdivided the northern part of his property, creating a new cul-de-sac (Barnsbury Court) to provide access. Bowley died in 1968 and, a year later, his property was acquired by Lawton Cooke, who initially proposed to restore the ramshackle mansion. When it became apparent that this would not be viable, Cooke decided to demolish the house and start again. He further subdivided the land, creating a large block for his own house (2 Barnsbury Court) and selling off the smaller one to a young architect, Michael Innes, who subsequently built a house for himself there (1 Barnsbury Court).

To design his new house, Cooke engaged architect Alastair Knox on the recommendation his chairman, John Harper, who was the brother-in-law of Peter Glass, a landscape designer and frequent Knox collaborator. Knox (1912-1986) began his own career as a bank clerk, studying architecture in the late 1940s without finishing the course. Inspired to address the post-war shortage of both housing and building materials, he began to experiment with low-cost self-built housing, initially in timber and later in mud-brick. After moving to Eltham in 1949, Knox developed his distinctive organic style that merged building, landscape and environment, frequently working in collaboration with like-minded landscape designers Ellis Stones, Gordon Ford and Peter Glass. Knox became a key figure in the bohemian community of artists, sculptors, writers and musicians that characterised Eltham in post-war era, and, during the 1970s, serviced as a councillor and president of the Eltham Shire Council. He remained active and in high demand as an architect until his death in 1984 – the same year that he was awarded a honorary doctorate from the University of Melbourne for his unique contributions to architecture and environmental design.

Before his own house was designed, Lawton Cooke visited other examples of Knox's houses in the Eltham area. He recalls being impressed by their simplicity and spaciousness, and by the fact that their occupants seemed unanimously delighted with them – although some noted that they had not come in on budget. To prevent this, Cooke insisted on careful record-keeping and regular meetings with Knox to ensure that any design revisions would be costed before implementation. When he discovered that the site was in part of Camberwell that was still designated as a timber area (ie not restricted to brick construction), Knox proposed a timber-framed house with mud-brick infill. The City of Camberwell's Building Surveyor expressed reservations about the use of mud-brick until Knox took him to see some of the Eltham houses and performed a crush-test on the bricks, whereupon the council "quietly issued a permit". A building permit, for "new residence by Knox and Hellemons", to cost \$50,000, was issued on 3 August 1970.

Construction commenced in early 1971 with Knox overseeing his usual team of carpenters, joiners and specialist tradesmen, which, Cooke recalls, included mud-brick experts and a septuagenarian gent who laid the slate flooring. The timber framing was fabricated from massive recycled oregon beams that Cooke had purchased when one of his company's old warehouses in Queen Street (built by his grandfather in 1912) was demolished. These huge members were connected using large metal brackets that had been designed by Knox and manufactured especially for the job in Cooke's fastener factory. Cooke also acquired slabs of mahogany and oak from the Australian Timber Furniture Company in South Melbourne, which were used for built-in furniture in the dining room. Some other timber from Western Australia was used to create a ten-foot (3 metre) kitchen table that suited the room so well that it was eventually sold with the house. The Cookes otherwise furnished the house with their collection of early English, Welsh and Spanish timber furniture, which was acquired from many years of overseas travel on business trips.

The Cookes lived there until 1984, when, as their children had reached university age, they decided to move to South Yarra. Cooke states that, had that not been the case, they would probably still be living there. The couple were so delighted with their house that they engaged Knox to design another on their farm at Merricks North (1981) followed by a third one at Mansfield (c.1983), which was never completed. In 1988, the Barnsbury Court house and its neighbour (designed by architect Michael Innes) were acquired by a builder who planned to consolidate the properties, raze the houses and erect a new single dwelling. The proposal met with strong opposition from local residents, with specific concern being expressed for the "Alastair Knox house, as one of his few examples of inner suburban mud-brick".¹ In a rare move, the City of Camberwell cancelled the demolition permit and, in October 1989, applied an Interim Preservation Order. Early the following year, the house was classified by the National Trust of Australia (Victoria).

1 Tim Graham, "Protests lead to repeat auctions", *Age*, 4 December 1989, p 21.

Description and Integrity

The house occupies a large and densely landscaped block and is thus very difficult to see from the street. The following description has been informed by reference to the original architectural drawings, archival photographs (including those in Alistair Knox's book, *Living in the Environment*) and from glimpses of the house evident from Barnsbury Court.

The house at 2 Barnsbury Court is a double-storey timber and mud-brick dwelling with a low-pitched gable roof. Laid out on an elongated east-west plan, the ground floor has an asymmetrical C-shaped plan form enclosing a north-facing courtyard (with a double carport to the east, creating an overall F-shaped footprint), while the partial second storey extends east-west between the two projecting north wings. The timber framework, of recycled oregon posts and beams with an adzed and oiled finish, is entirely exposed, with an infill of painted mud-brick. The house has generous windows, with full-height north-facing window bays opening onto the courtyard, which is partially sheltered by a matching timber-framed pergola. The low-pitched roof, clad in metal tray decking, is penetrated by two large slab-like chimneys: one on the east wall of the east bay and another on the south wall of the west bay. The interior of the house has not been inspected as part of this survey, but is known to contain (or at least to have originally contained) slate flooring, grass wallpaper, vertical timber panelling and other natural finishes that continue the organic theme of the exterior.

Aerial photographs indicate that several minor additions have been made to the house. The first-floor bedroom has been extended eastwards over the carport, and small extensions made to the west and north sides of the west wing.

Historical Context

This house is associated with a phase of suburban development more strongly associated with the inter-war and early post-war period: namely, the demolition of large Victorian and Edwardian houses on generous sites and their subsequent subdivision for closer residential settlement. The former Cooke Residence at 2 Barnsbury Court (1971) and the adjacent properties at No 1 (former home of architect Michael Innes, 1973), Nos 3 and No 4, were all erected on part of the mansion estate of Lloyd Bowley, who lived in a large Edwardian house at 11 Barnsbury Road for over fifty years. Collectively, these houses can be considered as a late manifestation (or perhaps even the very last manifestation) of recurring theme in the historical development of Deepdene – a locality that took its name from a demolished mansion that formerly stood at the south-west corner of Burke Road and Whitehorse Road.

Comparative analysis

Given Alistair Knox's professional and personal association with Eltham, it is not surprising that most of his distinctive timber and mud-brick dwellings are to be found in Melbourne's outer north-eastern fringe – not just Eltham but also Diamond Creek, Lower Plenty and Kangaroo Ground. While he also designed such buildings elsewhere (including in regional Victoria), they are seldom found in the more traditional suburbia of Melbourne's metropolitan area. Examples include a house in Tramway Parade, Beaumaris (1963), the Chandler Residence in Doncaster (1965), the Rocke Residence in Cheltenham (1969), the Fagan Residence at Mount Waverley (c.1971) and the Opat House in Brighton (1972). Virtually all of these examples were built of salvaged timber with recycled brick and/or stone. It is acknowledged that Knox seldom used mud-brick in his suburban houses, with the Cooke Residence and the Fagan Residence being the notable exceptions. Both houses were described at some length (and illustrated) in Knox's 1975 book, *Living in the Environment*, which is testament to the estimation in which he held them within his own body of work.

Two other Alistair Knox houses have been identified in the study area. The earlier of these, at 32 Corby Street, Balwyn North (1962) pre-dates the Cooke House but is not otherwise a pertinent comparator, being a far more conventional flat-roofed two-storey brick house in a modernist mode that, while typical of Balwyn North, is entirely anomalous for Knox. The other example is the Kennedy House at 4 Norbert Street, Balwyn (1982). Far more typical of Knox, it has exposed oregon framing and mud brick infill. While more comparable to the Cooke House, it is a smaller, much later and generally less sophisticated example of Knox's work. One more mud brick house has been located in the study area, at 48 Yerrin Street, Balwyn North. Dating from 1978, this was designed by architect-turned-sculptor Jeffrey Frith, with landscaping by long-time Knox associate Peter Glass, who was also involved in the Cooke Residence. Both are large houses with exposed frames of rough timber and partial second storeys. Knox's example, however, must still be considered the more important of the two, consequent to its earlier date (pioneering mud brick construction in the City of Camberwell) and to Knox's considerably more lauded reputation.

Assessment against Criteria

A rare example of a typical Alistair Knox timber and mud-brick house in an atypical suburban context (*Criterion B*)

One of the first mud brick houses to be built in the municipality of Camberwell for more than a century (*Criterion F*)

Grading and Recommendations

Oakdene, at 2 Barnsbury Court, Balwyn, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

Oakdene, at 2 Barnsbury Court, Balwyn, is a two-storey timber-framed mud brick house with a low gabled roof clad in metal tray decking. Occupying a large and densely landscaped allotment that was formerly part of the grounds of a demolished Edwardian residence, the house was erected in 1970 for prominent Melbourne businessman Lawton Cooke (of Sydney Cooke & Company fame) to the design of architect, environmentalist and mud brick pioneer Alistair Knox.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara

Why is it significant?

Architecturally, the house is significant as a notable example of the work of Alistair Knox (1912-1988). A highly regarded architect and environmentalist, Knox pioneered low-cost self-built housing in the 1940s and subsequently developed a individualistic approach to design that integrated architecture and landscape with a distinctive palette of natural materials including mud brick, recycled timber and stone. Although Knox is best known for the numerous organic-style houses that he designed and built in Melbourne's north-eastern fringe (eg Eltham, Diamond Creek, Kangaroo Ground), the Cooke House stands out as one of relatively few residential commissions that he carried out in traditional suburbia. Designed for a prominent and wealthy Melbourne businessman in a part of Melbourne not hitherto associated with such housing, the project attracted a degree of attention, both locally (and from the local council) and in the press. It was clearly also an important project for Knox himself, who wrote of it at length in his published memoir, *Living in the Environment*.

Aesthetically, the house is significant for its distinctive planning, its unusual integration of materials, and its landscaped setting. With a sprawling C-shaped plan focused on a wide north-facing courtyard, and its exposed framework of recycled timber infilled with large windows and rough mud-brick, the house is a striking composition in its own right with very few comparators across the study area (or even the broader municipality). Demonstrating Alistair Knox's characteristic blending of architecture and landscape, the house maintains a strong relationship with its setting, which includes naturalistic landscaping designed by Gordon Ford.

Identified by

Built Heritage Pty Ltd.

References

Certificate of Title, Vol 8527, Fol 139, created 16 October 1964.

Lodged Plan No 88,818, dated 1970.

John Mitchell, 'Here's mud in the eye of suburban monotony', *Age*, 1 December 1971, p 19.

Alistair Knox, *Living in the Environment* (1975), pp 109-111.

Interview with Mr Lawton Cooke, December 2012.

IDENTIFIER HOUSE			
Other/s Fankhauser farmhouse (former)			
Address 224 Belmore Road BALWYN		Date/s 1870s/80s	
Designer/s -		Builder/s -	
Theme/s 2.5 Migrating and making a home 4.4 Farming (horticulture)		Heritage Group Residential Building (Private)	
		Heritage Category House	
		Heritage status -	
Intactness Good (typical rear additions)		Significance Local	
Condition Good		Recommendation Include in HO as individual place	



Extent Building and curtilage to street	Survey date 10/01/12
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History

This house was erected for George and Louisa Fankhauser, who were members of a German migrant family that pioneered farming and orcharding in Melbourne's eastern suburbs in the second half of the nineteenth century. Migrating from Prussia in 1853, patriarch Johann Fankhauser (1799-1882) and his wife, the former Elizabeth Geisler (1808-1984) settled in a part of Hawthorn that was then known as "German Paddock" due to its high migrant population. George Fankhauser (1837-1897), the eldest son of Johann and Elizabeth's four children, married fellow *émigré* Louisa Neumann (1840-1916) in 1860, and the couple moved eastwards to Elgar's Special Survey, where their first child, George Frederick, was born on 12 June 1861. A month earlier, Fankhauser had requested an extension of time to 'clear stumps and trees in Ewart's Road' (ie Belmore Road), where he had taken up land of Portion 18. According to rate records, a house (of unspecified size and construction) had been erected there by 1862. It is unlikely, however, that this refers to the present house, which would appear, on stylistic grounds, to date from the 1870s or '80s.

The Fankhausers' property was subsequently recorded in rate books as a house on 11 acres (1875) and a house on 22 acres (1887), albeit without providing any further descriptive detail. It was not until after George's death in 1897 that the property was described more definitely (in an inventory of assets in his probate papers) as "twenty three acres and eleven perches or thereabouts ... on which is erected a brick and weatherboard house, 6 rooms, pantry, scullery and dairy, WB, also WB stables, barn, cow sheds, pigsties". It was also noted that ten acres of the land was devoted to an orchard that was then 25 years old (ie, established c.1872). The relatively modest size of the house belied the size of the Fankhauser family, which comprised eight sons and four daughters, born between 1861 and 1884.

Under the terms of George's will, ownership of the house passed to his eldest son, George Frederick, although his widow was permitted to reside there for the rest of her life. As it turned out, Louise Fankhauser stayed there for only a few more years before returning to Hawthorn, where she lived with another son, Walter, until her own death in 1916. Four years later, ownership of the 23-acre property on Belmore Road transferred to George Frederick Fankhauser, who wasted little time in subdividing it. The following year, it was carved up to create 30 allotments with frontages to Belmore Road, Raynes Street, Flora Street and Bruce Street. Most were standard rectangular blocks for residential development, although a few larger ones were also provided. The brick farmhouse was retained on Lot 5, which was just over one acre in area and fronted Belmore Road. To the south, it abutted another one-acre block, Lot 19, extending back to Rayner Street. In 1927, these two lots were consolidated under a single title (along with the adjacent but smaller Lot 18) to create a single holding of just over three acres. Ownership of the property was jointly vested in Victor and Catherine van Lavick, farmers of Doncaster Road, and one Annie Sharp of Belmore Road, who was evidently the occupant of the house. The latter is confirmed by electoral rolls of the early 1930s, which identify Annie Sharp as a resident of "Belmore Road East", along with presumed family members Harry Sharp (a carpenter), Robert Sharp (a labourer) and Ivy Phoebe Sharp (home duties). In 1946, the consolidated Lots 5, 18 and 19 were subdivided for closer settlement, creating three much smaller allotments along Belmore Road, another three on Raynes Street, and six more fronting a new *cul-de-sac*, Collins Court. The farmhouse was retained on Lot 12, fronting Collins Court, although the adjacent Lot 1, to the north, remained vacant thereafter, preserving the property's original Belmore Road frontage to the present day.

Description and Integrity

The former farmhouse consists primarily of a single-storey double-fronted Victorian bichromatic brick villa with a slate-clad hipped roof, to which some twentieth century brick additions have been made to the rear (south) side. External walls to the front and sides of the house are of tuckpointed dark brown brick, laid in English bond, with stringcourses, quoining, voussoirs in contrasting cream and red brick. The Belmore Road frontage retains the characteristic Victorian symmetrical facade, with a central doorway flanked by two pairs of tall rectangular windows; there are several bays of matching windows to the two side (east and west) elevations. All of these openings have segmental arched heads; the windows contain timber-framed double-hung sashes, while the front entrance contains an ornate timber door-case with fanlight, sidelights and six-panel door with prominent bolection mouldings and fielded panels. The slate-clad roof (which includes some contrasting darker slates to create a chevron pattern) has narrow eaves, supported on paired brackets, and is penetrated by two pairs of brick chimneys. Only one of two front chimneys (to the west side) retains its original form with bichromatic brick plinth, banding and moulded coping; the other (to the east side) has been partially demolished to form a stub. The two rear chimneys have also been altered by the removal of their moulded coping.

The rear additions (visible from the property's Collins Court frontage) comprise a small projecting wing of clinker brick construction, which has a low hipped roof (also clad in slate) and tripartite bays of timber-framed windows with brick sills. There is also an flat-roofed red brick garage with a narrow vehicle doorway facing Collins Court. On this side, the property boundary is marked by a low red brick wall and a timber paling fence.

The house is set well back from the property's Belmore Road frontage, and its landscaped setting includes a mature pepper tree (*Schinus molle*).

Historical Context

Although the present house itself evidently dates from the 1870s or '80s, it was erected by a pioneer family that had originally settled in Balwyn back in 1860. As such, the house should be seen in the context of the earliest phase of post-contact settlement in the study area, coinciding with the subdivision and sale of Elgar's Special Survey under the name of the 'Boroondara Estate'. The growth of the area during these years is reflected in statistics cited by Gwen McWilliam: according to directory listings, there were only eighteen residents of Elgar's Survey in 1847 but, by the time of the first rate assessment in 1858, the number of individual properties had almost trebled to fifty.

Comparative analysis

The former Fankhauser farmhouse is one of several residences in the study area that provide evidence of the district's nineteenth century origins as an agricultural community. While most are associated with important pioneering families on par with the Fankhausers, individual examples tend to survive with varying degrees of physical intactness and potential for clear interpretation. John Towt, who is recorded in the area as early as 1858, occupied Portions 6B, 7B and 18A and erected a brick house on the north side of Belmore Road. The property was subdivided soon after Towt's death in 1900, leaving the house on a 28-acre block fronting what is now Greythorn Road. Following further subdivision, it now occupies a site addressed as 47-51 Kenny Street that, while relatively small, is still large enough to evoke some of its former pastoral setting. Unfortunately, the house itself was either substantially remodelled or entirely rebuilt at some point in the early twentieth century, and, with its heavy rendered porch, now barely resembles a Victorian brick farmhouse.

Still with a comparably generous curtilage, and somewhat more externally intact, is the former residence of the Nott family. Following the familiar pattern, this house originally occupied land between Belmore and Gordon Streets, with its principal frontage to the latter. After twentieth century subdivision, it is now addressed as 14-16 Sevenoaks Street. While the large red brick and slate-roofed dwelling has much in common with the surviving Fankhauser farmhouse, its original facade faces south (ie away from the street), and a new principal facade, with square bay windows and a central doorway with gabled porch, has been created to what was formerly a side wall, facing Sevenoaks Street.

While a number of other farmhouses exist, these tend to occupy more significantly reduced curtilages, rendering them even more difficult to interpret. A sprawling single-storey weatherboard residence, built by the Tedstone family, originally fronted Whitehorse Road (west of Balwyn Road) but now stands on a large but tight block in a cul-de-sac, Tedstone Crescent. While the grounds retain some remnant mature trees, the house itself appears to have been re-roofed and its walls re-clad in relatively recent times, diminishing the patina of age.

Assessment against Criteria

The former farmhouse is associated with early agricultural activity in the study area (*Criterion A*)

The building is one of the more intact and readily interpretable of few surviving pre-Boom era residences (*Criterion B*)

The building retains associations with the Fankhausers, a German *emigre* family that were significant pioneers of agricultural activity (and specifically orchard) in Melbourne's eastern suburb (*Criterion H*)

Grading and Recommendations

The farmhouse at 224 Belmore Road, Balwyn, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The house at 224 Belmore Road, Balwyn, is a single-storey double-fronted bichromatic brick Victorian villa with a hipped roof and symmetrical facade incorporating central doorway with ornate timber door-case, and narrow pairs of flanking segmental-arched windows with timber-framed double-hung sashes. The house, believed to date from the 1870s or '80s, was erected by the Fankhausers, a German *emigre* family who, after living in Hawthorn, settled in Balwyn in 1860 and became noteworthy pioneers of agriculture and, specifically, orcharding.

How is it significant?

The house is of historical and aesthetic significance to the City of Boroondara.

Why is it significant?

Historically, the house is significant for its ability to demonstrate early agricultural occupation of the study area in the second half of the nineteenth century. While the present building dates from the 1870s or '80s, it occupies the remnants of a large holding of land that had been originally settled by the Fankhausers back in 1860. Although a number of remnant mid-Victorian farmhouses still survive in the study area, most of have altered (in at a few cases, almost beyond recognition) and/or now occupy greatly reduced sites that render them difficult to interpret. The former Fankhauser farmhouse stands out as one that is significantly intact, still retains an extremely generous curtilage, and, furthermore, uniquely presents its principal frontage to the original road on which it was built – Belmore Road. As such, it has a physical presence, historical continuation and potential for interpretation that all other surviving examples lack.

Historically, the house is significant for associations for its original occupants, the Fankhauser family, whose name recurs throughout the history of the study area in the late nineteenth and early twentieth century. Originally from Germany, the family initially settled in Hawthorn and moved thence to Balwyn in 1860, where they were amongst the first to take up agricultural pursuits (notably orcharding) on a commercial scale. With other members of the family settling in Doncaster, the Fankhausers are acknowledged as significant pioneers of farming across Melbourne's entire eastern suburbs.

Aesthetically, the house is significant as a representative and substantially intact example of late Victorian residential architecture. Although representing an entirely typical architectural type (ie the symmetrical double-fronted villa), it is noteworthy for its lively bichromatic brickwork, comprising tuckpointed brown brick walls with stringcourses, quoining and arch voussoirs highlighted in contrasting cream and red brick. Set well back from the street on a very large and open allotment, the house is an entirely unexpected and eye-catching element along a busy major thoroughfare otherwise dominated by twentieth century development.

Identified by

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References

Lodged Plan No 16,987, dated 26 August 1946.

Gwen McWilliam, *A Balwyn Survey*, pp 80-81.

IDENTIFIER	HOUSE		
Other/s	Segal House (former)		
Address	7 Bernard Street BALWYN NORTH	Date/s	1959 1967-68 (rear addition)
Designer/s	Walter P Pollock (house and additions)	Builder/s	Selford Constructions Company
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (face brickwork overpainted)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Inset: Perspective drawing (*Herald*, 7 July 1961)

Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1959 for solicitor Harold Segal to a design by Walter P Pollock (1920-2010), an Austrian-born Jewish architect and former “Dunera Boy”. Segal and his wife Eva, a schoolteacher, who were both also Jewish, had formerly resided in Elwood before deciding to move to Balwyn North and erect a new house for themselves. In November 1957, the couple acquired the title to a block on land on the north side of Bernard Street, near the corner of Longview Road, which represented Lot 82 of a vast 460-lot subdivision created back in 1924. It has not been confirmed exactly how the Segals came to appoint Pollock as their architect, although it seems likely that they were acquainted through Melbourne’s thriving post-war Jewish community. Segal was an especially active member of this community and, in the early 1960s, co-founded what is now known as North Eastern Jewish Centre, which initially met in Balwyn North before moving to a purpose-built synagogue in Doncaster in 1968.

The son of Rudolf Guenter Pollak and Marianne Pollak Salz, Walter Paul Pollock (*ne* Pollak) was born in Vienna on 25 December 1920. The family was Jewish and, at the outbreak of the Second World War, young Pollock fled to England, where he worked as a farmer in Sussex before being apprehended as an enemy alien in May 1940. Along with over 2,000 other refugees (including furniture designer Fred Lowen and Bauhaus-trained artist Ludwig Hirschfeldt-Mack), Pollock was sent to Australia aboard the *Dunera*. Arriving in Sydney, he was detained in internment camps at Tatura, Orange and Hay before being released in March 1942. He settled in Melbourne, where he commenced architectural studies at the University of Melbourne. Pollock had evidently already gained some experience whilst still in Australia as, in 1945, the *Australian Home Beautiful* published illustrations of his design for “a small residence built in Europe in the years immediately preceding the outbreak of War”.¹ Naturalised in 1946, Pollock graduated four years later, receiving first-class honours in six out of seven subjects. His fellow graduates that year included such up-and-coming names as Donald Bailey, Don Fulton, Hans Lorraine, Brian O’Connor and Phyllis Slater (later Murphy).² Registered as an architect by December, Pollock initially found employment in the drawing office of the Melbourne Metropolitan Board of Works (MMBW) but had opened his own office by early 1953. His practice embraced commercial and industrial projects as well as private residences, flats and project housing. His work was often published, with two houses that he designed for himself, at Heidelberg (1954) and Toorak (1972), attracting considerable press attention.

In designing Harold and Eva Segal’s new house at Balwyn North, architect Pollock was obliged to deal with a somewhat difficult site: wedge-shaped, sloping downward from east to west, and already partially excavated by a previous owner. Pollock dealt with these limitations by conceiving the house as a simple box-like volume on a compact rectangular plan, integrated into the slope to provide a carport and circulation spaces at the lower level. As one might expect from a young architect of European origin, the house was designed in a slick International Modernist mode, with flat roof, open planning and generous glazing to the street facade. The City of Camberwell issued a building permit on 16 April 1959. Construction, carried out by the Selford Construction Company of Carrum, began a few weeks later, and the house had reached lock-up stage by early August.

Almost two years later, the house was published in the property column of the *Herald* newspaper, in which it was lauded as a fine solution to the problem of providing a liveable modern dwelling on a sloping and awkwardly-shaped allotment. The article commented on the striking fully-glazed street frontage, with its “single sheet of thick toughened plate glass, 13 feet by 13 feet, in front of the stairs”, noting further that the space underneath had been utilised for tropical indoor plants that could be illuminated at night by fluorescent lighting concealed in the stone retaining wall. Attention was also drawn to some of the more innovative features that, although common in European households, were still unusual in Melbourne at the time: built-in wardrobes and cabinets, gas-fired central heating, a linen chute, and a private shower that opened directly from the master bedroom.

Harold and Eva Segal’s new open-planned house was perfect for entertaining, and it served as the venue for some of the early meetings that brought about the formation of the North Eastern Jewish Centre in 1962. A few years later, in 1967, the couple wished to enlarge the house and engaged original architect Pollock to undertake the works. A new L-shaped wing was added to the rear, which extended the existing living room and added a new bedroom, bathroom and study. Work commenced in late 1967, and the addition was completed in May 1968. Six years later, the Segals sold the house and moved to Doncaster. The couple subsequently returned to Israel.

1 *Australian Home Beautiful*, February 1945, pp 20-21.

2 “322 graduates given degrees”, *Argus*, 1 May 1950, p 7.

Description and Integrity

The house at 7 Bernard Street, Balwyn North, is a double-storey flat-roofed brick house in the post-war International Modern style, demonstrating the stark block-like articulation that is characteristic of that idiom. Occupying a site that slopes downward from east to west, the house is expressed as a single rectilinear volume set into the hillside with an entry foyer, stairwell and carport integrated at the lower level, where the ground falls away. The street elevation is therefore asymmetrical yet balanced. The recessive void of the carport, to the extreme left (east) side, is emphasised by a windowless brick wall above (marking the location of a bathroom within), while the remainder of the facade is expressed as a full-height timber-framed curtain-wall. While all rectilinear, the openings are of various sizes, shapes and orientations (square, broad rectangle, narrow rectangle) to create a Mondrian-like geometric pattern. They are variously infilled with operable window sashes, or fixed panes of clear or black-tinted Colourback (opaque) glazing. Particularly notable is the lower stairwell window, which contains a single pane of clear glass almost four metres square.

Externally, the house appears in substantially intact condition. Originally designed on a compact rectangular footprint, the addition of an L-shaped rear wing (designed by the same architect in 1967) has created an asymmetrical U-shaped courtyard plan. While additions have been made to the rear of the house, these are not visible from the street, and are thus not considered to detract from the overall 1950s character of the house. The street frontage is notably intact, although the original face brickwork has been overpainted in a pale green colour.

Historical Context

This house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming much harder to come by.

Comparative analysis

With its stark rectilinear massing, extensive glazing and overall expression as an elevated box-like volume, the house encapsulates the so-called International Style that emerged from Europe in the 1920s and spread around the world after the Second World War. It is hardly surprising that, in Melbourne of the 1950s, the idiom emerged most purely in the work of migrant architects who had worked, trained, qualified or even merely grown up in continental Europe. While Balwyn North is strongly associated with progressive modern residential architecture of the 1950s, there are actually relatively few examples of houses in the International Style that are as evocative as this. One of the most comparable (and contemporaneous) is the Crawford House at 17 Trentwood Avenue (1959). Designed by the architectural division of A V Jennings Industries, has been attributed to Murray Brown, who was the firm's chief designer at the time. An interesting and slightly earlier example, at 36 Longview Road (1955) was designed by Swiss-born Rico Bonaldi, although it has since been remodelled virtually beyond recognition. Some further comparators, albeit representing the work of local architects rather than *emigres*, have also been significantly altered or demolished, including those at 16 Carrigal Road (Frank Dixon, 1953) and 30 Hill Road (C Ian Turner, 1955).

The study area actually contains one other house acknowledged as the finest and purest example of the International Style in Victoria – ironically, one which was not the work of a European-trained *emigre*, but, rather, a local firm. This is the Mann House at 39 Inverness Road (1955), by Montgomery, King & Trengove. While this demonstrates possibly the purest local distillation of the theme of the floating box-like modernist house, this influence was necessarily less direct – being derived by design architect Neil Montgomery from the work of Walter Gropius and Marcel Breuer, via the one-time pupil Harry Seidler, whose design for the Rose Seidler House in Sydney (1949) was Australia's first pure International Style house, and a source of much inspiration for local architects in the early 1950s.

Assessment against Criteria

Designed by an Austrian *emigre* architect, the house shows the direct and authentic influence of the International Style (*Criterion F*)

Grading and Recommendations

The house at 7 Bernard Street, Balwyn North, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former Segal Residence at 7 Bernard Street, Balwyn North, is a split-level flat-roofed modernist brick house expressed as a box-like volume, set against a sloping site with a carport integrated underneath. It has a stark facade of painted brick with generous windows in a geometric pattern, including one large fixed pane almost four metres square. The house was designed in 1959 for prominent Jewish solicitor Harold Segal and his wife Eva, to the design of Austrian-born *emigre* architect Walter Pollock, who was later retained by the Segals to design rear additions in 1967.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally and aesthetically, the house is significant as a substantially intact and relatively pure example of a house in the reductive modernist mode referred to as the International Style. With its stark rectilinear massing, its expression as a partially elevated box-like volume, and its full-height windows arranged in a Mondrian-like geometric pattern, the house shows the influence of European modernism of the pre-war era – an influence that was quite direct, given that its architect, Walter Pollock, was not only born and raised in Austria but had some architectural experience there before migrating to Australia in 1942. Although many Melbourne architects adopted the International Style in the 1950s, it tended to reach its purest crystallisation in the early work of *emigre* architects such as Pollock. This particular house is one of the best, and most evocative, of the relatively few examples of International Style residential architecture that were built (and of the fewer still that survive largely intact) in the study area. With its stark rectilinear form and large multi-paned windows (most notably the eye-catching plate glass window almost four metres square), the house remains a prominent element in the streetscape.

Identified by

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References

Harry Perrott, "Using a sloping site", *Herald*, 7 July 1961, p 19.

Interview with Mr Rowan Pollock, 21 January 2013.

Interview with Mr Ben Alexander (architect and friend of Harold Segal), 21 December 2012.

IDENTIFIER	HOUSE		
Other/s	McDowell Residence (former)		
Address	1 Caravan Street BALWYN	Date/s	1956-58
Designer/s	A K Lines, MacFarlane & Marshall	Builder/s	Cecil McDowell (owner/builder)
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (sympathetically renovated)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Inset: circa 1959 (private collection)

Extent	To title boundaries	Survey date	10/01/12
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History

This house was designed in 1956 for butcher Cecil McDowell and his wife Joanna. Cecil Arthur McDowell (1907-1988) was born in Albury but his family had moved to Richmond by 1931, when electoral rolls recorded him living in Hodgson Terrace with his mother, brother and sister. McDowell married Joanna Taggart (1915-2004) in December 1935 and the couple had two daughters, born in 1936 and 1938, followed by a third born in 1944. By that time, McDowell had become well-established as a butcher, with a thriving business at 310 Bridge Road. Towards the end of that decade, he decided to relocate the family from Richmond to Balwyn – a decision spurred by the desire to live in more pleasant suburban surroundings, and to allow their youngest daughter to attend one of the reputable private schools in the area. By 1949, McDowell and his family had taken up residence in an existing house in Narrak Road. Seven years later, in September 1956, he and his wife acquired the title to a piece of vacant land in nearby Caravan Street – an oddly-shaped triangular allotment with a steep slope and an unusually broad street frontage.

To design their new house, the McDowells engaged the architectural firm of A K Lines, MacFarlane & Marshall. This prominent post-war firm grew from the pre-war practice of Albert Keith Lines (1897-1981), who opened an office in 1923. Five years later, he took on Miss Jessica MacFarlane (1911-1995) as an articled pupil; she rose to become a senior designer and, during the 1930s, was responsible for many of the large residential projects that characterised the firm's output during that time. A number of these elegant pre-war houses (which included several in Balwyn) were published in *Australian Home Beautiful*. The office closed down during the Second World War, but re-opened in 1945 with MacFarlane as full partner. Three years later, they were joined by Bruce Marshall (born 1923), a returned serviceman who was himself elevated to partnership in 1952. MacFarlane left the office in 1954 (when she married and moved to South Australia) but her surname was retained in the firm's title. Much of the subsequent output of A K Lines, MacFarlane & Marshall was guided by Marshall, whose expertise was in larger-scale commercial and industrial work. While the office undertook some residential commissions during the 1950s and '60s, it otherwise became best known for council office and other municipal buildings, which formed the mainstay of the practice well into the 1970s.

While it is not known exactly how Cecil and Joanna McDowell came to choose their architects, it has been confirmed that the couple were avid readers of popular housing magazines such as *Australian Home Beautiful*. They may well also have been aware of other residential projects that Lines' office had recently undertaken in the Balwyn and Kew areas. Working drawings for the "Proposed Residence of A C McDowell, Esq", dated December 1956, depict a skillion-roofed house on an elongated split-level plan. To compensate for the slope of the site, the northern portion of the house (containing the living areas) was raised above the ground, with a precast concrete slab floor elevated on steel posts and beams. In January 1957, the project was published in the property column of the *Argus* newspaper, in which it was lauded as a fine solution to the problem of building on land with a steep fall. Eight months later, in September, the City of Camberwell issued a building permit for the erection of the "four roomed brick veneer" house to cost £6,000. Council records reveal that construction commenced in January 1958 and was virtually completed twelve months later.

The McDowell family lived in Caravan Street until 1971, when Cecil retired. He and Joanna subsequently moved to Dromana, where they erected a new house for themselves, reportedly inspired by the slick modernist lines of their former home in Balwyn. They stayed there for only a few years before decided to move to Ringwood, to be closer to their grandchildren. Their Caravan Street house, meanwhile, had since been acquired by the Markwell family, who promptly enlarged it at the rear by extending the family room and adding a new master bedroom wing. In 1986, the family room was further enlarged by a subsequent owner, to the design of architect Peter Sandow.

Description and Integrity

The house at 1-3 Caravan Street, Balwyn North, is a single-storey skillion-roofed brick house in the post-war International Modern style. Occupying an unusually wide allotment that slopes down from east to west, the house is expressed as a cluster of separate volumes that extends across the site; where the ground slopes away at the west side, one part of the house (containing the living room) is elevated above the ground on metal posts, forming a double carport below. Although expressed as separate volumes, the parts of the house are united under a broad and continuous skillion roof, clad in metal tray decking, which slopes in the opposite direction to the land. At the rear of the house, a central projecting wing (containing kitchen and family room) has a skillion roof that slopes in the other direction, which forms a partial butterfly-like profile to the street frontage.

The elongated street elevation is effectively double-fronted, with the eastern half (containing bedrooms and bathrooms) projecting slightly forward, and the eastern half (comprising the elevated living room) recessed; the point of intersection is marked by a projecting brick wing-wall enlivened with three rows of narrow rectangular openings. The western half of the facade is entirely glazed, comprising four bays of full-height multi-paned windows, while the eastern half comprises further similar full-height window bays (the first of which is slightly recessed to form an entry porch) and an entirely windowless third bay of painted brickwork. The recessed entry porch, and the short flight of concrete steps leading up to it, have open balustrades made up of broad timber members.

Externally, the house remains in a substantially intact state. While the original perspective drawing shows vertical louvred sunshades across the living room windows, these were evidently never installed; today, the street frontage looks much as it did in photographs taken by the McDowell family in the 1950s. The principal differences are that face brickwork has been overpainted, the original colour scheme altered (now dark grey, with deep red for the wing wall), and the original metal front porch railing and stair balustrade has been replaced by a timber counterpart. While several phases of addition have been made to the rear of the house, these are not visible from the street, and are thus not considered to detract from the overall 1950s character of the house.

Historical Context

This house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming much harder to come by.

Comparative analysis

While many notable architect-designed houses appeared in the study area from the late 1940s to the mid-1960s, it is unusual to come across one with such a striking streetscape presence as this one. Due to an awkward triangular block, the house was sited close to the front boundary and designed on a long and relatively narrow plan, thereby presenting an atypically elongated facade to the street. With its extensive glazing, skillion roofs at contrasting angles and exposed structure of steel beams and posts that elevate the house at one end, the McDowell Residence has much in common with the former Dixon Residence at nearby 16 Carrigal Road (Frank Dixon, 1953). The latter, however, was sited on a conventionally deep block with narrow street frontage (and has, in any case, been considerably altered). A number of other modernist houses in the study area with comparable streetscape presence (consequent to awkward sites or double-width allotments) have similarly been remodelled or demolished in recent years, including those at 129 Winmalee Road (Mockridge, Stahle & Mitchell, 1954) and 30 Hill Road (C Ian Turner, 1954). Two notable examples still surviving, both designed by Robin Boyd, are at 12-14 Tannock Street (1949) and 43 Kireep Road (1951).

As a local example of the work of A K Lines, MacFarlane & Marshall, the house represents a significant departure from the firm's pre-war output, which is well represented in the study area by smartly Moderne-style brick houses such as 19 Oakdale Avenue (1936), 136 Whitehorse Road (1936) and 8 Cityview Road (1938). It is also quite different from the firm's earliest post-war work in the area, typified by the somewhat unprepossessing triple-fronted brick dwelling at 1 Ashby Court (1947). The firm's move towards a more progressive modernist style was consequent to the departure of partner Jessica MacFarlane in 1954, and the increasing role of Bruce Marshall, who joined the office in 1948 and became a partner in 1952. This switch is evident in a house at 263 Doncaster Road (1955), which may well be the first truly modern dwelling that the office designed in its old pre-war stomping ground of Balwyn/Balwyn North. With its flat roof, brick wing walls, balcony, multi-paned window wall and integrated garage underneath, this interesting house clearly anticipated the rather more striking design that Lines' office came up with for the McDowells the following year.

Assessment against Criteria

A notable example of modern 1950s residential design, boldly expressing innovative materials such as concrete slab floors and steel framework (*Criterion F*)

A notable and rare example of the post-war residential work of A K Lines, MacFarlane & Marshall, a firm that had a long association with the study area (*Criterion H*)

Grading and Recommendations

The house at 1 Caravan Street, Balwyn, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former McDowell Residence at 1 Caravan Street, Balwyn, is a single-storey skillion-roofed modernist house on a long and narrow plan, elevated at one end (on exposed steel framework) to form a carport underneath. Its unusually elongated and double-fronted facade incorporates full-height multi-paned window walls. The house was erected in 1956-58 for successful Richmond butcher Cecil McDowell, to the design of architects A K Lines, MacFarlane & Marshall.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara

Why is it significant?

Architecturally and aesthetically, the house is significant as one of the more striking examples of post-war residential architecture in the study area. With its low pitched roof, rectilinear and partially elevated massing, window walls and clear articulation of new materials such as steel framework and concrete slabs floors, the house ably illustrates the basic tenets of International Modernism. Moreover, being designed on a long and relatively narrow plan due to a difficult site, the house has an atypically elongated street frontage that allows for an unparalleled expression of its modernist form and detailing – a distinctive roof form of interlocking skillions, bays of full-height windows (occupying more than three-quarters of the entire elevation) and the apparently hovering living room wing. Consequently, the house has a remarkable streetscape presence that has very few direct comparators in the study area.

Architecturally, the house is also significant as a fine example of the post-war residential work of architects A K Lines, MacFarlane & Marshall, a practice that maintained a recurring presence in Balwyn and Balwyn North from the 1930s. While the firm was then best-known for large Moderne-style brick houses, it significantly changed direction after the Second World War, adopting International Modernism and specialising in larger non-residential projects. This house stands out as the more striking of only two post-war examples yet identified in the study area, and, more broadly, as one of relatively few private residential projects that the architects undertook anywhere after 1954.

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References

“Two level plan for a site with steep fall”, *Argus*, 18 January 1957, p 8.

Information provided by Ms Lucinda Lane (granddaughter of Cecil McDowell), December 2012.

IDENTIFER	HOUSE (WYNIVY)		
Other/s	Arnold Residence (former)		
Address	15 (15-17) Deepdene Road BALWYN	Date/s	1924
Designer/s	Barlow & Hawkins	Builder/s	-
Theme/s	6.7.1 Making homes for the upper classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent	Significance	Local
Condition	Excellent	Recommendation	Include in HO as individual place



(inset) *Australian Home Builder*, Nov 1924

Extent	To title boundaries	Survey date	10/01/12
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History

This house was built in 1924 for Arthur S Arnold, a wealthy Melbourne businessman and philanthropist. One of nine children of a pharmaceutical chemist from St Kilda, Arthur Sewell Arnold (1874-1946) showed an early entrepreneurial streak when, in 1891, he and his older brother Allan (1866-1948) took over an existing retail business in North Melbourne and re-badged it as Arnold Brothers, grocers and wine merchants. In 1901, they bought out another city-based firm with premises in Elizabeth Street and, two years later, launched a new product – A B Tonic Wine – that became a household name across Australia. The business relocated to larger premises in Flinders Lane in 1918, and, eight years later, expanded further into a new purpose-built modern warehouse in Little Collins Street, known as the A B Building.

Electoral rolls reveal that, from at least the turn of the twentieth century, Arthur Arnold shared a house in Armadale with three of his siblings: brothers Edward and William and their unmarried sister Mary Adeline (1867-1946). By 1908, Arthur, Edward and Mary were occupying another house in Armadale and, by 1914, Arthur and Mary had moved thence to Malvern East. In 1919, Arthur married Ivy Cox, late of Mildura, and the couple moved to Mitcham, where a daughter, June, was born the following year. Ivy, however, died in 1922 at the age of only thirty years. Arthur decided to move to the Balwyn area, where he planned to build a new and grand house for himself on the east side of Deepdene Road, which had been subdivided into large allotments in 1919. It would appear that Arthur engaged noted Melbourne architect Marcus Barlow (then in partnership as Barlow & Hawkins) because Barlow's father, also named Marcus, happened to live next door at 9 Deepdene Road, in a new house that was almost certainly designed by his son.

Marcus Ronald Barlow (1890-1955) started his career in 1913 in the office of John Grainger (1855-1917) and, within three years, became a partner of the firm thereafter known as Grainger, Little & Barlow. After the sudden deaths of Messrs Grainger and Little in 1917, Barlow was left as partner-in-charge. In the early 1920s, he had been joined by South African-born architect Frederick George Bruce Hawkins (1885-1956), and the firm was re-badged as Grainger, Little, Barlow & Hawkins. In late 1924, the names of the founding partners were finally dropped, and the practice became simply Barlow & Hawkins. Five years later, Hawkins travelled to Perth to supervise the construction of a new building, and never returned. Barlow continued to practice under his own name in Melbourne until his death in 1955.

In designing a new house for Arthur Arnold at Deepdene, Barlow & Hawkins proposed a sprawling single-storey residence in the Colonial Revival style, with three bedrooms, formal living and dining rooms (opening onto a north-facing “sun porch”), ample kitchen, bathroom and separate maid's accommodation. At the rear of the house was a substantial service wing containing a garage (with inspection pit and separate washing area), laundry, tool shed and storerooms for coal and firewood. Completed during 1924, the house was published in the *Australian Home Builder* in November of that year, under the title of “colonial style developed in outer suburban area”. Electoral rolls indicate that the widowed Arthur Arnold took up residence in his new house with his still-unmarried sister Mary Adeline. The same source reveals that the house was named “Wynivy” – an obvious morphing of the name of Arnold's late wife and the suburb in which the house was located. Arnold and his sister remained living there until their respective deaths, only one week apart, in 1946.

Description and Integrity

The house at 15 Deepdene Road is a single-storey rendered masonry residence in the inter-war Colonial Revival style, with a low hipped roof clad in Marseilles pattern terracotta tiles, penetrated by chimneys with flat slab-like caps. With its elongated rectilinear plan form, low roofline and projecting verandahs, the house has a distinctive homestead-like expression. It has a virtually symmetrical street facade, comprising a central recessed entry flanked by bow windows (opening onto a broad verandah) and by individual windows with rendered surrounds. The front entrance has a multi-paned French door, flanked by narrow sidelights with an arched fanlight above, while the bow windows have shingled hoods. The prominent front verandah has a flat roof supported on Roman Doric columns with light timber-framed balustrades between them. In front of the main entrance, the verandah incorporates a projecting bay with a broad gabled roof (also clad in terracotta tiles) on paired columns, an unusual vaulted ceiling that follows the arched shape of the fanlight, and a flight of broad steps leading down to ground level. A second but identically detailed verandah (designated on the original plans as a “sun porch”) projects from the north (right) side of the house.

The classical formality of the house is greatly enhanced by its setting. The building is carefully sited in the centre of an generous double-width allotment, incorporating formal landscaping elements including a semi-circular gravel driveway with brick edging, a pair of mature conifer trees that flank the front entry, and a low rendered wall in the front garden.

From the exterior, the house seems to be notably intact; when its current appearance is compared to the photograph published in 1924, surprisingly few differences are evident. The most obvious change is the external colour scheme. Originally, the walls were a pale colour with the window surrounds, verandah detail and other joinery in a contrasting darker tone. This has since been reversed, so that the walls are now darker, and the trim highlighted in a lighter tone.

Historical Context

In the late nineteenth century, several residential estates were laid out in this part of Balwyn in ambitious anticipation of the opening of the Outer Circle Railway Line. None of these, however, met with much success at that time, and residential settlement subsequently stagnated. Closer settlement of the area resumed after the First World War, with much of the land between Burke Road, Mont Albert Road and the former railway line (including Campbell Road, Angle Road and the west side of Deepdene Road) being subdivided in the late teens. This represented the first tendrils of the intense phase of inter-war settlement that would soon spread east, north and northeast across the study area.

Comparative analysis

Balwyn and Deepdene retain a deservedly strong association with inter-war residential development, and, more specifically, with housing from the 1920s. Typical of any developing middle-class suburb of that period, the most predominant style represented therein was the ubiquitous bungalow, with their asymmetrical facades, broad tile-clad roofs and pillared porches. *Wynivy*, the former Arnold Residence in Deepdene Road, stands out amongst these not only for its considerably larger scale, but also its use of the starkly contrasting Colonial Revival style. This idiom is closely associated with Sydney architect William Hardy Wilson (1883-1955), who popularised it virtually single-handedly in the early twentieth century. It emerged in Melbourne in the early 1920s after the publication of a monograph, *Domestic Architecture of Australia* (1919), in which Wilson's work featured.

Although society architect Marcus Barlow was a notable local exemplar of the Colonial Revival in the mid-1920s, the style never became particularly widespread in Melbourne. In the study area of Balwyn and Balwyn North, it is barely represented at all, with no truly comparable examples identified to date. Some contemporaneous bungalow-style dwellings certainly show the broader influence of the Colonial Revival through their use of classical columns, including one example at 940 Burke Road, not far from Deepdene Road. Otherwise, the nearest counterpart would be a house at 89 Mountain View Road, Balwyn North, which, with its elongated plan, pale rendered walls, shuttered multi-paned windows and recessed entry porch flanked by paired Roman Doric columns, at least partly evokes Barlow's *Wynivy*. This house, however, is not only rather less sophisticated in design but of considerably later vintage, perhaps dating from the late 1930s (when the estate was originally subdivided) or even the early post-war era.

Marcus Barlow, who lived in Camberwell for most of his life, was notably active what is now the City of Boroondara. Aside from numerous inter-war houses in Kew, Camberwell and Hawthorn, he designed a prominent Tudor Revival house in Canterbury, *Colinton*, at 92 Mont Albert Road (1926), just outside the boundary of the study area. Like Arthur Arnold's nearby *Wynivy*, this was built for a successful Melbourne businessman on a large landscaped site. The house that Barlow's father occupied at 9 Deepdene Road, next door to *Wynivy* and almost certainly also designed by Barlow, has been demolished. As shown on an MMBW plan from 1926, the house had a symmetrical frontage to Deepdene Place with a recessed central front porch and two bow windows to the rear (north) side. This suggests that the house may also have been in the Colonial Revival mode.

Assessment against Criteria

A striking example of the Colonial Revival style, which is extremely unusual in the study area (*Criterion B; Criterion F*)

A notable example of the work of architect Marcus Barlow, who was very active in the City of Boroondara (*Criterion H*)

Grading and Recommendations

The house at 15 Deepdene Road, Balwyn, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

Wynivy, at 15 Deepdene Road, Balwyn, is a single-storey rendered brick homestead-like dwelling with a hipped tile-clad roof. Designed in the Colonial Revival style, it has a near-symmetrical facade with shuttered multi-paned windows and a gabled entry porch and verandah with classical columns and timber balustrades. Occupying a double-width allotment, the house is elegantly sited in a semi-formal landscaped setting that includes mature trees, a curved driveway and low rendered walling. Designed by noted architect Marcus Barlow (or Barlow & Hawkins), the house was built for Arthur Arnold, a leading city wine merchant, who lived there for over twenty years.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara

Why is it significant?

Architecturally and aesthetically, the house is significant as a fine, rare and notably intact example of the 1920s Colonial Revival style. While much of Deepdene (and Balwyn) is characterised by housing of that period, the specific application of the Colonial Revival style is extremely rare amongst the prevailing bungalow idiom. The house demonstrates most of the key characteristics of the distinctive Colonial Revival style: the long and spreading rectilinear plan with broad hipped roof and long verandah (evoking a homestead-like character), along with the pale rendered finish, smooth Roman Doric columns, low timber balustrades and multi-paned windows with louvred shutters. Carefully sited in the centre of a double-width allotment, the house exudes a sense of formality and balance that is heightened by its setting, with a generous curtilage, semi-circular gravel driveway, mature trees (including a pair of cypress trees) and a small rendered garden wall. This distinctive property remains as a prominent element in the streetscape.

Architecturally, the house is significant as an excellent example of the work of noted Melbourne architectural firm of Barlow & Hawkins, whose senior partner, Marcus Barlow, maintained a long personal and professional association with what is now the City of Boroondara. A resident of Auburn and later (for many years) Camberwell, Barlow undertook a number of residential commissions in the area, including a house for his father at 9 Deepdene Road (since demolished). *Wynivy* not only demonstrates the extent of Barlow's professional activities in the local area, but provides evidence of the eclectic range of architectural styles adopted by this office during the 1920s.

Identified by

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References

"Colonial style developed in outer suburban area", *Australian Home Builder*, 15 November 1924, p 43.

"Mr Arthur S Arnold", *Argus*, 28 June 1946, p 18.

IDENTIFIER HOUSE			
Other/s			
Address	192 Doncaster Road BALWYN NORTH	Date/s	1856-57
Designer/s	-	Builder/s	-
Theme/s	2.7 Promoting settlement 4.4.1 Growing wheat and other broad acre crops 4.4.2 Establishing Victoria's dairy industry	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Fair (additions at side/rear)	Significance	Local
Condition	Unknown (barely visible from street)	Recommendation	Include in HO as individual place



Main Photo: Gwen McWilliam, *A Balwyn Survey*, p 65

Inset: Roofline as seen from Balwyn Road

Extent	To title boundaries	Survey date	10/01/12
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History

This house occupies part of Portion 4, one of the original 27 allotments that were created when Elgar's Special Survey was first surveyed in the mid-1850s. The land was divided thence into two smaller portions, designated as 4A and 4B, which were separated by what was then known as the Doncaster Road. When much of this newly-subdivided land was offered for sale in August 1856, Portion 4B (on the southwest corner of Balwyn and Doncaster Roads) was reported to comprise "69 acres, 5 roods, 28 perches, partly under cultivation". While there is no mention of a house on the land, one had certainly been erected there by the following year, when rate records noted a payment of 12/6 owing on a total property value of £25. The earliest recorded owner of the house was Henry Roberts, who also owned Lot 1 of Portion 4A, on the other side of Doncaster Road. Research by Gwen McWilliam shows that, during the early 1860s, Roberts leased the property to tenants including James & Henry Trump (by 1863) and Henry Causer (by 1865).

By 1868, Portion 4B had been acquired by George Paton Smith. A noted city barrister (and later MLA) who lived in Kew, Paton maintained a substantial property portfolio that included several portions in the former Elgar's Survey, which he leased to tenants. Gwen McWilliams' research shows that the tenants of Portion 4B included farmer Robert Watson (by 1870) and dairyman Alexander Mackie (by 1877). Paton died in 1877; an inventory of assets in his probate papers describes the property as "69 acres, 3 roods and 28 perches of land situate at the intersection of Doncaster and Bulleen Roads, Boroondara, on which is erected a weatherboard [*sic*] cottage in the occupation of Mr Mackie and let at a yearly rental of ninety pounds". The property was valued for probate at £960. The next owner of Portion 4B was William Lawford, who continued to rent it out to tenants including Thomas Sharp (by 1883) and M & S Sweetnam (by 1888).

The huge property was subsequently acquired by the Crown Investment & Tramway Company Ltd, which proposed to subdivide it to create a new residential estate, known as the *Heights of Kew*. It was one of a number of subdivisions conceived to take advantage of a branch railway line from Camberwell to Doncaster, passing through what is now Balwyn North, which was proposed in the 1880s but never realised. A subdivision plan for the *Heights of Kew*, included on a brochure for the auction of 22 September 1888, indicates that the estate consisted of 288 lots laid out along a grid of new north-south and east-west streets, with narrow laneways between. This ambitious scheme, however, was not a success. Two years later, Portion 4B was re-subdivided in more straightforward fashion, creating larger lots and a simplified row of east-west streets, without laneways. The original house was retained on Lot 1, a one-acre block with frontages of 281 feet to Doncaster Road, and 155 feet (47 metres) to Balwyn Road. In 1902, the allotment was purchased outright by Thomas Sharp, whose family had been tenants in the house, on and off, since at least 1883.

In 1913, Lot 1 was acquired by Horatio Panelli, who also bought up the other seven allotments in the block bounded by Doncaster Road, Balwyn Road, Griffiths Road (now Sutton Street) and Viewpoint Road (now Dight Avenue). In 1921, ownership of all this land passed thence to Charles Ogilve who, the following year, subdivided it for closer residential settlement. The new estate had a conventional grid layout, with 32 standard quarter-acre blocks arranged in two parallel rows. However, at the eastern end of the estate, a somewhat larger allotment had been provided so that the old house could be retained: Lot 2, with a street frontage of 90 feet (27 metres) and an average depth of 176 feet (53 metres).

In 1940, Lot 2 was acquired by Lilian McFail, who consolidated the property with the adjacent and slightly narrower Lot 1 (corner Balwyn and Doncaster Roads) and the two standard-size Lots 3 and 4 (fronting Doncaster Road). Ownership of Lot 2 subsequently passed to Albert Angus, hotel-keeper (1944), Ernest Cocking, doctor of science (1949) and Milton Leech, gentleman (1951). In 1967, the land was subdivided yet again, this time to create two narrower allotments with a staggered boundary to ensure that the old house could once again be retained on the eastern half. A new house (now 190 Doncaster Road) was erected on the western half.

The original stone house (now 192 Doncaster Road) has changed ownership at least six more times since then. When the property came up for auction in 1983, a newspaper article reported that the attendees included a Mrs Hephlethwaite, who stated that she had been born in the house 86 years earlier. Research confirms that she was the former Miss Myrtle Sharp (1897-1985), daughter of Thomas and Elisabeth Sharp, who had resided in the cottage from 1883 to 1913. At the time of the auction, it was also noted that "during its long history, the cottage has been renovated and changed, thankfully with a very real consciousness to the unique character". It was further noted that the facade of the building "has been restored to its original stone finish" and that, internally, the kitchens and bathrooms had "recently been remodelled".

Description and Integrity

Set well back from the street on an elongated and relatively narrow allotment, this house is not visible from the property's Doncaster Road frontage. When viewed from the Balwyn Road side, the roofline of the house may be glimpsed above the roofs of the adjacent houses fronting Balwyn Road (see inset image, p 57). This confirms that the house consists of at least three separately articulated portions, each with its own steep hipped roof, clad in corrugated galvanised steel. A tall unpainted rendered chimney, with corbelled cap, rises up from the junction.

What follows is a generic description of the exterior of the house, based on illustrative evidence that includes an undated black and white photograph held by the City of Boroondara Library, a fairly recent colour photograph on page 65 of Gwen McWilliam's *A Balwyn Survey*, and an estate agent's perspective drawing published in the *Age* newspaper. These images consistently show that the front portion of the house (ie facing Doncaster Road) comprises a single-storey double-fronted dwelling of random-coursed stonework (described in secondary sources as sandstone or "Warrandyte stone") with a steeply hipped roof. It has a symmetrical facade that comprises a central doorway set into a recessed porch with a rendered surround, flanked by a pair of large shuttered windows with multi-paned double-hung sashes.

The irregular roof-line, as viewed from Balwyn Road, suggests that there have been at least two phases of subsequent addition to the side (west) and rear (south) of the original dwelling, each with a similarly steep hipped roof.

Historical Context

Dating back to the mid-1850s, the house is associated with the earliest phase of post-contact settlement in the study area, coinciding with the subdivision and sale of Elgar's Special Survey under the name of the 'Boroondara Estate'. The growth of the area during these years is reflected in statistics cited by Gwen McWilliam: according to directory listings, there were only eighteen residents of Elgar's Survey in 1847 but, by the time of the first rate assessment in 1858, the number of individual properties had almost trebled to fifty.

Comparative analysis

In a 1983 newspaper article, this house at 192 Doncaster Road was described as "without fear of contradiction... the oldest existing building in Balwyn North and possibly the eastern suburbs". Pre-dated by a number of earlier houses in Hawthorn and Kew (which date back to the early 1850s or even late 1840s), it cannot be considered as one of the oldest houses in the City of Boroondara. There is no doubt, however, that it is the oldest surviving house in the study area. While there are a number of other Victorian houses in Balwyn North, these tend to be of considerably later date – invariably, the Boom era of the later 1880s and '90s. Only one other house in the study area even comes close in terms of date: *Canonbury* at 90 Barnsbury Road, Balwyn. Erected for land and commission broker Edward Lamont, the house is believed to date from the early 1860s (with the years 1860, 1861 and 1862 being cited in various secondary sources). Aside from its date, the house otherwise has virtually nothing in common with its contemporaneous counterpart at 192 Doncaster Road. While the latter is a modest stone cottage that was occupied for many years by a succession of humble farming families, *Canonbury* is a sprawling gentleman's homestead in rendered masonry with prominent return verandah, detached coach house and grounds that contain century-old elm and oak trees.

Several notably early (pre-1870) buildings in Balwyn and Balwyn North are known to have survived into the post-war era, although none of these is now extant. The Athenaeum Hall on Balwyn Road, built of mud brick in 1861, was demolished in 1954, although parts of the wall are said to have been incorporated into the RSL hall that was subsequently erected on the site. Another early mud-brick structure dating from 1860-61, was the so-called winery building that stood in the grounds of Andrew Murray's *Balwyn House*, further south along on Balwyn Road. This stood until as late as 1965, when it was demolished for extensions to Fintona Girls' School, which had occupied *Balwyn House* since 1936.

Assessment against Criteria

The house provides evidence of the earliest phase of post-contact settlement in the study area (*Criterion A*)

The house is extremely rare, not only as the sole building in the study area to survive from the 1850s, but also as one of very few surviving buildings that pre-date the Boom Period of the 1880s (*Criterion B*)

Grading and Recommendations

The house at 192 Doncaster Road, Balwyn North, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The house at 192 Doncaster Road, Balwyn North, is single-storey early Victorian stone cottage with a steep hipped roof clad in corrugated galvanised steel and a symmetrical double-fronted facade comprising a recessed front porch flanked by shuttered multi-paned windows. It has a number of subsequent additions to the rear. The house was evidently erected in 1856-57, between the time that Elgar's Special Survey was subdivided and sold in August 1856, and the completion of the first municipal rate assessment in October 1858 (in which the house is recorded). Originally occupying 69 acres, the property was owned by Henry Roberts and later by George Paton Smith, MLA; both men leased it to a succession of tenants engaged in agricultural pursuits. The land was gradually subdivided, leaving the original cottage on a long and relatively narrow allotment fronting Doncaster Road. The building cannot be seen from that side, although glimpses of its roof-line still remain evident from Balwyn Road.

How is it significant?

The house is of historical significance to the City of Boroondara.

Why is it significant?

Historically, the house is significant for its ability to provide rare evidence of the earliest phase of post-contact settlement in the study area. Dating back to 1856-57, the house is associated with the early subdivision and initial private sale of the land that formerly constituted Elgar's Special Survey, which was reserved in 1841. The house is unique as the only building in the entire study area to survive from the 1850s, and is also extremely rare as one of a very small number of buildings in Balwyn and Balwyn North (including St Barnabas' Anglican Church) to survive from the significant phase of development prior to the Boom Period of the 1880s.

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References

"History going under the hammer", *Herald*, 11 March 1983, p 8.

"House market strengthens", *Age*, 28 March 1983, p 8.

"Century old cottage", newspaper clipping from unidentified source (courtesy Balwyn Historical Society)

IDENTIFIER	HOUSE		
Other/s	Lipton House (former)		
Address	67 Hill Road BALWYN NORTH	Date/s	1964-66
Designer/s	Kevin O'Neil and Raymond Tung (from the office of Bogle & Banfield)	Builder/s	L P Kelly & Company
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent	Significance	Local
Condition	Excellent	Recommendation	Include in HO as individual place



Inset: Australian Home Beautiful, August 1966

Extent	To title boundaries	Survey date	10/01/12
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History

This house was designed in 1964 for *emigre* businessman Bertram Lipton and his wife Claudine. Born in Russia as Boris Lifschitz (1899-1974), he had settled in Belgium by the mid-1930s, where he and Claudine (1905-1977) had two sons, Lucien (born 1936) and Rene (born 1937). The family migrated to Australia in 1940, arriving in Melbourne aboard the *Orontes* on 6 July. The family initially lived in a flat in St Kilda but, by the time that Lipton and his wife applied for naturalisation in 1954, they had relocated to a house of their own in Balaclava Road, Caulfield. They were still living there in June 1963, when a newspaper story reported how the family's home had been burgled, with numerous valuable items stolen. This may well have been the impetus for the Liptons' decision to relocate to Balwyn North and build a new house for themselves. By this time, the couple's two sons had both married and left the family home, and Lipton himself was reaching retirement age. In addition to his professional activity, Lipton pursued several creative hobbies, including painting and wordworking (specifically, the design and production of hand-made furniture).

In September 1964, the Liptons acquired the title to a block of land at the corner of Hill Road and Lucifer Street, Balwyn North, which was Lot 116 of a large residential subdivision laid out in the early 1950s. To design their new house, they engaged Kevin O'Neil and Raymond Tung, described in the later *Australian Home Beautiful* write-up as "two young Melbourne architects". The working drawings, dated October 1964, identify the designers as "O'Neil & Tung, architects and planners", with the office address of 112-114 Jolimont Road, East Melbourne and phone number 63-1255. Neither the architects nor the firm, however, are listed at that address in corresponding editions of the *Sands & McDougall Directory*. Rather, the premises (and the phone number) actually belonged to Bogle & Banfield, one of Melbourne's leading architectural firms of the 1960s. It can thus be concluded that Kevin O'Neill and Raymond Tung were employees of Bogle & Banfield, who collaborated on the Lipton project as a private commission. Virtually nothing else is known of their work. Electoral rolls reveal that Kevin John O'Neill, architect, lived in North Melbourne at the time and later moved to Parkville. Raymond Tung resided in Carlton South during the 1960s, but had relocated to Queensland by 1972.

Of the Liptons, *Australian Home Beautiful* stated: "they have a keen appreciation of the fine arts and were sympathetic to the architects' ideas in the house they wanted for their years of retirement". The couple wanted a relatively modest house with only two bedrooms but with large living and dining areas ("for entertaining friends and displaying some of Mr Lipton's finely-made furniture of his own design and handcrafting") and a studio-hobby room. The architects proposed a split-level dwelling based around an elongated open-planned living/dining room with a lantern roof to provide additional height and clerestory windows to all sides. Bedrooms and service areas were clustered along the south side, with the hobby room and garage at the lower level. In February 1965, a building permit was issued for this "seven roomed brick veneer house" to cost £14,866. Built by L P Kelly & Company of Bay Street, Brighton, it had reached lock-up stage by June, and was completed by August. That same month, the house appeared on the front cover of *Australian Home Beautiful*. The accompanying article drew attention to the fact that, as the site was not only on a corner but also elevated, it effectively had three street frontages. These qualities, it was noted, were "analogous to those required for a piece of sculpture in the round – it must be satisfying when seen from any viewpoint". The Lipton's house, built on such a "demanding site", was lauded as "an outstanding example of a house with this sculptural quality". Interior photographs show that living areas were elegantly furnished with Chinese rugs, built-in wall units, and examples of both Bertram Lipton's paintings and his hand-made furniture.

Bertram and Claudine Lipton remained living at 67 Hill Road until their respective deaths in 1974 and 1977. Ownership of the house subsequently passed to another European *emigre*, German-born Gunter Friedlander, who lived there for the next three decades until his own death in 2008.

Description and Integrity

Occupying a corner allotment with a downward east-west slope, the house at 67 Hill Road is a flat-roofed triple-fronted split-level brick house expressed as a series of discrete but interlocking cubic volumes that step across the site. The composition is dominated by a central living area that incorporates a raised (lantern) roof with broad eaves, a tall fascia clad in metal decking, and timber-framed clerestory windows that, on the north and east sides, extend all the way down to floor level to create fully-glazed frontages, interrupted by broad timber slat sunshades. The other rooms are clustered around the south and west sides of this central living area, in flat-roofed cubic volumes with lower roof-lines, simpler timber fascias, stark brown brick walls and large bays of windows with brick sills and narrow timber-framed sashes.

The house has an entrance from each of the two street facades. The main entry, on Hill Road, is set back into a deeply recessed alcove between the two asymmetrical wings that respectively contain the den/dining room and the kitchen, bathroom and bedrooms. On the Lucifer Street frontage, a small flight of steps alongside the den wing leads up to a broad L-shaped terrace, which opens of the fully-glazed living room walls. This terrace extends further westward across the double garage at the lower level, and there is a small windowless brick volume (containing a storeroom) at the extreme edge, connected to the main house via a covered walkway.

The house, which has had only two owners since 1965 (and, according to the building permit application index, no later additions) remains in a remarkably intact condition. From the exterior, it appears virtually unchanged when its current appearance is compared to the photographs published in *Australian Home Beautiful*. The most obvious differences are the addition of a packaged air-conditioning unit on the north wall and some minor changes to the original colour scheme, such as the garage door (from bright yellow to beige) and the timberwork to the terrace sunshade and storeroom fascia (from dark brown to white). The house retains much of its original setting, including a retaining wall of volcanic rocks

Historical Context

This house is associated with what might be termed the latter phase of post-war homebuilding in Balwyn North – that is, the period from the mid- to late 1960s. This represented part of a broader boom in suburban residential development that had resumed after the lull caused by the credit crunch of the early 1960s. In Balwyn and (especially) Balwyn North, new and established subdivisions had already significantly filled out by that time, and, by the mid-1960s, choice vacant allotments were starting to become more difficult to obtain. By the early 1970s, there were very few left.

Comparative analysis

To date, no other examples of the work of architects Kevin O'Neill and/or Raymond Tung (ie in partnership together, or individually) have been identified either in the study area, or anywhere else in Victoria. It is quite possible that, as the two men were employees in the office of Bogle & Banfield at the time of this project, it probably represented a unique one-off collaboration. No evidence has yet been found to indicate that “O'Neill & Tung” was ever formally established as a discrete architectural firm in its own right. In the absence of any other known examples of the two architects' work of the period, it seems appropriate to draw comparisons instead with contemporaneous projects from the office of Bogle & Banfield. Founded in 1959 by Alan Bogle (1902-1976) and Gordon Banfield (1922-2007), the firm quickly became well-known for its hard-edged modernist style, typified by the box-like St James Anglican Church in Glen Iris (1960) and the Total carpark in Russell Street (1964-65). Houses designed by the firm (including examples in Toorak, Parkville, Brighton and Sorrento) tended to be in a similar vein, showing the influence of Walter Gropius, Le Corbusier and Mies van der Rohe in their use of stark volumetric massing, flat roofs with broad eaves and full-height glazing – qualities that are all clearly in evidence at 67 Hill Road.

While there are no known examples of the residential work of Bogle & Banfield in the study area (or, for that matter, anywhere else in the City of Boroondara), the house at 67 Hill Road can be compared more broadly to a number of contemporaneous houses in Balwyn and Balwyn North that exhibit a similar use of volumetric massing, flat roofs and full-height glazing. Local architect John Tipping designed several houses in the area in the 1960s, including his own at 2 Kenilworth Avenue and another at 46 Walnut Road, which incorporate lantern roofs with clerestory windows, albeit to a somewhat less striking effect.

Assessment against Criteria

Published in the *Australian Home Beautiful*, this house is one of the more striking and sophisticated examples of 1960s residential architecture in Balwyn North (*Criterion F*).

Grading and Recommendations

The house at 67 Hill Road, Balwyn North, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is Significant?

Occupying a corner site, the house at 67 Hill Road, Balwyn North, is a split-level flat-roofed brown brick modernist house expressed as a series of stepped rectilinear volumes, incorporating a lantern roof (with clerestory windows) to the central living area and full-height windows that open onto a large deck above an integrated garage at the lower level. The house was erected in 1964-66 as a retirement residence for Bernard Lipton, a Russian-born Belgian *émigré* businessman and amateur artist and furniture maker, and his wife Claudine. It was designed by two young architects, Raymond Tung and Kevin O'Neill, who, at the time, were employed in the office of Bogle & Banfield.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally and aesthetically, the house is significant as one of the more outstanding examples of 1960s residential architecture in Balwyn North. Occupying an elevated corner site, the design was conceived to present equally striking elevations to three street frontages, in the manner of a sculpture-in-the-round. Unusually expressed as a series of stepped and interlocking rectilinear volumes, the house has an especially eye-catching roof-line emphasised by the inclusion of a lantern roof with broad panelled fascia and clerestory windows. With a continuous bay of full-height windows opening onto a broad sun deck over the garage, and its unusual integrated pergola and covered walkway connecting to a detached storeroom, the house remains a striking composition on this prominent suburban site.

Architecturally, the house is of interest as an example of the work of Raymond Tung and Kevin O'Neill, two young architects (of whom little else is known) who appear to have undertaken the project as a "bootleg" commission while employed in the office of Bogle & Banfield, a firm noted for houses (and other buildings) in a hard-edged modernist style.

Identified by

Built Heritage Pty Ltd

References

"Sculptural form on three-way side", *Australian Home Beautiful*, August 1966, pp 8-11, and front cover.

Julie Willis, "Bogle and Banfield", in Philip Goad & Julie Willis (eds), *The Encyclopedia of Australian Architecture*, p 95.

IDENTIFER	HOUSE		
Other/s	Mann House (former)		
Address	39 Inverness Way BALWYN NORTH	Date/s	1954
Designer/s	Montgomery, King & Trengove (Neil Montgomery)	Builder/s	-
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	CoB (HO231); HV (20C)
Intactness	Excellent	Significance	Regional
Condition	Excellent	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1954 for estate agent Keith Mann and his wife Edna. During the Second World War, Keith Mann (1918-?) served with Royal Australian Navy aboard HMS *Lonsdale*. Discharged in December 1945 with the rank of Able Seaman, he and Edna briefly resided in Albert Park before moving to East Kew in 1948, where they occupied a house at the end of what is now Old Burke Road. Mann was already running his own estate agency, with city premises in Queen Street. During 1951, the firm was re-badged as Keith Mann Pty Ltd, moving to 22 Collins Street. Within three years, it had expanded with a second Collins Street office and suburban branches at South Yarra and Sunshine. With success came wealth, and Manns decided to build a new house. Guided by his professional acumen, Mann purchased land in the *Riverside Estate* on the Balwyn North side of Burke Road. Subdivided in the 1930s, the estate had developed rapidly and, by the 1950s, remaining vacant allotments were tightly held. In November 1952, Mann acquired the title to Lot 385 on the north side of Inverness Way – a block originally owned by noted architect A K Lines.

To design his new house, Mann turned to the then newly-formed architectural firm of Montgomery, King & Trengove, which was established in 1953 by three young men who, like Mann himself, were returned servicemen: Neil Edward Thomas Montgomery (1924-1995), Thomas Lionel King (1924-2001) and Robert Roff Trengove (1925-2010). The three met whilst studying at Melbourne University and, after successfully collaborating on their final design project, decided to enter into partnership. Their very first project, completed in 1953, was Keith Mann's real estate office at Sunshine. Pleased with the result, Mann subsequently retained the firm to design his new house in Balwyn North. Despite the fact that it was the firm's first residential project, it attracted much attention, being published in the property column of the *Argus* newspaper, the *Australian Women's Weekly* and, in 1956, in a slender architectural guidebook published for the overseas and interstate visitors to the Olympic Games. The *Argus* article described how Mann had required north-facing views while retaining front rooms at street level, and otherwise drew attention technical aspects, such as the use of pre-stressed concrete beams supporting slabs floors with a thin screed finish, and a "maintenance-free" flat roof, made up of a timber deck with layers of asbestos felt and bitumen, topped with 42-gauge aluminium sheeting.

In 1964, the property was acquired by the Swiss government as a residence for their consul – a position then recently filled by Curt Mahnig (1905-?), whose long diplomatic career included a pre-war stint as secretary to the Swiss Legation in Washington, DC. In late 1938, he arrived in Melbourne wife Hazel, and spent the next twelve years attached to the Swiss Consulate, working as Secretary, then Chancellor, and, briefly, as Acting Consul. During this time, the couple lived in East Melbourne, South Yarra and Kew before moving to Balwyn in 1949. Leaving Australia two years later, Mahnig held consular posts in Tokyo and Malaysia before returning to Melbourne in early 1964 with his wife and two children (both born in Melbourne). Interviewed by the *Age* newspaper, Mrs Mahnig noted how they had previously lived in Balwyn and hoped to get a house in the same area – preferably closer to Wesley College, where their son would attend.¹ In August of that year, the title to the house at 39 Inverness Way was transferred to "the Co-federation of Switzerland". The Mahnigs, who possessed an impressive collection of antique pottery that would have been displayed to striking effect in the house, remained living there until 1971, when Mahnig retired and moved to Doncaster.

In 1991, the house was purchased by Stephen Crafti, who trained as a town planner but later ran a designer knitwear company.² On seeing it for the first time, Crafti recalls: "It was absolutely extraordinary and I couldn't stop shaking. I had never seen anything like it before and I will probably never see anything like it again ... I found it such an exciting house. It was different. It was modern, multi-layered, all glass and multi-levelled". Unaware of its origins, he began researching the house and tracked down its architect. Becoming increasingly fascinated by modern residential architecture, Crafti was inspired to change careers. He began to write on the subject, contributing articles to newspapers and design magazines, and becoming a highly-regarded critic in the field. In October 1995, when Crafti co-ordinated a seminar and bus tour devoted to Melbourne's post-war residential architecture, his own house in Balwyn North served as the venue for an informal lunch with presentations by architects Neil Clerehan and Phyllis Murphy, academic Philip Goad and vintage furniture expert Bill Luke.³ Crafti also paid tribute to the architect of the house, Neil Montgomery, who had been invited to attend but, sadly, had died only a few weeks before. Crafti and his wife Naomi (herself an architect) remained living there until 2003, when they moved to an Art Deco house in South Yarra.

1 "Swiss Consul's family revisits Melbourne", *Age*, 5 February 1964, p 7.

2 Francesca Carter, "The Architect's Critic", *Weekly Review*, 29 September 2012, pp 28-29.

3 "Mid-Century Modernity", *Architecture Australia*, March/April 1996.

Description and Integrity

The house at 39 Inverness Street, Balwyn North, is a two-storey-flat-roofed house in the International Modernist mode, expressed as a stark box-like volume elevated above the ground. The upper level of the house actually comprises two separate box-like volumes, connected by a common circulation space to create an H-shaped plan form. This is echoed at ground level, where the central core forms the entrance foyer, set back from the street behind a full-width void. The street facade is carefully balanced and regular, without being perfectly symmetrical. At ground level, the void is divided by a central and slightly projecting stone-clad wing wall, which defines the left (west) half as a double carport, and the right (east) half as an entry porch. The carport is partly enclosed by a louvred timber screen along its outer side, set back towards the rear, while the end wall is clad with vertical timber boards. The front door, offset alongside a full-height window, opens onto a paved area, with wide concrete slab pathway that leads to the street. At the upper level, the plain white facade has a recessed balcony to the left side, directly above the carport, and otherwise incorporates large window bays. These bays contain several discretely-articulated elements laid out in a regular but asymmetrical geometric pattern evocative of painting by Mondrian: an unusually large fixed sash window, a much narrower operable sash window with a small fixed highlight above, and, along the base, a long spandrel infilled with black-tinted colourback glass. The balustrade of the recessed deck is treated with the same glazing. On the corner post of the deck is mounted a timber flagstaff, which is presumably a remnant from the time that the house served as a consular residence.

The stark modernist character of the house is enhanced by its front garden, which includes an elevated lawn area defined by a low stone wall, and garden beds containing white pebbles and low spiky plantings that remain evocative of the 1950s and '60s.

Historical Context

This house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – that is, the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming much harder to come by.

Post-war residential development in this part of Balwyn North represented an interesting case in point, as settlement in the *Riverside Estate* actually commenced in the late 1930s. By the time that private homebuilding resumed after the Second World War, there were – compared to elsewhere in Balwyn North – relatively few vacant allotments left on the estate. Pre-dated by a number of earlier architect-designed houses from the late 1940s and early 1950s (eg 26 Kyora Parade), this house was one of the last new houses to be completed on the *Riverside Estate* during that decade.

Comparative analysis

As Neil Clerehan noted in his obituary for Neil Montgomery, the firm of Montgomery, King & Trengove “quickly gained a reputation for excellence in the emerging Contemporary Style; white hard-edged cubistic forms, elevated with Mondrian-inspired fenestration and a multiplicity of materials”. While the firm initially concentrated on residential commissions, they gradually moved away from them to embrace other types of projects, notably branch banks (designing many for the ES&A Bank) and larger-scaled educational and institutional projects for university and state college campuses. Of the firm's early houses, only one other example has been identified in the study area: the former Kernutt House at 1080 Burke Road, Balwyn North. Completed in 1960, this illustrates the firm's departure from the overtly Seidler-esque mode of their mid-1950s projects. Rather than an elevated box, the Kernutt House was a single-storey house on a C-shaped courtyard plan, recalling the influence of Mies van der Rohe. While this house (which was profiled in Neil Clerehan's *Best Australian Houses* in 1961) still stands, its street facade has been remodelled virtually beyond recognition.

Several other examples of the firm's residential work have been identified in the broader City of Boroondara, including a contemporaneous one at 28 Monomeath Avenue, Canterbury (1954), which is just outside the boundary of the study area. The house is difficult to see from the street, although aerial photographs indicate it has a flat roof and an elongated plan form. Another example at 13 Redmond Street, Kew (1961), similarly concealed from view on a sloping site overlooking the Yarra Boulevard, has a H-shaped plan form. Other early houses by Montgomery, King & Trengove survive at Doncaster East, Blackburn and Mount Waverley, although none of these is as sophisticated or striking as their very first house, erected for Keith Mann in Balwyn North.

Considered more broadly as manifestation of a particularly stark and hard-edged version of International Modernism, the house at 38 Inverness Way can be compared with such local examples as the former Segal Residence at 7 Bernard Street, Balwyn North (Walter Pollock, 1959) and the former Crawford Residence on the *Trentwood Estate* at 17 Trentwood Avenue (Murray Brown for A V Jennings, 1958). While the Segal residence was the work of a European-trained *emigre* architects who would have been more genuinely attuned to this type of architecture than Melbourne-born Neil Montgomery, the latter's work still stands out as perhaps the modest overt example of this type of architecture in Victoria. This has been acknowledged by Dr Philip Goad, who, in 1999, described the house as “one of the best examples in Melbourne of the influence of Harry Seidler's Rose Seidler House, Turramurra, NSW (1948-50)”.

Assessment against Criteria

The house is a one of Victoria's purest and most notable examples of a house in the International Style (*Criterion E*)

The house is a striking architectural composition, with its raised first floor expressing apparent weightlessness and bold Mondrian-style fenestration, and technical innovations such as the built-up flat roof and concrete structure (*Criterion F*)

Grading and Recommendations

The house at 39 Inverness Way, Balwyn North, is an individually significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The house at 39 Inverness Way, Balwyn North, is a two-storey flat-roofed modernist house in the International Style, starkly expressed as a rectilinear box-like volume (incorporating recessed corner sun-deck and prominent geometric window bays) raised above a full-width void (divided by a projecting wing wall to define a double carport and an entry porch). Erected in 1954 for estate agent Keith Mann, it was the first residential project realised by the then newly-formed partnership of Montgomery, King & Trengove. From the mid-1960s, it was the residence of Melbourne's Swiss Consul.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architectural and aesthetically, the house is significant as an outstanding example of a house in the post-war International Style, characterised by stark expression of elevated box-like volumes with large windows and minimalist detailing. With its deeply recessed lower level (evoking the weightlessness of the upper level) and regular fenestration in a boldly geometric Mondrian-like pattern, this house stands out as the best and purest example of this specific style in the study area, the City of Boroondara and possibly the entire state. It remains a striking element in a streetscape otherwise dominated conventional by pre-war houses. The house is also significant as both the first and the most celebrated residential project ever realised by the partnership of Montgomery, King & Trengove, underpinning the firm's subsequent reputation as Melbourne's pre-eminent designers in the hard-edged modernist style associated with such international architects as Oscar Niemeyer and Marcel Breur, and, locally, with Harry Seidler.

Identified by

Built Heritage Pty Ltd

General References

“Home plan should suit site level”, *Argus*, 3 May 1954, p 8.

D C Ward, *Guide to Victorian Architecture* (1956), p 44.

Philip Goad, *Melbourne Architecture* (1999), p 170.

IDENTIFIER HOUSES (PAIR)			
Other/s <i>Lujave (No 17) and Rahneton (No 19)</i>			
Address 17-19 King Street BALWYN		Date/s c.1893	
Designer/s -		Builder/s -	
Theme/s 2.7.3 Speculating in land: boom and bust 3.3.1 Expanding the Victorian rail network 6.7.2 Making homes for the middle classes		Heritage Group Residential Building (Private)	
		Heritage Category House	
		Heritage status -	
Intactness Good (sympathetic rear additions)		Significance Local	
Condition Excellent (restored in recent times)		Recommendation Include in HO as individual place	



Extent To title boundaries	Survey date 10/01/12
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History

This pair of detached weatherboard houses was erected in c.1893. The land on which they stand formed part of a large residential estate on the north-east corner of Burke Road and Gordon Street, gazetted in April 1890, which comprised a grid of north-south streets (Wills, Grey and King streets) intersecting with an east-west street (Eyes Street), providing 123 quarter-acre allotments with 66-foot (20 metre) frontages. The houses now known as 17 and 19 King Street each occupy half of what was Lot 86, on the north-western corner of King and Eyre streets. According to their respective Certificates of Title, the two properties were acquired in February 1891 by two members of the same family: Thomas Hillier, a bootmaker, acquired the southern half of Lot 86, while Fred Hillier, a linotype compositor, acquired the northern half. Research confirms that the two men were father and son, with Fred Hillier (1868-1939) being the eldest of three children (and only son) of Thomas Hiller (1825-1915). At the time of the land purchase, the younger Hillier had recently (1890) married the former Sarah Jane Stapleton (1864-1943).

The two houses on Lot 86 were probably erected during 1893, as both were recorded for the first time in the *Sands & McDougall Directory* for 1895, when Thomas Hillier and Fred Hillier were identified as their occupants. Thomas remained listed in King Street until 1899; he appears to have retained ownership for a few more years, during which time the house was briefly occupied by tenants Thomas Johnson (1900) and Benjamin Gillett (1901-02). In January 1901, the title to the property transferred to John Maling of Rochester Road, who was a carpenter. A member of a prominent local family, Maling (1870-1963) was one of several sons of the like-named John Butler Maling (1840-1931), who migrated to Australia in 1857 and, after a brief stint in Sydney, travelled to Melbourne and settled in what is now Balwyn. A builder by trade, the elder Maling was involved in the erection of some of the first public buildings in the area, including the Athenaeum Hall and St Barnabas' Anglican Church. After retiring in 1890, he turned to property development and local politics and, in 1905, became the first Mayor to the City of Camberwell. At least two of his sons, John junior and William, followed in his footsteps and became carpenters. John junior retained ownership of the house in King Street until his own death at the age of 93 years, although the mortgage had been transferred to his own son, another John Butler Maling, back in 1920. John Maling and his wife Lucy, who married in 1893, had nine children born between 1894 and 1910, of which the last five were all born in Balwyn: John Butler (1901), Edgar (1903), William (1906), Gwineth [*sic*] (1908) and Edna (1910). The family resided at 17 King Street until around 1925, when they moved to a new and larger bungalow-style house that had been built on the opposite corner of Eyre Street (now 15 King Street).

The adjacent house at No 19, meanwhile, remained occupied by its original owner, Fred Hillier, until 1903. In December of that year, the property title was transferred to Francis Reid, late of East Kew, who was a florist. Directories indicate that the house was occupied by Reid himself until 1906, and thence by tenants Egan (1907-08), Jenkins (1910-12) and Leo Stanton (from 1913). The latter acquired the title to the property in 1915; he retained ownership, and remained in residence, for the next two years. Subsequent owner/occupiers were Frederick and Florence Goodber (1917-23) and Caroline Peterson (1923-27). The latter died whilst in residence, and ownership passed to her unmarried sister, Olive.

During the early twentieth century, both houses had names, which were recorded for the first time in the *Sands & McDougall* directory for 1907. The house at No 17 (then still occupied by John Maling junior) was identified as "Lujave", and its neighbour at No 19 (then occupied by Jenkins) as "Rahneton".

Description and Integrity

The houses at 17-19 King Street comprise a detached pair of single-storey double-fronted late Victorian timber villas with hipped roofs clad in corrugated steel. Following a very familiar pattern, the two houses are virtually identical in their expression and detailing: each has a symmetrical block-fronted street facade with a central doorway flanked by windows, opening onto a full-width hip-roofed verandah with cast iron columns and decorative wrought iron lacework friezes and brackets. The front entrances have timber door-cases with narrow sidelights, highlights and moulded architraves, while the windows contain timber-framed double-hung sashes (a large central window, flanked by narrower sidelights), also with moulded architraves. The roofs have narrow eaves, supported along the street frontages by timber brackets alternating with fielded panels, and are penetrated by rendered chimneys with moulded caps. Side walls are conventional weatherboard construction. Each house has a front fence made up of capped timber posts with shaped timber pickets of timber pickets and matching front gates. While these are evidently not originally, they are otherwise considered to be highly sympathetic to the style and era of the houses themselves.

Both houses appear to have been restored in relatively recent times, and appear to be in excellent condition when seen from the street. They retain much original fabric, including matching cast iron lacework friezes. The house at No 19 is evidently missing one of its original chimneys, while No 17 retains both. The latter house has otherwise been extended at the rear, with a hip-roofed weatherboard addition that considered to be sympathetic in both scale and materials. Although of two storeys, the rear addition is not considered to unduly detract from the original cottage when viewed from its principal frontage on King Street.

Historical Context

In the Melbourne of the 1880s, it was commonplace for new residential subdivisions to be laid out along the proposed extensions of railway lines – invariably, these estates were marketed and sold some time (even several years) before the line itself actually became operational. In the study area, there were two particularly unusual cases where such speculation backfired: one, when a proposed railway line through Balwyn North failed to materialise at all, and another when a new branch line from Camberwell – the Outer Circle Railway Line – was discontinued only three years later, in 1893. Although the line subsequently reopened in 1900, the intervening period was sufficient to stagnate residential development in the area for some time to come.

The estate on which the two cottages at 17 and 19 King Street was clearly conceived to take advantage of the proximity of the Outer Circle Railway Line. The subdivision was gazetted in April 1890, less than a year before the Riversdale-to-Fairfield portion of the line commenced operation in March 1891. The nearest station, moreover, was only a few hundred metres south of the estate, between Abercrombie Street and Whitehorse Road. First listed in the *Sands & McDougall Directory* for 1895, the two cottages appear to have been the first houses erected in King Street. Subsequent editions of the directory listed another house in the street in 1896, followed by two more in 1897 (all three, apparently, on the eastern side of the street). Interestingly, these five dwellings continued to be listed as the only properties in King Street until the early 1910s. Settlement boomed after that, and this estate (along with several other underdeveloped Victorian subdivisions in the area) gradually filled out during the later 1910s and '20s.

Comparative analysis

Today, virtually no evidence remains of Boom-period residential development in the Deepdene locality. While this particular estate contains a number of Edwardian houses (eg 19 Eyre Street), it is otherwise dominated by inter-war development (and, to some extent, by twenty-first century redevelopment). The pair of cottages at 17-19 King Street provide the only physical evidence that the estate actually dates from the early 1890s. The other three early houses in King Street, which were recorded in the directory listings prior to 1900, cannot be located and have presumably been demolished. This is indicative of a familiar pattern across much of Deepdene. While some evidence of late Victorian residential settlement still remains in the portion between Mont Albert Road and Whitehorse Road – notably the mansion at 936 Burke Road and the large villa at 16 Campbell Road – virtually nothing of comparable date survives in north of Whitehorse Road. Even looking further afield, there are relatively few comparable examples of ordinary Victorian timber cottages or villas in the entire study area, with only a handful of examples that survive (in various conditions and states of intactness), including those at 12 Power Street, 28 Leonard Street and 2 Yarrbat Avenue.

Assessment against Criteria

The house is associated with a phase of residential subdivision and settlement spurred by the proposed Outer Circle Railway Line, which languished after the premature closure of the line after only two years (*Criterion A, Criterion C*)

The house provides extremely rare evidence of Boom-era residential development in this part of Balwyn (*Criterion B*)

Grading and Recommendations

The houses at 17 and 19 King Street, Balwyn, are significant heritage places in the City of Boroondara. Given their virtually identical form and their overlapping and complementary histories, it is considered more appropriate for both dwelling to be covered by a single heritage overlay, rather than to apply an individual overlay to each one.

Statement of Significance

What is significant?

The houses at 17 and 19 King Street, Balwyn, once known respectively as *Lujave* and *Rahneton*, comprise a detached pair of double-fronted hip-roofed Victorian weatherboard villas with symmetrical block-fronted facades and full-width verandahs with cast iron columns and decorative wrought iron lacework friezes. Dating from c.1893, the two houses were built on a single allotment that formed part of a large subdivision laid out in 1890. Originally occupied by Thomas and Fred Hillier, father and son, the properties were later owned and occupied by members of the Maling family.

How is it significant?

The houses are of historical and aesthetic significance to the City of Boroondara.

Why is it significant?

Historically, the houses are significant for their ability to demonstrate the limited extent of residential settlement in Deepdene during the Boom period of the late 1880s and early '90s. They were built on an estate that was laid out in 1890 to take advantage of the proximity of the proposed Outer Circle Railway Line, but which, following the line's premature closure in 1893, subsequently stagnated for over a decade. Only a handful of houses were erected on the estate before the turn of the century, and these two villas now represent the sole survivors in an area otherwise strongly characterised by inter-war development (and more recent twenty-first century redevelopment). The houses thus provide rare and valuable evidence of the failure of Boom-era estates after the closure of the Outer Circle railway line.

Aesthetically, the houses are significant as representative and substantially intact examples of Victorian timber villas of a form that, while ubiquitous in the inner metropolitan area, is highly unusual in the part of Balwyn known as Deepdene. With their characteristic block-fronted symmetrical facades and wide verandahs with fluted iron columns and decorative wrought iron lacework, the houses remain as distinctive and eye-catching elements in an area otherwise dominated by twentieth century development. The houses also stand out in the streetscape due to their narrower-than-average frontages (ie both houses sharing a single standard-width block) and the fact that, as a pair, they are virtually identical in their form, finishes and detailing.

Identified by

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References

Information provided by Balwyn Historical Society.

IDENTIFER	HOUSE		
Other/s	Wing Shing House (former)		
Address	26 Kyora Parade BALWYN NORTH	Date/s	1950
Designer/s	Godfrey, Spowers, Hughes, Mewton & Lobb	Builder/s	
Theme/s	6.3.4 Suburban infill after Second World War	Heritage Group	Residential Building (Private)
	6.7.2 Making homes for the middle classes	Heritage Category	House
	9.3.2 Designing fine buildings	Heritage status	HV (20C); CoB (HO231)
Intactness	Excellent	Significance	Local
Condition	Excellent	Recommendation	Include in HO as individual place



Inset: Aust Home Beautiful, Jan 1951

Extent	To title boundaries	Survey date	10/01/12
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History

This house was built in 1950 for merchant Peter Wing Shing and his wife Jean. Part of a prominent Chinese-Australian family, Peter Wing Shing (1897-1982) was one of six children of Chen Ah Chew, who migrated to Victoria for the 1850s Gold Rush. Chen later became a storekeeper in Wahgunyah and, in 1887, married Lum Gum (Marie), who arrived as an arranged bride. In 1901, the whole family – then comprising four sons and two daughters – returned to China, where Chen and his youngest daughter died. During the 1920s, the remaining family gradually returned to Victoria, where the four sons formed a mercantile business, Wing Young & Company, with varied concerns including fruit and vegetable wholesaling, food manufacture and furniture making. Each of the brothers returned to China to marry. Due to draconian immigration laws of the time, their new wives were not permitted to reside here for more than six months at a time. Consequently, the wives alternated between living in Melbourne, Hong Kong and China, where some of their children were born. Peter Wing Shing and his wife, Goy Gin (Jean) Yeung, had two sons, Edward (1921-1973) and Jack (1926-1974), both born in Canton. Immigration records indicate that Jean, Edward and Jack settled permanently in Melbourne in 1930, arriving aboard the *Tandra* on 2 October. The family lived in Walsh Street, South Yarra, during the 1930s, moving thence to Dawson Street, Brunswick, by 1942. A third child, Barbara, was born in May 1939.

Towards the end of the 1940s, Peter Wing Shing decided to move to Balwyn North – possibly spurred by the fact that his eldest brother, William Wing Young, had recently settled in nearby East Kew. In November 1948, Wing Shing purchased land in the nearby Riverside Estate on the other side of Burke Road: Lot 49 on the south side of Kyora Parade. By that time, his two sons had reached adulthood. In 1947, Edward had married Nancy; the couple had two young children, Carol Anne and Michael, by 1950. Jack, meanwhile, had begun studying architecture at university. It was probably this latter connection that prompted their father to engage one of Melbourne's leading city firms to design the new Balwyn North house: the office of Godfrey, Spowers, Hughes, Mewton & Lobb. The firm dated back to 1901, when William Godfrey entered into partnership with Henry Spowers. After Spowers' death in 1933, Godfrey's like-named son, William Purves Race Godfrey (1908-1983) joined the firm, which then moved away from historical revivalism towards more progressive modernism. When Godfrey senior retired in 1946, the firm was restructured with three new partners of his son's generation: Geoffrey Mewton (1905-1998), Eric Hughes (1901-1964) and John Lobb (1906-1994). The resulting practice, styled as Godfrey, Spowers, Hughes, Mewton & Lobb, initially concentrated on modern residential architecture but soon became better known for larger-scale industrial, commercial and institutional projects. The firm remains in operation today under the mercifully abbreviated name of Spowers Architects.

An atypically large house was required for the extended Wing Shing household, which included not only Peter, his wife Jean and their two unmarried children, but also their married son Edward, his wife Nancy and their two children, and Peter's widowed mother, Marie. To that effect, the architects proposed a two-storey house with five bedrooms. As was later reported in *Australian Home Beautiful*, "faced with the building of a large house on a frontage of 60 feet, the architects placed the garage underneath the house and slightly higher than the footpath. This enabled the house to spread over the whole frontage". Designed to accommodate ten people, the house included two large sundecks at the upper level, a kitchen of above-average size (incorporating three stoves) and a huge living room almost thirty feet (9 metres) wide, with a prominently angled north-facing bay window that opened onto an elevated terrace. To further maximise available space, there was extensive use of built-in furniture: the living room included a shelving unit with cocktail cabinet, built-in radio/gramophone and record storage, while the bedrooms had built-in window seats, storage units, dressing tables and even the beds themselves. Completed during 1950, the house was published in the *Australian Home Beautiful* in January 1951, which noted that "in a street of pleasant dwellings in North Balwyn [*sic*], the two-storeyed home of Mr P Wing Shing stands out because of its arresting design".

As it turned out, the extended Wing Shing family resided in the house for only brief period. Peter Wing Shing's elderly mother died in August 1950 at the age of 85, while Edward and his family later moved to Deepdene. Jack was still living with his parents in Kyora Road when he completed his architectural degree in 1954. During his studies, he had worked in the office of Muir & Shepherd and, after graduation, transferred to the office of Conarg Architects, then based in Mont Albert. Intending to downsize, the Wing Shing family purchased another block of land in nearby Riverside Avenue and engaged their son's employers, Conarg Architects, to design a smaller house, which was completed by 1958. The Wing Shings remained living there until the 1980s. Their erstwhile residence in Kyora Parade was sold to another Chinese couple, medical practitioner Dr John Leong and his wife Ruby, who lived there until the former's death in 1991.

Description and Integrity

The house at 26 Kyora Parade is a two-storey flat-roofed cream brick house in the post-war modernist style. With its stark block-like articulation, the house presents a flat and unusually wide frontage to the street, enlivened at the lower level by a separate flat-roofed bay that projects outward at an angle and extends across the entire facade. This angled bay, which effectively forms a massive bay window, has full-height glazing and a glazed door opening onto an elevated terrace of uncoursed random stonework. It also contains the main entrance, which is set into a stepped and off-centre alcove, marked by a single white column. To the west (right) side of the entry porch, the stone terrace wall returns at a right angle to enclose an open staircase, which has a distinctive vertical screen on its opposite side. The stone wall also returns back towards the house, defining an open carport area directly in front of the small garage, which is integrated in the sub-floor area below the ground floor bedroom. The concrete driveway is defined by a low retaining wall in matching uncoursed stonework, which extends across the front property line.

At first floor level, there are two elongated horizontal bays of windows, one of which extends right to the corner, and returns partly down the east elevation. These windows contain large timber-framed casement sashes, with smaller highlights that extend right up to the eaves line.

From the exterior, the house seems to be in notably intact state and, when compared to the photographs published in the *Australian Home Beautiful* in 1951, very few major changes are noticeable. The cream brickwork and stone feature walls all retain their original finish, and the external timberwork (window joinery and fascias) are still painted in a very pale colour, as evident in early photographs. The column to the front entry porch, which was originally painted in a deep red colour, is now also painted white.

Historical Context

Dating from 1950, this house is associated with the emergence of post-war homebuilding in Balwyn North – that is, the period from the late 1940s to the early 1950s. Large parts of that suburb had remained notably underdeveloped until 1938, when the extension of the electric tram route to Doncaster Road spurred a significant residential boom. This, however, was soon cut short by the onset of the Second World War, and it would not resume until the later 1940s. Even then, private homebuilding was still hampered by restrictions on labour and materials that had been imposed during the War. As a result, the initial burst of post-war homebuilding in Balwyn North was relatively modest compared to the massive influx that took place from the early 1950s, when these wartime restrictions were finally relaxed.

Post-war residential development in this part of Balwyn North represented an interesting case in point, as settlement in the *Riverside Estate* actually commenced in the late 1930s. It was one of the first parts of the suburb to be developed when homebuilding resumed after the Second World War, and, consequently, the estate contains a rather higher proportion of houses from the late 1940s and early 1950s than those parts of Balwyn North further to the east.

Comparative analysis

As mentioned above, before the firm of Godfrey, Spowers, Hughes, Mewton & Lobb began to embrace larger-scale commercial and industrial projects in the early 1950s, they were best known for modern residential architecture. This invariably showed the influence of regional modernism from the West Coast of the USA and especially the work of Californian architect William Wurster, whom Geoffrey Mewton (the firm's leading design architect) was an admirer. Wurster's influence is evident in the expression of houses as a series of rectilinear volumes, combining both single- and double-storey elements, and the use of low skillion roofs, open sun-decks, dark-coloured vertical timber cladding with white-painted window frames and other trim. From the late 1940s, Godfrey Spowers completed a number of these houses around Melbourne, typified by notable examples at Black Rock (1949) and Beaumaris (1950). The Wing Shing Residence – the only known example of the firm's early residential work in the study area and, possibly, in the entire municipality – stands out for its atypical use of cream brickwork which, coupled with the angled bay, projecting flat slab roof and columned porch, has rather more in common with some of the firm's contemporaneous non-residential projects, notably the Babel Building at Melbourne University (1947) and the Syme Wing of University College (1953).

Considered more broadly as an example of early post-war residential architecture in the study area, the house has a number of comparators. It is pre-dated by the notable but recently demolished Tye-Din Residence at 83 Panoramic Road (Yuncken, Freeman Brothers, Griffiths & Simpson, 1947), which, while single-storeyed, was comparable in its stark rectilinear massing and expressed skillion roof. However, the most pertinent comparator would be the exactly contemporaneous house at 16 Yandilla Street (Ronald Bath, 1950). Designed for its architect's own use, this was strikingly similar: a double-storey house with exposed cream brickwork, low skillion roof and long window bays with white-painted frames. The house, however, has since been much altered by subsequent additions and overpainting, and now bears little resemblance to its original form.

Assessment against Criteria

A post-war house that is notable for its large scale, early date and high level of intactness (*Criterion B; Criterion E*)

A fine example of the early work of Godfrey Spowers, showing the influence of West Coast USA modernism (*Criterion F*)

Grading and Recommendations

The house at 26 Kyora Parade, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former Wing Shing Residence at 26 Kyora Parade, Balwyn North, is a double-storey cream brick modernist house with low skillion roof, long bays of timber-framed windows and a distinctive angled bay at the lower level. The huge five-bedroomed house was built in 1950 for Chinese businessman Peter Wing Shing and his extended family (reported to comprise ten people). It was designed by the noted city architectural firm of Godfrey, Spowers, Hughes, Mewton & Lobb, which dated back to 1901 but was re-structured, re-formed and re-badged soon after the Second World War.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally, the house is significant as an outstanding example of modern residential architecture in Balwyn North, of note for its early date, its very large scale and its remarkable external intactness. Completed in 1950, it was amongst the first tentative wave of architect-designed houses to appear in the study area after the Second World War. Its vast scale – remarkable at a time when wartime restrictions on materials and labour were still enforced – reflected the unusual brief of a Chinese client who wished to accommodate his extended family of ten. Architecturally, the house is also significant as a notable example of the early residential work of Godfrey, Spowers, Hughes, Mewton & Lobb, an important post-war firm whose work is otherwise not represented in the study area. With its stark rectilinear expression, low pitched roof, integrated sun-decks and long window bays, the house reflects the local influence of regional modernism of the West Coast of the USA, which was much admired by design architect Geoffrey Mewton. Externally the house is remarkably intact, with virtually no changes and retaining original unpainted finishes to its cream brickwork and stone feature walls.

Aesthetically, the house is significant for its unusual and striking integration of features: its stark rectilinear expression with a highly distinctive angled window bay at ground floor, its stepped roof-line, and the contrast of smooth cream brickwork with stone feature walls, elongated window bays (with white-painted joinery) and deep roof eaves. The facade of this unusually large house, virtually unaltered since 1950, remains a eye-catching element in the streetscape.

Identified by

Built Heritage Pty Ltd

References

“Sun catcher”, *Australian Home Beautiful*, January 1951, pp 14-15.

IDENTIFIER BALWYN NORTH PRIMARY SCHOOL			
Other/s Balwyn North State School No 4638			
Address 94 Maude Street BALWYN NORTH		Date/s 1949-50	
Designer/s Percy Everett		Builder/s	
Theme/s 6.3.4 Suburban infill after Second World War 8.2.3 Making education universal		Heritage Group Education	
		Heritage Category School – State (Public)	
		Heritage status HV (20C)	
Intactness Good		Significance Regional (state?)	
Condition Good		Recommendation Include in HO as individual place	



Inset: Original perspective drawing

Extent Building and curtilage to street frontage	Survey date 10/01/12
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History

The original portion of the Balwyn North State School was erected in 1947-50 following a decade of agitation from the local community. In a letter to the editor of the *Argus*, published in December 1939, the president of the North-West Camberwell Progress Association stated that “my association has striven for three years to obtain a state school in the North Balwyn [*sic*] area”.¹ He pointed out that almost one thousand new dwellings had been erected in the area since 1936, and noted that, while land for a school has been offered to the Education Department on several occasions, “these proposals have been negated [*sic*] by the Ministers”. The proposal was revisited in early 1945, when the provision of a state school at Balwyn North was put forward as a way to relieve overcrowding at the existing school in East Kew; however, the official word was that “at the moment, that was impossible because of shortage of manpower and materials. When that position was relieved, a new school would be built”.²

It was also during 1945 that Percy Everett (1888-1967), Chief Architect of the the Public Works Department (PWD) in Victoria, embarked upon a study tour of the USA. During this trip, he examined the latest trends in modern school architecture and, on his return to Victoria, began to develop a new type of classroom based on a hexagonal module. Of these classrooms, Everett later wrote that “they are a square less in area than the ordinary rectangular room, but advantages to pupils and teachers will be reflected in vastly improved acoustics. The teacher, while speaking softly, may be heard distinctly by every pupil. The vision also is improved. No child will be too far from a colourful blackboard to see the written lesson clearly”.³ As neatly summarised by Philip Goad, the scheme offered a “panoptic strategy of visual and auditory access to the teacher, the optimisation of natural daylight through window walls and clerestories, and use of the hexagon as a natural gathering shape for learning: the prototype for a “classroom planned around the pupils”. By definition, the hexagonal form provided maximum floorspace with minimum materials, thus reducing construction costs at a time when wartime restrictions were still in effect, and also allowed for further expansion when necessary.

Everett's innovative scheme was developed during 1946 and, the following year, it was resolved to erect the prototype school at Balwyn North on land that the Education Department had acquired at the corner Maud Street and Buchanan Avenue. In January 1950, the *Argus* reported that “Victoria's most modern state school, now almost complete, will open at Maud Street, North Balwyn [*sic*], in January 31”.⁴ The Chief Inspector of Primary Schools, G A Osborne, was quoted as saying that the school was of the “latest design” and was thought to be the first primary school in Victoria with central heating. The building itself comprised a central wedge-shaped block (containing an office, staffroom and entrance hall) flanked by pairs of radiating hexagonal classrooms. Providing accommodation for 200 pupils, the new school “was expected to relieve congestion at the Balwyn, Deepdene and East Kew schools”.

As it turned out, the opening of the state school at Balwyn North proved very timely. A year later, when the Balwyn State School in Balwyn Road was destroyed by fire, some of its pupils were temporarily accommodated at Balwyn North until rebuilding was completed. The Balwyn North State School was itself expanded soon afterwards by the addition of a prefabricated Bristol classroom, for which tenders were called in August 1952. By 1959, seven additional classrooms had been built. By that time, however, enrolment levels at Balwyn North had already begun to decline due to the establishment of other state schools in the area, including those at Greythorn (1953), Boroondara (1954), Koonung Heights (1954), Bellevue (1957). Nevertheless, the Balwyn North State School expanded further during the 1960s with the provision of a library (1966) and an art and craft centre (1968). The school had 500 pupils by 1973.

Description and Integrity

The original portion of the Balwyn North State School, set well back from the Maud Street frontage, is a single-storey flat-roofed cream brick building on a highly unusual plan. This comprises a central skillion-roofed rectangular block flanked by two rows of hexagonal classroom modules, laid out with each successive module slightly offset from the last, which results in a distinctive stepped facade and an overall bow-shaped plan form. Each of these hexagonal classrooms has generous glazing to the street: a full-width bay comprising four large timber-framed sashes, plus a fifth bay that returns down the side wall (either as a window or, in some cases, as a glazed door). Each classroom also has a projecting lantern roof to provide a narrow but continuous clerestory windows to the north and south sides.

1 “North Balwyn School”, *Argus*, 2 December 1939, p 9.

2 “Zoning of Schools”, *Age*, 8 February 1945, p 2.

3 Percy Everett, “New planning improves school architecture”, *Argus*, 15 August 1949.

4 “New-type school to open soon”, *Argus*, 21 January 1950, p 6.

When seen from the principal (Maude Street) frontage, the building appears relatively intact, inasmuch as the stepped rows of hexagonal classrooms, with their lantern roofs, clerestory windows and glazed frontages, can still be readily interpreted. Notably, they also retain their original unpainted finish to the cream brickwork. The central part of the facade, where an entrance foyer and staff rooms were originally provided, appears to have been remodelled and/or extended in more recent times. Current aerial photographs indicate that additions have also been made to the rear (south) side, although these are not visible from Maud Street, are not considered to detract from or diminish the distinctive form of the original building when seen from that side.

Historical Context

The building is associated with the expansion of community facilities in Balwyn North in the early post-war period. While the school had originally been mooted in the late 1930s (when there was a minor boom of residential expansion after the electric tram route was extended to Doncaster Road), the Department of Education wisely elected not to proceed with the project until after the Second World War. By the late 1940s, homebuilding in the Balwyn North area had resumed, although would not reach a peak until the later 1950s. Opened in 1950, the state school was actually predated by a local private school, St Bede's Roman Catholic Primary School (1946), but otherwise marked the beginning of a new era of state educational facilities in Balwyn North, which included a high school (1954) and four more primary schools at Greythorn (1953), Boroondara (1954), Koonung Heights (1954) and Bellevue (1957).

Comparative analysis

In the relatively short timespan between 1947 and 1952, Percy Everett proposed to erect at least twenty new schools across Victoria using his new hexagonal classroom system. Recent research by Dr Philip Goad, however, has identified only eight examples known to have actually built been before Everett's design was abandoned in favour of a more efficient and cost-effective solution, the LTC (Light Timber Construction) classroom. Several of the hexagonal-planned schools were designed and constructed concurrently with the prototype at Balwyn North, namely the Red Hill Consolidated School on the Mornington Peninsula (1947-51), the Moorabbin West State School (1948-50) and the Darling East (later Solway) State School at Ashburton (1948-50). At least one other was designed and constructed subsequently, for the Newlands State School at North Coburg (1951-52).

As noted by Dr Goad, only four of the eight realised hexagonal schools still survive as of 2012 – those at Solway, Balwyn North, Newlands and Red Hill. The Solway Primary School in Winton Road, Ashburton – the only other example in the City of Boroondara – appears to remain in a comparably intact state. It has a slightly different plan form, with its eight hexagonal classrooms in a linear row, as opposed to the gentle curving configuration seen at Balwyn North. While it seems to retain its unpainted cream brick finish and multi-paned timber-framed windows, the building itself is largely concealed from view along its principal (Karrak Street) frontage by subsequent additions. Currently, only a few select glimpses of the original building remain evident along the property's Taylor Street frontage. By contrast, the distinctive form of prototypical example at Balwyn North is still clearly visible, and thus readily interpreted, from the street.

Assessment against Criteria

The school demonstrates the expansion of community facilities into Balwyn North in the early post-war era (*Criterion A*)

The school was the prototype for an innovative new modular system based on top-lit hexagonal classrooms to provide greatly improved visual and acoustic properties (*Criterion F*)

The school is one of only four surviving examples of this experimental system, discontinued in 1952 (*Criterion B*)

Grading and Recommendations

The original portion of the Balwyn North Primary School, at 94 Maude Street, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The original portion of the Balwyn North Primary School (formerly Balwyn North State School), at 94 Maude Street, Balwyn North, is a single-storey flat-roofed cream brick building on a distinctive plan, comprising a series of hexagonal classrooms (each with a lantern roof, clerestory windows and glazed frontage) arranged in a gently curving row. Designed in 1947 and opened in 1950, the building represented the prototype for an innovative new type of state school architecture developed by Percy Everett, Chief Architect of the Public Works Department.

How is it significant?

The building is of architectural significance to the City of Boroondara.

Why is it significant?

Architecturally, the building is significant as the prototype for an innovative new type of state school architecture that was developed by Percy Everett, Chief Architect of the Public Works Department, following his return from an overseas tour in 1946. Influenced by what he saw overseas, Everett proposed a modular system of hexagonal classrooms with lantern roofs and clerestory windows that would not only provide learning spaces with enormously improved acoustic and visual properties, but simultaneously minimise construction costs at a time when labour and materials were still restricted by wartime shortages. Although Everett proposed to build at least twenty schools using this bold and innovative system, only eight are known to have been actually realised before the scheme was discontinued in 1952. Of these, only four now survive. The example at Balwyn North, which is one of two extant examples in the City of Boroondara (the other being located at Ashburton), is of enormous significance as the prototype for the entire scheme.

Identified by

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References

Philip Goad, "Preserving perfect plans: Percy Everett's polygonal classroom designs for Victorian schools (1947–1952)". Paper delivered at 12th International DoCoMoMo Conference, Helsinki, 9 August 2012 (courtesy Philip Goad).

L J Blake (ed), *Vision and Realisation*, Vol 3.

IDENTIFIER	HOUSE		
Other/s	Kramer House (former)		
Address	7 Milfay Court BALWYN NORTH	Date/s	1956
Designer/s	-	Builder/s	H Alexander (?)
Theme/s	6.3.4 Suburban infill after Second World War	Heritage Group	Residential Building (Private)
	6.7.2 Making homes for the middle classes	Heritage Category	House
	9.3.2 Designing fine buildings	Heritage status	-
Intactness	Good (additions at rear, not visible from street)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1956 for Francois Kramer, a prominent Austrian-born society hairdresser. Born in Vienna on 4 August 1918 as Franz Alois Krammer [sic], he migrated to Australia in 1949, arriving in Melbourne on 30 May aboard the *Ugolino Vivaldi*. He promptly set up business as a hairdresser and, within a few years, was already described by the press as “one of Melbourne’s leading hair stylists”.¹ That year alone, he created a hairstyle to celebrate the occasion of the Royal Visit (modelled by leading fashion model Bambi Smith), introduced another new hairstyle for teenagers known as the “Miss Marigny”, and was appointed director of the Victorian Division of the Hair Fashion Council. Naturalised the following year, Krammer anglicised his surname (and gallicised his forename) for professional reasons, maintaining the original spelling in private. By early 1956, Kramer not only operated a successful city salon in Collins Street (incorporating the Centreway Hair Fashion College, where students studied “under the personal supervision of an internationally-acclaimed master hairdresser”) but also a branch in South Yarra.² In October 1956, Kramer opened a temporary beauty parlour at the Olympic Village in Heidelberg, for the benefit of international athletes residing there.

Francois Kramer was thus at the peak of his professional success when, in July 1956, he acquired the title to a block of land in Milfay Court, Balwyn North, to build a new house for himself. Located at the end of a short cul-de-sac, it was Lot 19 of a large 119-lot subdivision off Doncaster Road (incorporating Gardenia Road, Koonung Street, Wandeen Street, Oravel Street and three other cul-de-sacs) created back in 1952. At the time, Kramer was residing at 22 Leopold Street, South Yarra – a large Art Deco block of flats within walking distance of his salon at 159 Domain Road. In April 1956, the City of Camberwell issued a building permit for Kramer’s new residence, described as a six-roomed timber house worth £3,000. No architect is named on the index card, and working drawings, which would have accompanied the application, have not survived in council archives. The identity of the builder is also ambiguous. Council documentation identifies the builder as H Alexander of 30 Union Street, West Preston, although this is not confirmed by contemporaneous directory listings, which list a Henry Berry at that address in the 1950s and ’60s. Nothing further, therefore, can be said of either architect or builder. However, what is certain, from the sophistication of the design, is that an architect must have been involved. As Kramer hailed from Vienna, it is possible that he engaged an like-minded *emigre* architect. However, it is equally if not more likely that, as a high-profile professional hairstylist, he would have maintained an extensive network of clients and contacts, which may well have included the wives of some prominent city architects.

Electoral rolls reveal that Francois Kramer lived in at 7 Milfay Court with Lilly Maria Kramer, identified as a receptionist. She was perhaps his wife or, more likely, his sister, and presumably worked at his salon. The Kramers remained living there for over a decade, during which time he maintained his high profile as a hairstylist, representing Australia at the Hairdressing World Championships in Switzerland in October 1967. Kramer left for Great Britain in 1971, and handed over the operation of his salon to others. He never returned to Balwyn North, with the Certificate of Title for 7 Milfay Court recording that ownership passed to Lloyd McMahon, a solicitor, in August 1972. The McMahon family promptly engaged a design and drafting service to enlarge the house, adding a two-storey rear addition that comprised a rumpus room below and a dining room above.

Description and Integrity

The house at 7 Milfay Court is a two-storey contemporary-style 1950s house on a long rectilinear plan, with a shallow butterfly roof, full-width balcony at the upper level and an integrated double garage at the lower level. Originally rectangular in plan form, a small rear addition (added in 1972) now gives it an overall asymmetrical T-shaped footprint. The low-pitched roof (which, from the street, appears as a skillion rather than a butterfly) has unusually deep eaves with exposed rafters. The elongated street facade has random coursed Castlemaine slate cladding at ground level, and vertical timber boarding to the first floor. The cantilevered balcony, with exposed beams that echo the exposed rafters of the eaves, has a simple metal railing. Fenestration is balanced without being symmetrical, comprising regular bays of tall paired windows or French doors at each level, with white-painted joinery. A ground level, the main entrance is set into the central bay, which has a pair of panelled timber doors. At the far (west) end of the balcony, there is a much wider window bay with sliding glass doors. To the left (side) of the ground floor is the double garage with its metal sheet tilt-up door. There is also a skillion-roofed carport attached to that side, which is not original, but dates from 1972.

1 “Matter of fact”, *Argus*, 12 June 1954, p 2.

2 *Argus*, 4 January 1956, p 16; 28 July 1956, p 33.

The house is set back at an angle on its unusual wedge-shaped block, so that it is not symmetrical to the street frontage. This creates a generous curtilage to the street, which incorporates a smooth lawn, narrow garden beds edged with volcanic rock, and a single mature eucalypt tree alongside the concrete paved driveway, forming an elegant setting for this striking house.

When seen from the street, the house appears in a substantially intact condition, and even its external colour scheme (exposed slate cladding, dark-coloured timber boards and contrasting white-painted window joinery) is sympathetic to the era of construction, if not actually original. The additions made in 1972 are not considered to detract from the period character of the house. The two-storey rear addition is not even visible from the street, while the small skillion-roofed carport, set back at the eastern edge of the house, is entirely discreet.

Historical Context

This house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming harder to come by.

Comparative analysis

There are very few post-war houses in the study area that survive remain so externally intact as to potentially evoke the prevailing tastes and fashions of 1950s residential architecture. As was widely promulgated in the pages of the popular housing press of that time (that is, magazines such as *Australian Home Beautiful*, *Australian House & Garden* and the *Australian Homemaker*), smart contemporary housing – which need not necessarily have been architect-designed – was characterised by the use of large windows, low-pitched roofs with deep eaves, and outdoor living areas such as terraces, sun-decks and balconies. A simple palette of materials was preferred, with vertical timber boarding being especially popular – often stained or painted in deep earthy colours, with window joinery, fascias and other trim emphasised in a pale colour. A contrasting eye-catching element (such as an area of crazy stonework, Castlemaine slate cladding or a screen of timber louvres, slats or concrete breeze block) created a “feature” – something that was so desirable to the mid-century homemaker, and subsequently so virulent in contemporary domestic architecture, that architect and critic Robin Boyd coined the term “Featurism” to derisively identify to it as a sub-style in its own right.

Not least of all due to Boyd's dismissal of Featurism in his 1960 book, *The Australian Ugliness*, the style acquired something of a stigma and, as fashioned turned, was soon considered to be extremely dated. As a result, it is extremely rare for examples to remain in a virtually unaltered state. As Balwyn North was one of Melbourne's most significant epicentres for post-war residential architecture, these sorts of houses once proliferated across the suburb. Five decades later, however, the most striking examples have disappeared – either demolished, or remodelled virtually beyond recognition in an effort to bring them up to date with modern tastes. This is typified by a modest example at 8 Carrigal Road (R Griffiths, 1951), which had a skillion roof with broad eaves and exposed rafters, tall windows and painted brick walls with a spandrel of vertical timber boarding across the eaves line. It has, however, since been much altered by overpainting, the insertion of new colonial-style multi-paned windows and a new corner porch. A not dissimilar house at 18 Madden Street (R D Jones, 1954) has been demolished.

Quite a few other examples, by as yet unidentified architects or designers, still survive in lesser states of alteration, including those at 94 Clifton Street (with canted plan form, vertical timber cladding, central porch and corbelled brick wing walls), 19 Hosken Street (combining face brick, stained weatherboards and an unusually prominent stone feature wall), 12 Jolie Vue Road (with Castlemaine slate cladding, concrete block wing wall and a full-width balcony with ornate steel railing), 23 Orion Street (with vertical timber boarding and a concrete panels with exposed aggregate) and 1 Page Street (with a return balcony, diagonal-patterned steel railing and vertical louvred screen). A three-storey block of flats at 47 Sunburst Avenue is a notably large but not particularly cohesive example, of cream brick construction with vertical boarded spandrels, concrete louvres and garden walls variously enlivened by slate cladding, pebble-dashing and concrete breeze blocks. While all of these examples are of interest and remain evocative, to some extent, of the Featurism of the 1950s and early '60s, none remains quite as intact, cohesive or evocative as the one at 7 Milfay Court.

Assessment against Criteria

An example of mid-century domestic architecture in the populist or “Featurist” mode, which has long been considered dated and consequently only very rarely survive in such an intact state (*Criterion B*)

A house that perfectly encapsulates the prevailing tastes and fashions of 1950s residential architecture (*Criterion D*)

A house noted for its lively yet cohesive integration of forms, details and finishes associated with the 1950s (*Criterion E*)

Grading and Recommendations

The house at 7 Milfay Court, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former Kramer House at 7 Milfay Court, Balwyn North, is a two-storey house with a low broad-eaved butterfly roof, a long rectangular plan form and an elongated facade clad with Castlemaine slate at the lower level and vertical timber cladding at the upper level. It has a full width balcony, repetitive bays of tall windows and French doors, and an integrated garage. The house was erected in 1956 for prominent Austrian-born society hairdresser Franz “Francois” Kramer, although research to date has not been able to confirm the identify of the architect. Sold by Kramer to the present owners in 1972, the house was slightly altered at that time, but otherwise remains in a notably intact state.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally and aesthetically, the house is significant as a representative but remarkably intact (and therefore highly evocative) example of contemporary 1950s domestic architecture. While the overall design of the house is not considered to be especially remarkable or innovative in itself, it encapsulates so many of the forms, elements and details that were considered highly fashionable at that time, notably the use of the butterfly roof, broad eaves with exposed rafters, large windows and French doors, a balcony, vertical timber cladding with a dark painted finish (contrasting with pale-coloured window joinery) and feature cladding of Castlemaine slate. Such *leitmotifs*, which were constantly showcased in the housing magazines and newspaper columns of the day (albeit not so much in the serious architectural journals) influenced countless post-war homemakers. The specific hankering for “features” became so virulent that Robin Boyd derisively identified it as a sub-style in its own right, for which he coined the word “Featurism”. Acquiring something of a stigma, this style quickly became dated, and it remained extremely rare for examples to survive in such an unaltered state as this one. While Balwyn North once contained many houses like this, several decades of demolition and renovation have gradually decimated them. While numerous examples do survive to show this influence to some extent, this one – appropriately enough for a house commissioned by a leading society hairdresser and *fashionista* – stands out as an especially stylish and cohesive one. Notable also for its large scale and careful siting on an odd-shaped block to provide generous setback and maximum streetscape presence, it remains an eye-catching element.

Identified by

Built Heritage Pty Ltd

References

City of Camberwell Building Permit No 18189, dated 11 April 1956.

IDENTIFER	HOUSE		
Other/s	Plotkin House (former)		
Address	47 Mountain View Road BALWYN NORTH	Date/s	1966
Designer/s	Conarg Architects (Grigore Hirsch)	Builder/s	Fulton Constructions Pty Ltd
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent	Significance	Local
Condition	Excellent	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1965 for solicitor Bernard Plotkin and his wife Mira, to the design of Grigore Hirsch, principal of Conarg Architects. Mira Plotkin had actually grown up in Balwyn North but, after her marriage, she and her husband lived in a flat in Studley Park Road, Kew. The couple originally wanted to built a new house for themselves in Eaglemont but, as land in that area was too expensive for them, they settled on a block in Mountain View Road, Balwyn North, four streets away from Mrs Plotkin's original family home. The allotment, for which the Plotkins acquired the title in October 1964, was a very unusual one. The land had formerly been part of the grounds of a Georgian Revival residence that was erected for the Gray family in 1939 on a double-width allotment, comprising Lots 740 and 741 of the original 1937 subdivision. In the early 1960s, a subsequent owner decided to subdivide the property. However, such was the siting of the existing house that the boundary had to be awkwardly stepped around it, giving the new block an L-shaped form with a narrow street frontage of 50 feet (15 metres) widening to 80 feet (24 metres) at the rear.

The Plotkins initially had plans prepared by two different architects: Harry Ernest and Grigore Hirsch of Conarg. They eventually opted for the latter, a Rumanian *émigre* and highly respected designer whom Mrs Plotkin knew through a family connection. Born in Bucharest, Gregore Matthias Hirsch (1906-1991) left Europe in 1938 with his wife Sylvia and their year-old daughter Miriam. Caught up in India during the Second World War (during which time he converted from Judaism to Catholicism), Hirsch and his family did not arrive in Melbourne until 1950. He gained work in the Collins Street office of architect Frank Heath but, in 1952, established his own practice under the unusual name of Conarg – an acronym for the **CON**temporary **AR**chitecture **G**roup. Initially based in Mont Albert, his office had moved to Glen Iris by 1955. According to Mrs Plotkin, Hirsch disliked private residential commissions and only undertook them on a very selective basis. His practice was certainly better known for larger-scale work such as blocks of flats, factories, hotels, hospitals and (notably) buildings for the Roman Catholic church, which included several churches, schools and an entire convent. As his firm's name implied, Hirsch was passionately interested in cutting-edge contemporary design and, in the mid-1960s, even had a stint as vice-president of the Victorian Chapter of the Australian Modular Society.

Needless to say, the Plotkin's oddly-shaped and steep allotment at Balwyn North proved challenging, even for such an gifted architect as Hirsch. As was reported in a later newspaper write-up, “the architects decided that the site could be used for a modern house only if the owners accepted a design which departed from the usual plan of having main rooms facing the street”. Split level planning was also essential to avoid an unduly steep driveway. Ultimately, Hirsch proposed a short driveway leading straight across to the entry foyer, which opened onto stairs in both directions, thus spreading the house over three levels. Mrs Plotkin recalls that Hirsch prepared several different scheme for the house – all of which proved too costly – before arriving at the final one. While they gave their architect free rein, some of his ideas had to be revised to fit the budget. His original proposal for the solid masonry house to be built entirely of thin slab-like Besser concrete bricks proved too expensive; instead, only the interior walls were thus treated, with the exterior in a larger sized version. The Plotkins otherwise went ahead with Hirsch's suggestion to use aluminium sheet roofing – extremely unusual at that time – when he convinced them it would never need replacing (and, over their long period in residence, never did). Internally, the house incorporated many other features, details and finishes that were equally stylish and unusual: an elevated open fireplace, custom-made carpet (in a bold emerald green), glass mosaic tiling (in both green and white), full-height built-in cupboards with walnut veneer, joinery in a rare timber of American origin (which, Mrs Plotkin recalls, is not longer commercially available), solid timber doors that also rose to ceiling height, and a huge eleven-foot (3 metre) wide glass sliding door to the west-facing patio at the rear, offering views across to the Dandenongs. The street frontage, which was landscaped by a garden designer, incorporated a courtyard area with cantilevered flowerboxes and a Japanese rock garden.

In September 1966, when the Plotkins' recently-completed dwelling was profiled in the property column of the *Herald* newspaper, it was dubbed the “luxury house on a problem site” and praised for the way in which it “demonstrates some of the important advances in domestic architecture in recent years”. A catalogue of rarely-seen innovations was cited, including the fully automatic air-conditioning system (with its own plant room), laundry chute, ducted vacuum system and a front door with panoptic spyhole, remote controlled release and intercom connection to the kitchen. More than pleased with their new house, the Plotkins lived there for almost forty years. During that time, they made virtually no changes to the house, except to replace the original laminate kitchen benches with granite counterparts shortly before the sold the property in 2000.

Description and Integrity

The house at 47 Mountain View Road is a two-storey flat-roofed modernist residence of sandstone-coloured Besser concrete bricks construction, presenting a strong horizontal expression. Set well back on an L-shaped site that slopes down from the street, the house was deliberately designed so that its principal frontage was to the rear (with easterly views of the Dandenongs) rather than to the street. Consequently, the overall form of the house is difficult to interpret when it is only seen from the Mountain View Road side. Broadly following the shape of the block, the house has an L-shaped plan spread across three levels. Only the carport, entrance hall and plant room are at street level; the hall opens onto an mezzanine stairwell that leads thence upstairs (to the bedroom level) and downstairs (to the living areas).

When viewed from the street, the house is dominated by the flat-roofed double carport that occupies about two-thirds of the frontage. The remainder is occupied by a slightly projecting walled courtyard, in matching concrete brick, which stands in front of the main entrance. The driveway, paved in rectangular concrete slabs, is flanked by retaining walls (in narrower slab-like concrete bricks), which are stepped to create a series of terraced garden beds. On the street, left (north) of the driveway, a low garden wall merges conspicuously with a wide slab-like feature enlivened with a pattern of recessed header blocks, and also containing the recessed letterbox. On the other side, a low brushwood fence at a sharp angle connects the walled courtyard to the front corner boundary. The garden beds contain white pebbles and various low plantings of fairly recent origin. However, there are also mature palm trees behind the letterbox and in the walled courtyard that clearly date from the period when the house was constructed.

As the interior of the house has not been inspected for this project, it is not confirmed whether any of the luxurious internal finishes and features, noted in contemporary write-ups, are still in place.

Historical Context

This house is associated with what might be termed the latter phase of post-war homebuilding in Balwyn North – that is, the period from the mid- to late 1960s. This represented part of a broader boom in suburban residential development that had resumed after the lull caused by the credit crunch of the early 1960s. In Balwyn and (especially) Balwyn North, new and established subdivisions had already significantly filled out by that time, and, by the mid-1960s, choice vacant allotments were starting to become more difficult to obtain. By the early 1970s, there were very few left.

Comparative analysis

Although Grigore Hirsch is said to have eschewed private residential commissions, his firm is known to have designed houses in various parts of the metropolitan area including Heidelberg, Doncaster, Vermont and Mornington. The two examples remembered by Mrs Plotkin, at 6 Goldthorns Avenue, Kew (1952) and 16 Riverview Road, Balwyn North (1958) are amongst only three others yet identified in the City of Boroondara. Of these, the one in Riverview Road – the only other in the study area – was demolished in 1988. The Goldthorns Avenue house, which remains in a largely intact state, is a flat-roofed dwelling with large windows to the street, in face cream brick with slate-clad feature wall. Although a good example of early 1950s residential architecture, it is nowhere near as striking as the Plotkin's elegant concrete-brick residence, which must surely be considered one of the finest residential designs ever undertaken by Conarg Architects. A third house by Conarg, located in Simpson Street, Kew (1958), has evidently also been demolished.

The striking use of modular Besser concrete bricks in the Plotkin House, and notched corners, recessed headers and interlocking volumes expressed in the brick walling, is closely linked to one of Grigore Hirsch's largest and most long-running projects: the Sandringham & District Memorial Hospital, completed during 1964. The project actually dated back to the mid-1950s, when sketch plans were prepared by Tasmanian architect (and former Sandringham resident) Esmond Dorney. Hirsch became involved in 1960 to assist in the preparation of working drawings and provide local supervision; however, by his own admission, he was ultimately responsible for the completion of all contract documentation, the design and detailing of elevations, most of the internal planning, and the site landscaping. The polygonal-planned building was built of modular Besser blockwork, with notched corners, and incorporated garden walls and piers articulated as massive interlocking volumes – a clear precedent for the similar detailing seen in the Plotkin House.

Assessment against Criteria

A rare example of a house by Grigore Hirsch (Conarg Architects), who eschewed residential commissions (*Criterion B*)

A remarkable achievement in 1960s residential architecture, notable for its response to a very difficult site, its highly unusual and distinctive materials and its luxurious appointments (*Criterion F*)

Grading and Recommendations

The house at 47 Mountain View Road, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former Plotkin House at 47 Mountain View Road, Balwyn North, is a split-level flat-roofed modular concrete brick house in a minimalist modern mode. Built on an awkward L-shaped and steep site, the house is spread over three levels, with the entry (carport) level in the middle. Set well back and designed to address the rear (east) side rather than the front, the seemingly windowless street facade is concealed behind a double carport and a walled courtyard that marks the main entrance. A series of dwarf walls (in narrow Roman-style concrete brick) define terraces in the front garden, and another wall across the street front intersects with a prominent pier-like element containing the letterbox. The house was erected in 1964-66 for Bernard and Mira Plotkin, to the design of Rumanian *emigre* Grigore Hirsch, principal of Conarg Architects Pty Ltd.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally, the house is significant as an outstanding example of 1960s residential architecture in Balwyn North. The restrictions imposed by an extremely awkward block – subdivided from an adjacent block, it had an L-shaped form with narrow street frontage and a steep slope – inspired the architect to conceive the house as a split-level dwelling that addressed the rear rather than the street frontage. This extremely unusual concept was realised using an equally unusual palette of materials, including modular Besser concrete bricks in both standard and narrow widths, aluminium sheet roofing (rarely used at that time) and luxurious interior finishes (which might still remain). The house otherwise incorporated a number of facilities that were rarely seen in residential architecture at the time, including a central air-conditioning system (with its own plant room), ducted vacuum system, laundry chute and front door intercom.

Architecturally, the house is significant as a rare and outstanding example of the residential work of Grigore Hirsch of Conarg Architects, a Rumanian *emigre* who commenced practice in Melbourne in 1952. Best known for large-scale industrial and institutional projects, as well as many buildings for the Roman Catholic church, Hirsch eschewed private residential commissions and was extremely selective in undertaking them. His only surviving house in the study area (and one of only two currently known to survive in the entire municipality), this large, highly unusual and luxuriously-appointed residence is likely to be one of the finest houses that Hirsch ever designed.

Aesthetically, the house is significant for its unusual expression and integration of features. Although set well back from the street and specifically designed to address the rear, the house nevertheless remains an eye-catching element when seen from Mountain View Road. It is distinctive for its low roofline, its stark and apparently windowless facade and especially its modular Besser concrete brickwork, which introduces almost sculptural effects through stepped planes, interlocking volumes, recessed headers and dwarf walls of contrasting narrow tile-like bricks. The massive slab-like letterbox which boldly intersects with two garden walls, is an especially prominent element on the street boundary. The character of the house is enhanced by its landscaped setting, which includes some of the original palm trees

Identified by

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References

“Luxury house on a problem site”, *Herald*, 30 September 1966, p 24.

Interview with Mrs Mira Plotkin, 21 January 2013.

IDENTIFER	HOUSE		
Other/s	Dunshea Residence		
Address	24 Orion Street BALWYN NORTH	Date/s	1958
Designer/s	Davis Bité	Builder/s	Samuel Hugh McCorkell
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1958 for accountant Graham Dunshea. Its site forms part of a small subdivision created in 1954, comprising thirteen residential allotments along the south side of Iron Street, between Taurus and Musca streets. Most of these blocks were oddly shaped, with Lot 5, on the south-east corner of Libra Street, being kite-shaped. On 22 October 1956, the title to this lot was transferred to Graham Ernest Dunshea, who was then living in East Kew. He recalls that, at that time, there were virtually no other houses in the immediate vicinity. Wanting to build a modern house that took advantage of the elevated site and its views, Dunshea turned to Davis Bité (1936-1987), a young architectural student who was then dating a friend of Dunshea's own *fiancee*, Geraldine.

Born in Lithuania, Davis Vladas Bité (pronounced *Bee-tay*) migrated to Australia in 1948 with his father Vladas (who was also an architect), his mother Brone and his sister Grazina. He studied architecture at RMIT where, in the words of fellow student Daryl Jackson, "his skills as a designer and illustrator were well known amongst his peers". Exploiting his talent for the latter, Bité went on to become an architectural renderer of considerable – even international – repute. By 1960, he was working in the USA, where he created presentation drawings for such eminent architects as Eero Saarinen (North Christian Church in Columbus, Ohio and the Dulles International Airport in Virginia), Paul Rudolph (Creative Arts Centre at Colgate University in New York), Walter Netsch (Cadet Chapel at US Air Force Academy in Colorado) and Philip Johnson, as well as others like William Morgan, Ulrich Franzen and Harrison & Abrahamovitz. Immediately recognisable for their dense line-work and almost obsessive attention to detail in evoking texture, Bité's renderings frequently appeared in leading American architectural journals such as *Architectural Record*.

Returning to Australia in 1965, Bité worked as a design architect for various firms, including Eggleston & McDonald, before taking a position in the office of Peter McIntyre. Bité became a director of that firm in 1974, and was elevated to full partner in 1980. Sadly, his eminent career was cut short when he died of a heart attack in New York City on 20 May 1987, at the age of only 50 years. He was posthumously acknowledged in a textbook on architectural delineation, Robert W Gill's *Basic Rendering* (1991), which republished some of his classic drawings from the 1960s.

According to Graham Dunshea, the house that Davis Bité designed for him at Balwyn North represented the young architect's first realised commission. Notwithstanding this youth and inexperience, Dunshea found Bite to be methodical and down-to-earth. The distinctive butterfly roof – which was entirely Bité's idea – was fastidiously detailed to prevent leaking. Dunshea recalls Bité specifying an expensive heavy-gauge copper gutter, with an emergency overflow to supplement the two downpipes; consequently, the roof never leaked once during Dunshea's residency. A building permit for the project – described as a six-roomed brick veneer house to cost £7,000 – was issued by the City of Camberwell on 28 May 1958. The builder was Samuel Hugh "Jack" McCorkell from Mont Albert who had previously built a house for Dunshea's brother – a far more conventional triple-fronted brick veneer dwelling – at 62 Hosken Street.

The Dunsheas lived in the house for only six years before they moved to England, whereupon it was rented out until 1967, when it was sold to jewellery manufacturer Anthony Clancy and his wife, Ethel. The Clancys promptly extended the house by adding a third bedroom to the rear, for which a building permit was granted on 8 August that year. They remained living there until 1983, and there have been two subsequent owners since then.

Description and Integrity

Set back on a sloping corner site, the house at 24 Orion Street, Balwyn North, is a split-level modernist dwelling of concrete brick veneer construction. Its external form is dominated by a distinctive butterfly roof – that is, comprising two roof planes that slope inwards to a box gutter rather than outwards, as in the case of a traditional gabled roof. The butterfly roof is asymmetrical; although its two roof planes are of identical pitch, one is longer than the other so that they intersect at a point approximately two-thirds along the length of the house. This point is marked not only by the box gutter, but also by a wide slab-like chimney that extends up from the living area within.

The asymmetry of the roof form is echoed in the principal (Orion Street) elevation. Taking advantage of the sloping site, this elongated frontage incorporates a double garage at the left (east) end, underneath the raised bedroom wing. The front of the garage projects slightly forward to create a narrow balcony to the master bedroom above, enclosed by wing walls and a solid balustrade. A broad L-shaped terrace, with a random-coursed stone feature wall and light steel balustrade, extends along the remainder of this frontage, and returns down the side (Libra Street) elevation.

The principal street frontage, which faces the sunny north, has four large full-height window bays with multi-paned timber-framed sashes, while the elevations to the side and rear have smaller and more conventional windows. The two street boundaries of the property are delineated by a stone retaining wall that curves around the corner, and by other retaining walls that use the same modular concrete bricks as the house itself. The brick wall to the Libra Street side incorporates a planter box and a flight of steps with slate treads.

The house remains substantially intact, with only minor changes to its two street frontages (eg an air-conditioning unit to the master bedroom). The third bedroom, added to the rear in 1967, is not visible from the street.

Historical Context

This house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming much harder to come by.

Comparative analysis

According to Graham Dunshea, the house at Balwyn North represented Davis Bité's first realised commission. However, research has not yet identified any other comparable projects that Bité undertook during the early phase of his career. The fact that he subsequently worked extensively as a freelance perspective artist (based in the United States from c.1959 to 1965) and later as a design architect for larger firms, would suggest that he did not maintain a sole practice and thus probably carried out very few (if indeed any) private architectural commissions under his own name. This house at Balwyn North, therefore, should be considered as a rare example of Bité's output. More broadly, the phenomenon of an undergraduate architectural student undertaking a private residential commission is extremely rare in itself, and, in this regard, this building is likely to be rare in a local context. Indeed, only two other examples have been identified to date. The earlier of these, a striking and idiosyncratic modernist dwelling at 32 Ursa Street, was designed in 1950 by Harcourt Long, more than two years before his graduation in 1953. The other, at 3 Highland Avenue, was designed in 1956 by Ronald Greenwood for his own parents. Although this was published in the *Australian House & Garden*, the house is considerably more conventional in its form and detailing, with a regular low-pitched gabled roof.

The butterfly roof was a fashionable motif in residential architecture of the 1950s, being introduced to Melbourne at the start of that decade. Writing in 1951, Robin Boyd observed that "the newest thing on the suburban horizon is the 'Butterfly' roof, the inside-out roof, the upside-down gable. There are not half a dozen around at present, but there will be more, for the idea is not altogether ridiculous".¹ One of the first examples to gain widespread attention was actually located in the study area – the residence of architect Kenneth McDonald at 50 Tuxen Street (1952). Prominently sited in what was then largely undeveloped suburbia, the house was much published in the architectural and popular housing press. Regrettably, it has since been demolished. Another local example, also designed by an architect for himself, was the residence of Frank Dixon at 6 Carrigal Street, Balwyn (1953). Although still standing, it has been altered virtually beyond recognition. While a number of other butterfly-roofed houses survive, these tend to have much lower-pitched roofs that are not expressed quite so boldly, such as the former Kramer House at 7 Milfay Court, Balwyn North (qv), where the butterfly profile is not even evident from the street.

Assessment against Criteria

The house is rare as the only known independent commission of Davis Bité, a talented Lithuanian *emigre* who is much better known (both locally and internationally) as architectural renderer (*Criterion B*).

This stylish house represents a notable creative and technical achievement for a designer who, at the time, was still a student and had never received an architectural commission before (*Criterion F*). It is very rare for architectural students to receive, much less to document, supervise and actually realise, commissions prior to graduation (*Criterion B*).

The house provides evidence of the popularity of the butterfly roof motif in the 1950s (*Criterion D*). Although it was highly fashionable, few examples are known to survive in the study area, of which this one is by far the most striking and visually accessible (*Criterion B*).

¹ Quoted in Graham Whitford, "Of butterflies and fishbowls", *Age*, 15 February 1971, p 13.

Grading and Recommendations

The house at 24 Orion Street, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is Significant?

The former Dunshea House at 24 Orion Street, Balwyn North, is a single-storey split-level painted brick modern house with a prominent asymmetrical butterfly roof. Its asymmetrical double-fronted facade incorporated full-height window bays at, at the left side, a recessed balcony with integrated garage underneath. The house was erected in 1958 for Graham Dunshea, and was designed by Davis Bité, a Lithuanian-born emigre who later became well-known as an internationally-recognised architectural renderer but who, at the time of this project, was still an architectural student.

How is it Significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it Significant?

Architecturally the house is significant as a prominent and substantially intact example of a house with a butterfly roof, which was a fashionable motif in contemporary residential architecture of the 1950s. Introduced into Melbourne in 1952 by architect Kenneth McDonald (whose own much-published butterfly-roofed house, in nearby Tuxen Street, has long since been demolished), the motif was popular for a relatively brief period before falling from favour, primarily due to the intrinsic difficulties of providing adequate waterproofing and roof drainage. The example at 24 Orion Street, in which the butterfly form is boldly articulated and remains visible from both street frontages, is not only one of very few examples known to survive in the study area, but by far the most accessible, intact and prominent of them.

Architecturally, the house is significant as an example of the work of Davis Bité, a Lithuanian *emigre* who, at the time, was still an architectural student. Acknowledged by his peers as a talented designer and delineator during his student years, Bité chose to pursue a career as an architectural renderer, and, after spending several years in the USA, achieved international recognition in that field. Returning to Melbourne, he worked as a design architect in several large corporate firms (notably the practice of Peter McIntyre, of which he later became a director). This project, undertaken before Bité had graduated from RMIT and apparently completed just before he left for the USA, stands out as earliest realised building and, most likely, one of very few projects that he ever undertook under his own name. Considered more broadly, the house is a rare example of a project undertaken by an architectural student who had never received a private commission before. While it was (and still is) remarkable for any young architect to have a building designed and realised before graduation, this specific example, which combines bold contemporary forms with the technical challenges of a butterfly roof, represents an even more exceptional achievement, expressing a level of confidence that belies the youth and professional inexperience of its designer.

Aesthetically, the house is significant for its unusual form and specifically its distinctive butterfly roof. With two asymmetrical but equally-pitched roof planes sloping towards a box gutter, it creates a remarkable roofline that can be appreciated from various vantage points of this corner site. It remains an eye-catching element in the streetscape.

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References

Certificate of Title Vol 8145, Fol 617, dated 22 October 1956.

City of Camberwell Building Permit No 22,785, dated 28 May 1958. Held by City of Boroondara.

Daryl Jackson, "Vale Davis Bite (1936-1987)", *Architecture Australia*, July 1987, p 33.

Interview with Mr Graham Dunshea, 21 December 2012.

IDENTIFIER HOUSE			
Other/s			
Address	22 Riverview Road BALWYN NORTH	Date/s	1949 1952-53 (second storey/garage)
Designer/s	F J Sanders	Builder/s	F J Sanders
Theme/s	6.7.2 Making homes for the middle classes	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	
Intactness	Excellent	Significance	Local
Condition	Excellent	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

Erected in 1949 and subsequently enlarged in 1952-53, this house was the work of F J Sanders, a designer/builder who was notably active in Balwyn North during the 1940s and '50s. The son of a metal spinner, Francis John Sanders (1914-2001) was born in Wunghnu in northern Victoria but grew up in East Brunswick, where, by the late 1930s, he had begun his career as a boot repairer. During the Second World War, Sanders served both with the Citizen Military Force (CMF) and the Australian Imperial Force (AIF) for a 3½ years. Mentioned in despatches, Sanders was discharged in February 1945 with the rank of Lieutenant, along with the War Medal, the Australian Service Medal and the Pacific Star. Sanders returned to East Brunswick where, in October 1947, he married English-born Ettie Hunter Newton (1919-2003), whose family had migrated to Australia when she was five years old.

By this time, Sanders had radically altered the direction of his career by opting for a future in building construction rather than boot repair. In December 1946, almost a year before his wedding, he was granted a building permit to erect a modest brick house at the corner of Burroughs and Clayton Roads in Balwyn North, which was designed in an idiosyncratic Tudor Revival style. Sanders and his wife resided there for several years, during which time they undertook additions for which a second building permit was issued in May 1948. That same year, Sanders prepared plans for a second brick residence for himself in the same area, on Kalonga Road. He began the project by erecting a combined garage/store in 1949-50, which he reportedly occupied until the main house was completed in 1951. He and his wife remained living in Kalonga Road until 1962, when they moved to Leongatha to take up farming. Sanders was still there at the time of his death in 2001.

Although the drawings for the house at 22 Riverview Road are entitled “Proposed Brick Residence for F J Sanders, Esq”, it would appear that Sanders conceived the project as a speculative venture, rather than a house for his own occupation. The drawings, submitted for council approval in 1949, depict a flat-roofed single-storey brick dwelling in the fashionable Moderne mode, with the living room boldly expressed in the form of a projecting semi-circular bay. Provision was made for a future second storey, following the same general plan but incorporating an open terrace above the living room. Although a building permit was issued by the City of Camberwell on 15 August 1949, the house did not appear in the *Sands & McDougall Directory* until 1952, when it was listed as a “house being built” on the south side of Riverview Road, between an existing dwelling at No 24 and the intersection of Panoramic Road. The house continued to be listed as such in 1953 and again in 1954. This prolonged status evidently related to the addition of the second storey, for which a separate permit had been issued on 20 November 1952. Rather than complete the second floor to match the Moderne stylings of the existing house, as had been proposed in the 1949 drawings, Sanders prepared entirely new plans that re-conceived the addition as a cluster of steeply gabled roofs in the Tudor Revival mode. A separate permit, for a garage, was issued in September 1953.

The completed house was listed for the first time in the 1955 directory, now officially designated as No 22, with one R J Taylor listed as its occupant. Electoral rolls confirm that this was Robert John F Taylor, an engineer, who had previously resided in Corhampton Road. Taylor and his wife, Alice, continued living at 22 Riverview Road until the late 1960s.

Description and Integrity

The house at 22 Riverview Road is a substantial attic-storeyed cream brick house, asymmetrical in both plan form and elevational treatment, with a very steep gabled roof clad in glazed terracotta shingles. Erected in two stages, the lower and upper levels reflect two very different styles – respectively, Moderne and Tudor Revival – that are very seldom combined in a single building. At the lower level, Moderne influence is most strongly reflected in a large semi-circular flat-roofed bay, with wide and curving picture windows separated by piers of manganese Roman brick. The remainder of the frontage to Panoramic Road is triple-fronted, with large steel-framed corner windows to two of the projecting bays and an entry porch to the innermost one. This porch is partly enclosed by a projecting wing wall of manganese Roman brick with an archway that opens onto a concrete slab terrace that follows the curve of the adjacent semi-circular living room bay. It has a simple but very elegant metal balustrade that incorporates a narrow central rail of three narrow horizontal rods, scrolled brackets and the occasional cluster of volutes. A curved flight of steps, with matching balustrade, leads down from the front door to the driveway level. Clad with crazy stonework, these steps are integrated with a matching retaining wall/planter box that defines the driveway, leading up to a garage at the half-basement level. The garage retains its original hinged timber doors with small glazed panels.

At the first floor level, the attic storey is articulated as a series of interlocking gables and dormers, creating an irregular and picturesque roof-line. The gable ends, variously infilled with painted weatherboard, half-timbering or face brickwork, have scalloped timber bargeboards and, in some cases, corbelling at the eaves line and narrow louvred vents. The largest gable, facing north, incorporates a central chimney (set into the wall at a 45° angle) with a corbelled base and a blind archway of manganese Roman brick that defines a feature panel of glazed red brick in a basket-weave bond. The chimney is flanked by two ornate metal lanterns and by a pair of doorways, with glazed doors, that open onto the terrace formed by the flat roof of the curved living room wing below. This terrace is enclosed by a metal balustrade, identical to those at the lower level.

Occupying a corner site, the property has cream brick walls along both street boundaries, with manganese brick capping and curved bays of timber palings between tall piers with steep gabled tops clad in terracotta tiles. Each frontage also has a vehicle entrance gateway: the one on Panoramic Road provides access to the sub-floor garage, and the one on Riverview Road to a rear driveway.

Historical Context

Although it was not designed until in 1949 (and construction not completed for a few more years thence), this house is best considered as a belated manifestation of the initial burst of residential settlement in this area, which was spurred by the extension of the electric tram route to Doncaster Road in 1938.

Comparative analysis

There are a number of contemporaneous (or slightly earliest) large houses in the immediate area that are broadly similar in their scale, materials, expression and architectural pretensions. A nearby examples at 44 Panoramic Road has a comparably irregular roof-line formed by very steep tile-clad gabled roofs, face brick walls that introduce contrasting texture (eg Roman bricks or basket-weave brickwork) and metal balustrades. This house, however, was conceived in a fairly conventional Tudor Revival mode, and lacks both the hybrid stylism and quirky detailing evident at 22 Riverview Road. Another large three-level house at 61 Longview Road similarly combines cream brickwork, a hipped tile-clad roof, balustrades sun-decks, a projecting half-round bay in the Moderne style and a sub-floor garage set into a stone-clad wall, but in a rather more cumbersome fashion.

Ultimately, Frank Sanders is the type of designer/builder whose style is so peculiarly idiosyncratic that examples of his work can only really be pertinently compared amongst themselves. While Sanders was likely to have been prolific in the Balwyn North area from the late 1940s to the early 1960s, only four examples of his work have yet been identified. The first of these was his original house at 26 Burroughs Road, which in many ways can be considered the progenitor to 22 Riverview Road. Although a smaller building, it similarly uses cream brick with corbels corners, splayed sills and manganese Roman brick trim, and prominent irregular roof clad in terracotta shingles with a weatherboard clad dormer and one half-timbered gable end. The chimney is rotated at a 45° angle, as at 22 Riverview Road, and the front fence somewhat similarly expressed. Despite its quirky detailing (which includes a highly unusual bellcast roofline), the house is essentially in the Tudor Revival mode, with the only Moderne influence being the large rectangular windows (including a corner window) with multi-paned steel-framed sashes. The Moderne influence, however, was more pronounced in *Rangoon*, small cream brick dwelling that Sanders later designed at 13 Porter Street. This flat-roofed single-storey house has a eye-catching triple-fronted facade where each successive bay is boldly rounded, with a large curved window and a continuous projecting concrete sun-hood. The house at 22 Riverview, combining Tudor Revival and Moderne influences in a surprisingly cohesive fashion, ultimately represents an amalgam of these two earlier efforts. Sander's only other known work in the study area is the larger house that he designed for himself at 1-3 Kalonga Road, completed in 1951. This building, which is currently already included on the heritage overlay schedule, is another quirky and idiosyncratic composition, albeit primarily in the Moderne mode. Yet again of cream brick construction, it has a canted plan form with a central curved bay, flat concrete slab roofs and a prominent slate-clad chimney.

Assessment against Criteria

A highly unusual, but not unsuccessful, integration of the Tudor Revival and Moderne styles (*Criterion F*)

One of the best examples of the work of idiosyncratic local designer/builder Frank Sanders (*Criterion H*)

Grading and Recommendations

The house at 22 Riverview Road, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The house at 22 Riverview Road, Balwyn North, is a large attic-storeyed cream brick house in a hybrid Tudor Revival/Moderne style, incorporating an irregular roof-line with steep terracotta-shingled gables, half-timbered and weatherboard gable ends and dormers, a projecting flat-roofed half-round bay with curved windows and a garage at the lowest level, set into a stone-clad retaining wall. Conceived in 1949 as a single-storey flat-roofed Moderne house, it was completed in 1952-53 with the second storey in the Tudor Revival mode. Designed by local designer/builder Francis Sanders apparently as a speculative project, the house was initially occupied by Robert Taylor, an engineer.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally and aesthetically, the house is significant as a large residence in a highly idiosyncratic mode that freely combined two of the most popular housing styles of the late 1930s: Tudor Revival and Moderne. While these two idioms are, to some extent, at opposite ends of the spectrum, they have been confidently merged here in a way that is striking yet cohesive, and individualistic without being cumbersome or awkward. The large house – spread over three levels – expresses a lively asymmetry in both plan and elevation, with an irregular and picturesque roof-line of intersecting gables, a half-round projecting bay at ground level, curved terraces and front staircase. It displays a highly unusual juxtaposition of materials and finishes: cream brickwork enlivened with manganese and clinker brickwork as Roman bricks or basket-weave bond, weatherboarding and half-timbering to gable ends, terracotta shingles to the roof and crazy stone cladding to the retaining walls and integrated garage. Much of the exterior detailing, such as the rotated chimney with blind archway and corbelled base, the bulbous coach-lamps and the elegant but very minimalist steel railings, is also highly atypical. Prominently sited on an elevated corner allotment, this extremely unusual house remains a striking element in the streetscape.

Architecturally, it is significant as one of the largest and most striking examples of the work of Frank Sanders, a local designer/builder who was responsible for a number of houses in the area during the 1940s and '50s. His work is characterised by a highly individualistic approach that freely adapted, or even combined, the fashionable architectural styles of the later 1930s, incorporating unusual juxtapositions of forms and materials, and often quirky detailing.

Identified by

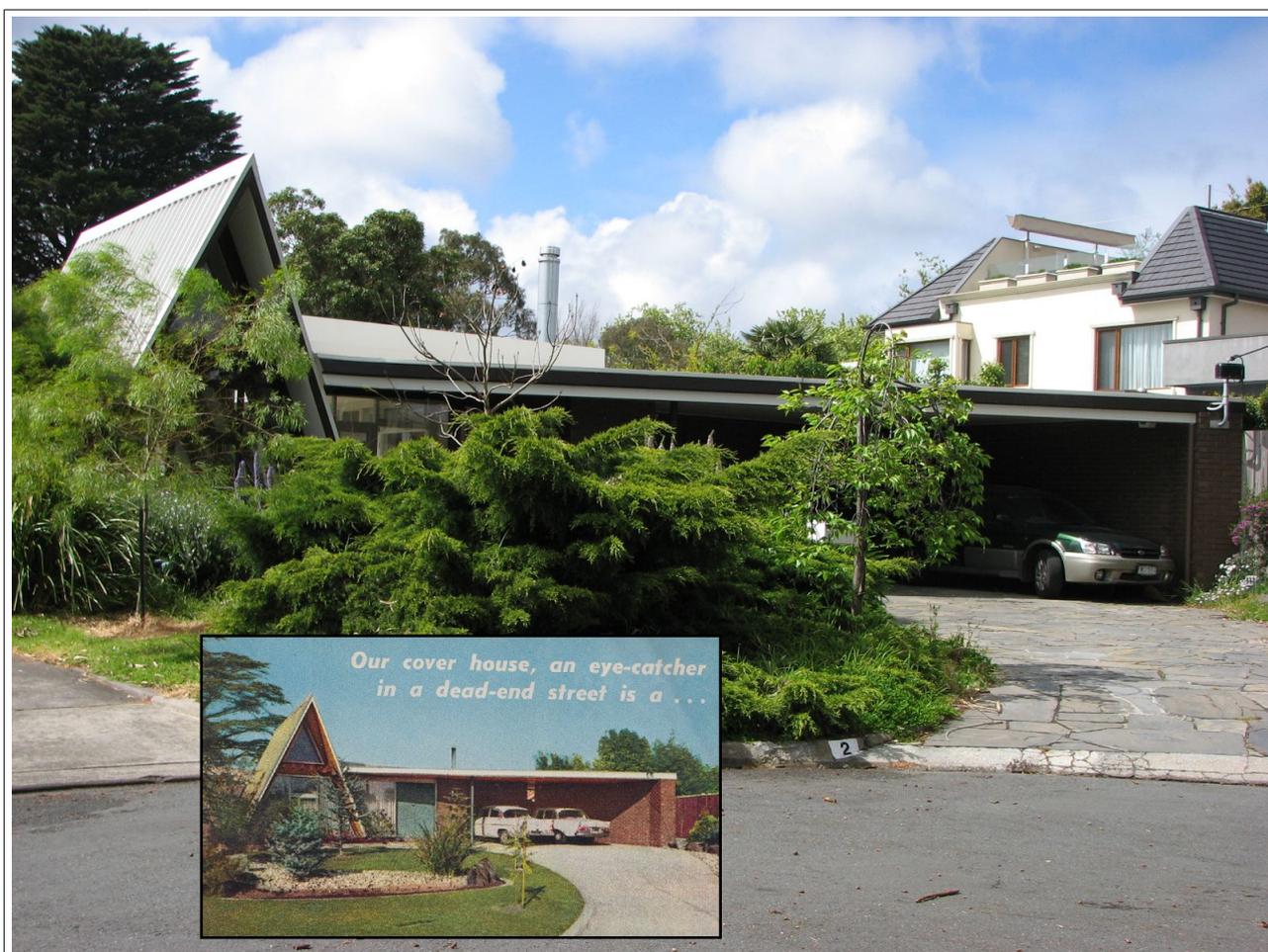
Built Heritage Pty Ltd

References

City of Camberwell Building Permit No 3,465, dated 15 August 1949. Held by City of Boroondara.

Graeme Butler, *Camberwell Conservation Study* (1991).

IDENTIFIER	HOUSE		
Other/s	Mitchell House (former)		
Address	2 Salford Avenue BALWYN	Date/s	1963-64
Designer/s	Tadeusz (Tad) Karasinski	Builder/s	Angelo Sist
Theme/s	6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	HV (20C)
Intactness	Good	Significance	Local
Condition	Good (recently restored)	Recommendation	Include in HO as individual place



Inset: Australian Home Beautiful, Sept 1967

Extent	To title boundaries	Survey date	10/01/12
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History

The house at 2 Salford Avenue, Balwyn, was built in 1963-64 for businessman George Mitchell and his German-born wife, Ellen, to the design of Polish-born *emigre* architect Tad Karasinski. The couple, who married five years before the house was built, had previously lived in Adelaide and Sydney. Mrs Ellen Mitchell recalls how, when she and her husband moved to Melbourne, they drove around looking for a suitable suburb in which to build a new house and took a liking to Balwyn due to its proximity to the city and, at that time, affordability of vacant land. In 1963, the couple acquired the title for an allotment at the north-eastern end of Salford Avenue – one of four blocks that had only recently been subdivided as an extension to the street, which, in turn, had been created back in 1889 as part of a larger Boom-era residential estate. A large block to the north of this estate, fronting 63-65 Balwyn Road, was formerly occupied by *Vialma*, residence of Edgar Bell. When Bell's property was sold in the early 1960s, a new block of flats was built at the Balwyn Road end, and the land to the rear subdivided to create an cul-de-sac extension to Salford Avenue.

Mrs Mitchell can no longer recall exactly how architect Tad Karasinski came to be engaged to design their new house; she speculates that it was most likely through her husband's business, which provided contract drafting services and included, amongst its clients, a number of architectural firms. A shadowy figure in the history of modern architecture in Victoria, Tadeusz "Tad" Karasinski (1903-1968) was one of many European *emigre* architects who settled in Melbourne after the Second World War, but he stands for his particularly impressive pre-war career. Graduating from the University of Lwow in 1931, he worked as city architect for some years before taking the position of District Architect to the nearby City of Lukst. Promoted to Director of the Technical Board, he oversaw a staff of 37 architects and engineers and undertook numerous large-scale municipal projects, including schools, hospitals and churches. In 1938, the Polish government awarded him the Silver Order of Distinguished Service. After the War, Karasinski established private practice as an architect in Stuttgart and, three years later, migrated to Australia. He worked for A V Jennings and the Department of Works before taking joining the office of Godfrey, Spowers, Hughes, Mewton & Lobb. After briefly returning to A V Jennings (during which he was involved with the development of the Trentwood Estate in Balwyn North), Karasinski resumed his private practice, concentrating on residential projects, before his early death in 1968.

Mrs Ellen Mitchell recalls that she and her husband both had an interest in modern architecture and design. Growing up in Berlin before migrating in 1955, she was keenly aware of post-war reconstruction in that city, and she wanted their new house in Balwyn to reflect "German influences" – both the progressive open-planned flat-roofed houses of the Bauhaus as well as the more traditional vernacular architecture. Mrs Mitchell remembers Karasinski as a friendly and obliging architect who had no difficulty with such a request; his own experience as an architect in Germany surely would have assisted. As shown in the working drawings, dated May 1963, the new house satisfied both criteria: a modern flat-roofed house on a C-shaped courtyard plan, with a street frontage incorporating a room with a steeply-gabled A-framed roof to evoke traditional German rural houses. While designated on the original plans as a study, the space was intended as a music room for George Mitchell, an amateur violinist and an admirer of classical music. The City of Camberwell issued a building permit on 11 September 1963; construction started a week later, and the house was completed in August 1964. Interestingly, the builder was one Angelo Sist, a local man who, at more or less the same time, was erecting a house for himself in Bellevue Road that had also been designed by Tad Karasinski.

Just before completion, the house was published in the *Herald* property column, which drew attention to its unusual integration of features inside and out: tinted glazing, hand-carved timber screens, opaque Japanese sliding doors, and rough marble tiling to the refrigerator alcove. A more extensive write-up followed in the *Australian Home Beautiful* in 1967, with a cover photograph showing the inside of the A-framed music room. Opening onto the adjacent living room, this space served as the perfect stage for family musical evenings that the Mitchells often held in their home, as well as performances by the Astra Chamber Music Society whose president, Lady Angliss, lived nearby. The central courtyard, similarly used as a venue for "summer evening barbecue parties", was landscaped by Ellis Stones and included an informal pond with flagstone surround, a creeper-clad trellis, pergola and "strategically placed floodlights". Future plans for the courtyard to include a swimming pool and a translucent roof were not realised. The house itself, however, had otherwise been designed to allow for future expansion, and the Mitchells undertook two phases of later addition to accommodate their growing family. In 1967, a small rear wing was added to provide a rumpus room and third bedroom, and this was further extended in 1974 with a fourth bedroom. The family lived in the house for many years and, after the couple divorced in 1987, Ellen Mitchell continued to live there until as recently as 2008.

Description and Integrity

The house at 2 Salford Avenue is a single-storey brick house on a courtyard plan, primarily flat roofed except for an integrated room at the far left (north) end of the street frontage, which has a steep A-framed roof. Originally C-shaped in plan, the house was extended at the rear by the original owners (in two phases of addition in 1967 and 1974) and, as a result, now has a F-shaped footprint. The house occupies an oddly-shaped allotment that has parallel side boundaries with an acutely angled street boundary. This geometry is echoed in the facade, which incorporates an central angled bay containing the front door, and a flat-roofed double carport that is wedge-shaped in plan. Most of this facade is stark and windowless, realised in dark brown brickwork with only one narrow but full-height window alongside the front door. The adjacent A-framed section, however, is fully glazed, with broad raked eaves and a transom with enlivened with a row of projecting (but entirely decorative) timber beams that align with the fascia of the flat roof.

The double carport is approached by a curving crazy-paved driveway. The front garden, which extends to an acute angle in the south-west corner of the block, is otherwise densely landscaped. It is unclear what, if anything, may survive of the original 1960s landscaping by Ellis Stones.

Historical Context

This house is associated with what might be termed the latter phase of post-war homebuilding in Balwyn – that is, the period from the mid- to late 1960s. This represented part of a broader boom in suburban residential development that had resumed after the lull caused by the credit crunch of the early 1960s. In Balwyn and (especially) Balwyn North, new and established subdivisions had already significantly filled out by that time, and, by the mid-1960s, choice vacant allotments were starting to become more difficult to obtain. By the early 1970s, there were very few left.

Comparative analysis

Despite the acclaim that Tad Karasinski achieved for his architectural career in Europe in the 1930s and '40s, little is known of his later private practice in Melbourne. Various employed by the Department of Works, A V Jennings and by architectural firm of Godfrey, Spowers, Hughes, Mewton & Lobb, he seems to have undertaken little or no private work until 1960. His private practice may have been pre-empted by the completion, in 1958, of a house for himself in Banksia Street, Beaumaris, expressed in a pure European modernist mode: an elevated flat-roofed box with full-height windows and a projecting stone-clad feature wall. Few other private commissions, however, have been identified over the short period before his early death in 1968. He is represented in the study area by some early houses on the *Trenwood Estate* at Balwyn North (1958-59), which he designed whilst employed as design architect for A V Jennings. Apart from the Mitchell House, only one other Karasinski commission has yet been identified in the study area – a large two-storey brick dwelling at 6 Bellevue Road, Balwyn North (1961), which was a residence for Angelo Sist, the builder who subsequently erected the Mitchell House. It is otherwise strikingly different in conception, having a rectilinear expression, large multi-paned window bays and a projecting front wing (with balcony) that forms a *porte-cochere* at the lower level.

The use of the A-framed form in the Mitchell House, which was a special request from Mrs Ellen Mitchell to pay homage to her German background, is highly unusual in a suburban context. The motif first appeared in Victoria in the later 1950s, when it was used for several churches including the chapel at Geelong Grammar's Timbertop campus (Buchan, Laird & Buchan, 1959). By the early 1960s, A-frames had been adapted for residential architecture, albeit almost exclusively in the arena of holiday houses. Over the next decade, A-framed holiday houses (variously designed by architects, builders, drafting companies, project housing firms or owners themselves) had proliferated across many parts of regional Victoria, notably the Mornington Peninsula and other seaside resorts along the south-western and south-eastern coastline. So strongly associated with seasonal accommodation, A-framed houses were much rarer within the metropolitan area. While examples could sometimes be found on the outer fringe (eg Croydon, Eltham and Warrandyte), they were virtually unknown in the more traditional inner suburbs. No other example have been identified in the study area of Balwyn/Balwyn North, nor in the broader City of Boroondara. Amongst the extremely few examples recorded elsewhere in the metropolitan area are an artist's house and studio at 20 Rose Avenue, Glen Waverley (Chancellor & Patrick, 1959) and prototypical A-framed project house at 922 Nepean Highway, Moorabbin (Peter Hooks, 1965). The former is still standing, but the latter has since been demolished.

Assessment against Criteria

As an example of a post-war house incorporating an A-framed roof, this is not only unique in the study area (and apparently also in the municipality), but also extremely rare in the broader metropolitan area (*Criterion B*)

An interesting example of a residential project by the talented but underrated *emigre* architect Tad Karasinski, who appears to have undertaken very few commissions during his brief private practice in the 1960s (*Criterion B*)

A house of extremely unusual design, combining a flat-roofed courtyard plan with an A-framed studio (*Criterion F*)

Grading and Recommendations

The house at 2 Salford Avenue, Balwyn, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former Mitchell House at 2 Salford Avenue, Balwyn, is a single-storey flat-roofed brick house on a courtyard plan (originally C-shaped, but latterly extended at the rear to create a F-shape). Its street frontage incorporates an off-centre entry set into a canted bay, flanked by a wide double carport with angled fascia and, at the far left side, an attached studio (music room) with a steep A-framed roof. Erected in 1964-65 for businessman and amateur violinist George Mitchell and his German-born wife, Ellen, the house was designed by Polish *emigre* architect Tadeusz "Tad" Karasinski.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally and aesthetically, the house is significant as one of the more remarkable 1960s houses in the study area. Built for a man with a German wife, it was designed (at her request) to reflect "German influences" – both the prevailing modernist style derived from the Bauhaus (shown by the flat-roof and courtyard plan) and traditional vernacular housing of regional and alpine areas (shown by the A-framed roof). While such an odd request may have daunted a lesser architect, it was confidently realised by the gifted Tad Karasinski, who had himself worked in Germany in the 1940s. With its unusual facade skilfully integrating a low flat roof with angled carport and the prominent A-frame at one end, the house is an eye-catching element in the streetscape. In its own right, the inclusion of an A-framed roof was very unusual at that time, when the motif, while fashionable, was almost exclusively associated with holiday houses in seaside or alpine areas. It remains the only A-framed 1960s house in the study area (and seemingly also in the municipality) and one of very few known to have been built anywhere in the conventional suburbia of the inner metropolitan area.

Architecturally, the house is also significant as an example of the work of talented but underrated Polish *emigre* architect Tad Karasinski. While many European architects settled in Melbourne after the Second World War, Karasinski stands out as one with perhaps the most impressive prior career. He boasted almost fifteen years of professional experience in both Poland (1931-38) and Germany (1946-49), including two stints as a senior government architect that, in 1938, saw him receive a Silver Medal from the Polish government. Employed by other firms and departments in Melbourne, Karasinski only briefly maintained private practice for a decade before his early death in 1968. This unusual house is one of very few private residential commissions that Karasinski is known to have undertaken during that time.

Identified by

Built Heritage Pty Ltd

References

"Balwyn house with patio", *Herald*, 3 July 1964, p 20.

"Rhapsody in A", *Australian Home Beautiful*, September 1967, pp 18-21, plus front cover.

Interview with Mrs Ellen Mitchell, 21 December 2012.

IDENTIFIER	HOUSE		
Other/s	Batrouney House (former)		
Address	9 Seattle Street BALWYN NORTH	Date/s	1975
Designer/s	Morris & Pirrotta [Edgard Pirrotta]	Builder/s	Barry Davidson Constructions
Theme/s	6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (external colour scheme not original)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Inset: *Modern Houses Melbourne (1976)*

Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1975 for university lecturer Trevor Batrouney and his wife Shamla, to the design of architects Morris & Pirrotta. Of Lebanese origin, Batrouney had grown up in Northcote but, after his marriage in the mid-1960s, was attracted to Balwyn North because an uncle and cousin already lived there, and because he felt that it offered a more congenial place in which to bring up a family. Initially, the Trevor and his wife occupied what he described as an “undistinguished brick veneer home” in Viewpoint Road, where they remained for almost a decade before deciding to build a new house for themselves and their two young sons. In February 1973, the couple acquired the title to a block of land on the east side of Seattle Street, which constituted Lot 125 of a 151-lot subdivision (bounded by Balwyn Road, Larbert Avenue and Nevada Street) that had been laid out back in 1925. The couple then began their search for an architect. Both were very interested in modern design and houses, and Batrouney further recalls being an avid reader at the time of *Domus*, the popular Italian design and architectural magazine, which he would obtain from the library. However, it was in a local source – the pages of the *Age* newspaper – that, by mere chance, Batrouney stumbled across the name of architect Edgard Pirrotta, who would design their new home.

Born in Italy, Edgard Pirrotta commenced his architectural career in the office of G Stuart Warmington (born 1922), who was the leading modernist architect in Melbourne's western suburbs in the 1950s and 60s. At that time, Pirrotta was equally interested in architecture, art and sculpture, and, while in Warmington's employ, designed notable pieces of artwork for two large projects: a *dalle de verre* window for the new Sunshine Municipal Offices and a glass mural for the nearby Nelson Brothers funeral parlour (both 1966-67). Pirrotta went on to complete his architectural studies at the University of Melbourne and, while in his final year in 1971, was commissioned to design a house in Brighton for the Fletcher family. Realised in raw concrete block, this was one of the first houses in Australia in the Brutalist style; it attracted considerable attention in the architectural and mainstream press, and won the RIAA Bronze Medal for 1972. Establishing a partnership with fellow graduate Michael Morris, the young Pirrotta was subsequently in great demand as an architect, and designed a number of houses round Melbourne in a similar vein.

Edgard Pirrotta had just recently won another accolade when, during 1973, Trevor Batrouney noticed his name in the *Age* newspaper. Batrouney, who disliked historicist imitation in architecture, found Pirrotta to be entirely like-minded. The couple duly commissioned him, simply requesting a house that would be modern, fresh and new. Even so, Batrouney recalls being taken aback by the “quite radical design” that the architect came up with. The open-planned house, split over three levels to accommodate the slope of the site, was of concrete block construction – still unusual at that time – and incorporated curved walls, jagged angles, ramps, slate paving, perspex vaulting, exposed ductwork and unpainted galvanised steel roofing. The Batrouneys happily gave their architect free rein and suggested no significant revisions. Working drawings were completed in October 1973, and a building permit issued by the City of Camberwell in February 1974. Construction, by Barry Davidson Pty Ltd, was completed by the end of April 1975.

As with most of Pirrotta's houses of the era, the Batrouney House at Balwyn North attracted much attention. Batrouney recalls other residents of Seattle Street – who all lived in far more conservative houses – were endlessly fascinated by it, and, for a time, there were frequent passers-by and sightseers from further afield. Fittingly, given that the commission emerged after Batrouney saw Pirrotta's name in the *Age*, the house was itself profiled therein. Designated as the *Age*/RAIA House of the Week in September 1975, the article drew attention to such unusual elements as the “transparent roof of curved perspex”, the “sculptural relationship of floor levels and rooflines”, the “unusual grouping of rooms” and the “frankly expressed downpipes and vents”. The house was subsequently chosen as the *Age*/RAIA House of the Year for 1975. The next year, it was included in Norman Day's book of recent residential architecture, *Modern Houses Melbourne*, in which it was praised as “the heavy, confident translation of a confirmed conceptualist. There are no beg-pardons, with the detailing strong and impressive. Virgin white walls scream as they are broken by twisting red glazing mullions, glossy red doors and the exposed galvanised downpipes and heating flues of the brutalist. The building talks a lot to any viewer. It is probably liked or disliked, but it will demand respect for its confidence”.

The Batrouneys lived in the house for almost 25 years. Apart from softening the original colour scheme (changing the white walls to pale grey, and replacing the Chinese red with pillar-box red and then burgundy), the couple made no significant changes, largely out of respect for the original totality of design. While they still adored the house, they considered its open planning unsuitable for the grandchildren, so, in 2000, they sold the property and commissioned their original architect, Edgard Pirrotta to design a smaller townhouse for them in Rogerson Court, Balwyn.

Description and Integrity

The house at 9 Seattle Street, Balwyn North, is a concrete block house in the post-war Brutalist style. Set back from the street on a sloping site, the house has a J-shaped split-level plan that comprises a single storey front wing (containing living room dining room and carport) and a double-storey rear wing (containing bedrooms, family room and service areas). Typically for the Brutalist idiom, the house has stark external walls of bagged concrete block and an irregular roofline that incorporates sections that are variously flat, low-pitched or more steeply raked, all clad with metal tray deck roofing. The street facade is asymmetrical, with the flat-roofed double carport to the left (south) side and the living room wing to the left (north). The latter has steeply raked parapet wall to the outer edge and a curved corner at the other side, leading in to the centrally-paced front door. The entrance is surmounted by a large fanlight, which also marks the termination of the one of the most distinctive features of the house: a long glazed vault, made of curved timber beams with perspex infill, which extends all the way from from the front door to the staircase a in the rear wing. Chimney flues, rainwater heads and downpipes are all exposed.

A wide concrete driveway leads down from the carport to the street, along with a flight of shallow concrete-paved steps from the front door. On the street, the property line is marked by a tall concrete block retaining wall with a matching bagged and painted finish. The front garden is now densely landscaped, which conceals some of the street frontage from view (namely the north end of the west facade, which has, or had, bays of north-facing full-height windows) .

Historical Context

Commissioned in 1975, the house is somewhat atypical in the historical development of Balwyn North, which is largely defined by a significant boom of post-war residential settlement that began modestly in the late 1940s and early 1950s, then burgeoned at a phenomenal rate in the later 1950s and 1960s, but had abated considerably by the early 1970s. While houses still continued to be erected in the area after that time, these tended not to follow any particular pattern beyond the fact that they were built wherever remaining vacant allotments were available.

Comparative analysis

Edgard Pirrotta is acknowledged as one of the first architects to introduce the Brutalist style into residential architecture in Melbourne, and the Batrouney House in Balwyn North is one of several similar houses that he designed in the early and mid-1970s. It is perhaps most directly comparable to his earlier Fletcher House in Rosslyn Street, Brighton (1971), which represented the architect's initial foray into the idiom. It is markedly similar in its irregular plan, jagged roofline and use of glazed vaulting, albeit realised in raw concrete blocks without the bagged finish. Pirrotta explored the idiom further in a series of "urban infill" townhouses in Carlton and North Melbourne (1971-76), although these were built on narrow sites and thus lack the bold sculptural expression seen at Brighton and Balwyn North. A comparable and contemporaneous residential project by Pirrotta, and actually located within the City of Boroondara, was the Silbersher House in Moorehouse Street, Camberwell (1973-75). This also used bold sculptural forms (namely half-cylindrical bays) in bagged concrete block, with deliberately exposed services. However, it was not a stand-alone dwelling but, rather, a partially two-storeyed addition to an existing large Victorian house. By the late 1970s, Pirrotta had largely abandoned the pure Brutalist aesthetic. More recent examples of his work, including the townhouse development that he designed for Trevor Batrouney in Rogers Court, Balwyn (2000), tend to be in a softer contemporary mode.

The Brutalist style is not otherwise well represented in either the study area or the broader municipality. Apart from this award-winning example, only two others have been identified: one at 12 Lloyd Street, Balwyn (date and architect unknown), and another at 13 Hardwicke Street, Balwyn (Charles Duncan, 1986). The latter, of considerably later date than the Batrouney House, shows only the partial influence of Brutalism, combining the *leitmotif* of raw concrete blockwork with other stylistic influences such as post-modernism and the Prairie School.

Assessment against Criteria

A seminal and award-winning example of the Brutalist style applied to residential architecture in Melbourne (*Criterion F*). In the context of post-war housing in the study area, this is a style that is not well represented (*Criterion B*).

Grading and Recommendations

The house at 9 Seattle Street, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former Batrouney House at 9 Seattle Street, Balwyn North, is a split-level house in the Brutalist style, with stark exterior walls of rendered concrete block, a jagged roofline incorporating steep and shallow skillions and boldly exposed services such as chimney flues and rainwater heads. Its street frontage is dominated a flat-roofed double carport, a curved bay with steeply raked parapet, and an off-centre front door with a large fanlight that marks the start of a long vaulted perspex roof to the corridor within. The house was erected in 1975 for university lecturer Trevor Batrouney and designed by architect Edgard Pirrotta.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Architecturally, the house is significant as an excellent and notably early example of a house in the Brutalist style – not just in the study area and the broader municipality, but also in the entire metropolitan area. It was designed by young Italian-born architect Edgard Pirrotta, who almost single-handedly introduced this style into residential architecture in Melbourne when, in 1972 (while still a student) he designed a concrete block house in Brighton that attracted widespread attention and consequently won the award for *Age*/RAIA House of the Year. One of several commissions that Pirrotta subsequently secured as a result of this flurry of publicity, the Batrouney House itself attracted further media attention and was selected as the *Age*/RAIA House of the Year for 1975. Later included in Norman Day's 1976 book, *Modern Houses Melbourne*, it remains one of the best examples of the early work of Edgard Pirrotta who, by the end of that decade, had largely abandoned the pure Brutalist aesthetic for a more subtle contemporary style.

Aesthetically, the house is significant for its highly unusual form and detailing, which ably demonstrates the rawness and bold sculptural qualities that define the Brutalist style. This is evident in the stark exterior walls that incorporated curved bays and sharp angles, the deliberate over-emphasis of exposed services such as metal chimney flues and rainwater heads, and the jagged roofline that consists of steep and shallow skillion roofs (clad with metal tray-deck) and an eye-catching vaulted perspex roof over the main corridor. Although overpainted several times, the house otherwise remains substantially intact when seen from the street, and, while perhaps not as shocking as it would have seemed in 1975, nevertheless remains a highly distinctive and unexpected presence in the suburban streetscape.

Identified by

Built Heritage Pty Ltd

References

"Simplicity in red and white on a steep site at Balwyn", *Age*, 15 September 1975, p 15.

Norman Day, *Modern Houses: Melbourne* (1976), pp 41-43.

Interview with Trevor Batrouney, 21 December 2012.

IDENTIFIER	HOUSE (<i>ITHACA</i>)		
Other/s	Raftopolous House (former)		
Address	69 Sylvander Street BALWYN NORTH	Date/s	1962
Designer/s	-	Builder/s	-
Theme/s	2.5.2 Migrating to create opportunity	Heritage Group	Residential Building (Private)
	6.3.4 Suburban infill after Second World War	Heritage Category	House
	6.7.2 Making homes for the middle classes	Heritage status	-
Intactness	Good	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Inset: 1962 photograph (National Archives)

Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1962 for Stan Raft (1921-2003), a Greek migrant who started his career in his father's cafe and subsequently carved out a successful career for himself as a showman, entrepreneur and cinema magnate. Born Stathis Raftopolous, his family had migratory connections dating back to the 1860s, when three brothers left the island of Ithaca to seek their fortunes in Australia. Other family members came and went over successive generations, with Raft's grandfather and father arriving in Victoria, respectively in 1895 and 1922. The family settled at Merbein, near Mildura, and by the time that twelve-year old Raft joined them in 1933, had already become well established with varied business interest including cafes, fruit shops and real estate. In 1937, the family moved to Melbourne and settled in Abbotsford, where they ran a milk bar and fruit shop. Over the next few years, a teenaged Raft nurtured an interest in the performing arts, creating a magic act ("Rafto the Magnificent") that later toured the wartime theatrical circuit. In 1949, he imported the first Greek-language film into Australia and, after successful screenings in a city church hall, established a travelling film distribution company. In 1958, he formed a syndicate, Cosmopolitan Motion Pictures, to purchase cinemas that had been rendered defunct by the recent arrival of television, and used them to screen Greek language films. At its peak, Raft's company operated twelve cinemas across Melbourne, including two in Richmond and one each in St Kilda, Northcote, Brunswick, Yarraville, Oakleigh and Albert Park.

Electoral rolls reveal that, by the late 1940s, Stathis Raftopolous (identified as a "film exhibitor") was living in Madden Street, Kew East, with his father Spiro and sister Loula. Not long afterwards, in October 1950, the elder Raftopolous acquired the title to an allotment of vacant land in nearby Balwyn North. Located on the east side of Sylvander Street, this block comprised Lot 379 of a huge residential subdivision. Six years later, ownership of this land was transferred to Spiro's son Stathis who, in the intervening years, had married. However, a few more years passed before Stathis and his new wife, Kaciani, decided to build a house for themselves on the block. Working drawings for a "proposed solid brick residence for Mr S Raftopolous at Sylvander Street, Balwyn North" had been completed by early 1962. These plans, although clearly drafted to a professional standard, do not include any information to identify an architect, builder or designer. They depict a modest hip-roofed house on a compact rectangular plan, elevated above street level with a full-width front porch, entry steps and flanking flower boxes to create the effect of a terraced garden. An attached garage, at street level, had a flat roof that merged with the front porch to create a generous north-facing L-shaped sun-deck, enclosed by an ornate metal railing. This detail, however, was subsequently amended; the garage roof was closed off, and the railing limited only to the front porch area.

A building permit for the house, which was to cost £6,000, was issued by the City of Camberwell in February 1962. Construction commenced in early March, and the house had reached lock-up stage by mid-October. A photograph of the building around the time of its completion, held by the National Archives, shows that the porch railing was realised in a simpler form than shown on the plans. As built, however, the house otherwise incorporated several key elements that had not appeared on the drawings at all, including a striking pair of classical columns flanking the entry porch, a decorative screen of concrete breeze-blocks along the garage parapet, and a tall rendered retaining wall, with matching metal railing, along the front property boundary.

Stathis and Kaciani Raft, who had two children, lived in the house for the next forty years. During that time, the most significant alteration that they made was the addition of a small projecting rear wing, containing a family room, which was added in 1973. The couple were still living in the house at the time of Raft's death in 2003. His widow subsequently retained ownership until it was sold to the present owner in 2008.

Description and Integrity

The house at 69 Sylvander Street is a single-storey rendered brick house with a hipped roof clad in terracotta tiles. As the site slopes steeply upward from the street, the frontage of the property is expressed as a series of stepped terraces. A tall rendered retaining wall along the street boundary creates an elevated front garden. Set further back is a plinth-like base (incorporating a partial habitable lower level) on which the house proper, set slightly further back to form a full-width sun-deck, is situated. To the left (north) side of the house is a flat-roofed garage, which is located at street level so that its parapet aligns with floor level of the main house.

The street facade is symmetrical in a manner that recalls late Victorian villas rather than typical mid-twentieth century residential architecture: that is, a central front door, flanked by windows. The front door is set into a recessed alcove which opens onto a small flat-roofed porch, supported by a pair of fluted Corinthian columns. This, in turn is flanked by a pair of metal coach lamps, and by a small timber plaque bearing the house name ITHACA. The two front windows are large and contain operable and fixed metal-framed sashes. In the centre of the front terrace, which has a terrazzo finish, a long flight of concrete steps (also with a terrazzo finish) leads down to the street, with landings at the garden and street levels. This frontage of the house makes extensive use of wrought iron railings, which extend around three sides of the recessed porch, across the front and sides of the terrace, down both sides of the flight of steps, along the front and return of the retaining wall, and to the gate at the foot of the steps. The railing has a simple rectilinear pattern of square-section pipes (some twisted to create a solomonic effect) with scrolled arabesques at regular intervals.

Historical Context

This house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming much harder to come by.

More specifically, the house must also be seen in the historical context of Greek migrant settlement in Balwyn North in the later 1950s and '60s. The massive influx of post-war homemakers in that suburb included a significant proportion of migrants from southern Europe, including not only Greece but also Cypress, Malta and elsewhere. For much of the 1950s, listings of Balwyn North residents in the *Sands & McDougall Directory* included few surnames that were anything other than Anglo-Saxon. By the end of the decade, a number of Greek families had settled in the area, and this trend burgeoned significantly during the 1960s. By the mid-1970s, such was the local migrant population that a Greek Orthodox congregation was established, holding services in a defunct church in Macedon Avenue before a new purpose-built replacement (in an appropriately nostalgic Greek style) was erected there in more recent years.

Comparative analysis

While it is difficult to chart the development of a Greek community in Balwyn North, directory listings provide clues to a pattern of migrant settlement from the late 1950s. A notable epicentre seems to have been the area north of Doncaster Road and east of Balwyn Road, which includes Sylvander Street. Interestingly, directories reveal that Stan Raft was not actually the first Greek migrant listed in Sylvander Street – at the time that his house was being built, hairdresser Stephen Katerelos already occupied a shop at No 1, while Leo Kostos lived at No 21 and George Petalas at No 75. Neither of these two houses, however, was purpose-built for its *emigre* resident. The tendency for Greek migrants to build new houses for themselves became more pronounced as the decade wore on. Virtually all of the more intact and evocative surviving examples in the study area date from the late 1960s. Chief amongst these is the former residence of Spyros Alysandratos at 102 Hill Road (1969), a two-storey orange brick house incorporating the characteristic terrazzo paving, steel balustrades and slate feature walls that are so strongly associated with Southern European *emigre* homebuilding – a sub-style once described by architectural historian Allan Willingham as “wogatecture”.¹ The contemporaneous Karakostas House at 9 Earls Court (1969), which appears to have been architect designed, lacks these keynote embellishment enrichments but, with its unusual design incorporating a boldly expressed polygonal balcony above a generous multi-car garage, is still evocative of the Mediterranean *emigre* experience.

Assessment against Criteria

The house provides early evidence of post-war Greek migrant settlement in Balwyn North (*Criterion A*)

The house is one of very few such houses to remain in such an intact and thus evocative condition (*Criterion B*)

The house demonstrates the idiosyncratic aesthetic approach associated with Southern European migrants (*Criterion E*)

Grading and Recommendations

The house at 69 Sylvander Street, Balwyn North, is a significant heritage place in the City of Boroondara.

¹ Allan Willingham, “Immigrant Transformations: The Mediterranean Idiom”, in Peter Yule (ed), *Carlton: A History* (2004), pp 473ff.

Statement of Significance

What is significant?

Ithaca, the former Raftopolous House at 69 Sylvander Street, Balwyn North, is a single-storey hip-roofed rendered brick house with a simple symmetrical facade. Set back from the street on a sloping site, it has a terrace front garden defined by a series of retaining walls. Erected in 1962 for Greek *emigre* businessman (later cinema entrepreneur) Stathis Raftopolous (aka Stan Raft), the house is enlivened with the distinctive decorative embellishments associated with Southern European migrants in Australia, including terrazzo paving, classical columns and extensive steel balustrading. Occupied by the family for more than forty years, it remains in virtually unaltered condition.

How is it significant?

The house is of historical and aesthetic significance to the City of Boroondara.

Why is it significant?

Historically, *Ithaca* is significant for its ability to demonstrate the emergence of post-war Greek migrant settlement in Balwyn North, which subsequently became a notable presence in the area. Although the suburb underwent massive residential expansion from the late 1940s to the early 1970s, it was only towards the later 1950s that Greek migrants began to join the throngs of prospective homemakers. By the early 1970s, Balwyn North (and particularly the portion north of Doncaster Road) had developed into a thriving Greek community, with numerous residences (many living in houses that they had built or renovated for themselves) as well as a number of Greek-operated businesses and even a Greek Orthodox congregation. Dating from 1962, this particular house stands out as notably early evidence of this significant pattern of settlement in the study area. Its specific association with prominent businessman and cinema entrepreneur Stan Raft, a leading and much-respected figure in Melbourne's post-war Greek community, while of some historical *interest*, is not considered to be of historical significance in its own right.

Aesthetically, the house is significant as a representative but extraordinarily intact (and thus highly evocative) example of the distinctive style of domestic architecture associated with Southern European migrants in post-war Melbourne, defined by an unmistakable vocabulary that includes smooth rendered walls, classical columns, concrete and/or terrazzo paving, mosaic tiling, slate cladding and metal balustrades. Ubiquitous in certain parts of Melbourne during the 1950s and '60s (including not only Balwyn North but also Northcote, Preston and Carlton – where it often expressed as remodelled Victorian houses rather than new dwellings), this bold style became enmeshed in popular culture for its indelible associations with migrant presence. However, it has gradually disappeared over more recent decades, as individual examples, now considered dated or having connotations deemed inappropriate to their new owners, are remodelled, updated or demolished. The textbook example at 69 Sylvander Street, with its terraced front garden, classical columns, balustrades, terrazzo paving and even its original nameplate (stating ITHACA), is the earliest of very few intact surviving examples in the study area. Compared to a photograph from 1962 (now held by the National Archives), the facade of the house remains virtually unaltered – a fact attributable to more than four decades of ownership by the family that originally built it.

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References

George Florence, "Enterprising migrant put a new spin on Greek theatre", *Age*, 28 November 2003, p 9.

Alice Guilia dal Borgo, "Signs of Italian Culture in the Urban Landscape of Carlton", *Italian Historical Society Journal*, Vol 14, No 1 (Jan-Jun 2006), pp 2-9.

IDENTIFIER	HOUSE		
Other/s	Wood House (former)		
Address	12-14 Tannock Street BALWYN NORTH	Date/s	1948-49 (original house) 1959, 1971 (additions by Boyd)
Designer/s	Robin Boyd Grounds, Romberg & Boyd; Romberg & Boyd	Builder/s	
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (sympathetic extensions by Robin Boyd)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Inset: *Australian Home Beautiful*, Oct 1951

Extent	To title boundaries	Survey date	10/01/12
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History

This house was built in 1950 for pharmacist Don Wood, to the design of architect Robin Boyd. Born in Lilydale, Donald Charles Wood (1920-1987) was living in Kew with his wife, Lilian Mary “Joan” Wood (1923-2008) by September 1942, when he enlisted to serve in the Second World War. Attached to the 2/7 Field Regiment, he was discharged on 8 November 1945 with the rank of Lieutenant. Barely three weeks later, Wood (identified as a “student”) acquired the consolidated title to two adjacent blocks of land in Balwyn North. Located on the west side of Tannock Street, these comprised Lots 422 and 423 of a huge subdivision. The Woods, however, did not develop the land immediately. According to electoral rolls, they lived in Morang Road, Hawthorn in 1949, by which time Wood’s occupation was definitively recorded as “chemist”. Directories confirm that his business premises was located at 235 High Street, Kew.

To design their new house, the Woods turned to architect Robin Boyd (1919-1971), who, at that time, had only recently established his office as a sole practitioner. Although well-known in Melbourne’s tightly-knit architectural fraternity, Boyd was still three years away from forming his celebrated partnership of Grounds, Romberg & Boyd, and honing his craft as an astute critic and architectural writer, which, within a decade, would make him a household name. It has not been established exactly how Donald Wood came to commission Robin Boyd to design his new house. The two men were almost exact contemporaries, and both had served in the Second World War. Wood, who had previously lived in both Kew and Hawthorn, may have been aware of earlier projects that Boyd (then in partnership with Kevin Pethebridge and Frank Bell) undertook in the area, namely the Pettrigrew House (1945) and the Dainty Frock factory (1946). The project for the Woods’ new house at Balwyn North has been cited as Robin Boyd’s first independent commission after leaving the partnership of Pethebridge and Bell. The working drawings, although bearing the title block of “Robin Boyd, 58 Riversdale Road, WF7950”, are dated November 1948. By that time, Boyd had already undertaken two other projects under his own name: the White House in Mentone (late 1947) and the Nichol House in Warrandyte (early 1948).

Completed in 1949, the Woods’ house was belatedly published in the *Australian Home Beautiful* in October 1950. The author noted that “free planning in this unusual small house in Balwyn North takes full advantage of space and outlook and most of the work out of housework”. Attention was drawn to the split-level planning (still unusual at that time), the projecting living room with huge north-facing plate glass window, and the subtle but effective colour scheme of olive yellow, amethyst grey, pale grey-blue and off-white. The interior was described in detail: raked ceilings with exposed rafters and knotty pine lining boards, a painted brick chimney, built-in furniture and a modern lighting scheme that included wall-mounted lamps in spun aluminium, and pendant lights with tulip-shaped glass shades.

The Woods were sufficiently pleased with their architect that, over the next two decades, they engaged him four more times to undertake projects for them – rendering them as Boyd’s most frequently recurring private clients. In 1953, Wood commissioned him to design a new pharmacy in the developing commercial strip along Doncaster Road, at the foot of Tannock Street. The premises, with its boldly angled glazed facade, built-in fittings and stylised graphics, also attracted much publicity as benchmark in modernist retail design. In 1959, the couple turned to Boyd to enlarge the Tannock Street house. He proposed a large addition to the south end (providing two more bedrooms and a recreation room) and a new flat-roofed garage that projected from the living room, just below the sill of the huge window. With the original designer at the helm, the additions were conceived in a wholly sympathetic fashion, with brickwork, fenestration and low-pitched roofs that seamlessly connected to the existing fabric. Three years later, Wood engaged Boyd to make changes to the chemist’s shop on Doncaster Road and then, in 1971, to further enlarge the house. This time, Boyd proposed an addition across the street frontage (at a slightly lower level so that the original windows remained exposed, and enlarged the garage by extending its north wall. Again, these changes were carefully detailed to match the original building, forming a smooth integration between the old and the new. While the working drawings for the additions are dated June 1971, Boyd is said to have given final instructions for the project from his hospital bed on the night before he died on 19 October that year – making it the final project with which he was personally involved before his death.

When the Woods finally sold their house in late 1985, the estate agent labelled it as “timeless”, noting that “when you enter the house, you find it very hard to believe that it was built 36 years ago. It is an outstanding work of contemporary design”. The couple subsequently moved to Ringwood, where Don Wood died in 1987. His widow retained a soft spot for the work that Boyd had done for them, and, in 1993, donated a collection of memorabilia relating to the house and chemist’s shop (including photographs, drawings, press cuttings and ephemera) to the State Library of Victoria.

Description and Integrity

The house at 12-14 Tannock Street is a split-level skillion-roofed early modernist house, of brick construction with a bagged and painted finish. Occupying a double width allotment, the house has an elongated rectilinear plan that spreads out across the entire block. As originally built in 1949, the house had a slender L-shaped plan form, with a long north-south portion and a projecting east wing at the north end. Two subsequent phases of expansion in 1959 and 1971 have increased the length and width of the north-south portion, and extended the east wing by the addition of a flat-roofed double garage. Designed by the original architect, these additions are sympathetic in scale, form and materials. While they can, to some extent, be perceived as later additions (due to the stepping of floor and roof levels), they otherwise closely follow the fabric of the original house in their detailing and finishes. The overall plan form still remains generally L-shaped, albeit with some smaller projecting elements to the north and west.

Seen from the street, the house has an elongated, asymmetrical and stepped facade. To the rear, the original north-south wing (with 1959 addition at one end) is partly concealed by the 1971 addition, set down at a lower level. Both parts have continuous bays of timber-framed sash windows with slatted timber eaves. At the north end, the living room has a huge plate glass window with slatted timber eaves. To the left is the present front entrance, which formed part of the 1971 works. Set back into a alcove defined by a wing wall, it has a timber door with tall fanlight that aligns with the big living room window. The double garage, projecting forward from the sill of the living room window, is expressed with a single tilt-up panel door between brick piers, with and another slatted eave. A retaining wall of volcanic rocks extends across the front property line and up the driveway. This incorporates an angled flight of steps with timber sleepers, also dating from 1971. The concrete path and driveway shown on the 1971 plans have been replaced by brick paving.

Externally, the house remains notably intact to the extent of its original Boyd fabric – that is, the 1949 house and subsequent phases of addition in 1959 and 1971. The additions, made by the original architect, cannot be considered unsympathetic or intrusive; rather, they add an additional layer of significance for the way in which they demonstrate how Boyd, at various later stages of his career, approached the problem of extending one of his earliest houses.

Historical Context

Dating from 1948-49, this house is associated with the emergence of post-war homebuilding in Balwyn North – that is, the period from the late 1940s to the early 1950s. Large parts of that suburb had remained notably underdeveloped until 1938, when the extension of the electric tram route to Doncaster Road spurred a significant residential boom. This, however, was soon cut short by the onset of the Second World War, and it would not resume until the later 1940s. Even then, private homebuilding was still hampered by restrictions on labour and materials that had been imposed during the War. As a result, the initial burst of post-war homebuilding in Balwyn North was relatively modest compared to the massive influx that took place from the early 1950s, when these wartime restrictions were finally relaxed.

Comparative analysis

Resuming private architectural practice after the Second World War, Robin Boyd designed a house for himself and his wife in Riversdale Road, Camberwell (1946) and subsequently undertook a number of commissions in the suburbs that now constitute the City of Boroondara. In an early partnership with Kevin Pethebridge and Frank Bell (1945-47), he designed two houses in Kew and a factory in Hawthorn. Opening his own office in 1948, Boyd designed a number of houses in the developing Balwyn/Balwyn North area. The Dunstan House in Yandilla Avenue (1948-49) was the first of these, soon followed by a house for the architect's cousin, J P Boyd, at 46 Fortuna Avenue (1948-49), the Wood House in Tannock Street (1949-50) and the Gillison House in Kireep Road, Balwyn (1952). After entering into partnership with Roy Grounds and Frederick Romberg in 1953, Boyd maintained his connections with Balwyn North, designing the Richard Latchford House at 72 Longview Road and the Alan Brown House at 39 Woodville Street (both 1953-54) and, over a period of years, undertaking several phases of addition to all three of his earlier pre-partnership houses there.

Today, the six Boyd houses in the study area survive in varying degrees of intactness. The Brown House has been altered virtually beyond recognition, while the Latchford House (identified in an earlier heritage study, but since reviewed and downgraded) has similarly been subject to a number of unsympathetic alterations. The J P Boyd House in Fortuna Avenue has been enlarged on three occasions: twice to Boyd's design (in 1955 and 1966) and, more recently, by others. As seen today, it is somewhat difficult to interpret the various stages of construction.

By contrast, the Dunstan House and the Wood House are notably intact: neither has any significant post-Boyd additions, and both stand out for the clarity in which original buildings, and their subsequent phases of addition, can be clearly interpreted. Although of similar date, the two houses are markedly different in their composition: while the Dunstan House is was a low-cost compact brick dwelling with broad gabled roof and large multi-paned window walls, the Wood house has a elongated spreading plan with skillion roof, continuous window bays and huge single-pane picture window. Together, these two houses (and the Gillison House in Balwyn, which already has a HO) provide a valuable snapshot of the early solo architectural career of this eminent and influential designer prior to his more celebrated partnership with Roy Grounds and Frederick Romberg.

Assessment against Criteria

One of relatively few surviving examples of Robin Boyd's early work prior to his celebrated partnership (*Criterion B*)

An excellent example of modern residential architecture dating from the austere early post-war period (*Criterion F*)

A noted and intact example of the work of Robin Boyd, who had a recurring association with the study area (*Criterion H*)

Grading and Recommendations

The house at 12-14 Tannock Street, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

Architecturally, the house is significant as an early and notably intact example of the work of the eminent designer and writer Robin Boyd. Documented in late 1948, the house was one of the first projects undertaken by Boyd when he left the partnership of Kevin Pethebridge and Frank Bell to open his own sole practice. Today, it remains as one of relatively few surviving examples from this seminal phase of Boyd's career, prior to his celebrated partnership with Roy Grounds and Frederick Romberg. Along with the Gillison House in Kireep Road, Balwyn (1951) and the Dunstan House in Yandilla Road (1950), it is one of three outstanding early and substantially intact houses by Robin Boyd in the study area, which, considered collectively, provide rare and valuable evidence of the innovation, boldness and fresh design approaches of a young architect on the cusp of an illustrious career.

Architecturally, the house is also significant as an a notable achievement in modern homebuilding at a time when materials and labour were still due to wartime restrictions. The house encapsulated many ideas, such as open-planning, split-levels and window walls (in this case, an improbably large plate glass window), that were extremely innovative at the time. Later adopted by others, they would also recur notably throughout Boyd's own subsequent career. In contrast to the contemporaneous Dunstan House in Yandilla Road, conceived as a three-stage project (gradually realised in 1949-50, 1951 and 1962), the Wood House was a stand alone dwelling subsequently enlarged in two stages, both to Boyd's design, in 1959 and 1971. These provide evidence of Boyd's high level of sensitivity in making additions to his own work, simultaneously demonstrating a continuity of form, finishes and details while still being readily identifiable as later accretions.

Identified by

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"Two level living", *Australian Home Beautiful*, October 1950.

"Boyd house sells for \$175,000", *Age*, 16 December 1985, p 27.

Information (including working drawings) provided by Tony Lee, Executive Director of the Robin Boyd Foundation.

IDENTIFER	HOUSE		
Other/s	Spitzer House (former)		
Address	9 Tormey Street BALWYN NORTH	Date/s	1958-59
Designer/s	Peter & Dione McIntyre	Builder/s	Horner & Dodson
Theme/s	6.3.4 Suburban infill after Second World War	Heritage Group	Residential Building (Private)
	6.7.2 Making homes for the middle classes	Heritage Category	House
	9.3.2 Designing fine buildings	Heritage status	-
Intactness	Good (sympathetic ground floor addition)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1959 for businessman Victor Spitzer and his wife Fleur. Born in Romania in 1924, Spitzer was the son of Geza Spitzer (1895-1978) and his wife Elisabeth (1897-1970), who married in 1920. Originally a Yugoslav national, Spitzer's father was declared stateless and the family subsequently migrated to Australia, arriving in Melbourne in October 1939. Settling in Gardenvale, Geza Spitzer obtained work in a timber mill at Fitzroy. In 1942, his son Victor enlisted in the army, serving with the 474 Australian Yeomanry Anti-Aircraft Troop during the Second World War. Discharged in October 1946 with the rank of Gunner, the younger Spitzer resumed living with his parents, who had since moved to North Kew. They were still there in 1954, when electoral rolls identified Geza Spitzer as a merchant, and his son Victor as a student. By 1958, the family had relocated to a flat in Punt Road, Prahran, which Geza and Elizabeth shared with Victor and his new wife Fleur, who was half Polish. Geza was then identified in electoral rolls as a manager, and his son as a sawmiller, which suggests that the latter had followed the former into the timber milling business.

Deciding to build a house for themselves, Victor and Fleur Spitzer purchased land in Balwyn North. Located on the north side of Tormey Street, their block comprised Lot 16 of a 28-lot subdivision that had been laid out back in 1950. The estate developed promptly (with several architect-designed houses) and Mrs Spitzer recalls that theirs was the last remaining vacant blocks in the street when they acquired in 1958. At the time, she worked in the administration office of the School of Architecture at the University of Melbourne and, through this connection, engaged architect Peter McIntyre (then employed there as a lecturer) to design the new house in Balwyn North.

The son of an architect, Robert Peter McIntyre (born 1927) grew up in Kew and, after graduating from Melbourne University in 1950, opened his own architectural office. He achieved early fame as co-designer (with Kevin Borland, John & Phyllis Murphy and engineer Bill Irwin) of the prize-winning entry in the competition for Melbourne's new Olympic Swimming Pool (1952-56). Concurrently, interest in his work burgeoned as he completed a string of suburban houses (some co-designed with his architect wife, Dione) in an exuberant modernist style that meshed unusual plan forms with expressive facades, bold colours and geometric decorative effects. By the end of the decade, McIntyre's style matured to a more serene and formalised strain of modernism. His career thrived into the 1970s and '80s, when he embraced larger scale commercial and town planning projects, winning accolades for the Knox City Shopping Centre (1977) and Dinner Plain Alpine Village on Mont Hotham (1982-87). McIntyre remains in practice today after more than sixty years.

McIntyre's working drawings for the Spitzer House, dated June 1958, depicted a strikingly unusual house expressed as an elevated square-planned box, clad externally in pre-cast concrete panels with a low pyramidal roof. On 18 February 1959, the City of Camberwell issued a building permit for what was described as a "seven roomed concrete and brick veneer" house, to cost £8,000. Construction, carried out by Horner & Dodson of East Oakleigh, commenced in March and was completed at the end of October. Interestingly, the same firm of builders went on to erect a block of flats in Camberwell that Peter & Dione McIntyre designed in 1960.

Mrs Spitzer remembers that the house attracted much attention at the time: "all of the neighbours hated it", she recalls. For a time, the Spitzers were also visited by complete strangers, who would arrive unannounced on Sunday afternoons "because they had heard about this peculiar house". The couple remained there for almost thirty years, during which time they made several alterations to the undercroft area. In 1968, the lower level of the central core was extended to create a larger laundry. Three years later, following the death of Spitzer's mother in 1970, the covered area to the west of the central core was partially infilled to create a self-contained flat for his widowed father. When Geza Spitzer decided not to move in, the flat (which had its own street entrance) was adapted as a study. In 1977, architect David Pincus was engaged to undertake a number of alterations that included the conversion of the ground floor study into another bedroom, and the provision a separate study area at the front (extending outwards to a point in line with the front wall of the main house above). The Spitzers finally sold the house in 1986.

Description and Integrity

The house at 9 Tormey Street is a two-storey hip-roofed modernist house on a square plan. As originally conceived in 1958, it was expressed as a rectilinear volume raised up on a grid of steel pipe columns, with two brick wing walls to the street frontage and a small central core enclosing a stairwell and laundry area. This lower area, which served as an open undercroft/carport, was partly infilled in the early 1970s. Currently, only the east (left) portion still remains open.

The elevated house has a low pyramidal roof and external walls in textured pre-cast concrete panels, which create a modular rhythm to the elevations and allows for regular fenestration. On the street facade, full-height panels alternate with shorter panels that incorporate awning sash windows that extend right up to the eaves line. Windows to the sides and rear elevations are similarly arranged in repetitive and symmetrical bays. At the edges of the facade, the concrete panels are slightly recessed from the corner, creating a distinctive stepped effect.

At the lower level, the eastern half of the former undercroft currently remains in use as a carport, with one of the original brick spur walls (now painted pale grey) still apparent. The central circulation and service core, as well as the infill to the west side, are both largely concealed from the street by an elevated garden bed and dense planting.

Historical Context

This house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming much harder to come by.

Comparative analysis

The son of an architect who lived (and also worked extensively) in Kew, Peter McIntyre grew up in that suburb and undertook many of his own early commissions in what is now the City of Boroondara. These included a celebrated house for himself on a site overlooking the Yarra River, as well as several other houses in Studley Park and a church hall (not built) on Barkers Road. During the early 1950s, he designed two houses in nearby Balwyn North that were both published in the local architectural and popular housing press: the Castle House (aka “Stargazer”) on Aquila Street, and the Hudson House at 14 Orion Street. The former, with its unusual offset A-framed roof and angled glazing, attracted considerable attention, while the latter, with its facade concealed by a timber screen in a bold and colourful diagonal grid, appeared on the front cover of the *Australian Home Beautiful*. Commissioned in 1959, the Spitzer House in Tormey Street represented a marked departure from the almost whimsical style that characterised McIntyre's earliest houses. With its centralised plan and use of pre-cast concrete panels, the project reflected its architect's developing interest in modular construction systems and the flexibility of open planning, which, a few years before, he had explored in a series of standardised dwellings based on grid plans and prefabricated bow-trussed roofs. It marked the beginning of a more formalised approach that would characterise McIntyre's work in the 1960s. This is reflected in another project in the City of Boroondara – a two-storey block of flats at 157 Highfield Road, Camberwell, which was designed soon after the Spitzer House and was even erected by the same firm of builders.

The use of pre-cast concrete panels in the Spitzer House was highly unusual at the time. Although this type of modular construction had been used in a number of commercial, industrial and institutional projects in the 1950s, its application to residential projects at that time had been limited to public housing (namely the structural pre-cast concrete units developed by the Housing Commission of Victoria), low-rise apartment blocks and a few experimental single dwellings (eg the Monocrete system of the early 1950s). From the early 1960s, pre-cast concrete cladding became increasingly popular in multi-storey office and apartment blocks and, by the end of that decade, in many other types of buildings as well. However, the Spitzer House remains the only example in the study area of a 1950s house with pre-cast concrete cladding. Its nearest counterpart in the City of Boroondara would be a somewhat later and wholly non-residential example, namely the former Camberwell Civic Centre, designed by Mockridge, Stahle & Mitchell (1964-70)

Assessment against Criteria

A house of extremely unusual design, not only for its centralised planning, elevated form and stark expression, but also its use of pre-cast concrete cladding at a time when it was rarely used in small-scale residential projects (*Criterion F*)

A notable example of the later 1950s residential work of architect (and long-time Kew resident) Peter McIntyre, who has a strong association with what is now the City of Boroondara (*Criterion H*)

Grading and Recommendations

The house at 9 Tormey Street, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The former Spitzer House at 9 Tormey Street, Balwyn North, is a two-storey modern house on a centralised square plan, with the upper level expressed as a discrete volume with a low hipped roof and pre-cast concrete cladding, elevated on wing walls, steel posts and a central circulation core to create a mostly open undercroft at the lower level (which has since been partially infilled on one side to create additional bedrooms). The house was designed in 1959 for Bernard and Fleur Spitzer, to the design of Peter McIntyre of McIntyre & McIntyre architects.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it Significant?

Architecturally and aesthetically, the house is significant as one of the most striking architect-designed post-war houses in Balwyn. It incorporates a number of features that, highly unusual when considered separately, combine to produce a truly extraordinary composition: a centralised square plan (with living rooms arranged around a central circulation core), a very low hipped roof, an elevated expression (whereby the upper level, supported on wing walls and steel posts, appears to hover weightlessly above a continuous void below) and a stark facade of pre-cast concrete panels. The last of these was particularly unusual at a time when that particular type of construction, though widely used in industrial, commercial and institutional building projects, was virtually unknown in small-scale domestic projects such as this one. With its apparent weightlessness and its spartan facade of alternating bays of solid panels and windows, the house attracted much attention at its time of completion and, despite the partial infilling of the lower level, still remains as an unexpected and eye-catching element in a streetscape largely comprised of contemporaneous post-war dwellings.

Architecturally, the house is also significant as a notable example of the later 1950s work of well-known architect (and long-time Kew resident) Peter McIntyre. Although best known for projects undertaken in the earlier part of that decade, which included co-authorship of the competition-winning design for Melbourne's Olympic Swimming Pool (1953-56) and a string of much-published suburban houses in an exuberant modern style, this particular house provides evidence of McIntyre's subsequent move towards a more formalised approach, reflecting his developing interest in modular planning and prefabrication.

Identified by

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References

City of Camberwell Building Permit No 24,263, dated 18 February 1959. Held by City of Boroondara.

Interview with Mrs Fleur Spitzer, 21 January 2013.

IDENTIFIER HOUSE			
Other/s			
Address	17 Trentwood Avenue BALWYN NORTH	Date/s	1958-59
Designer/s	A V Jennings Architectural Department (designer: Murray Brown)	Builder/s	A V Jennings
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (appears substantially intact)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Inset: Perspective drawing, *Herald*, 24 April 1959

Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1958-59 for Keith Crawford, an insurance assessor, and his wife Barbara. The house was one of the first to be built on the *Trentwood Estate*, an ambitious project developed by A V Jennings Industries. As recorded in Don Garden in the company's official history, it was back in 1955 that managing director Sir Albert Jennings first noticed 25 acres of blackberry-covered land on the north side of Doncaster Road, in which, despite its steep slope, he saw the potential for a housing estate "to cater for the middle and higher income groups". The land was acquired and subdivision plans drawn up, creating a long central curving roadway (Trentwood Avenue), four new cul-de-sacs (Earls Court, Lynne Court, Tudor Court and Glamis Court) and an extension to existing Fintonia Street. The new estate comprised 100 allotments, including several along Doncaster Road earmarked for strip retail development (set back to provide off-street parking) and community facilities such as a kindergarten, infant welfare centre and RSL club.

The final subdivision plan was gazetted in February 1958, and land released for sale soon afterwards. Initially, new houses were the responsibility of the company's own architectural department, with individual examples designed by Cecil Baldwin and European-trained Tadeusz "Tad" Karasinski. The first houses comprised two fully-furnished display models. Despite the fact that the development was aimed at a more up-market clientele, land sales were initially slow – reportedly because "the blocks were too small and awkwardly shaped, and the display homes were unappealing". Later, the design office was taken over by another Jennings employee, Roy Edwards, who introduced a broader range of house styles. After the departure of Baldwin and Karasinski, British-trained Murray Brown was appointed as chief designer. Roy Edwards recalls Brown as a "very skilful designer" who was "able to bring a lot of fresh ideas to the design office". Interest in the estate subsequently burgeoned, with most of the lots being sold and developed by 1960. The following year, the few remaining vacant lots were sold off for private development.

Amongst of the first residents of the estate, Keith and Barbara Crawford acquired Lot 78 at the intersection of Tudor Court and Trentwood Avenue; initially, its street address was designated as the former rather than the latter. While the working drawings for their house, dated September 1958, simply attribute the design to A V Jennings Construction Company Ltd. Roy Edwards confirms that it was in fact designed by Murray Brown. He further indicates that the delineator, identified on the drawings by the initials AEDH, was Alan Hill, who worked as an architectural draftsman in the office. A building permit for the house (stated to be worth £4,500) was issued by the City of Camberwell in February 1959. Construction commenced in early March and was completed in October. In April, while construction was still underway, the house was profiled in the property columns of the *Herald* newspaper. The writer praised the effective use of vertical timber cladding and the integration of a double carport underneath the house, and noted that "the massive stone chimney has been carried through the front entrance porch and gives the feeling of stability to the whole house". It was also observed that the open-planned interior "discloses a convenient room layout with a minimum of passages".

The Crawfords remained living at 17 Trentwood Avenue for almost twenty years. During that time, they undertook only one significant phase of expansion: the construction, during 1967-68, of two projecting rear wings. One contained two additional bedrooms, and the other provided an enlarged kitchen and laundry with a new family room. Designed by local architect R E (Ted) Gillies, the additions were designed to merge with the existing building, with matching face brick walls and low skillion roofs. After the couple sold the house in 1976, the new owners made one minor alteration, in the form of a small wedge-shaped verandah that partially infilled the space between the two rear wings.

Description and Integrity

The house at 17 Trentwood Avenue is a single-storey flat-roofed brick and timber house in the International Modern style, expressed as a box-like volume that is elevated above the ground on a recessed cream brick plinth. Occupying a sloping site, the house incorporates a garage underneath, where the land falls away to the north (left) side of the block. The elongated street facade is double-fronted and asymmetrical, comprising a broad recessed deck that takes up about two-thirds of the width, with a projecting bay to the north (left) side, in alignment with the garage. The recessed portion of the facade contains full-height window wall, made up of tall timber-framed windows and glazed doors with highlights above. The porch is enclosed at the far (right) end by a cream brick wing wall, and is otherwise interrupted by a massive slab-like chimney-breast in uncoursed random stonework. The deck has a simple metal balustrade, which continues down a flight of concrete steps to the garden level. The main entrance, at the top of the steps, is set into an alcove defined by the stone chimney and the side wall of the adjacent projecting bay above the garage.

The external walls of this projecting bay are clad with vertical timber boarding, with a painted finish. On its street facade, it incorporates a wide rectangular window containing three bays of timber-framed sashes (alternately awning and fixed) with narrow highlights above. The carport underneath, which was depicted as being entirely open on the 1959 perspective drawing, now contains a solid door to create an enclosed garage. A separate carport, with a flat roof on metal pipe columns has been erected directly in front of it. A small flight of concrete steps, set between cream brick retaining walls, connects to a concrete path leading up to the main entry steps. These elements, along with the random coursed stone retaining wall across the street boundary of the property, are clearly contemporary with the house.

From the street, the house appears substantially intact and, apart from the aforementioned alterations to the garage and carport, still strongly resembles its appearance in the 1959 perspective drawing. The various additions to the rear, which are not visible from the street, cannot be considered intrusive elements that have compromised the overall 1950s character of the house.

Historical Context

Broadly, this house is associated with what might be termed the heyday of post-war homebuilding in Balwyn North – the period from the mid-1950s to the early 1960s. This phase emerged from the more tentative settlement of the area in the late 1940s and early 1950s, subsequently burgeoning at such an intense rate that, by the mid-1960s, vacant allotments in Balwyn North were already becoming much harder to come by.

More specifically, the house is associated with the initial development of the *Trentwood Estate*, one of a number of ambitious residential estates (along with others in Mount Waverley, Glen Waverley and Syndal) that were conceived by A V Jennings Industries in the mid-to-late 1950s. Of these, *Trentwood* stood out as the one that was specifically geared towards the high-end market, incorporating such innovations as the provision of an integrated retail strip and other community facilities. While the estate experienced only mixed success, the lessons learnt paved the way for some of the company's successful post-war projects, such as the 600-acre *Karingal Estate* at Frankston (1962).

Comparative analysis

Consequent to the circumstances of its initial development, the *Trentwood Estate* at Balwyn North does not exhibit an especially strong sense of architectural cohesion but, rather, contains a more diverse mix of houses from the late 1950s and early 1960s (as well as some houses of later origin). The first dwellings on the estate, dating from 1958, were designed by Cecil Baldwin and Tad Karasinski and comprised two display houses (which have not yet been conclusively identified) as well as others for private clients, including 17 Trentwood Avenue. When sales proved disappointing, Roy Edwards introduced a broader range of simpler designs.

In the absence of supporting documentation, the earlier houses on the estate can be identified through stylistic analysis. Eight houses have elements in common with 17 Trentwood Avenue, including two more in Trentwood Avenue (Nos 53, 61) and others in Fintonia Street (Nos 39, 40, 41), Tudor Court (Nos 1, 2) and Earls Court (No 4). These houses tend to exhibit a consistent stylistic vocabulary, with flat or low-pitched skillion roofs, stark rectilinear expression, large full-height multi-paned windows and sometimes an a stone-clad chimney or feature wall (eg 1 Tudor Court, 53 Trentwood Avenue) and/or an open sub-floor carport (eg 40 Fintonia Street, 4 Earls Court). These overtly modernist-flavoured houses, amongst which 17 Trentwood Avenue stands out as the most resolved and striking example, certainly contrast with the more conservative designs that emanated from the A V Jennings architectural department in 1959-60, which had conventional hipped or gabled roofs and blandly suburban double-fronted or triple-fronted facades. The estate also contains some smart architect-designed modern houses that date from the early 1960s, when remaining vacant blocks were sold off for private development. Most notable of these is the flat-roofed brick house at 8 Earls Court (Alexander Harris, 1961), with a long double-fronted facade incorporating a rendered balcony with double garage underneath.

Assessment against Criteria

Associated with the initial (pre-1960) development of the A V Jennings' ambitious *Trentwood Estate* (*Criterion A*)

A sophisticated design showing the pervasive influence of International Modernism (*Criterion F*)

Grading and Recommendations

The house at 17 Trentwood Avenue, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The house at 17 Trentwood Avenue is a single-storey flat-roofed modernist house of brick and timber construction, expressed as rectilinear box-like volume that is elevated on a plinth to create a floating effect, with a carport integrated at one end, where the ground slopes away. Its asymmetrical facade incorporates a timber-clad bay and a wide recessed porch with full-height windows and a prominent projecting stone chimney. Erected in 1958-59 for Robert Crawford, the house was one of the first to be built on the *Trentwood Estate*, an ambitious high-end residential development that was proposed by A V Jennings Industries. The house was designed by Murray Brown, who was chief designer in the office at the time.

How is it significant?

The house is of historical and architectural significance to the City of Boroondara.

Why is it significant?

Historically, the house is significant as one of the first houses to be erected on the *Trentwood Estate*, an ambitious residential estate conceived in the late 1950s by industry stalwarts A V Jennings (Melbourne's leading homebuilding company since the 1930s) as a high-end development of prestigious dwellings with community facilities (shops, infant welfare centre, medical clinic) provided. The estate was not an immediate success, with only a relatively small number of blocks sold and developed (including this one) in 1958-59. It was not until 1960, when the company introduced a broader range of more conventional house designs, that the estate finally filled out. One of the most intact, evocative and architectural sophisticated of the houses dating from the initial (pre-1960) phase of development, this example illustrates the company's original intent to provide elegantly-designed high-end modern residences.

Architecturally, the house is significant as a fine and substantially intact example of a house showing the influence of International Modernism. With its stark rectilinear massing, its expression as a partially elevated box-like volume, and its wide bay of full-height windows interrupted by a massive projecting stone chimney breast, the house shows the influence of European modernism of the pre-war era (perhaps attributable to the fact that its designer, Murray Brown, had trained in England). This particular house is one of the best, and most evocative, of the relatively few examples of this type of residential architecture that were built (and of the fewer still that survive largely intact) in the study area.

Identified by

Built Heritage Pty Ltd

References

City of Camberwell Building Permit No 24,215, dated 9 February 1959. Held by City of Boroondara.

"Housing your car can be easy", *Herald*, 24 April 1959, p 15.

Don Garden, *Builders to the Nation: The A V Jennings Story* (1992), pp 153-54.

IDENTIFIER	HOUSE		
Other/s	Davis Residence		
Address	32 Ursa Street BALWYN NORTH	Date/s	1950-52 1953; 1956 (additions)
Designer/s	Harcourt Long (original house and additions)	Builder/s	K B Davis (owner/builder)
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (discreet and sympathetic additions)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected in 1950-51 for Keith Davis, a salesman and photographer, and his wife Lynette. A returned serviceman, Keith Benjamin Davis (1920-2005) had enlisted with the Australian Army in April 1944 and was attached to the Military History Section of the AHQ. Serving in the capacity of an official photographer, Davis documented the immediate aftermath of the war, including events in Portuguese Timor, and, back in Melbourne, the departure and return of the HMAS *Shropshire* for the Victory March in London.² Discharged in October 1946 with the rank of Sergeant, Davis resided in Elsternwick with his wife, Joan Lynette (Lyn) Davis (1923-2007). Then, in September 1950, the couple acquired the title to a block of vacant land in Balwyn North, fronting Ursa Street, which represented Lot 68 of a large but underdeveloped 221-lot estate that had been subdivided back in 1924.

To design their new house, the Davises turned to architect Harcourt Hilton Long. The son of an engineer, Long was born in Fremantle in 1922. Also a returned serviceman, he had enlisted in 1942 and served as a gunner with the 55th Australian Composite Ack-Ack Regiment. Discharged in June 1946, Long commenced his architectural studies at the University of Melbourne and, the following year, was one of a many students from the faculties of medicine, engineering, architecture and dental science to be transferred to a temporary campus established at Mildura to accommodate the flood of post-war enrolments. Long completed his degree in 1952 and graduated the following year. Having selected town planning as the subject for his undergraduate thesis, Long went on to obtain a master's degree in that field from the same university. By 1958, he had returned to his native Western Australia and was working as an architect and town planner in Perth, where he prepared a foreshore redevelopment scheme incorporating a 3,500-seat amphitheatre. In 1963, Long was appointed by the Commonwealth administration as the first resident planning officer to the Northern Territory. He moved to Darwin, where he prepared a Regional Land Use Concept Plan and an ambitious town planning scheme for Greater Darwin to cover the ten-year period from 1965 to 1975. Long subsequently returned to Melbourne, where he took up the position of city planner to the municipality of South Melbourne.

At the time that Harcourt Long was engaged to design Keith and Lyn Davis' new house in Balwyn North, he was still a student, two years from graduation. His working drawings, dated 6 November 1950, proposed a modest two-bedroomed single-storey brick house on a J-shaped courtyard plan. Reflecting many of the latest ideas in modern residential architecture, the house was zoned with the bedrooms and living areas isolated at opposite ends, connected by a wide circulation space with north-facing windows (designated as 'sun room') that also provided access to a central core of service areas: bathroom, kitchen, laundry and a dedicated dark room for Davis' photography. Construction, which was evidently undertaken by Davis himself, commenced in March 1951 and was completed the following year. While little is known of Harcourt Long's architectural career in Melbourne in the 1950s, he was retained by the Davises to undertake two more phases of addition to their house: a basement storeroom and detached garage (1953) and a third bedroom at the rear and a second garage along the street frontage (1956). Keith and Lyn Davis remained living there until 1964.

Description and Integrity

Occupying a site that slopes downward from the street frontage, the house at 32 Ursa Street is a single-storey skillion-roofed dwelling of pale-coloured concrete brick construction, designed in an austere post-war modernist style. Laid out on a J-shaped north-facing courtyard plan, the house is zoned by function, effectively comprising three distinct and discretely-expressed parts: a prominent wedge-shaped living/dining room fronting the street and a rear wing containing the bedrooms, connected by an elongated link that contains the service areas and a north-facing 'sun room'. A fourth element, in the form of a small attached garage (added later) projects from the west side of the street facade.

The street frontage of the house is dominated by the tall wedge-shaped living/dining room, where the skillion roof is particularly prominent. It has wide eaves to the north side, shading a substantial timber-framed and multi-paned window wall with spandrel clad in vertical timber boards. The brickwork is notched at the external corners, consequent to the intersection of its walls at an angle less than ninety degrees. The side wall of the front wing, facing Ursa Street and incorporating the small attached garage, is blank and entirely windowless, enlivened only by a decorative pattern of projecting header bricks to the garage wall. The main entrance to the house is located off the central courtyard and not visible from the street, via steps that lead up to a small paved sun-deck at the intersection of the front wing.

² See W B Horton, "Through the eyes of Australians: The Timor Area in the Early Post-War Period", *Journal of Asia-Pacific Studies*, No 12 (March 2009), pp 251-277. Some of Davis' photographs are held in the Naval History Collection of the Australian War Memorial, Canberra.

From the street, the house appears substantially intact. Although twice extended during the 1950s, these additions are both very discrete in scale and (being designed by the same architect) are sympathetic in form, materials and style. They had neither diminished nor detracted from the distinctive form of the original 1950 house, which still dominates.

Historical Context

Dating from 1950-52, this house is associated with the emergence of post-war homebuilding in Balwyn North – that is, the period from the late 1940s to the early 1950s. Large parts of that suburb had remained notably underdeveloped until 1938, when the extension of the electric tram route to Doncaster Road spurred a significant residential boom. This, however, was soon cut short by the onset of the Second World War, and it would not resume until the later 1940s. Even then, private homebuilding was still hampered by restrictions on labour and materials that had been imposed during the War. As a result, the initial burst of post-war homebuilding in Balwyn North was relatively modest compared to the massive influx that took place from the early 1950s, when these wartime restrictions were finally relaxed.

Comparative analysis

This house can be considered as a representative example of the progressive architect-designed dwellings that began to proliferate in Balwyn North from the early 1950s. Many of the defining characteristics of this house (namely the north-facing courtyard plan, the bold skillion roof forms, prominent window walls, sun-decks and the compartmentalising of the plan into separate zones for living and sleeping, linked by a service area) were being explored by a number of architects at that time. These themes recur in the contemporaneous residential work of Robin Boyd, as well as those who prepared house plans for the *Age/RVIA* Small Homes Service (established in 1947) of which Boyd was foundation director. As such, this house can be broadly compared with surviving examples of Boyd's early work in the study area, namely the Wood House at 12-14 Tannock Street (1948-49) and the Dunstan House at 17 Yandilla Road (1949-50), each of which similarly incorporates a substantial window wall. Both of these houses, however, were substantially enlarged – to Boyd's design – during the late 1950s and '60s, so while undeniably important in their own right, they are perhaps now a little less evocative of the humbler aspirations of the first generation of post-war homebuilders in Balwyn North, and of the modest houses that they built there. By contrast, the original portion of the Davis House, dating from 1950-52, remains dominant and evocative amidst much smaller-scaled additions (also by the same architect).

While modest (but still modernist) houses of this type dotted the study area in the early 1950s, very little evidence of them now remains today. Several equally evocative examples are known to have been demolished or substantially altered in very recent years. Chief amongst these was a single-storey rendered house at 10 Stephen Street, erected in 1951 using a standard design of the *Age/RVIA* Small Homes Service, which was similar in its use of bold skillion roofed wings and generous glazing. Another modestly-scaled skillion-roofed example, at 8 Carrigal Street, also dating from 1951 and designed by architect R Griffiths, has since been remodelled beyond recognition.

No other example of the architectural work of Harcourt Long has been identified – in the study area, the broader City of Boroondara, or even anywhere else in the Melbourne metropolitan area. Giving that Long chose to pursue a career in town planning rather than architecture (and was absent from Victoria for more than a decade from c.1957 until the 1970s), it seems likely that this house – probably undertaken as a favour to a close friend – represents a rare or even unique example of his work. The fact that he was still an undergraduate student at the time that the house was commissioned adds an additional layer of interest. This, in itself, is a highly unusual circumstance, although it does have a few comparators in the study area. One is the striking butterfly-roofed house at 24 Orion Street, Balwyn North, which was designed in 1958 by a nineteen-year-old Lithuanian *emigre*, Davis Bite, who was then studying at RMIT. The second is the rather more unremarkable house at 3 Highland Avenue, was designed in 1956 by Ronald Greenwood, also a student, for his own parents. Although this was published in the *Australian House & Garden*, the house is considerably more conventional in its form and detailing, with a regular low-pitched gabled roof.

Assessment against Criteria

An eye-catching example of modern residential architecture dating from the austere early post-war period (*Criterion F*)

Grading and Recommendations

The house at 32 Ursa Street, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The house at 32 Ursa Street is a single-storey skillion-roofed modernist house of concrete brick construction, on a J-shaped courtyard plan that is dominated by a wedge-shaped front wing with a broad eaves, notched corners and a prominent multi-paned timber-framed window wall. Erected in 1950-52 for salesman, photographer and returned serviceman Keith Davis and his wife Lyn, the house was designed by Harcourt Long (born 1922), who was then merely an undergraduate student at the University of Melbourne but later went on to an notable career as a town planner in Perth, Darwin and Melbourne. The house was occupied by the Davis family for more than a decade, during which time it was twice extended (in 1953 and 1956), both times to the design of original architect Long.

How is it significant?

The house is of architectural significance to the City of Boroondara.

Why is it significant?

Architecturally, the house is significant as an unusual, early and substantially intact example of a early modernist house in Balwyn North. Broadly, the house demonstrates many of the qualities that interested the emerging generation of progressive young architects in the immediate post-war period, notably the use of north-facing courtyard plans, sun-decks, generous glazing and skillion roofs with broad eaves (all to take advantage of the passive solar heating principles) as well as zoned planning. In this case, however, these basic tenets of modern residential architecture were transformed through Harcourt Long's own distinctive vision, introducing such particularly bold elements as the wedge-shaped living room wing, with its notched corners and huge timber-framed window wall with grid-like configuration of glazing bars. Although striking architect-designed houses of this type proliferated in Balwyn North in the early 1950s, many of the most evocative examples have been demolished or unsympathetically altered. Although admittedly altered by two very minor and discreet stages of addition (both, moreover, designed by the original architect), the original 1950-52 building dominates, and remains as a notably intact and evocative example of early post-war residential architecture in the study area.

Architecturally, the house is also of some interest as an example of the work of Harcourt Long who was still only an undergraduate student at the time of the commission – then, and still now, a extremely unusual circumstance. While it is therefore of note as an example of a house that was actually realised before its designer had even graduated from university, it is also of note as a rare or possibly unique example of the work of Long himself, who, after his graduation in 1953, chose to pursue a career as a town planner and became prominent in that industry after becoming the first government-appointed planner to the Northern Territory.

Identified by

Graeme Butler, *Camberwell Conservation Study* (1991).

References

Graeme Butler, *Camberwell Conservation Study* (1991).

City of Camberwell Building Permit No 6,327, dated 9 January 1951. Held by City of Boroondara.

IDENTIFER	PALACE BALWYN CINEMA		
Other/s	Balwyn Theatre; Balwyn Classic Theatre; Cinema International; Palace Cinema		
Address	231 Whitehorse Road BALWYN	Date/s	1927-30 1968, 1993-94 (major alterations)
Designer/s	"Mr G Apted" (Frank Aswel Apted?) Bernard Sutton (1940s alterations) R G Monsborough (1960s alterations)	Builder/s	W McDonald
Theme/s	5.6.5 Creating Picture Palaces	Heritage Group	Recreation and Entertainment
		Heritage Category	Cinema
		Heritage status	-
Intactness	Good (major changes to cinema interior)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	06/12/13
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History

The Balwyn Theatre, as it was originally known, was designed c.1927, constructed in 1928-29, and officially opened in 1930. The provision of a picture theatre in the suburb was first mooted a few years earlier when, in 1923, S L Taylor proposed to build one on Balwyn Road, opposite the State School. As this site was in a residential area, the project was not approved by council. The following year, however, a local newspaper reported that “Balwyn is to have a picture theatre shortly... a private residence fronting Whitehorse Road, in a central position, has been purchased, and a picture theatre is to be erected there”. The project was delayed by further difficulties with rezoning. After three refusals, the proprietors proceeded with construction regardless and, in late 1927, it was moved at a council meeting that “the proprietors of the Balwyn Picture Theatre be notified that they are infringing council’s by-law by proceeding with the foundations of a picture theatre within a residential area”. It was not until May 1928 that the City of Camberwell finally rezoned the land along Whitehorse Road, subdividing it into blocks for commercial development. Construction of the theatre – to a slightly amended design – duly resumed and, towards the end of 1929, it was reported that “good progress is being made with the erection of the building”. It was further noted that the design had been revised to incorporate equipment for screening stereoscopic films (an early form of 3D films), which had then only recently been introduced.

The theatre was a project of entrepreneurs W E & W H Edmonds, who pioneered moving pictures in Australia in 1910, when their “Edmond Brothers Biograph” toured the eastern states. They subsequently opened several picture theatres in Melbourne, including a notably early one at Abbotsford (1911) and two others, the Star (1922) and the Gowerville (1926), both in Preston, before setting their sights on the eastern suburbs. According to an article in *Kino*, the architect of their new Balwyn building was “Mr G Apted”. Research has failed, however, to confirm this in any primary source. It might refer to architect Frank Aswell Apted (1870-1943), who practised in Geelong and Bendigo before 1904, when he became a Methodist minister. Despite this radical change of vocation, Apted often acted as honorary architect to the congregations he served – designing, for example, a manse at Maryborough (1912) and a parish hall at Greensborough (1930). Apted registered as an architect in Victoria when it became compulsory in 1923, and maintained his registration until his death. At the time that the Balwyn Theatre was mooted in the late 1920s, he lived in Malvern East.

The new Balwyn Theatre was officially opened on 4 January 1930 with a screening of *Innocents of Paris*, a talkie musical starring Maurice Chevalier. As was succinctly noted by a local newspaper, “the new picture theatre opened in Balwyn on Saturday night. There was a crowded house”. At that time, it had a capacity of 1,478 seats (comprising 852 in the stalls and 626 in the dress circle) and, according to one eyewitness, extra chairs had to be provided for the patron overflow. The venue proved popular thereafter, with film screenings as well as performances of live music and stage acts. There were a few early niggles, including fire damage in June 1930 (barely six months after opening) and again in March 1933. That year, the dress circle was altered to increase leg room, and a foot-warming system (comprising cast iron plates mounted on hot water pipes linked to a boiler and pump at the rear) was installed. In 1941, the premises was taken over by another company, Kooyong Theatres Pty Ltd, which engaged architect Bernard Sutton to make various front-of-house improvements, including a new main staircase, toilets, lounge area and offices. The bio-box was altered, and the seating was reconfigured to providing 792 in the stalls and 758 in the dress circle (thus reducing capacity to 1,370). Further changes were made (again to Sutton’s design) in 1947, notably a pram parking area under the main stairs. The seating was reconfigured again in 1952 (this time by theatre specialist architects Cowper, Murphy & Appleford), reducing capacity to 591 in the stalls and 564 in the dress circle.

In 1968, the theatre was acquired by the Village chain, and was again upgraded. Carried out by noted theatre architects R G Monsborough & Associates, this work included air-conditioning, further reconfiguration of seating (bringing the total capacity to 827), and a new facade at street level, with segmental arched windows and mosaic tiled surrounds. Rebadged as the Balwyn Cinema International, it was operated by Village until 1986, when it was acquired by AZ Associated Films Ltd. In the early 1990s, when traditional single-screen cinemas began to be superseded by larger suburban multiplex cinemas, it was proposed to similarly convert the Balwyn Theatre. The area occupied by the stalls was subdivided to create two smaller cinemas, designated as Cinemas 2 and 3, while the former dress circle was altered to create Cinema 1, with a capacity of 400. While this adaptation necessitated some quite radical changes to the building (including the raising of the roof, the cutting back of the dress circle and installation of new seating), the original proscenium was retained, as were the pre-war foyers and staircase. The new Palace Cinema, as it became known, re-opened in February and March 1994, and remains in operation to this day.

Description and Integrity

The former Balwyn Theatre is a large rendered brick building that retains the typical form of a pre-war cinema – that is, a vast gable-roofed shed (containing the cinema proper) that is largely concealed by a flat-roofed front wing (containing foyers and associated front-of-house spaces). The latter presents a symmetrical facade, slightly set back from Whitehorse Road, comprising a central projecting bay and two flanking bays, each defined by tall rusticated piers and curving parapets with moulded capping. The central bay included the words BALWYN THEATRE in rendered lettering, and segmental arched windows with multi-paned sashes (since overpainted), while the flanking bays have rectangular panels with moulded edges and cartouche-like motifs within. In the centre of the facade is a large illuminated blade sign, with the word BALWYN in a light box at the top and the six letters spelling CINEMA in a vertical row of separate light boxes. At ground floor level, the single-storey foyer is built to the boundary line and similar defined with rusticated piers and curving parapets. It has a prominent cantilevered canopy above the footpath, with chasing lights around the edge. The street entrance, as altered in 1968, has a central recessed doorway with multi-paned glazed doors, flanked by segmental-arched windows with modern multi-paned sashes. Walls are clad with green-coloured mosaic tiles, with one window retaining the tiled word PALACE below the sill line.

Typically, the Austin Street (side) elevation of the building is far more utilitarian in its forms and finishes, aside from the Whitehorse Road end, where the a single rendered bay (with matching rusticated piers, curved parapet and moulded panels) returns down the side. The side and rear walls of the cinema proper are otherwise of painted or face brickwork, with some corrugated galvanised steel cladding, and plain gabled parapets with corbelled ends. There is also a steel-framed external fire escape stair.

Although an internal inspection of the building has not been undertaken, it would appear that certain parts of the interior, notably the ground floor foyer and staircase, still retain at least some of their pre-war fabric and finishes.

Historical Context

Broadly speaking, the construction of the Balwyn Theatre can be seen in the context of the expansion of facilities in the area during the inter-war period, when residential settlement boomed and demand for community facilities increased. More specifically, it can be seen as evidence of the expansion of commercial activity beyond the confines of the original Village of Balwyn (which was concentrated further east along Whitehorse Road, beyond Balwyn Road). This is reflected in the fact that the land on which the theatre was built (and the surrounding land) was re-zoned from residential to commercial in 1928, thus encouraging the construction of new shops that survive to the east of the theatre.

Comparative analysis

As recorded in the *City of Boroondara Thematic Environmental History*, the first purpose-built picture theatres in the region date back to the 1910s, with examples opening at Maling Road, Canterbury (1913), Burke Road, Camberwell (1914) and Glenferrie Road, Hawthorn (1916), belatedly followed by one at High Street, Kew (1921). All of these, however, have since disappeared, save for the example in Canterbury, which now stands as the oldest surviving picture theatre in the City of Boroondara. Mooted in the mid-1920s but not opened until 1930, the Balwyn Theatre was not only the first new cinema to be erected in the region for some years but was also the first to be erected specifically for the screening of sound films (“talkies”), as opposed to silent films. In this regard, it ushered in the new era of modern “picture palaces” in what is now the City of Boroondara. However, as the theatre was completed on the cusp of the Great Depression, quite a few years passed before this new era came to fruition. It would not take place until the later 1930s and early 1940s, when a spate of new modern theatres spread across what is not the City of Boroondara: the Vogue Theatre in Hawthorn (1936), the Regal Theatre in Hartwell (1937), the Surrey Theatre in Surrey Hills (1939), the Palace Theatre in Glenferrie (1939), the New Glen Theatre in Glenferrie (1939), the New Maling Theatre in Canterbury (1941), the Rivoli in Hawthorn East (1941) and the Time Theatre in Balwyn (1941).

Assessment against Criteria

The Balwyn Theatre is rare as one of only two early surviving cinemas in the City of Boroondara that predate the “picture palace” boom of the later 1930s and early 1940s (*Criterion B*)

Grading and Recommendations

The Balwyn Theatre at 231 Whitehorse Road, Balwyn, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The Balwyn Theatre at 231 Whitehorse Road, Balwyn, is a large inter-war building comprising a gable-roofed painted brick shed-like form with a flat-roofed rendered brick front wing to the street, with a symmetrical and tripartite facade of rusticated piers and curved parapets. A project of theatrical entrepreneurs W E & W H Edmonds, the building was designed by an architect named Apted (possibly architect-turned-clergyman, F A Apted) and erected by W Robinson. Although the project commenced c.1927, construction was delayed by re-zoning issues, and the theatre was not opened until early 1930. It has subsequently undergone a number of changes of ownership and alteration, over the years, most notably in the early 1990s, when it was converted from a single-screen cinema into a three-cinema multiplex.

How is it significant?

The Balwyn Theatre is of historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Historically, the theatre is significant as one of the earliest purpose-built picture theatres to survive in the municipality. It is predated only by the former Canterbury Theatre in Maling Road, which, dating back to 1913, is itself the sole survivor of a number of early (pre-1920) cinemas erected in what is now the City of Boroondara. Mooted in the mid-1920s and constructed between 1927 and 1929, the Balwyn Theatre was the first picture theatre in the City of Boroondara to be purpose-built for sound films (“talkies”) as opposed to silent films. As such, it anticipated the notable boom of modern “picture palaces” that took place towards the end of the 1930s, when at least eight new cinemas were opened in what is now the City of Boroondara. The Balwyn Theatre thus stands out as a notable progenitor of this phase in the history of popular entertainment in the City of Boroondara.

Architecturally and aesthetically, the house is significant as a fine example of an inter-war picture theatre in a classically-derived style that characterised this type of architecture in the 1920s, prior to the emergence of the Art Deco style that subsequently dominated cinema design in Melbourne in the 1930s. With its elegant and symmetrical rendered facade incorporating tripartite bays defined by rusticated piers, curved capped parapets and moulded panels, the Balwyn Theatre represents a striking contrast to the slicker architectural styles of such later examples such as the Rivoli Theatre in Hawthorn East (1941). With its massive bulk, prominent double-storey facade and signage, it remains a prominent and eye-catching element in this low-rise commercial and residential streetscape.

Identified by

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Alan Windley and Fred Page, “Balwyn Theatre, Victoria”, *Kino*, No 49 (September 1994), pp 4-5.

Patricia O'Dwyer, “The Balwyn Picture Theatre”, *Balwyn Historical Society Newsletter* (November 2008).

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IDENTIFIER	HOUSE		
Other/s	Gate lodge (<i>Idylwyde</i>)		
Address	32 Winmalee Road BALWYN	Date/s	1935 (circa)
Designer/s	-	Builder/s	-
Theme/s	6.3.2 Creating prestigious residential areas 6.7.1 Making homes for the upper classes	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Extent	To title boundaries	Survey date	10/01/12
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History

This house was erected c.1935 as the gate lodge for *Idylwyde*, the mansion estate of drapery magnate Oliver Gilpin, which formerly occupied 21 acres between Winmalee Road and Yarrbat Avenue. It was back in 1928 when Gilpin first purchased land in Balwyn North that was formerly owned by the Rae family and had been subdivided in the 1880s as part of the *Cantebury Park* estate. The allotments were large – each between one and four acres – and Gilpin hoped to acquire seven or eight of them at what was not only the highest point of the subdivision, but one of the highest points in the entire metropolitan area. Having spent £30,000 just on the land, Gilpin made few improvements over the next few years, apart from erecting a fence and plating a row of cypress trees. Construction of his new house began in 1930. A huge two-storey residence of Mount Gambier limestone construction, it was reportedly designed with foundations so robust that they could accommodate a further eight storeys. As construction continued, the grounds were extensively landscaped with the provision of a large ornamental lake, sunken gardens, rockery, two acres of orchards, a trout hatchery and a private zoo. Amongst the numerous outbuildings were an indoor swimming pool, a massive conservatory, more than thirty aviaries, an eight-car garage and a power station with roof-mounted windmill. Most of these structures were clustered around the main house at the southern (Yarrbat Avenue) boundary of the property. A long curving driveway led northwards to the main entrance on Winmalee Road, marked by a prominent gateway with rendered piers and wrought iron gates. To the immediate right was the small hip-roofed brick dwelling that served as the gate lodge, which is known to have been completed by 1935.

The first occupant of the gate lodge was Percy Graham, who served in the capacity of caretaker or property overseer while construction was still in progress. Born in Euroa, Graham had previously worked in the branch of Gilpin's drapery store in that town; at the time that he moved into the new gate lodge at *Idylwyde*, Graham's wife and four children were also employed by Gilpin, in the firm's city warehouse. One of Graham's sons, Jim, slept in the main house for several months during 1936 at the insistence of Gilpin himself, who was to embark upon an extended overseas trip and expressed concern that his still-incomplete mansion – barely visible from the gate lodge – should not be left unattended in his absence. However, on Gilpin's return, he and Percy Graham fell out over a matter involving birds on the property, and the family subsequently moved out of the gate lodge. The position of caretaker or overseer was later filled by a Mr Robertson who, presumably, took over occupation of the gate lodge.

The development of Gilpin's estate slowed down during the wartime years due to restricted availability of labour and materials. At the time of Gilpin's death in 1942, the mansion was still not quite finished; notwithstanding twelve years in construction, the property's owner had never actually lived there permanently. After a brief period during which the property served as an Officer's Training School, the contents of the house were auctioned over a period of five months in 1943, and the property itself offered for sale in February 1945. A long advertisement in the *Argus* specifically mentioned the "entrance lodge of four rooms" amongst the numerous outbuildings on the 21-acre site.¹ The property was acquired by a Roman Catholic religious order, the Missionary Sisters of the Most Sacred Heart of Jesus, which occupied it for several decades. During that time, they made a few changes to the mansion and its grounds, including additions to an unspecified outbuilding (1955), a new dormitory block (1960) and a garage/storeroom (1960). A site plan, undated but apparently late 1950s, reveals that that the property then consisted of the main house with the new dormitory block behind, the lake with tennis court, pump room and two smaller outbuildings nearby, and the gate house (labelled as "Lodge") fronting Winmalee Road, with a smaller outbuilding (garage?) behind.

In March 1980, the City of Camberwell issued a demolition permit for the removal of most of the outbuildings in anticipation of subdivision. Not surprisingly, the land fronting Winmalee Road was the first to thus developed. In 1981, it was carved into eleven residential allotments, with a "reserve for public resort and recreation" provided between Lots 10 and 11. The former gate lodge, located in the far north-western corner of the former Gilpin property, was retained on Lot 1, which became 32 Winmalee Road. A large gap between Lots 8 and 9 provided remnant street frontage to a huge four-hectare block to the rear, which, over the next few years, was subdivided to create Liboria Street, Linckens Crescent and Delfi Court. By the mid-1980s, the original *Idylwyde* occupied a generous (but still relatively small) allotment fronting Yarrbat Avenue.

1 "Sales by auction", *Argus*, 3 February 1945, p16

Description and Integrity

Set well back from the street, the house at 32 Winmalee Road is a single-storey triple-fronted inter-war house of rendered brick construction with a steep hipped roof clad in unglazed Marseilles pattern terracotta tiles and narrow eaves. Its symmetrical street frontage consists of a projecting central bay flanked by narrower receding bays. The projecting portion contained a large tripartite window bay with rendered surround, bracketted sill, moulded lintel and three tall timber-framed sashes with multi-paned highlights. The recessed portion to the left (east) side incorporates a small covered porch with a flight of concrete steps, both enclosed by solid balustrade walls between capped piers.

When compared to the original *Idylwyld*, which now survives at Yarrbat Avenue, the former gate lodge has a number of features in common. Both have steep hipped roofs clad in unglazed terracotta tiles, and pale-coloured rendered walls. The use of capped piers, plain stringcourses, solid balustrade walls and rendered window surrounds with bracketed sills and multi-paned sashes, is also consistent in both buildings. The exterior of the gate lodge, however, is rather less embellished than exterior of the main house, which is enlivened by recessed panels, *in antis* classical columns, winged cartouches and other moulded ornamentation.

From the exterior, the gate lodge appears to be in a substantially intact state, with no significant alterations to the facade. A freestanding carport, to the left (east) side of the facade, is relatively discreet in its scale, form and detailing and does not unduly detract from the original building.

Historical Context

Although it dwarfed the surrounding properties in terms of both house size and extent of curtilage, *Idylwyld* was otherwise indicative of a recurring pattern of settlement in this part of Balwyn: namely, the establishment of large and prestigious residences by wealthy Melburnians. This trend dated back to the mid-1880s, when Robert A V Rae erected a two-storey mansion, *Hildeme*, fronting Yarrbat Avenue. It burgeoned during the early twentieth century, when leading architectural firms such as Clegg & Morrow, Haddon & Henderson and others were commissioned to design grand bungalow-style residences along the eastern ends of Yarrbat Avenue and Winmalee Road. The MMBW plan of the area, dated 1931, shows many large houses on generous allotments, fronting both these thoroughfares as well the connecting north-south streets (Narrak Road, Beckett Street). The pattern continued into the later 1930s (when *Idylwyld* was built) and has persisted into the post-war era, with grand residences still being built on large allotments in what has long been acknowledged Balwyn's most prestigious and desirable residential precinct.

Comparative analysis

Although *Idylwyld* itself can be broadly compared with other grand residences erected in this part of Bawyn during the inter-war period, none of the other examples are truly comparable to the sheer scale and extant of Gilpin's estate. Several of these large houses, such as 48 Narrak Road, 127 Winmalle Road and 129 Yarrbat Avenue, still occupy very large allotments – notwithstanding some subdivision – but none of them ever had a gate lodge. This is not surprising given that the provision of gate lodge on a mansion estate represents an overwhelmingly nineteenth century affectation. As an example of an inter-war gate lodge to a private residence, the dwelling at 32 Winmalee Road is unique in the study area, and is likely to be highly unusual in a metropolitan context. If the typology of the gate lodge is considered more broadly, a number of comparators can be identified elsewhere in the City of Boroondara. These include the gate lodge at Scotch College in Hawthorn, which also dates from the 1930s, and several late nineteenth century counterparts, including those at Boroondara Cemetery and the former Kew Lunatic Asylum, and others associated with mansions such as *Invergowrie* in Hawthorn. The last of these has one pertinent similarity to the former *Idylwyld* gate lodge. Located at 8 Coppin Grove, the former *Invergowrie* gate lodge has been separated from its original context by later subdivision; it is neither visually nor physically connected with the main house, which survives on a large site at nearby No 21.

Assessment against Criteria

The former gate lodge provides evidence of the formerly vast extent of the *Idylwyld* property (*Criterion C*)

The former gate lodge is not only the sole surviving outbuilding from the original *Idylwyld* estate, but also the only example of a gate lodge in the study area, and one of few known to survive in the City of Boroondara (*Criterion B*)

Grading and Recommendations

The house at 32 Winmalee Road, Balwyn, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The building at 32 Winmalee Road, Balwyn, is a single-storey inter-war rendered brick house with hipped tile-clad roof and a symmetrical triple-fronted facade incorporating a tripartite multi-paned window bay and entry porch. Dating from the mid-1930s, the dwelling was erected as the gate lodge to *Idylwyld*, the large mansion estate of drapery magnate Oliver Gilpin, who spent over a decade building the house and developing its grounds but died in 1942 before work was completed. Later occupied by a religious order, the property was subdivided in the early 1980s. The mansion was retained on a large lot fronting Yarrbat Avenue and the former gate lodge on a standard block fronting Winmalee Road – separated by a sprawling new residential estate.

How is it significant?

The former gate house is of historical and architectural significance to the City of Boroondara.

Why is it significant?

Historically, the former gate house is significant for associations with *Idylwyld*, the erstwhile mansion estate of drapery magnate Oliver Gilpin, which was by far the largest, grandest, most expensive and most celebrated twentieth century residence ever built in the study area (and arguably in the entire municipality). Originally covering 21 acres between Winmalee Road and Yarrbat Avenue, Gilpin's estate included not only the massive residence but also extensive numerous outbuildings (including an indoor swimming pool, power station and several dozen aviaries) in a landscaped setting (incorporating a lake, orchards and private zoo). When the property was slated for subdivision in the early 1980s, the lake was infilled and most of the grounds cleared. The former gate lodge, retained as a private dwelling on a small block Winmalee Road, is the only surviving outbuilding. It not only provides evidence of the originally vast extent of the property, but also the location of its original driveway entrance on the Winmalee Road frontage.

Architecturally, the house is significant as a late example of a dwelling that was purpose-built as a gate lodge for a private residential estate. As a typology, such dwellings are most commonly found in the context of large nineteenth century mansions (as well as some institutional properties, such as mental hospitals, cemeteries and private schools). There are considerably rarer in the twentieth century, and even more so in the late inter-war period. This example, which is unique in the study area as a gate lodge from any era, is likely to be rare in a broader municipal or even metropolitan context, as notably late example from the 1930s.

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References

Muriel Perry, *Just a Pocket for the Money: The Story of Oliver Gilpin and his Stores* (1995).

IDENTIFER	HOUSE		
Other/s	Dunstan Residence		
Address	17 Yandilla Road BALWYN NORTH	Date/s	1949-50 1951, 1963 (additions by Boyd)
Designer/s	Robin Boyd	Builder/s	
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (sympathetic additions by Robin Boyd)	Significance	Local
Condition	Good	Recommendation	Include in HO as individual place



Inset: *Australian House & Garden*, Oct 1951

Extent	To title boundaries	Survey date	10/01/12
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History

This house was built in 1949-50 for lawyer Richard Dunstan, to the design of architect Robin Boyd. Dunstan and his future wife, Yvonne Stringer, hailed from Williamstown, and the couple initially remained living there after their marriage in December 1947.¹ Deciding to move elsewhere, they found affordable land in Balwyn and acquired Lot 92 at the corner of Yandilla Street and Carrigal Road. To design their new house, they turned to architect Robin Boyd, whom they knew of through his weekly Small Homes Service column in the *Age* newspaper. The couple were particularly attracted by Boyd's oft-expressed desire to provide modern, liveable and affordable housing solutions at a time when materials and labour were in short supply due to wartime restrictions. The Dunstans met with Boyd, and chose an existing design from Small Homes Service range, which had to be converted from timber to brick construction due to a ubiquitous suburban covenant. Boyd also suggested that the couple contact furniture designer Grant Featherston to discuss their needs, and, when doing so, Featherston urged them to abandon the Small Homes Service design and engage Boyd to design an entirely new house. The Dunstans visited Boyd in his own house at Camberwell, which he had designed in 1946, and indicated that wanted one just like it. Duly engaged, Boyd had completed working drawings in early 1949. At a time when the size of new houses was restricted to a maximum of ten squares, Boyd came up with a scheme that would allow for future expansion when these restrictions were lifted. A building permit was not issued by the City of Camberwell until May 1950, and construction commenced soon afterwards. As Boyd himself was to be overseas for much of that year, he arranged for the project to be supervised by his friend and former partner Kevin Pethebridge.

The house – or rather the first stage of the house – was completed in August 1950, some eighteen months after the couple had initially approached Boyd at the offices of the Small Homes Service. At that time, the house was virtually the only one in the immediate area, and the Dunstans recall that its minimalistic design provoked a certain amount of local comment: some referred to it as “the chook shed” and others asked whether it was a house or a chemist’s shop – an allusion to a modern pharmacy recently built on Doncaster Road, which happened to also have been designed by Boyd. A year after completion, in October 1951, the house was profiled in the *Australian House & Garden*. It was described therein as “a modern house – modern because it was designed for people with a contemporary outlook, people who are unafraid to live according to the pattern of today, preferring to overcome new problems rather than offer a futile and stubborn resistance”. The Dunstans were certainly “unafraid to live in the pattern of today”. Not only was their house furnished throughout by the highly regarded Grant Featherston but, again at Boyd's suggestion, the couple had turned to Frances Burke to provide appropriately modern fabric designs for curtains and upholstery.

By 1951, house building restrictions had already been relaxed, and, that year, the Dunstans engaged Boyd to undertake the second stage of construction: the addition of a small attached garage at the south end of the existing house. Stepped down to accommodate the slope of the site, the addition was otherwise conceived to match the original, with a low gabled roof, painted brick walls and a grid-like window bay. More than a decade later, in 1963, the couple turned to Boyd once more to complete the third and final stage. This involved the partial gutting of the garage and its extension and enclosure to create a new wing, with a study and master bedroom with *en suite* bathroom. A new three-car carport was to be provided at the opposite (north) end, incorporating a covered play area for the children, and a tool shed. At the same time, Boyd also arranged for the original (and somewhat experimental) Malthoid roof – which had frequently leaked – to be replaced with more conventional metal tray decking.

More than sixty years after Boyd was commissioned to design it, the house still remains occupied by the Dunstan family. While the original Francis Burke fabrics were removed in the early 1970s and the Featherston furniture gradually replaced (except for one footstool) over the years, the house itself has not been otherwise significantly altered since the third and final stage was completed to Boyd's design in 1963.

Description and Integrity

The house at 17 Yandilla Road is a single-storey early modernist house of brick construction (with a bagged and painted finish) and a low gabled roof, now clad in metal tray decking. As outlined above, it owes its current form to three discrete phases: the original house of 1949-50, a small addition to the south of 1951 and larger additions to the north and south of 1963 (which partly enveloped the 1951 addition). Occupying a gently sloping corner allotment, the house has an elongated and slightly irregular rectilinear plan, which is stepped to follow the topography of the site.

¹ “Stringer-Dunstan”, *Argus*, 27 December 1947, p 8.

Viewed from its principal (Carrigal Road) frontage, the house has an elongated and asymmetrical facade with a continuous low gabled roof that extends from north to south that envelopes the original house and the double carport at the north end (added in 1963). The corresponding 1963 addition at the opposite (south) end set at a lower level, with a separate but matching low gabled roof. The original house has generous windows to Carrigal Road, expressed in half- or full-height bays of small rectangular panes; a similar expression, but on a more limited scale, is echoed in the adjacent 1963 addition. The south facade of this addition, facing Yandilla Street, has five bays of full-height glazing. The short, wide chimney of the original house remains evident at the right (east) side of its former end wall, partly concealed by the 1963 addition.

In continual ownership of the same family for over sixty years, the house remains in notably intact condition. From the exterior, it appears virtually the same as it did when its third and final stage was completed in 1963.

Historical Context

Dating from 1948-49, this house is associated with the emergence of post-war homebuilding in Balwyn North – that is, the period from the late 1940s to the early 1950s. Large parts of that suburb had remained notably underdeveloped until 1938, when the extension of the electric tram route to Doncaster Road spurred a significant residential boom. This, however, was soon cut short by the onset of the Second World War, and it would not resume until the later 1940s. Even then, private homebuilding was still hampered by restrictions on labour and materials that had been imposed during the War. As a result, the initial burst of post-war homebuilding in Balwyn North was relatively modest compared to the massive influx that took place from the early 1950s, when these wartime restrictions were finally relaxed.

Comparative analysis

Resuming private architectural practice after the Second World War, Robin Boyd designed a house for himself and his wife in Riversdale Road, Camberwell (1946) and subsequently undertook a number of commissions in the suburbs that now constitute the City of Boroondara. In an early partnership with Kevin Pethebridge and Frank Bell (1945-47), he designed two houses in Kew and a factory in Hawthorn. Opening his own office in 1948, Boyd designed a number of houses in the developing Balwyn/Balwyn North area. The Dunstan House in Yandilla Avenue (1948-49) was the first of these, soon followed by a house for the architect's cousin, J P Boyd, at 46 Fortuna Avenue (1948-49), the Wood House in Tannock Street (1949-50) and the Gillison House in Kireep Road, Balwyn (1952). After entering into partnership with Roy Grounds and Frederick Romberg in 1953, Boyd maintained his connections with Balwyn North, designing the Richard Latchford House at 72 Longview Road and the Alan Brown House at 39 Woodville Street (both 1953-54) and, over a period of years, undertaking several phases of addition to all three of his earlier pre-partnership houses there.

Today, the six Boyd houses in the study area survive in varying degrees of intactness. The Brown House has been altered virtually beyond recognition, while the Latchford House (identified in an earlier heritage study, but since reviewed and downgraded) has similarly been subject to a number of unsympathetic alterations. The J P Boyd House in Fortuna Avenue has been enlarged on three occasions: twice to Boyd's design (in 1955 and 1966) and, more recently, by others. As seen today, it is somewhat difficult to interpret the various stages of construction. By contrast, the Dunstan House and the Wood House are notably intact: neither has any significant post-Boyd additions, and both stand out for the clarity in which original buildings, and their subsequent phases of addition, can be clearly interpreted. Although of similar date, the two houses are markedly different in their composition: while the Dunstan House is was a low-cost compact brick dwelling with broad gabled roof and large multi-paned window walls, the Wood house has a elongated spreading plan with skillion roof, continuous window bays and huge single-pane picture window. Together, these two houses (and the Gillison House in Balwyn, which already has a HO) provide a valuable snapshot of the early solo architectural career of this eminent and influential designer prior to his more celebrated partnership with Roy Grounds and Frederick Romberg.

Assessment against Criteria

One of relatively few surviving examples of Robin Boyd's early work prior to his celebrated partnership (*Criterion B*)

An excellent example of modern residential architecture dating from the austere early post-war period (*Criterion F*)

A noted and intact example of the work of Robin Boyd, who had a recurring association with the study area (*Criterion H*)

Grading and Recommendations

The house at 17 Yandilla Road, Balwyn North, is a significant heritage place in the City of Boroondara.

Statement of Significance

What is significant?

The Dunstan House at 17 Yandilla Road, Balwyn North, is a single-storey painted brick early modernist house with an elongated plan that partly steps down the sloping site, a low gabled roof, and generous windows expressed as a various permutations of square timber-framed sashes. The house was built in 1949-50 for lawyer Richard Dunstan and his wife Yvonne to the design of Robin Boyd, who conceived a three-stage design that was gradually realised in 1951 and 1963. Notably the house still remains occupied by the Dunstans after more than six decades.

How is it significant?

The house is of architectural significance to the City of Boroondara.

Why is it significant?

Architecturally, the house is significant as an early and notably intact example of the work of the eminent designer and writer Robin Boyd. Documented in late 1948, the house was one of the first projects undertaken by Boyd when he left the partnership of Kevin Pethebridge and Frank Bell to open his own sole practice. Today, it remains as one of relatively few surviving examples from this seminal phase of Boyd's career, prior to his celebrated partnership with Roy Grounds and Frederick Romberg. Along with the Gillison House in Kireep Road, Balwyn (1951) and the Wood House in Tannock Street, Balwyn North (1950), it is one of three outstanding early and substantially intact houses by Robin Boyd in the study area, which, considered collectively, provide rare and valuable evidence of the innovation, boldness and fresh design approaches of a young architect on the cusp of an illustrious career.

Architecturally, the house is also significant as an a notable achievement in modern homebuilding at a time when materials and labour were still due to wartime restrictions. In the face of such limitations, Boyd conceived the design as a three-stage process, which was subsequently realised (to his design and supervision) in 1951 and 1963. The house encapsulated many ideas, such as open-planning, split-levels and window walls, that were extremely innovative at the time. Later adopted by others, they would also recur throughout Boyd's own subsequent career. The architect's concern for an totality of design was also demonstrated by the client's engagement, at Boyd's suggestion, of furniture designer Grant Featherstone and fabric designer Frances Burke.

Identified by

Built Heritage Pty Ltd

References

Lesley Stahle, "Outlook for Moderns", *Australian House & Garden*, October 1951, pp 16ff.

Information provided by Tony Lee, Executive Director of the Robin Boyd Foundation (including copies of the working drawings for the original house and additions of 1951 and 1963, and notes from his interview with Richard and Yvonne Dunstan, dated December 2008).

F: CITATIONS FOR HERITAGE PRECINCTS

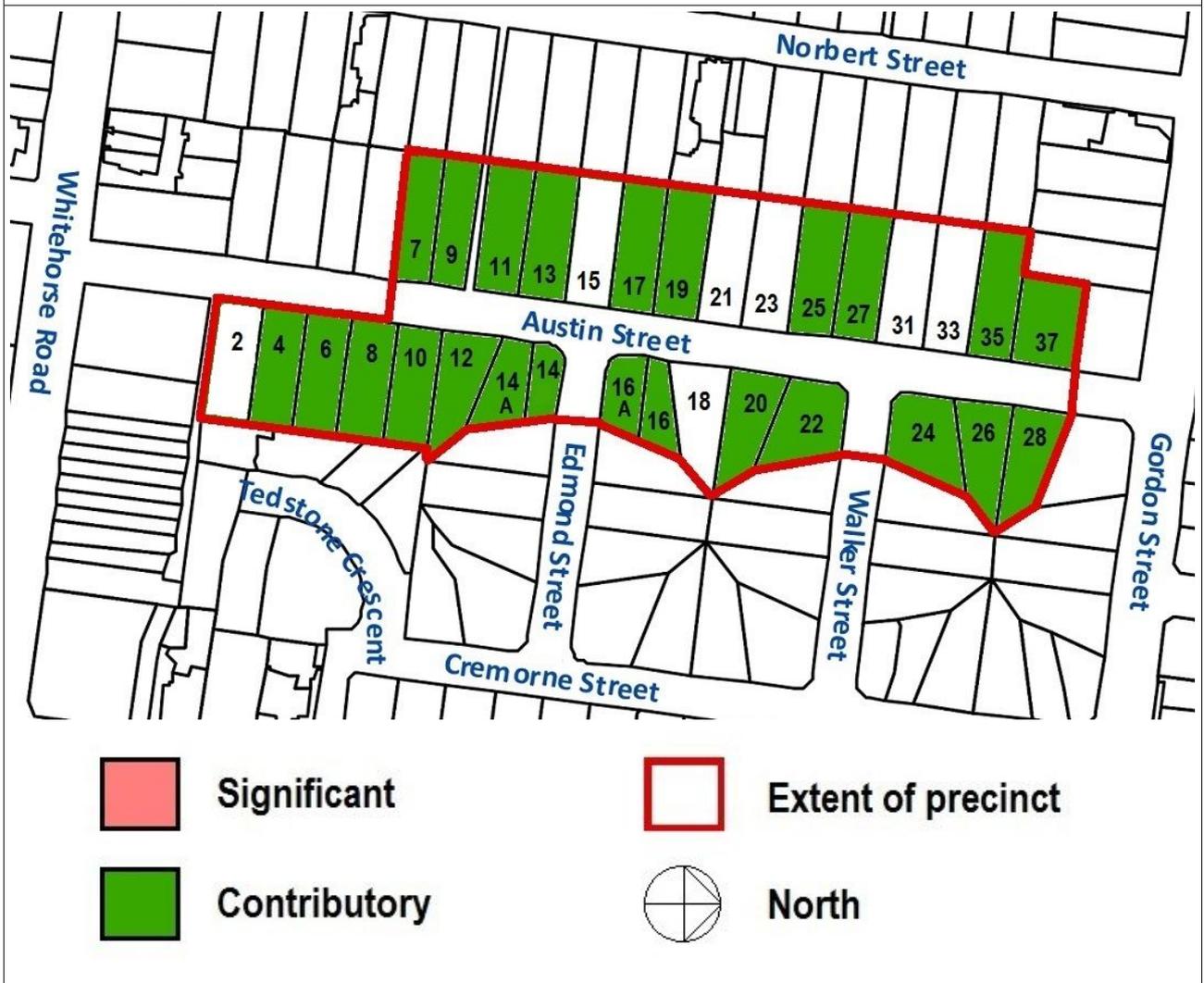


IDENTIFER AUSTIN STREET PRECINCT	
Other/s	
Address 7 – 37 Austin Street 2 – 28 Austin Street BALWYN	Date/s Mostly 1920-1940
Theme/s 6.3.3 Creating middle class suburbs 6.7.2 Making homes for the middle classes	Heritage Group Residential Buildings (Private)
	Heritage Category Residential Precinct
	Heritage status -
Intactness Good (houses altered in various ways)	Significance Local
Condition Good	Recommendation Include in HO as a precinct

Significant: -

Contributory: 4, 6, 7, 8, 9, 10, 11, 12, 13, 14/14a, 16/16a, 17, 19, 20, 22, 24, 25, 26, 27, 28, 35 & 37 Austin Street

Non-contributory: 2, 15, 18, 21, 23, 31 & 33 Austin Street



History

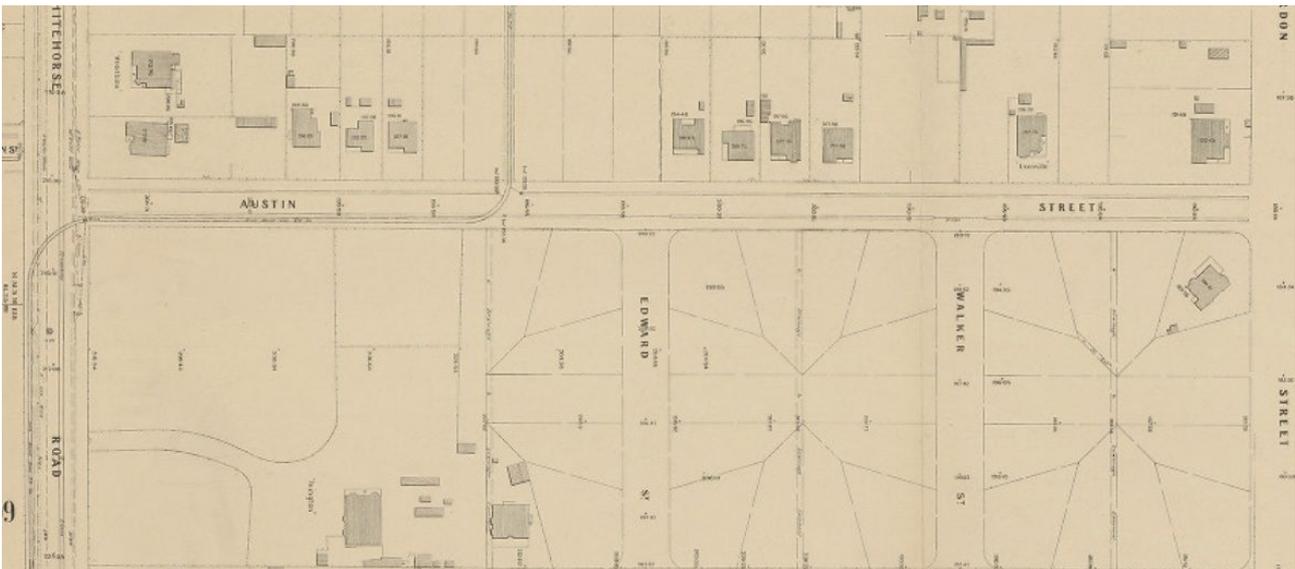
Austin Street was originally created in 1885 as the eastern boundary of the *Balwyn Park Estate*, a large subdivision that extended westward between Whitehorse Road and Gordon Street, and included both sides of Norbert Street and the east side of Percy Street. Subsequent residential development of this subdivision, however, was hampered by a lack of public transport (notably the premature closure of the Outer Circle railway line), with very few houses erected thereon even by the turn of the century. While the outline of Austin Street (as well as Norbert and Percy Streets) is shown on a map of the "Township of Balwyn" [*sic*] that appeared regularly in the *Sands & McDougall Directory* in the early 1900s, the street itself was not included in directory listings until 1913. At that time, there were only three residents: William Kugelmann (closest to Whitehorse Road), Samuel Richards (at what would later become No 33) and James Smith (at what is now No 41). A fourth person, George Addison, was recorded in the directory the following year (listed between Messrs Kugelmann and Richards) and the number of residents remained constant at four until the end of the decade.

In 1920, residential development in Austin Street was still restricted to the west side of the street. That year, the directory listed seven separate properties: the early residences of Messrs Richards and Smith (Nos 33 and 41), four other occupied houses (Nos 1, 3, 21 and 23) and a fifth dwelling (No 5) recorded as "house being built". The total number of dwellings remained at seven until 1924, when an eighth house appeared at what is now No 19. The extent of development by is clearly indicated on the MMBW plan of the area. Dated June 1926, this shows nine houses along the north side of Austin Street, arranged in several clusters: the group of three at Nos 1, 3 and 5, a row of four at Nos 17, 19, 21 and 23, another at No 33 (identified on the MMBW plan by the name *Exonville*) and No 41, on the corner of Gordon Street. The professions of these early Austin Street residents, as recorded in contemporaneous electoral rolls, shows that the neighbourhood then had a decidedly blue-collar character: they included a joiner, a wood machinist, a plumber, a nurseryman and a grocer.

It was around this same time that residential settlement began to spread across to the hitherto undeveloped other side of the street. As the original *Balwyn Park Estate* had extended only as far as the western side of Austin Street, the land across the road remained entirely unsubdivided until 1923. Towards the end of that year, a new estate was laid out between Austin Street, Gordon Street and Cremorne Street, which created 35 new residential allotments arranged into three separate blocks, separated by two short east-west thoroughfares (Walker Street and Esmond Street). The subdivision was noted for its unusual planning, whereby the land at street corners was not divided into conventional rectangular blocks but, rather, into a symmetrical configuration of wedge-shaped and kite-shaped allotments. The MMBW plan of June 1926 shows that the new estate was still virtually undeveloped by that time, except for one house fronting Cremorne Street and another at the corner of Austin Street and Gordon Street. The latter, which occupied Lot 30 (later 30 Austin Street) was a small double-fronted timber dwelling, sited at an angle to suit the unusual kite-shaped block. In 1927, when the south side of Austin Street was recorded for the first time in the *Sands & McDougall Directory*, there was only a single resident listed – one David R Wilton, who presumably lived at No 30 (since demolished). There was evidently no further development until 1929, when the directory listed two residents on the east side: Ernest Taunt at No 28 and John Dowse at No 30. These two were soon joined by Alan Dash at No 18 (first listed in 1931) and Howard Jones at No 24 (1934).

The final portion of Austin Street to be subdivided was the southern end of the eastern side. For many years this land had formed part of the grounds of *Ivington*, a large Victorian-era villa on a large corner site fronting Whitehorse Road. In 1936, the property's frontage to Austin Street was carved up to create five residential allotments, each with a frontage of 52½ feet (16 metres) and a depth of 140 feet (42 metres).¹ Subsequent development was swift. In 1937, the directory listed "two houses being built" along this side of Austin Street. There following year, there were four newly-completed houses at Nos 4, 6, 8 and 10 plus another seven on the remaining allotments on the earlier 1923 subdivision: Nos 12, 14, 16a, 16b, 20, 22 and 26. Two more entries appeared in the 1939 directory – the second half of the maisonette pair at the corner of Edmond Street (No 14b) and another detached house (No 2), listed as "vacant". Electoral rolls show that the occupations of these new residents included a fuel merchant, a bank clerk, a dental assistant, a steel moulder and an insurance assessor. During this period, there was also further development along the northern end of the west side of Austin Street, with new houses at Nos 33, 35 and 41 (all listed for the first time in 1938) and No 31 (1940).

¹ The original house was retained, and, following further subdivision, survives today as No 1 Tedstone Crescent.



Detail of MMBW plan, dated June 1926, showing extent of development along Austin Street by that time. Note nine early houses along west (top) side of street, but only one on the east (bottom) side, with Ivington estate at far left end.

Thus, by 1940, both sides of Austin Street had almost entirely filled out with residential development. On the east side of the street, there were seventeen separate dwellings (including two pairs of maisonettes) at Nos 2 to 30, and, on the west side, twelve houses at Nos 1 to 23 and another five at Nos 31 to 41. The few remaining gaps along the western streetscape were gradually filled in the post-war period. From 1950 to 1953, directories recorded a “house being built” between Nos 23 and 31, with two completed houses (Nos 25 and 27) first appearing there in 1954. The later post-war period saw the demolition of some of the oldest (ie pre-1920) houses in the street, and their replacement with new dwellings in the 1960s, '70s and '80s. These include those houses at Nos 1, 3, 21, 23 and 33. More recent additions include two new houses dating from the early 2000s (Nos 18, 31) and another two that have been erected since 2013 (Nos 2, 15).

Description and Integrity

The Austin Street Precinct comprises almost entirely of single-storey inter-war houses of three specific types: detached bungalows from the 1920s, detached houses from the 1930s, and semi-detached maisonettes, also from the 1930s.

The earliest houses in the precinct, dating from the 1920s, are in the Californian Bungalow mode fashionable at the time. Virtually all of them exhibit the characteristic form, with broad gabled roofs and double-fronted asymmetrical facades that incorporate a projecting gabled bay and a prominent porch. One example, at No 19, departs from this formula, having a prominently broad gabled frontage with the porch returning down one side. Roofs are generally clad with unglazed terracotta tiles, and gable ends with a half-timbered infill (Nos 9, 13, 24, 28) and/or shingles (Nos 11, 17, 19, 24, 28), or notched boards imitating shingles (No 7). In one case, the gable infill has a distinctive and unusual hexagonal pattern (No 9). Bungalows of both weatherboard (Nos 17, 19, 24 and 28) and solid brick construction (Nos 7, 8, 11, 13) are represented in the precinct. The latter are all of red-coloured face brickwork, although one (No 7) has a rough-cast rendered facade. The brick bungalows are otherwise enlivened by decorative motifs, such as stringcourses, soldier courses and corbels, in contrasting clinker brick with white leaded joints (Nos 7, 9, 11, 13).

Irrespective of their construction material, the bungalows all have front porches in the characteristic form: tiled roofs on broad timber beams, supported on narrow piers on capped brick plinths, with dwarf walling between. In one notable example, the front porch extended virtually across the entire facade and returns partly down one side (No 24). Notwithstanding the commonality of form, individual porches vary in their detailing and finishes. Some have face brick plinths with rendered piers (No 28), rendered plinths with face brick piers (No 7), or plinths and piers all in face brick (No 9, 13). In many cases, porch plinths are further enlivened by soldier courses (Nos 7, 11), corbelling (No 28) or inset panels (No 24).



Streetscape: western side of Austin Street, looking south



Streetscape: eastern side of Austin Street, looking south



Early timber bungalow at No 19 (c.1923)



Timber bungalow at No 24 (c.1933)



Timber bungalow at No 17 (c.1926)



Rendered bungalow at No 7 (c.1928)



Brick bungalow at No 9 (c.1928)



Clinker brick house at No 6 (c.1937)



Rendered house at No 35 (c.1937)



Rendered house at No 8 (c.1937)



Brick houses at Nos 25 and 27 (c.1951)

Most commonly, the supporting piers are square in section (Nos 7, 9, 19), although some porches have piers that are curved (No 13), polygonal (No 11) or even tapered (No 17, 24). The dwarf walls that partly enclose the porches are similarly varied; some incorporate curved elements, either convex (No 7) or concave (Nos 9, 11). Windows facing the street are typically in the form of tripartite bays with flat architraves and corbelled sills, containing fixed or double-hung sashes with lead-light glazing. Windows to projecting bays are invariably sheltered by a bracketed sun-hood that is either integrated into the adjacent porch roof (Nos 9, 13, 24) or articulated separately (No 7, 11). Two of the bungalows on the other hand, have projecting bay windows instead (No 17, 28).

The 1930s houses in the precinct are all of solid brick construction, split more or less evenly between face brick (Nos 6, 14/14a, 26, 37) and rendered (No 8, 10, 12, 16a/b, 20, 35). While the facades of the rendered houses are enlivened by the use of contrasting clinker or Roman brick to highlight window sills, heads, coping, quoining and/or plinth lines (Nos 8, 10, 12, 16, 35), the face brick houses tend to be a little plainer. Some of the latter, however, introduce simple decorative motifs such as stringcourses (Nos 6, 37), soldier courses (Nos 14/14a) or rendered window hoods (No 26). Regardless of exterior finish, the 1930s houses otherwise share a fairly consistent articulation: namely, double-fronted and symmetrical street facades with hipped roofs clad in glazed terracotta tiles, more often than not incorporating a flat gable end to the projecting bay and/or porch (eg Nos 4, 6, 12, 14/14a, 26, 35). The porches themselves differ in form, reflecting the prevailing architectural tastes of the period. Several houses have projecting gable-ended front porches with corbelled eaves and arched entrances (No 6, 12, 14/14a, 35), typical of the Tudor Revival mode. Others have a recessed porch with round arched opening (No 10) or, more commonly, a simple rectangular opening (Nos 8, 20, 26, 37), enlivened in one case (No 8) by a pair of *in-antis* Tuscan columns. Like their 1920s counterparts, the front windows of these 1930s houses are in the typical form of tripartite bays with corbelled sills, containing permutations of fixed and double-hung sashes and, in many cases, lead-light glazing. Some of the houses have simple brick lintels to their front windows (Nos 14/14a, 16/16a, 35), but most have narrow projecting concrete hoods (Nos 6, 8, 20, 26). Two early post-war houses in the precinct, at Nos 25 and 27, echo the predominant pre-war fabric in their use of similar scale (single storey), forms (hipped roof; double-fronted facades), materials (face red brick), albeit in a more austere fashion.

Collectively, all of the pre-1955 houses in the precinct demonstrate streetscape cohesion through their comparable setbacks and settings. Most have low front fences that are either original, or otherwise sympathetic to the era in which the house was built. Low front fences of face brick construction, with narrow garden beds behind them, maintain a particularly strong and consistent presence along both sides of the street (eg Nos 8, 10, 12, 16/16a, 20, 22, 26, 35, 37), while some of the 1920s bungalows have fences of timber pickets (Nos 13, 19) or woven wire (No 17, 24, 28) that, even if not original, are similarly evocative of the inter-war period.

Historical Context

This precinct is representative of what was a major theme in the development of Balwyn and Deepdene as a comfortable middle-class suburb: that is, the boom of residential settlement that commenced in late 1910s and continued until the start of the Second World War. Significantly, the precinct reflects three discrete phases of subdivision that define virtually all of this part of the study area: the speculative subdivisions of the 1880s Boom era (which subsequently failed, or experienced only very limited development over the following three decades), the new residential estates of the 1920s, and the smaller infill estates of the 1930s (often, as in this case, carved out from the grounds of an older Victorian-era property).

Comparative analysis

Extensive fieldwork confirms that there are now very few parts of the study area where groups of substantially intact inter-war houses survive as a cohesive precinct, or even a single streetscape, with minimal intrusion from more recent redevelopment. The City of Camberwell Conservation Study (1991) earmarked a number of possible candidates as heritage overlay precincts of inter-war dwellings, but the character of these areas have since been significantly transformed by demolition. This is especially evident in Nungerner Avenue, Percy Street and Norbert Street in Balwyn, and the streets between Riverview Road and Doncaster Road in Balwyn North. In some cases, these streets now comprise in excess of 30% new (post-1991) dwellings.

Of the areas that remain substantially intact, the most pertinent comparator to Austin Street is nearby Elliot Avenue, which contains a comparable (and comparably intact) mix of housing from the 1920s and '30s. Like those in Austin Street, these dwellings encapsulate a mix of ubiquitous brick and timber bungalows from the 1920s and rendered and face brick houses of the 1930s, showing the influence of the Tudor Revival, Classical Revival and Moderne styles. While Elliot Avenue contains a few interesting individual specimens, such as a distinctive State Savings Bank bungalow at No 14 and a rendered house at No 24 with a quirky balustraded parapet, it does not contain any examples of maisonettes, which can be found in Austin Street. The streetscape of Elliot Avenue has otherwise been diminished in very recent times, with numerous large residences being erected. In contrast to the few non-contributory dwellings in Austin Street, which are relatively modest in scale and articulation, the newest houses in Elliot Avenue are enormous and have a streetscape presence that detracts from the remaining pre-war buildings.

Assessment against Criteria

Associated with the significant phase of inter-war residential settlement that strongly defines the character of this part of the study area (*Criterion A*)

Dwellings of this type and era, although once common, now rarely survive in such cohesive streetscapes (*Criterion B*)

Demonstrative of housing types and styles that were ubiquitous in the study area (*Criterion D*)

Demonstrates aesthetic cohesion through comparable age, setback, form, scale and materials, showing the influence of prevailing aesthetic tastes of the era including bungalows, Tudor Revival, Classical Revival and Moderne (*Criterion E*)

Grading and Recommendations

The Austin Street Precinct is a significant heritage area in the City of Boroondara.

Statement of Significance

What is significant?

The Austin Street Precinct, extending between Whitehorse Road and Gordon Street, Balwyn, is a streetscape of inter-war housing that encapsulates bungalow-style brick and timber houses from the 1920s, and detached and semi-detached brick houses of the 1930s. Irrespective of era, the pre-war houses are broadly comparable in their scale, setbacks, form, materials and stylistic influences (bungalow, Tudor Revival, Moderne, Classical Revival). Originally created in 1885 as part of an Boom-era subdivision, the *Balwyn Park Estate*, Austin Street did not begin to develop until the early twentieth century (with several Edwardian-era houses, since demolished), subsequently experiencing its most significant phase of infill from 1920 to 1940.

How is it significant?

The precinct is of historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Historically, the precinct is significant for associations with patterns of settlement that recurred across this part of the study area in the early twentieth century, strongly defining the character and culture of Balwyn as a comfortable middle-class “dormitory suburb”. The precinct notably encapsulates three discrete patterns of settlement, each of which was significantly represented in Balwyn. The west side of the street, which formed part of the *Balwyn Park Estate* of 1885, is demonstrative of the ambitious Boom-era subdivisions conceived to take advantage of the proximity of the proposed Outer Circle Railway Line but which, following the premature closure of the line in 1893, remained virtually undeveloped until the Edwardian era. The north end of the eastern side of the street, subdivided in 1923, is representative of the subsequent wave of residential expansion that followed the extension of the electric tram routes along Whitehorse Road, while its south end, carved up in 1936 from the grounds of a large Victorian property, *Ivington*, provides evidence of later infill development when remaining tracts of privately-held land finally gave way to closer settlement.

Architecturally, the precinct is significant for its ability to demonstrate a broad range of dwelling types and styles that were ubiquitous across this part of Balwyn during the inter-war period, including both detached houses and semi-detached maisonettes, 1920s bungalows of both brick or timber construction (exhibiting various levels of architectural sophistication), and 1930s houses in permutations of rendered and face brickwork (showing influences of prevailing styles such as Tudor Revival, Moderne and Classical Revival).

Aesthetically, the precinct is significant as a cohesive streetscape of individual dwellings that, despite their different dates of construction, exhibit a fairly consistent expression in terms of their single-storeyed scale, their setbacks, their overall form and articulation (eg simple hipped or gabled roofs with asymmetrical facades), their materials and finishes (timber, various permutations of rendered and/or face brickwork). At the same time, the dwellings express a lively individuality through their stylistic influences and decorative detailing, with notable variety amongst the 1920s bungalows (eg in porch treatments, with columns, piers and dwarf walls, and in the treatment of gable ends) and the later brick houses (variously expressed in Tudor Revival, Moderne or Classical Revival idioms). Two early post-war houses in the precinct (at Nos 25 and 27) are of a form, scale, style and expression that harks back to their pre-war counterparts, while the more recent post-war houses in the street are, although non-contributory, are still relatively modest in scale and expression, and, with the exception of a very recent double-storey house at No 18, are not considered to unduly detract from the overall cohesion of the streetscape. The distinctive pre-war character of the precinct is enhanced by the retention of low brick walls along street boundaries and fences of timber palings, woven wire or cyclone wire that, although not original, are in keeping with the style and era of the dwellings.

Identified by

Built Heritage Pty Ltd

References

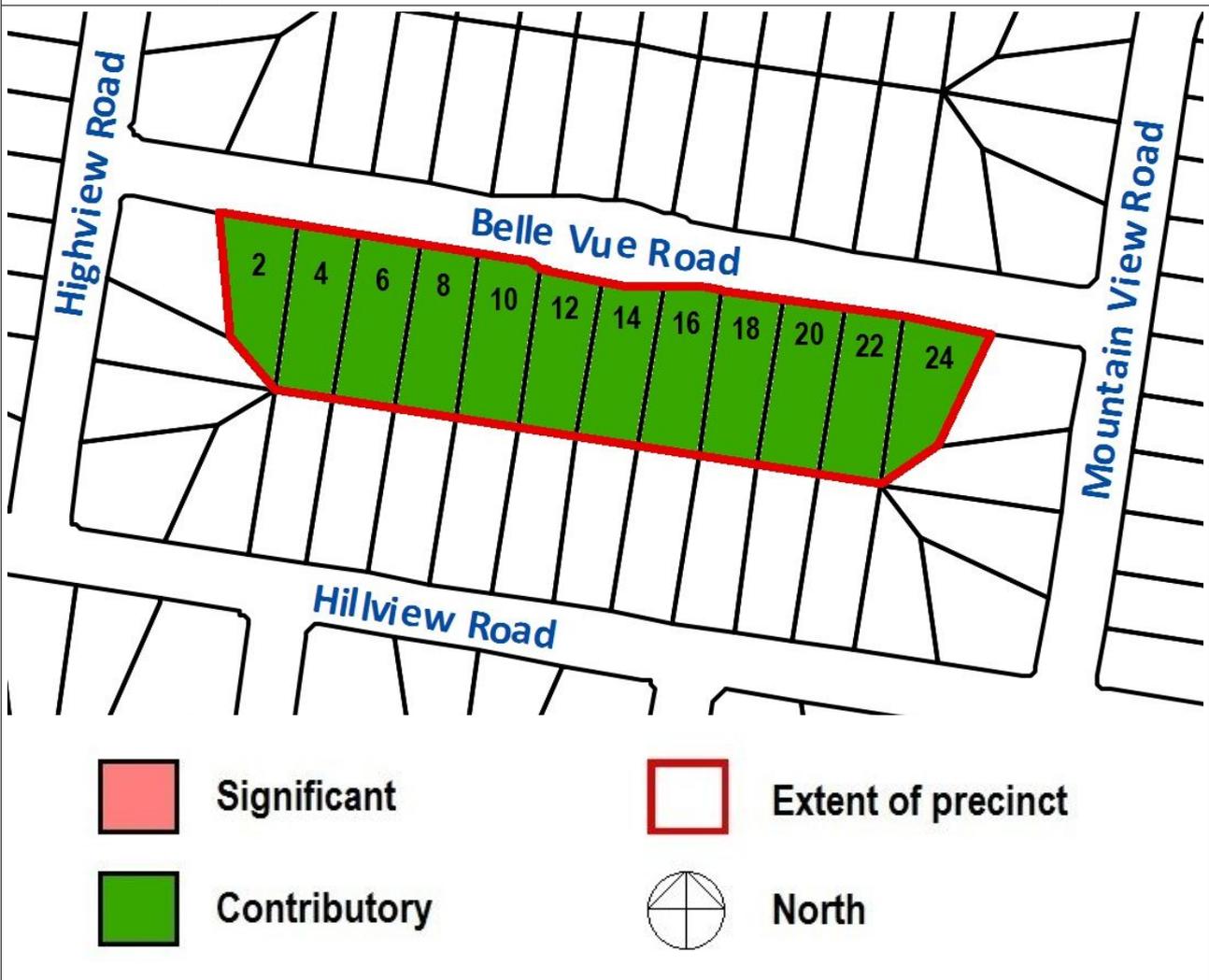
Graeme Butler, *Camberwell Conservation Study*.

Lodged Plans No 9,651 (dated 23 Nov 1923) and No 14,181 (dated 12 Aug 1936).



IDENTIFIER BELLEVUE ROAD PRECINCT			
Other/s			
Address	2-24 Bellevue Road BALWYN NORTH	Date/s	1956-1965
Theme/s	6.3.4 Suburban infill after Second World War	Heritage Group	Residential Buildings (Private)
	6.7.2 Making homes for the middle classes	Heritage Category	Residential Precinct
	9.3.2 Designing fine buildings	Heritage status	-
Intactness	Good	Significance	Local
Condition	Good	Recommendation	Include in HO as a precinct

Significant: -
Contributory: 2, 4, 6, 8, 10, 12, 14, 16, 19, 20, 22 and 24 Bellevue Road
Non-contributory: -



History

Bellevue Road forms part of a large residential estate that extended south from where Bulleen Road crosses the Koonung Koonung Creek. Gazetted in 1924, this subdivision created two long north-south thoroughfares (Highview Road and Mountain View Road) running parallel to Bulleen Road, which were linked by a series of shorter east-west streets, designated as Viewpoint Road, Jolie Vue Road, Bon Vue Road, Belle Vue [*sic*] Road and Hillview Road.¹ Most of the 676 allotments in the new estate were of standard rectangular shape, measuring 50 feet (15 metres) by 140 feet (42 metres), with wedge-shaped straddling the street corners.

The first house to be erected on the south side of Bellevue Road was the one at No 4, for which a building permit was issued in April 1956. The working drawings for this modest triple-fronted brick veneer house, to cost £5,000, were prepared in a deft but perfunctory fashion, and do not bear the name of an architect. It was erected for Robert Edge, a plumber by trade, who evidently acted in the capacity of owner/builder. Edge's house remained the only one on this side of the street until late the following year, when a permit was issued for a house at the opposite end, at No 24. Erected for Anthony Clifford, this house was the work of a local builder, J H Ritchie, who lived in nearby Hillview Road. Bellevue Road began to fill out during 1958, when the City of Camberwell issued no fewer than four permits for new houses on the south side of the street. Of these, the first three (Nos 2, 16 and 22) followed a similar pattern to their predecessors. These were large and comfortable brick residences of conventional design, for which the clients themselves acted as owner-builders. They were also of comparable price, each costing between £4,000 and £6,000. As with Edge's house at No 4, their respective working drawings were competently drafted but did not include a title block that identified any specific architect or designer.

The first architect-designed house in the precinct, for which a permit was issued in April 1958, was the one at No 10. Designed for J W Manton, this was the work of Carlton-based architect Kenneth Crosier, and was erected by local builder J A Ritchie, who had previously been responsible for the construction of Anthony Clifford's house at No 24. The next house to be built on the south side of the street was that at No 14, for which a permit was issued in September 1959. The drawings were prepared by a city-based design and drafting service – Lew Humphrys of the Plan Reproductions Company in Flinders Lane – while construction was carried out by H Zegelis & Company of Box Hill. At £7,800, this seven-roomed two-storey brick house was the most costly one yet erected in the precinct. A useful indication of the swift development of Belle Vue Road in the late 1950s is provided by the *Sands & McDougall Directory*. Somewhat belatedly, the street was did not appear in the in the directory until 1959, when two houses were listed – one on the south side (No 4) and one on the north. The next year, there were entries for four occupied houses along the south side (Nos 2, 4, 10 and 24) plus a fifth “house being built” (either No 16 or 22) between the last two.

The early 1960s saw a lull in the construction of new houses in Bellevue Road – no doubt due to the credit crunch that affected Australia at that time. During 1960 and 1962, there were no building permit applications for new houses on the south side of the street, and only two applications in 1961. The first of these, in February of that year, was for a house at No 20 for William McDonald, built by J A Ritchie of Kew. The other, in December, was for a house at No 12, designed for L D & C J Bock, who also acted as owner-builders. In both cases, no architect is identified on the working drawings.

Thus, by the end of 1962, nine houses had been erected on the south side of Bellevue Road: Nos 2, 4, 10, 12, 14, 16, 20, 22 and 24. This left only three vacant allotments along that side of the street, which were all developed over the next few years. With the credit crunch now over, there was no further impediment to ambitious homebuilding in Balwyn North. This was reflected in the last three houses in the precinct, which were all more costly than their earlier counterparts, with a more assured architectural pedigree. The first of these houses, for which a permit was issued on February 1963, was at No 6 for (and by) a local builder, Angelo Sist, who had previously lived in Tannock Street. His new house in Bellevue Road, which cost £7,000, was designed by Tadeusz “Tad” Karasinski, a talented Polish *emigre* architect who had formerly worked for A V Jennings on the company's *Trentwood Estate* in Balwyn North. The following year, another builder made his home in Bellevue Road: Italian migrant Giovanni “Jon” Palermo who built a house for himself at No 18, to cost £10,000. This house, for which a permit was issued in April 1964, was designed by Knight & Wells Pty Ltd, a homebuilding firm based in Surrey Hills. The last house to be built in this side of Bellevue Road, at No 8, followed a year later. Erected for another Italian migrant, Ettore Marasco, this was designed by local architect John F Tipping (who lived in Kenilworth Avenue). The building permit, issued in May 1965, noted that the house was to cost £13,500.

¹ The street was listed in street and postal directories as “Belle Vue Road” until 1970, when the current form of “Bellevue Road” was adopted. For consistency, this citation uses the latter spelling throughout, even when referring to the area in the pre-1970 period.

The original residents of Bellevue Road represented a comfortable upper-middle class milieu typical of this part of Balwyn North in the 1950s and '60s. Electoral rolls reveal that their professions included a plumber, a salesman, two managers, a dentist, an accountant, a clerk, two building contractors and an insurance consultant. Most remained in Bellevue Road for a long time, with several families (eg the Edges, the Mantons, the Peters, the Cliffords, the Marascos and the Bocks) still in their original houses into the 1980s and beyond. During the period, several of the houses in the precinct were extended as families increased in size. The first houses to be thus enlarged were those at Nos 16 and 24, which were extended in 1964 and 1966 respectively. In 1974, the Manton family at No 10 added a second storey rear addition to their house, which was sympathetically designed by the original architect, Kenneth Crosier. That same year, a comparable addition was made to No 22 by the architectural firm of Pels Innes Nielson and Kosloff. Towards the end of that decade, discreet rear extensions were also made to the houses at Nos 8, 14, and 20.

Description and Integrity

This precinct comprises all houses on the south side of Bellevue Road: twelve individual residences, designated as Nos 2 to 24 inclusive.² The street itself has a moderate downward slope from east to west, while the allotments on the south side of it slope gently downward from south to north. Consequently, each allotment not only has a desirable north-facing outlook, but also an elevated position and, most notably, provides views across the Koonung Koonung Creek (now the Eastern Freeway). All of the houses were designed to take advantage of these qualities. Most of them are double-storey, with living areas concentrated at the upper level, and service spaces (included integrated garages or carports) at ground level. Two houses at the lower (west) end of the street (Nos 2 and 4) are effectively single-storey, but still elevated with integrated garages below, where the ground level falls away. All houses are of face brick construction, in colours that reflect changing tastes during the 1960s: predominately cream (Nos 2, 4, 12, 16, 24) but also pale orange (No 6, 14, 22), a deeper orange/pink (Nos 18, 20), dark brown (No 18) and even a colour approaching red (No 8). In a few cases, external walls have been further enlivened with feature cladding of Castlemaine slate (Nos 6, 18) or crazy stonework (Nos 2, 16). The house at No 2, originally in cream brick, has been rendered in relatively recent times. Nine of the houses have traditional hipped or gabled roofs clad in glazed terracotta tiles, while three (Nos 6, 8 and 22) have flat or low-pitched skillion roofs.

The twelve houses display a fairly consistent setback of around ten metres and are all sited with their facades parallel to the street, except for No 22, which is at a slight angle (owing to the tapering shape of the allotment). Individual houses differ in their facade articulation. Some have an asymmetrical double-fronted facade with a projecting front room (Nos 2, 4, 6, 16, 20, 22) while others have a flat facade (Nos 8, 10, 12, 14, 24) and one is triple-fronted (No 18). Irrespective of facade composition, all but one of the houses incorporate an elevated open area to take advantage of the northerly sun and views. In most cases, this is in the form of a simple terrace set above the garage, alongside the projecting front room (Nos 2, 4, 16, 18, 20). Others incorporate balconies that are either recessed (Nos 8, 14) or cantilevered (Nos 6, 12, 22). In all cases, the front decks are enclosed by mild-steel balustrades in a range of designs, including rectilinear grilles of various patterns (Nos 6, 8, 10, 22), gentle zig-zags (Nos 14, 20), fretwork motifs (No 18), sinuous curves (Nos 2, 12, 16) or even an eye-catching diamond-shaped grid (No 4). Several houses (eg Nos 2, 4, 8, 16) incorporate open staircases with matching balustrades, which provide direct access to the upper level, where front entrances are located. In other cases, front entrances are at ground level (eg Nos 6, 12, 14). External staircases and decks are typically enlivened with either a terrazzo finish (Nos 4, 8, 18) or slate cladding (No 2, 16). All houses have generous windows to their street facades, varying from large horizontal multi-paned bays of fixed and operable sashes (Nos 2, 4, 14, 18, 22, 24) to larger full-height bays (Nos 14, 16) to still larger full-height and full-width glazing (Nos 6, 8).

Due to their slope, the properties all have retaining walls across their street boundaries, which form elevated lawn or garden beds and also return inward to define wide driveways that slope up towards the integrated garages. These retaining walls are most commonly of face brick that matches the house (Nos 2, 4, 6, 8, 16, 18, 20), while some are of volcanic rock (Nos 10, 24), random stonework (No 12), concrete block (No 14) or even bluestone (No 22). Some of these walls incorporate metal balustrades that also matches that on the house itself (Nos 6, 18, 20), while one (at No 18) even retains its matching driveway gates. Driveways are typically concrete-paved, with one (No 18) having a distinctive chequerboard pattern of light- and dark-tinted concrete slabs. Most garages retain their original tilt-up metal doors (Nos 4, 8, 12, 14, 18, 24), with two of them (Nos 8, 18) still perpetuating the traditional striped two-tone colour scheme.

² The south side of the street was omitted not only because it was less cohesive (ie containing numerous non-contributory places), but also because the original houses themselves, being located on the downward slope, have a less striking streetscape presence.



Street scape: western side of Austin Street, looking south



Streetscape: south side of Belle Vue Road, looking east



Cream brick house at No 4 (1956)



Cream brick house at No 16 (1958)



Architect-designed house at No 10 (1958)



Cream brick house at No 14 (1959)



Orange brick house at No 20 (1961)



Cream brick house at No 12 (1961)



Architect-designed house at No 6 (1963)



Brick house at No 18 (1964)



Architect-designed house at No 8 (1965)

The period character of the streetscape is enhanced by the front gardens, most of which retain manicured lawns with narrow perimeter garden beds defined by brick walls (No 16, 20) or volcanic rocks (Nos 2, 4, 24). A few of the front gardens incorporate other hard landscaping elements typical of the 1960s, such as pebbles set in concrete (No 6, 8) or crazy paving (No 6). Some display plantings, including succulents (Nos 8, 14, 24), small palm trees (Nos 6, 20), Bird of Paradise (*Strelitzia reginae*; Nos 8, 14) and Variegated Pittosporum (*Pittosporum eugenoides*; Nos 8, 12, 18) that, if not actually original, are nevertheless highly evocative of the post-war era.

Historical Context

Associated with the significant wave of post-war residential settlement in Balwyn North, in the early/mid 1960s.

Comparative analysis

The type and style of houses demonstrated by this precinct can be found scattered throughout Balwyn North in fairly large numbers, but there are now very few places where they survive in larger groups, without the intrusion of more recent redevelopment, to form a single cohesive streetscape. The similarly-named “view” that are either parallel (eg Bon Vue Road, Jolie Vue Road, Highview Road and Viewpoint Road) or perpendicular (Mountain View Road, Highview Road) all contain comparable housing (ie elevated dwellings two-storey on sloping sites) along their upward sides. However, interesting individual houses from the 1950s and '60s (eg 12 Jolie Vue Road; 17 Highview Road) are interspersed with later and far less evocative specimens from the 1970s, as well as more recent (and invariably intrusive) ones from the 1990s and 2000s. Many have also been much altered by rendering, overprinting or reconfiguration of porches, balconies and window openings, which has significantly diminished their period charm. While some interesting post-war houses can also be found on the northern (ie downward-sloping) sides of these streetscape (such as Nos 1 and 15 Bellevue Road – the latter designed by architect Ben Alexander) these tend to lack the bolder streetscape presence of their elevated counterparts on the southern sides of those streets.

Elsewhere, these types of post-war houses tend to proliferate in those streets nearer the Eastern Freeway (which, originally being the valley of the Koonung Koonung Creek, provided the perfect picturesque outlook for an elevated house). A few interesting remnants remain at the northern ends of Libra Street (Nos 24, 26) and Taurus Street (Nos 32, 34), as well as the south side of Orion Street (Nos 24, 26). One of the most extensive remaining groups of 1950s and '60s houses is to be found further east along Orion Street. As with Bellevue Road, this represents an interesting mix of both architect-designed houses and others that seem to have been produced solely by builders and design/drafting services. The former include those at No 10 (Harold Bloom, 1962), No 14 (Peter McIntyre, 1954), No 19 (Stuart Hall, 1955) and No 27 (Douglas Alexandra, 1958), while the latter include those at No 2, 4, 6 and 23. Quite a few of these houses (including Nos 14, 19 and 25) have been significantly altered in recent times, and another (No 27) is barely visible from the street. This, coupled with the fact that the more intact and interesting post-war houses are interspersed with some rather less interesting or much-altered counterparts (eg Nos 8, 12, 16 and 21) means that, overall, the streetscape lacks the consistency of expression and cohesion exhibited by the south side of Bellevue Road.

Assessment against Criteria

Associated with the significant phase of post-war residential settlement that strongly defines the character of this part of the study area (*Criterion A*)

Dwellings of this type and era, although once common, now rarely survive in such cohesive streetscapes (*Criterion B*)

Demonstrative of housing types and styles that were ubiquitous in this part of the study area (*Criterion D*)

Demonstrates aesthetic cohesion through comparable age, setback, form, scale and materials, showing the influence of prevailing aesthetic tastes of the era (*Criterion E*)

Includes some especially striking individual examples designed by noted modern architects (*Criterion F*)

Grading and Recommendations

The Bellevue Road Precinct is a significant heritage area in the City of Boroondara.

Statement of Significance

What is significant?

The Bellevue Road Precinct, extending along the entire south side of Bellevue Road, Balwyn North, comprises twelve detached post-war dwellings, set back from the street on elevated sites, with living areas raised above ground floor garages to take advantage of views over the Koonung Koonung Creek valley (now the Eastern Freeway). Built between 1956 and 1965 on a subdivision dating back to 1924, they represent a mix of architect-designed houses and others by builders, housing companies or design/drafting firms. All of face brick construction, the houses express many of the typical forms, finishes and details associated with contemporary domestic architecture of the 1950s and '60s, including balconies with steel railings, large windows and gardens with feature plantings, perimeter garden beds and paving.

How is it significant?

The precinct is of historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Historically, the precinct is significant for associations with a pattern of settlement that recurred across this part of the study area in the early post-war period, strongly defining the character and culture of Balwyn North as one of Melbourne's pre-eminent new suburbs of the 1950s and '60s. Like many parts of that area, Bellevue Road was created as part of a large and ambitious pre-war subdivision that, largely due to a lack of public transport facilities, would not begin to fill out until after the Second World War. Overlooking what was then the Koonung Koonung Creek valley (later to become the site of the Eastern Freeway), the hillside land at the Balwyn North's northern extremity was highly sought after for its outlook, and, in the post-war era, became one of the most prestigious residential addresses in the study area. Such was the specific reputation of Bellevue Road that the street lent its name to the immediate locality (centre on the area east of Bulleen Road), with the opening of the Bellevue Primary School (1957) and Bellevue Kindergarten (1959).

Architecturally, the precinct is significant for its ability to demonstrate the range of dwellings that proliferated in Balwyn North during this key phase of the 1950s and '60s. It includes smart architect-designed dwellings (typified by those at No 6, 8 and 10, designed respectively by Tadeusz Karasinski, John Tipping and Kenneth Crosier) for which the area gained a reputation as one of Melbourne's epicentres for modern domestic architecture, regularly referenced in the weekly property columns of the *Age* and *Herald* newspapers. It also illustrates the more ubiquitous and understated houses of builders, owner/builders, housing companies and drafting firms, which contributed to the suburb's undeserved reputation for bland suburbia. Although designed without the input of an architect's input, these houses are nevertheless significantly demonstrate the prevailing fashions of contemporary housing (and landscape design) of the period.

Aesthetically, the precinct is significant as a cohesive streetscape of individual post-war dwellings that, despite their different dates of construction, exhibit a fairly consistent expression in terms of their face brickwork (in cream, orange and red – three colours reflective of changing aesthetic tastes from the mid-1950s to the later 1960s), roof forms (tile-clad hipped roofs, with a few modern flat roofs), double-story expression (with integrated garages or garages at the lower level and living areas above, typically with large windows opening onto sun-decks, terraces or balconies), mild steel railings, and conspicuousness decorative features such as slate cladding, crazy stonework and concrete breeze block walls. At the same time, the dwellings express individuality through their different railing patterns, and landscaped settings. The distinctive post-war character of the precinct is enhanced by the retention of original retaining walls across street boundaries (in brick and stone), creating elevated lawn areas with perimeter garden beds, feature planting and other elements (such as stone and concrete paving) that remain highly evocative of the period.

Identified by

Built Heritage Pty Ltd

References

Building permit records for houses in Bellevue Road, held by City of Boroondara

IDENTIFIER MAUD STREET MAISONETTE PRECINCT			
Other/s			
Address	19-33a Maud Street 28-34a Maud Street BALWYN NORTH	Date/s	1938-40
Theme/s	6.3.3 Creating middle class suburbs 6.7.2 Making homes for the middle classes	Heritage Group	Residential Buildings (Private)
		Heritage Category	Residential Precinct
		Heritage status	-
Intactness	Good	Significance	Local
Condition	Good	Recommendation	Include in HO as a precinct



History

The development of this precinct can be traced back to 1913, when a huge tract of land at the south-eastern corner of Doncaster Road and Burke Road was subdivided to create a new 349-lot residential estate. As well as Doncaster and Burke road, these allotments fronted seven newly-formed internal thoroughfares: Nicholson Street, Hatfield Street, Corhampton Road, Aylmer Street and Severn (originally Grenville) Street running north-south, and Maylands Road and Maud Street running east-west. With the exception of some larger blocks fronting Doncaster Road and along both sides of Maud Street (where the surveyors were obliged to negotiate a large and jagged drainage easement), the estate was comprised of typical quarter-acre allotments, mostly in the form of narrow rectangles measuring 62 feet (18 metres) by 150 feet (45 metres) or thereabouts. However, the blocks along both sides of Maud Street were of stouter proportions, measuring 130 feet (39 metres) deep with street frontages of either 75 feet (22 metres) or 82 feet (25 metres).

The new subdivision was marketed as the *Tramway Estate*, with newspaper advertisements noting that it stood “right at the junction and intersection of two proposed electric tram routes which, when completed, should double the value of the land”.¹ Although some of the allotments were sold at that time, there was virtually no new development on the estate thereafter – not least of all because the much-anticipated tramway, which had given the estate its name, would not be completed for another twenty-five years. However, after the electric tram terminus was finally extended to the corner of Doncaster and Burke Road in 1938, a boom of residential settlement followed.

Listings in the *Sands & McDougall Directory* reveal that the portion of Maud Street defined by this precinct developed rapidly, over a period of only a few short years in the late 1930s. The first houses appeared along the north side of the street, in the block between Hatfield Street and Corhampton Road. First recorded in the directory in 1938, these comprised two pairs of maisonettes at Nos 21-21a and 23-23a and a single detached dwelling at No 25. The first house on the house side of the street, also listed for the first time in 1938, was a single residence at No 32. By the following year, development along the north side had burgeoned to include two more pairs of maisonettes, at Nos 27-27a and 31-31a. By 1940, the blocks defined by the precinct had entirely filled out, with three further pairs of maisonettes on the north side (at Nos 19-19a, 29-29a and 33-33a) and three more on the south (Nos 28-28a, 30-30a and 34-34a).

The identities of the architects and/or builders of all these maisonettes have not yet been revealed. In October 1938, a building permit was issued for “brick villa flats” in Maud Street. The builder was listed as A Withers of Caulfield, and the owner as E T Norton of St Kilda Road. Directories confirm that a Mrs E T Norton resided at 34a Maud Street, which would infer the building permit referred to the pair at No 34-34a. The following March, another permit was issued for a “brick pair” in Maud Street, built by H Hedges of Kew for T D Lovell of Miami Street, Hawthorn. This evidently refers to the maisonettes at No 29-29a, half of which was occupied by Teresa Dolores Lovell and her husband Edgar.

The professions of these original residents, as recorded in electoral rolls, provide a useful overview of the comfortable middle-class milieu that populated the area at that time. Abraham Sicree (No 19) was a cigar manufacturer, while his next-door neighbour, Neil Town (No 19a), was a photographer. Others included a merchant, a manager, a company officer, a clerk, two electricians, a butcher and a tramways employee. Interestingly, most of the precinct's original residents lived there for only a few years; directory listings reveal that, by 1946, only one-third still remained, comprising Abraham Sicree (19a), Charles Cowdery (23), Mrs J Lawrence (25), Mrs J Andrew (28), Edgar Lovell (29a), Annie Weston (30) and Ian McDonald (32). In terms of their professions, the newcomers otherwise represented a continuation of the comfortable middle-class milieu evident in earlier times, with electoral rolls recording an assessor, a banker, a commercial traveller, a tailor, a radiographer, three managers and two engineers. There was evidently more stability during the post-war period, with the 1957 directory showing that more than half of the precinct's residents had been there for ten years or more. Of these, only five were original residents from the late 1930s: Abraham Sicree (19), Jean Andrews (28), Teresa Lovell (29a) and Ivan McDonald (32). Another decade thence, only Andrews and McDonald remained of the precinct's original residents.

¹ *Argus*, 5 July 1913, p 16.

A notable resident of the precinct in the 1950s was artist John Brack (1920-1999), who lived at No 33 from 1952 to 1962. This period coincided with his emergence as an important modern painter in Melbourne, leading up to his appointment as head of the National Gallery's school in 1962. Not only did he complete some of his most well-known works while living in Maude Street, including *Collins Street 5pm* (1955), but he also recorded the character of his own suburb in a series of paintings with evocative titles such as *The Unmade Road* (1954), *Summer in the Suburbs* (1960), *View of an Outer Suburb* (1961) and *Segment of a Suburb* (1961). Brack also painted a depiction of the nearby Balwyn North Tram Terminus, not far from the western end of Maud Street. Most interestingly, he also produced several interior scenes that were inspired by (if not actually depicting) his own house at No 33. These include one entitled *The New House* (1953), which shows an embracing couple in front of an obviously Moderne-style fireplace, and a self-portrait (1955), showing Brack's reflection in a mirror in a tiled bathroom of the same period.

Description and Integrity

With the exception of two non-contributory buildings of relatively recent origin, the Maud Street Maisonette Precinct consists entirely of single-storey inter-war brick dwellings in semi-detached pairs (maisonettes). All dating from the same period (ie the late 1930s), these paired houses are strikingly similar in many ways (eg form, scale, setback, fenestration, finishes and detailing), yet without any two examples being identical. Thus, by avoiding symmetry and repetition in the articulation of street frontages, each pair is expressed as a single freestanding residence in the suburban streetscape, belying the fact that each actually comprises two separate dwellings.

The maisonettes are all of brick construction, variously face brick (eg Nos 19-19a and 29-29a), face brick with roughcast render above the dado line (Nos 21-21a, 23-23a and 31-31a) or fully roughcast rendered with face brick highlights such as stringcourses, window surrounds or other feature (Nos 27-27a, 28-28a, 30-30a, 33-33a and 34-34a). The roofs, which are clad in Marseilles pattern terracotta tiles, are hipped, although a few examples (No 19a, 23-23a, 29a, 34-34a) incorporate flat gable ends. While the maisonettes differ in plan form, each is essentially based around a squat rectangular plan augmented by projecting bays to the front and/or rear. The commonest form is the U-shaped footprint, which may either be symmetrical (Nos 23-23a, 31-31a) or asymmetrical (Nos 27-27a, 33-33a), with projecting bays facing the street (Nos 28-28a, 30-30a) or the rear (Nos 27-27a). A few examples have a H-shaped footprint (Nos 29-29a, 34-34a), with projecting bays to both front and rear, while one (No 19-19a) has unique Z-shaped footprint with a stepped triple-fronted facade. Each pair of maisonettes is set back from its Maud Street boundary by about eight or nine metres. Those properties with a single street frontage (ie not at the corners of Hatfield, Corhampton and Aylmer streets) have a narrow driveway at each end of the building. Some of the houses (eg Nos 21, 23a, 29a and 31a) still retain their original detached flat-roofed brick garages towards the rear of the block.

Although displaying a strong sense of cohesion through comparable setbacks, roof forms, materials and finishes, the maisonettes otherwise exhibit considerable variety in facade treatments. Some facades are flat, or virtually flat (Nos 21-21a, 23-23a, 31-31a), while others are enlivened by the aforementioned projecting bays, which may be located at either end of the facade (Nos 28-28a, 30-3-a, 34-34a) or in the centre (Nos 27-27a, 33-31a). Entry porches take many different forms. In several cases, they are recessed into the side wall of the house (Nos 28, 29-29a, 30a, 31-31a, 34-34a), while those facing Maud Street are either recessed (Nos 21, 23-23a) or projecting (Nos 27a, 28a, 30, 33). The porches also exhibit a range of details indicative of the fashionable architectural styles of the era, such as plain brick pillars (No 21a), round-arched loggias (Nos 23-23a), rusticated piers (Nos 28s, 30), Tudor-style archways with corbelled gables (Nos 27-27a) and even cantilevered slab roofs (No 33-33a). Fenestration is fairly consistent, comprising large window bays with timber-framed double hung sashes in pairs, sometimes flanking a central fixed pane. Openings are variously enlivened with contrasting brick heads and sills, projecting jambs (No 34-34a), drip-moulds and corbelled sills (No 31-31a) or narrow projecting hoods (No 33-33a). Some windows contain multi-paned sashes, while a few have leadlight glazing (Nos 23-23a). A few of the houses along the north side of Maud Street also incorporate non-standard windows for decorative effect, such as the narrow slit window (No 21), the porthole window (No 21a), the Serlian window (Nos 23-23a) and pairs of small square windows (No 31-31a).

The precinct includes a two non-contributory buildings erected on the only two sites originally occupied by single detached dwellings (Nos 25 and 32). The replacement buildings are sympathetic in scale, form and setback, with the one at No 32 (in fact a semi-detached pair, 32-32a) being a modern re-interpretation of the pre-war maisonette type.



Street scape: southern side of Maud Street, looking east



Streetscape: northern side of Maud Street, looking east



Maisonette at No 19 (side entry)



Maisonette at No 21a



Maisonette at No 23a



Maisonette at No 27a



Maisonette at No 29a



Maisonette pair at Nos 30-30a



Maisonette pair at Nos 31-31a



John Brack's former residence at No 33



Maisonette pair at Nos 34-34a

Historical Context

The housing in this precinct is associated with the initial burst of residential settlement in this area, which was spurred by the extension of the electric tram route to Doncaster Road in 1938. The fact that all ten pairs of maisonettes – twenty dwelling in total – were completed within two years is indicative of the intensity of residential settlement in the area at that time.

Comparative analysis

Semi-detached interwar dwellings of this type are relatively unusual in the study area. A few isolated examples exist elsewhere in Maud Street; there are two pairs to the west of the precinct at Nos 15-15a and 16-16a, and a third pair further east, at Nos 38-38a. Other examples can be found in the immediate vicinity, including individual pairs at 4-4a Severn Street and 10-10a Maylands Road, and two adjacent pairs at 7-7a and 9-9a Highbury Street. There are also examples located on corner allotments, where the secondary street frontage provides sufficient depth required for the construction of maisonettes, as in the case of the maisonettes at 145 Balwyn Road (corner Grosvenor Parade). Other examples are recorded in Balwyn, including two pairs at 14-14b and 16-16b Austin Street (which form part of the Austin Street Precinct, qv)

Although individual pairs of maisonettes such as these can be found scattered across the study area, only one other example has been identified where they exist in a larger group. This is located in Head Street, Balwyn, where there are seven pairs of maisonettes at Nos 4-4a, 6-6a, 10-10a, 12-12a, 14-14a, 16-16a and 18-18a, plus another two just around the corner on Burke Road, at Nos 1024-1024a and 1026-1026a. There is also a single dwelling at 8 Head Street which represents the surviving half of another original maisonette pair; its partner (No 8a) having been demolished and replaced by a new detached town-house. The maisonettes themselves are very similar to those in Maud Street in terms of construction, roof form, articulation detailing and finishes. However, they do not combine to form a comparably cohesive streetscape, as, while the houses themselves are generally externally intact (with a few exceptions), their settings have been considerably altered by the reconfiguration of front gardens, and particularly, by the enlargement of driveways to create additional off-street parking (eg at Nos 4, 6a, 8, 10 and 16).

Assessment against Criteria

Associated with intense residential development of the area after the extension of the tram route in 1938 (*Criterion A*)

Pairs of inter-war semi-detached houses are extremely unusual in the study area (*Criterion B*)

A large collection of these unusual dwellings, exhibiting cohesion in form, scale, setback and materials (*Criterion E*)

Grading and Recommendations

The Maud Street Precinct is a significant heritage area in the City of Boroondara.

Statement of Significance

What is significant?

The Maud Street Precinct comprises ten pairs of single-storey semi-detached brick maisonettes, which display consistency in their scale, setback, materials and overall expression, but otherwise display variety in their contrasting materials (face brick vs rendered brick), roof forms (hipped vs gabled), facade articulation (symmetrical vs asymmetrical) and stylistic detailing (Tudor Revival vs Moderne vs Classical influences. The maisonettes (comprising a total of ten separate dwellings) were all erected within a relatively brief period of time, between 1938 and 1940.

Why is it significant?

The precinct is of historical, architectural and aesthetic significance to the City of Boroondara

How is it significant?

Historically, the precinct is significant for associations with the intense phase of residential settlement that took place in this part of the study area after the expansion of the electric tram network, which was extended to nearby Doncaster Road in 1938. The specific provision of semi-detached maisonettes along Maude Street, within short walking distance of the then newly-opened tram terminus, is indicative of a serious attempt to provide higher density living in a municipality that had actively discouraged the construction of residential flats in the pre-war era.

In its own right, the maisonette at No 33 is of some historic interest as the former home of painter John Brack, who, during his decade of residence from 1953 to 1962, recorded the expanding suburbia of Balwyn and Balwyn North in a series of highly evocative paintings, as well as a depiction of the nearby tram terminus and at least two paintings that were inspired by (if not actually depicting) his own house in Maud Street.

Architecturally the precinct is significant as a notable and substantially intact enclave of semi-detached inter-war housing (in the specific form of maisonettes), which is a type of dwelling not well represented in the study area. Although a small number of scattered examples are known to have been built in both Balwyn and Balwyn North, they remain highly unusual, and it is extremely rare to find them in any great numbers in a single area of streetscape. Maud Street remains as the larger and more intact of only two such examples in the study area (the other being located in Head Street, Balwyn, which was similarly located just off the newly-extended electric tramway route)

Aesthetically, the precinct is significant as a cohesive streetscape of late inter-war dwellings that exhibit a particularly consistent expression in terms of their semi-detached form, brick construction, low roof-lines, common setback and general articulation of facades with large picture windows and asymmetrical entry porches. At the same time, the paired houses express a lively sense of individuality through their contrasting facade articulation (eg porches variously projecting or recessed, with arches, lintels or columns), window surrounds (eg sills, heads, quoined jambs), finishes (eg different permutations of face brickwork with rendered highlights, or vice versa) and detailing (eg circular windows), which reflects a range of fashionable styles of domestic architecture of the late 1930s, including Tudor Revival, Moderne and Classical Revival. The distinctive pre-war character of the precinct is enhanced by the retention of original low brick walls across street boundaries and, in several cases, original detached garages set well back to the rear.

Identified by

Built Heritage Pty Ltd

References

Lodged Plan 6,120 (dated 12 July 1913).

IDENTIFIER BALWYN VILLAGE COMMERCIAL PRECINCT			
Other/s			
Address	208-308 Whitehorse Road 347-377; 397-425 Whitehorse Road BALWYN	Date/s	Mostly 1910-1940
Theme/s	2.7.2 Developing townships and villages 5.3 Marketing and retailing	Heritage Group	Residential Buildings (Private)
		Heritage Category	Residential Precinct
		Heritage status	-
Intactness	Good	Significance	Local
Condition	Good	Recommendation	Include in HO as a precinct

Significant: 208, 347-349, 351, 359 and 361-363 Whitehorse Road

Contributory: 212-216, 222-232, 234-236, 252, 254, 256-258, 260-262, 264-266, 270-272, 274, 276-278, 280-282, 284-286, 288-290, 292-294, 298-300, 302-306, 308, 308a-308b, 355-357, 365-367, 367a-369, 371-373, 375-377, 397-399, 401, 403-409, 411-415 and 419-425 Whitehorse Road

Non-contributory: 210, 218-220, 238-244, 246-250, 268, 296-296a, 379 and 417 Whitehorse Road



History

The origins of a village-like settlement at the junction of Balwyn Road and Whitehorse Road can be traced back to a modest mud-brick meeting place, loftily known as the Athenaeum Hall, that was erected on the west side of Balwyn Road in 1861. This remained the focus for local affairs for some years, serving jointly as a public hall, a mechanics institute, a school and a place of worship. The last two of these functions were subsequently transferred to purpose-built counterparts nearby: a Common School (1868) and an Anglican church (1872) both on Balwyn Road, south of Whitehorse Road. Commercial development appears to have begun with a general store and post office, which opened on the south-east corner of Balwyn and Whitehorse roads in 1874.

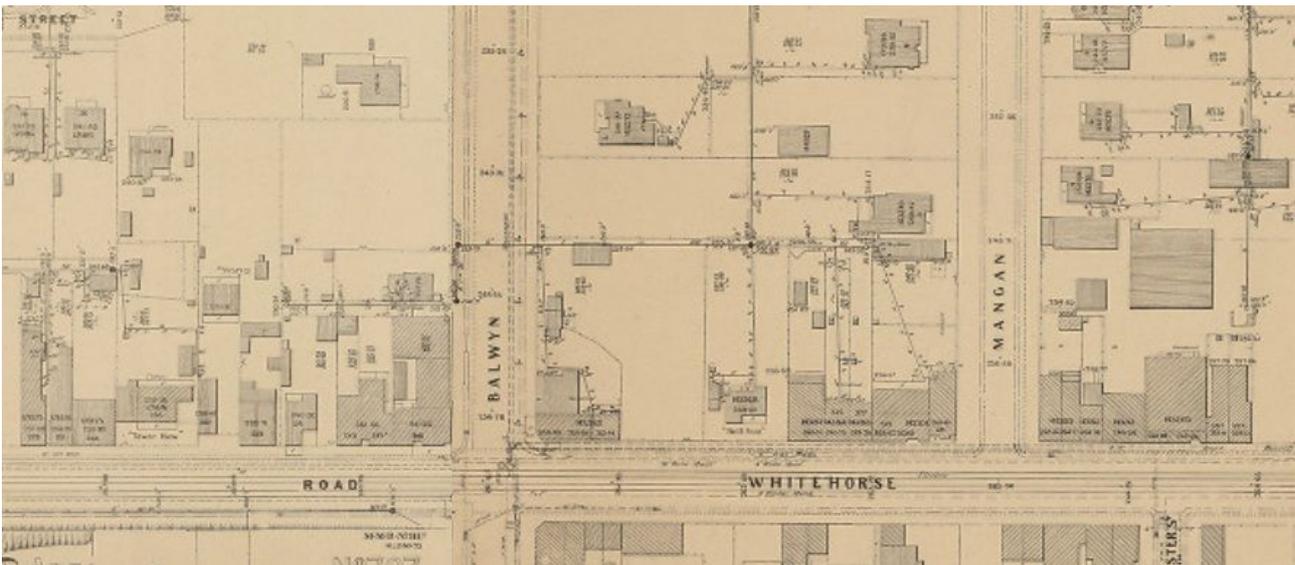
By 1900, retail development was concentrated on the north side of Whitehorse Road, where there were five businesses listed between Power Street and Balwyn Road: a baker, a butcher, a bootmaker, a grocer and a blacksmith. Further east, the only commercial enterprise between Balwyn Road and Mangan Street was a hay and corn store operated by David Hyland. On the south side, the Golden Key Cash Grocery stood on the east corner of Balwyn Road, and Henry Mitchell's dairy on the west corner. The former is clearly evident on the MMBW plan of April 1907, which shows that the remainder of that block of Whitehorse Road then occupied by three detached dwellings and plenty of still-vacant land. At that time, the only other commercial enterprise in the vicinity was the Survey Hotel, located further east along Whitehorse Road. By 1910, more businesses had appeared along the north side of the road, with the block between Balwyn Road and Mangan Street then being occupied by a butcher, a corner store and another grocer. Also established there by that time was the timber-yard of Edwin Le Leu, whose family was to play a prominent part in the development of Balwyn in the early twentieth century.

By 1920, there had been considerably more intense expansion of commercial activity along Whitehorse Road. On the north side, the block between Power Street and Balwyn Road included a motor garage, a blacksmith, a fruiterer, a dairy produce merchant, a butcher and a baker. Between Balwyn Road and Mangan Street were two grocers and an estate agent and, beyond Mangan Street, there was now a confectioner, another dairy produce merchant and the relocated premises of F J & F N Le Leu, timber merchants. On the south side of Whitehorse Road, there was a shoe shop and an estate agent at the corner of Rochester Road and, slightly further west, a wood yard and confectioner on the Balwyn Road corner. On the opposite corner of Balwyn Road, the directory recorded a "shop being built" in 1920. The following year, the first occupants of this new building were listed as G H Cook, chemist, and Mrs E Porteous, milliner.

By 1925, the directory listed now fewer than 37 business on the north side of Whitehorse Road: nineteen in the block between Power Street and Balwyn Road, seven between Balwyn Road and Mangan Street, and eleven between Mangan Street and Yerrin Street. These not only included grocers, butchers, bakers, dairy produce merchants and estate agents, but also a dentist, an upholsterer, a plumber, a watchmaker and branches of the ES&A Bank and the Moran & Cato chain. On the south side of Whitehorse Road, the directory listed 24 businesses, most concentrated in the block between Balwyn Road and Rochester Street – including "two shops being built". By 1930, the total number of businesses on the north side had increased to 40, and on the south side to 34. Amongst the new additions to the latter were branches of the Commonwealth Bank and the State Savings Bank.

The MMBW plan of the area, prepared in several stages between 1927 and 1929, provides a useful snapshot of the extent of commercial development at this time. The north side of Whitehorse Road, between Power Street and Balwyn Road, was still the most densely developed part of the village, with clusters of brick or timber shops built right to the street boundary, albeit still interspersed with a few detached dwellings. East of Balwyn Road, there was a corner shop, some vacant land with a detached house (identified as *Belle Vue*) and another row of shops before Mangan Road. Beyond Mangan Road, there was another cluster of brick shops built to the street, a large tract of vacant land, then three more shops before Yerrin Street. On the south side of Whitehorse Road, G H Cook's corner pharmacy (then occupied at the upper level by an estate agent) still remained the only shop west of the Balwyn Road junction. That block was otherwise occupied by a single detached house, some vacant land and, at the corner of Cherry Road, the new Balwyn Church of Christ, which had been erected only a few years earlier, in 1922.

It was in the 1930s, however, that the precinct underwent its most significant phase of expansion. During the first half of that decade, directories recorded several new additions, including a branch of the National Bank of Australia at No 359 (first listed in 1931) and new shops at Nos 401 (1932), 361-63 (1935), 264-66 (1936) and 365-67 (1937).



*Detail of MMBW plan, dated April 1929, showing commercial development along Whitehorse Road by that time.
 (source: Map Collection, State Library of Victoria)*

It was during the later 1930s, however, that commercial development intensified as the last few remaining pockets of open space (some which was still occupied by remnant Victorian dwellings) were infilled. Just over a dozen new shops appeared for the first time in the *Sands & McDougall Directory* for 1939, including two pairs at Nos 367a-369 and Nos 270-272, a row of four at Nos 403-409, and a particularly prominent row of five at Nos 417-425. The initial occupants of these new premises included two frock shops, two shoe shops, a cake shop, a ladies' drapery, a fancy goods shop and a florist. Over the next couple of years, the previously underdeveloped land on the south side of Whitehorse Road, west of Balwyn Road, was finally infilled. This commenced with a row of four shops at Nos 228-232 (first listed in 1940), followed by three more at No 212-216 and another pair at Nos 222-224 (all 1941). That year also saw the completion one more row of four shops at Nos 302-308, occupied by a library, a frock shop, a fruiterer and a butcher.

The precinct underwent relatively few changes in the early post-war era. While many existing shops were refurbished (invariably by replacing pre-war shopfronts with more modern counterparts), few new premises were built in the 1950s and '60s. Chief amongst these was a new modern branch bank for the ANZ Bank, which opened at No 288. More extensive redevelopment has taken place since the 1960s, including the construction of a supermarket on the north side of Whitehorse Road. Erected in the early 1970s, this took up a large site at Nos 383-395, formerly occupied by some half-a-dozen pre-war shops including the Le Leu family's long-running hardware outlet and joinery workshop. Since the 1970s, a number of other new shops have been erected along the strip, including, most recently, those at Nos 218-220.

Description and Integrity

As outlined above, the Village of Balwyn originally extended in all four directions from the intersection of Balwyn and Whitehorse Roads. Commercial and retail development was largely concentrated along both sides of Whitehorse Road, with the public buildings (school, Anglican church and public hall) along Balwyn Road. As it exists today, the most intact remaining portion of the village extends along Whitehorse Road: one the south side from Cherry Road to a point just before Talbot Avenue, and on the north side from slightly west of Balwyn Road to just beyond Yerrin Street. While comparable development continues beyond those boundaries, it tends to be less cohesive, characterised by more frequent intrusion of non-contributory buildings.

The precinct effectively comprises a continuous row of one- and two-story commercial/retail buildings, built right to the footpath, creating a cohesive low-rise streetscape. The notable exception is the Baptist Church complex (church and manse) at No 208, which not only represents the sole purpose-built non-commercial building in the precinct, but also the only one that is entirely freestanding and set back from the street. It has been included in the precinct for its ability to demonstrate the presence of public buildings in the Village of Balwyn, and also as an appropriate termination (both historically and aesthetically) of the precinct's extreme western edge

The oldest surviving buildings in the precinct, located just west of the Balwyn Road junction, are two pairs of double-storey residential shops at Nos 234-236 and 347-349. Both buildings are of brick construction with tile-clad hipped roofs concealed by stepped parapets, rendered stringcourses and tall rectangular windows with timber-framed double-hung sashes. The former has a rough-cast rendered finish, a canted bay window to the upper level of one shop (No 234) and splayed corner, with shaped pediment, to the other (No 236), while the latter is of face brick with rendered window surrounds and a more articulated parapet that incorporates capped piers, pierced openings and the words BOVILL'S BUILDINGS. The adjacent corner shop at No 353, although slightly later in date, is still one of the oldest building in the precinct. Similarly two-storeyed, it has a painted brick finish, double-hung windows, and an exposed tile-clad hipped roof with a projecting cylindrical bay at the street corner, which is surmounted in a small domed belvedere.

There are a few other early (ie pre-1930) shops in the precinct, located east of Balwyn Road intersection along the south side of Whitehorse Road. A row of two-storey residential shops at Nos 252-258 comprises one pair in red brick with unpainted rendered piers (Nos 256-258), an adjacent rendered example with rusticated piers (No 254), and another rendered example with a canted bay window, capped piers and vaguely Art Nouveau ornament in pressed cement (No 252). All four of these shops have typical recessed rendered panels just below the parapet, which would have originally contained painted signage. Slightly further eastward, there are three pairs of early single-storey shops (Nos 260-262, 276-78 and 284-286), all similarly articulated with solid parapets of capped brick piers and curved walls with matching moulded capping. The third pair, at the intersection of of Rochester Road, has the typical splayed corner entrance. There are also a few comparable early shops on the north side of Whitehorse Road, including a two-storey example with a painted brick facade (No 373) and some one-storey examples with stepped parapets (Nos 375-77).

Most of the precinct's pre-war fabric, however, dates from the 1930s. It is almost exclusively represented by two-storey residential shops (or shops with offices above) that exist as attached pairs, or as larger rows of three or four, rather than individual examples. A notable exception is the former branch of the English, Scottish & Australian Bank (No 359), which is a one-off single-storey building in the inter-war Greek Revival style, with a rendered facade incorporating a rusticated piers and a pair of fluted Doric columns flanked the off-centre entrance. Several contemporaneous two-storey shops have rendered facades at the upper levels, sometimes enlivened with classical-inspired details such as the Roman *fascas* motif (Nos 365-67) or a stepped and curved parapet in the Baroque mode (No 401). Another pair of rendered shops (Nos 397-99) is in the Spanish Mission style, with pantiled roof, roughly trowelled render and multi-paned windows with round arches. There are also two pairs of shops in the Tudor Revival idiom (Nos 298-300, 361-63), each with the characteristic steep roof, half-timbered gable end and clinker brickwork. In the latter example, the half-timbering extends across the entire upper facade, which also incorporates a projecting central rectangular bay window (with lozenge glazing), contrasted against a recessed entry porch at street level.

Virtually all of the remaining pre-war shops date from the later 1930s and are in the Streamlined Moderne style typical of that era. These shops exist as pairs (eg Nos 222-24, 264-66, 270-72, 367-69) as well as in rows of three (eg Nos 212-16) or four (Nos 226-32, 403-11, 419-425). They are typically expressed with dark-coloured clinker brickwork to the upper facades, with some horizontal emphasis variously introduced by stringcourses in contrasting cream brick, rendered banding at parapet level, projecting concrete window hoods, and horizontal glazing bars to windows. A few have rendered facades (Nos 302-06, 310-12), while some incorporate contrasting vertical elements, either in face brick (Nos 226, 270-72) or rendered (Nos 222-24, 310-12), as a counterpoint to the horizontal emphasis.

The buildings in the precinct exhibit various degrees of exterior intactness. Some are remarkably intact at the upper level, retaining original unpainted brickwork and, in one case, unpainted render. Others have been subject to over painting of brickwork, or the concealment of original facades (or individual details) behind modern signboards. Most of the shopfronts themselves have been replaced or significantly altered, although some retain parts of their original fitout such as recessed entrances, metal-framed windows and spandrels lined with mosaic or glazed tiling. Amongst the more intact shopfronts are those at Nos 234, 367 and 369. Several shops retain original cantilevered awnings over the footpath; some, notably those associated with Nos 234-36 and 419-425, still have their patterned pressed metal ceilings. Also of interest in the precinct is the survival of early signage. There is remnant painted signage on the western wall of the pre-war shop at No 361, and on the parapet of No 262 (stating "Fish Shop"). Some prominent early post-war illuminated signage also survives, typified by the roof-mounted blade signs at Nos 224 and 304 which respectively advertise a Chinese restaurant (no longer in operation) and the Oasis Coffee Shop.



Early (pre-1920) corner shop on south side (Nos 234-236)



Early (pre-1920) corner shops on north side (Nos 349, 351-353)



Branch bank (No 359) and Tudor Revival pair (No 361-363)



Various early/mid-1930s shops on north side (No 397-399, 401)



Moderne shops on south side; note roof-mounted signage



1930s shop-front (No 369) retaining original features

Historical Context

As already outlined, the development of a village-like settlement around the junction of Balwyn and Whitehorse Roads dates back to the 1860s and, as such, has significant associations with early post-contact settlement in Balwyn. Many of the early buildings that sprung up in the village, including the Athenaeum Hall (1861), Common School (1869), Anglican Church (1872) and State School (1873) were the first of their respective types to appear in the study area. Subsequent waves of expansion, demolition and redevelopment, however, have obliterated much of this evidence. Today, only the Anglican church on Balwyn Road (qv) survives in a sufficiently intact state to demonstrate the origins of the village. None of the early commercial buildings remain; the oldest survivors appear to be the early twentieth century shops on Whitehorse Road, west of the Balwyn Road intersection. In its present form, the village retains more potent historical associations with the inter-war period, which was perhaps the most significant era of Balwyn's history in terms of the expansion not only of residential settlement, but associated retail and commercial development.

Comparative analysis

While there are a number of comparable shopping strips in the study area that date back to the pre-Second World War era, all of these are much smaller in scale and tend to exhibit less variety and richness in both building type and architectural style. Furthermore, they are entirely associated with suburban expansion during the inter-war period – that is, they do not include any buildings earlier than c.1920. A few, in fact, are made up virtually or entirely of shops from the later 1930s or 1940s – typified by the row of eleven single-storey cream brick Moderne-style shops at 1030-1060 Burke Road (south of the Belmore Road corner), the portion of Doncaster Road between Bulleen Road and Macedon Avenue/Marwal Avenue, and the development that straddles the south-east corner of Burke and Doncaster Roads. In all cases, the commercial streetscapes have been compromised by alterations to the pre-war shops (most frequently by overprinting of previously unpainted brickwork, and replacement of shopfronts) and by the construction of new shops during the post-war era.

Only one of these local shopping strips, located further west along Whitehorse Road in Deepdene, includes any significant number of early shops from the 1920s – these include an interesting row of three single-storey rendered shops at Nos 73-77, and the adjacent row of four two-storey residential shops, in red brick, at Nos 79-85. It also includes an a later example in the unusual Spanish Mission style (No 48) and another pair in an above-average Moderne mode (Nos 95-97). However, individual pre-war shops in this strip tend to be much more altered than their counterparts in the nearby Balwyn Village, and the streetscape is otherwise interspersed with a considerably higher proportion of post-war fabric. The south side of the road, between Campbell Road and Walsh Street, exhibits a particularly low level of physical integrity, with only a handful of pre-war shops (eg Nos 24, 48, 72, 74, 78 and 80) amongst an overlay of more recent redevelopment.

Assessment against Criteria

Associated with the earliest phase of non-residential development in the study area ie the Village of Balwyn (*Criterion A*)

Precinct includes the only surviving examples of Edwardian shops in the study area (*Criterion B*)

Demonstrative of the expansion of commercial, retail and community facilities during the inter-war period (*Criterion D*)

Demonstrates a particularly wide variety of aesthetic styles of the period from c.1910 to 1940, including Victorian Survival, Edwardian Baroque, Classical Revival, Moderne, Spanish Mission and Tudor Revival (*Criterion E*)

Includes several particularly fine examples of individual shops, and a notable Classical Revival branch bank (*Criterion F*)

Grading and Recommendations

The Balwyn Village Commercial Precinct is a significant heritage area in the City of Boroondara.

Statement of Significance

What is significant?

The Balwyn Village Commercial Precinct, extending along both sides of Whitehorse Road at the junction of Balwyn Road (including those properties on the south side between Cherry Road and almost to Weir Street, and on the north side from just west of Balwyn Road to just east of Yerrin Street) consists largely of low-rise retail and commercial development from the early twentieth century (c.1910 to 1940), expressed as single and double-storey shops in brick (rendered or face brick) in a range of architectural styles including Victorian Survival, Edwardian Baroque, Moderne, Spanish Mission, Tudor Revival and Classical Revival. The precinct marks the site of the original Village of Balwyn, which was the focus for community and commercial activity from the 1860s. The Balwyn Church of Christ (1922), which marks the south-western edge of the precinct, remains the only public building in the strip, and the only one set back from the street.

How is it significant?

The precinct is of historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Historically, the precinct is significant for associations with the original Village of Balwyn, which began to develop at the junction of Whitehorse and Balwyn Roads from the early 1860s. As the initial focus for commercial, retail, educational and other community functions in the Balwyn area, it can be considered as the cradle of post-contact settlement in the study area. While none of the early non-residential buildings from the nineteenth century remain in the village proper (the sole survivor, St Barnabas' Anglican Church, being located slightly further south on Balwyn Road, just outside the boundaries of the precinct), this part of Whitehorse Road otherwise includes some of the earliest surviving shops in the study area, prominently sited on the west corners of Balwyn Road. The remainder of the streetscape is characterised by a selection of commercial buildings that provide evidence of the gradual expansion of the surrounding suburbia over several key phases in the early 1920s, later 1920s, early 1930s and (notably) the late 1930s.

Architecturally and aesthetically, the precinct is significant for its diversity of pre-war architectural styles, as demonstrated by the shops erected between c.1910 and 1940. The earliest surviving examples, designed in the sedate Victorian Survival mode (ie the two-storey rendered corner shops at No 234-36, and *Bovill's Building*, in red brick, at No 349) contrast with the bolder Edwardian Baroque style of the other corner shop (No 351-353), with its eye-catching domed corner tower, and others that show the influence of Art Nouveau (eg red brick shop at No 252). These early shops, in turn, are complemented by the later pre-war buildings, realised in a broad range of fashionable styles of the 1920s and '30s including Spanish Mission (with shaped parapets and rough-cast render), Tudor Revival (with clinker brickwork and half-timbered gable ends) and Moderne (with their streamlined horizontal expression), as well as the single unique manifestation of the Gothic style exhibited by the Balwyn Church of Christ. The streetscape, which expresses cohesion through its generally consistent scale (mostly pairs or longer rows of two-storey residential shops, interspersed with a few smaller single-storey and/or single-fronted ones) and setback, simultaneously demonstrates an aesthetic richness through its variety of styles, forms, finishes. The period retail character of the precinct is enhanced by the survival of some of the original shopfronts, as well as some original signage (both painted signage from the pre-war era, and some illuminated signage from the early post-war era).

Identified by

Built Heritage Pty Ltd



G: SELECT BIBLIOGRAPHY

G.1 Local History Sources

G.1.1 Heritage Studies

Butler, Graeme with Chris McConville & Associates, "Camberwell Conservation Study". Prepared for the City of Camberwell, 1991. 5 volumes.

RBA Architects & Conservation Consultants Pty Ltd. "Balwyn Road Residential Precinct, Canterbury: Stage 2 Heritage Precinct Review". Prepared for the City of Boroondara, August 2006.

G.1.2 Published Local Histories

Blainey, Geoffrey. *A History of Camberwell*. Melbourne: Lothian Publishing Company, 1980.

Macleay, Donald, *Balwyn: 1841 – 1941*. Melbourne: Catherine Gregson, 1942.

McWilliam, Gwen. *A Balwyn Survey*. Hawthorn: McWilliam Enterprises, 2010.



APPENDIX 1: REMAINING OUTLINE CITATIONS

The following Appendix contains the remaining outline citations that were prepared during the first stage of the project: nineteen individual citations, and three precinct citations. The places and precincts documented therein include those that, during research and further assessment, were not deemed worthy of a heritage overlay, or were otherwise considered to be a much lower priority for heritage listing. The outline citations are included here both as a record, and as a possible avenue of further research or comparative analysis in the future.

The outline citations are presented in their original form, albeit with italicised text to indicate certain corrections, revisions and explanations that emerged during the subsequent phase of research and assessment.



IDENTIFER BUICK HALL (FINTONA SENIOR SCHOOL)		Other/s	
Address	80 Balwyn Road BALWYN	Date/s	1952-54
Designer/s	John & Phyllis Murphy (in association with Reginald W Appleford)	Builder/s	
Theme/s	8.2.4 Providing a system of private education 9.3.2 Designing fine buildings	Heritage Group	Education
		Heritage Category	School - Private
		Heritage status	HV (20C)
Intactness	Good (face brickwork overpainted?)	Significance	Local (regional?)
Condition	Good	Recommendation	Possible re-assessment in future



Extent	Building and curtilage to street	Survey date	10/01/12
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History

Designed in 1952 by the husband-and-wife architectural partnership of John & Phyllis Murphy. The project was undertaken in association with an older architect, Reginald W Appleford, who was a former partner of John Murphy's father, and had also employed Phyllis Murphy (then Phyllis Slater) while she was still at university.

Published in the journal *Architecture & Arts* as part of an illustrated feature on recent modern architecture in Victoria. The school was also much praised by Robin Boyd in an article he wrote for the *Herald* newspaper in 1954. He observed that its stark appearance contrasted with the highly ornamented historicist school buildings of the previous generation, noting that "here is a building that could carelessly be dismissed as bald, because makes not attempt to apply fashionable decorative tricks, But that does not mean that the designers were not concerned with effect".

Description and Integrity

Complex comprising a gable-roofed brick hall, with projecting classroom wing on L-shaped plan.

Comparative analysis

Broadly, this building can be compared to other architect-designed additions that were made to local private schools during the 1950s. Examples include the assembly hall at MLC in Kew (Harry & Frank Norris, 1956) and the new buildings at Scotch College in Hawthorn (J F D Scarborough, 1957).

Grading and Recommendations

Not recommended for heritage overlay at this time.

Building (originally face brick) has been rendered and overpainted, and appears to have been altered in various other ways. Rear portion of the building, with colonnade, is not visible from street. More detailed investigation (including a thorough on-site inspection) could be undertaken in future to clarify intactness of building.

Statement of Significance

One of the first modern architect-designed private school buildings to be built in Melbourne after the Second World War. It was much praised by Robin Boyd as a seminal example of functionalism in Victorian school design, which did not resort to the application of historicist ornamentation.

Notable and notably early non-residential project by this important husband-and-wife architectural partnership.

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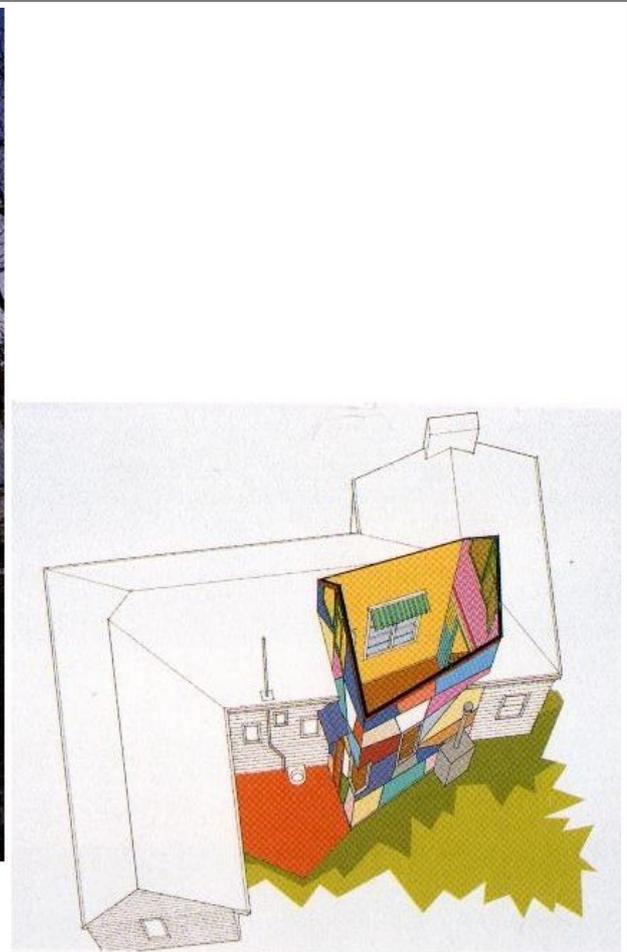
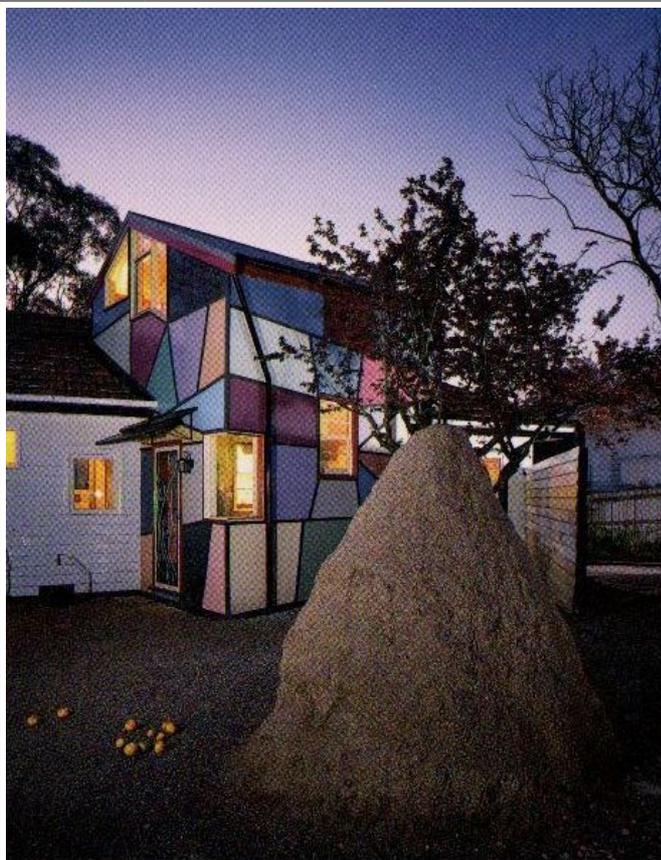
D C Ward, *Guide to Victorian Architecture* (1956), p 20.

"State's 1954 schools set net pattern", *Herald*, 2 February 1954, p 4.

"Building reporter", *Architecture & Arts*, No 9 (April 1954), p 36.

Julie Willis, "Women in Architecture in Victoria 1905-1955", PhD thesis, University of Melbourne, 1997.

IDENTIFIER HOUSE ADDITIONS			
Other/s Charman Residence (additions)			
Address 9 Bruce Street BALWYN		Date/s 1983-84	
Designer/s Edmond & Corrigan (Peter Corrigan)		Builder/s	
Theme/s 9.3.2 Designing fine buildings		Heritage Group Residential Building (Private)	
		Heritage Category House	
		Heritage status	
Intactness Unknown		Significance Local?	
Condition Unknown		Recommendation Possible re-assessment in future	



Images: photograph by John Gollings (left) and original perspective (right); both from Conrad Hamann, *Cities of Hope*

Extent To title boundaries	Survey date 10/01/12
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History

In 1983, Steve and Chris Charman engaged the award-winning Melbourne architectural firm of Edmund & Corrigan to design a one-roomed addition to their existing 1950s weatherboard house in Balwyn. As recorded in Conrad Hamann's book, *Cities of Hope*, the Charmans were "devotees of 1950s artefacts and atmosphere" who were "very knowledgeable about recent Melbourne theatre and painting". The addition, providing a new living room, was conceived as "a delirious vista of 1950s living", while the back yard was landscaped to include concrete anthills, designed by James Sinatra.

As further noted by Conrad Hamann, the addition that Corrigan designed for the Charmans "attracted much attention and an Institute award". The project was published both locally and internationally (in the Italian magazine *Casa Vogue*), and received the Merit Award in the Housing Renovation category of the 1984 RAIA (Victoria) architecture awards.

Description and Integrity

The original house is a modest gable-roofed double-fronted weatherboard dwelling, typical of many in the area. While the 1984 addition is not visible from the street, glimpses of its roof-line are apparent from the street frontage, and its skewed footprint is also evident in the recent aerial photographs of the area, available through GoogleEarth.

As photographed by John Gollings in the mid-1980s, the addition is a tall gable-roofed structure, deliberately set at a jaunty angle to the rest of the house, with external walls treated in a multi-coloured patchwork-like fashion.

Historical Context

Comparative analysis

Grading and Recommendations

Not recommended for heritage overlay at this time.

Addition cannot be seen from the street, although appears to be evident in recent aerial photographs. Level of significance needs to be weighed against this lack of streetscape presence and public visibility. This, coupled with its relatively recent date of construction (1986) suggests that building should be flagged as a future candidate for re-assessment.

It has since been confirmed (May 2013) that this house has been demolished

Statement of Significance

Significant as the only example of the work of the celebrated firm of Edmond & Corrigan in the study area, and one that pays appropriate homage to the defining character of the suburb as an epicentre for 1950s residential architecture. More broadly, it is noteworthy as an important and celebrated example of that firm's work in the specific field of residential renovation, which also received an RAIA Merit Award.

Identified by

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References

Architect (RAIA Victoria), September 1985, p 7.

Conrad Hamann, *Cities of Hope*, pp 124-25.

IDENTIFIER	HOUSE (HIGHGATE)		
Other/s	<i>Highgate-on-the-Hill</i>		
Address	936 Burke Road BALWYN	Date/s	Mid/late 1880s?
Designer/s		Builder/s	
Theme/s	6.7.1 Making homes for the upper classes	Heritage Group	Residential Building (Private)
	9.3.2 Designing fine buildings	Heritage Category	House
		Heritage status	NT (B5785) – file only
Intactness	Good (side addition under construction)	Significance	Local interest
Condition	Excellent	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

Erected for prominent Melbourne journalist, concert promoter and entrepreneur Robert Sparrow Smyth, and his wife, the former Miss Amelia Bailey, soprano singer turned singing teacher. The Smythes had previously occupied a house on the opposite (Hawthorn East) side of Burke Road, at No 1099, until the mid-1880s. Robert Smythe remained living at *Highgate* until his death in 1917, and his widow remained in residence for some time thence.

In some contemporary newspaper references, the house was also referred to as *Highgate-on-the-Hill*.

Description and Integrity

Two-storey double-fronted Victorian mansion in polychromatic (red, yellow and brown) brick, with slate-clad hipped roof, rendered chimneys and unusual double verandah with paired Doric columns and a mansard-like slate roof at lower level. Also includes canted bay window to projecting wing, and recessed red brick entry porch with oval window.

Historical Context

Comparative analysis

Highgate was one of a number of grand mansions that were scattered along this part of Burke Road in the late nineteenth century. Most of these, however, have since been demolished including the adjacent (and eponymous) *Deepdene*, and several on the opposite (Hawthorn East) side of Burke Road, such as *Heroncourt* on the south-west corner of Burke and Cotham Roads. Today, the nearest comparator to *Highgate* is the red brick mansion at 1099 Burke Street, which was the former residence of Robert Smythe.

Grading and Recommendations

Not recommended for heritage overlay

Building was substantially enlarged (addition to south side of street frontage) during the course of the project.

Statement of Significance

Large and prominently-sited Victorian mansion; one of the last of the few grand residences that dominated this part of Burke Road in the late nineteenth century.

Notable for its scale and unusual detailing, such as combining polychromatic brickwork with rendered paired columns.

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References

Gwen McWilliam, *A Balwyn Survey*, p 140.

“The late Mr R S Smythe”, *Argus*, 24 May 1917, p 4.

IDENTIFER GLENDENE FLATS			
Other/s			
Address	946-948 (950) Burke Road BALWYN	Date/s	1939
Designer/s		Builder/s	Mr Cook
Theme/s	6.7.5 Developing higher density living	Heritage Group	Residential Building (Private)
		Heritage Category	Flats
		Heritage status	-
Intactness	Good (appears unaltered from street)	Significance	Local interest
Condition	Good	Recommendation	Possible re-assessment in future



Extent	To title boundary	Survey date	10/01/12
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History

Appears to date from the late 1930s. Clearly architect designed, although architect has not yet been identified.

The building permit index card for the property reveals that applications for a building permit was made on 6 March 1939. The owner of the property was listed as one C S Steele, and the builder as "Cook" (no forename given).

According to the *Sands & McDougall Directory*, the building was known as Glendene Flats by the late 1940s.

Description and Integrity

Two-storey face brick building on L-shaped plan, containing six (?) residential flats. Stepped facade to Whitehorse Road and prominent round tower at corner, with conical roof. Banded bichromatic brickwork with soldier courses, corbels and rendered trim, curved and vertical strip windows, and projecting rendered balconies and sun-hoods.

Historical Context

Comparative analysis

There are relatively few inter-war blocks of flats in Balwyn and Balwyn North. This one is by far the largest and most architecturally interesting of the few examples identified to date, which include the smaller Tudor-Revival style clinker brick flats at 7 Mangan Street, Balwyn (1933). Some comparably-scaled but later examples exist at 133 Maud Street (1951) and 47 Sunburst Avenue (circa 1940s?).

Grading and Recommendations

No recommended for heritage overlay at this time.

Although of interest for its scale and unusual electric style, building is considered to be a low priority for heritage overlay due to the fact that, as a strata-titled multi-dwelling complex, it is under negligible threat of demolition or inappropriate development. Could be subject to re-assessment in future, if any such development is proposed.

Statement of Significance

Unusual and unusually large-scale inter-war apartment complex on this prominent corner site.

Of note for its scale and highly electric use of architectural details, freely combining modern and historicist influences.

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER	HOUSES (PAIR)		
Other/s	Holmes Residence; Shiel Residence		
Address	47 & 49 Cascade Street BALWYN NORTH	Date/s	1952-53
Designer/s	Anatol Kagan	Builder/s	
Theme/s	6.3.4 Suburban infill after Second World War	Heritage Group	Residential Buildings (Private)
	6.7.2 Making homes for the middle classes	Heritage Category	House
	9.3.2 Designing fine buildings	Heritage status	-
Intactness	Good (some sympathetic additions)	Significance	Local interest
Condition	Good	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

These two houses on adjacent allotments were erected about a year apart for two different clients, but to the design of the same architect: the Russian-born German-trained *émigre* Anatol Kagan (1913-2009). The house at No 47, designed for Percy and Dorothy Shiel, was evidently the earlier of the two. It was completed by June 1952, when it was published in the *Australian House & Garden*. The adjacent house, for Leslie and Blanche Holmes, was completed in 1953.

Both houses have been extended, but in a sympathetic fashion.

Description and Integrity

Although not designed to be identical, the two houses are very similar in their form, finishes and overall appearance. Each is a two-storey brick dwelling in the International Modernist idiom, with the characteristic block-like expression, flat roofs with narrow eaves, generous glazing and contrasting stone feature wall.

Historical Context

Associated with the first boom of post-war residential development in Balwyn North, in the late 1940s/early 1950s

Comparative analysis

The architect, Anatol Kagan, was prolific in what is now the City of Boroondara. He designed so many houses in Studley Park (at least six) that the area was nicknamed “Kaganville”. He also designed several dwellings elsewhere in Kew, including two in Cascade Drive (on the Kew East side Burke Road). However, Kagan was responsible for only three houses in the Balwyn and Balwyn North area – this pair in Cascade Street, and another at 950 Burke Road, designed for the Magit family but since demolished.

Kagan's early work has much in common with other European-trained *émigre* architects who worked in Melbourne at the time, and who are also represented in the study area. There are two comparable houses by Swiss-born Rico Bonaldi, although both have been altered. Later examples of work by *émigre* architects include several houses by Ernest Fooks.

Grading and Recommendations

Not recommended for heritage overlay at this time.

Both houses have been altered. Kagan's residential work of the 1950s is considered to be better represented in the City of Boroondara by larger, more intact and more striking examples in Studley Park and Kew East.

The Holmes House, at No 49, is the more intact of the two, may still be deemed of significant at the local level, and could be re-assessed in the future for a possible HO.

Statement of Significance

Each of these two houses is a fine example of contemporary residential architecture of the early 1950s, in the distinctive International Modern style of a European-trained *émigre* architect. Located on adjacent allotments, the significance of the two similar but different dwellings is heightened by their proximity to each other. It is rare to find two such houses next to each other in the study area, effectively creating a “mini precinct”.

Identified by

Built Heritage Pty Ltd

References

Australian House & Garden, June 1952, pp 23.

IDENTIFER	HOUSE		
Other/s	Karakostas Residence		
Address	9 Earls Court BALWYN NORTH	Date/s	1969
Designer/s	Robert H Denny?	Builder/s	Robert H Denny
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent	Significance	Local interest
Condition	Excellent	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

In 1960, architects Alexander Harris & Associates prepared a scheme for a house on this site, for a Mr Crump. Although a perspective drawing was published in the property column of the Herald newspaper, the house does not appear to have been built at the time. Nine years later, plans were prepared by Robert H Denny, a builder based in Mount Eliza, for the present dwelling.

Description and Integrity

Flat-roofed brick house with prominent panelled fascia, incorporating a large polygonal-planned living area at corner, with full-height windows and glazed doors opening on canted balcony with matching horizontal panelled balustrade raised up on posts to create carport below.

Historical Context

Part of the *Trentwood Estate*, which was developed by A V Jennings from 1958.

Comparative analysis

This house appears to show the influence of the much-published “Round House” in Canberra, designed by architect Alex Jelinek, which was designated as Australian House of the Year for 1958.

Grading and Recommendations

Not recommended for heritage overlay at this time.

Although of interest as an unusual example of 1960s residential design, it was considered that the architect-designed houses at 47 Mountain View Road and 67 Hill Road, both recommended for individual HO, were both more sophisticated examples. Nevertheless, this house could be re-assessed for a possible HO in the future.

Statement of Significance

One of the more interesting architect-designed 1960s houses in Balwyn North.

Identified by

Built Heritage Pty Ltd

References

IDENTIFER	HOUSE		
Other/s	Boyd Residence		
Address	46 Fortuna Avenue BALWYN NORTH	Date/s	1948-50 (original house) 1955, 1968 (additions by Boyd)
Designer/s	Robin Boyd (supervised by Neil Clerehan)	Builder/s	
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good (additions by Boyd)	Significance	Local interest
Condition	Excellent	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

This house was designed in late 1948 by Robin Boyd for his cousin, J P "Pat" Boyd, although a permit was not granted until the following July. The working drawings also bear the name of his colleague Neil Clerehan, who supervised construction of the house when Boyd was absent on an overseas trip during 1950. Boyd subsequently undertook two phases of addition to the house: a n additional bedroom at the rear (1955), and new living room on the street frontage (1968). Another addition, by another architect, has been made in more recent times.

Description and Integrity

The original house, of white-painted bagged brickwork, had a stepped rectangular plan with a partial second storey at one end, a low-pitched roof and bays of rectangular windows. The new bedroom, added at the rear in 1955, extended the existing roof-line, and incorporated a Stegbar window wall that opened onto a paved terrace screened by a ti-tree frame. The projecting living room, added in 1968, had a skillion roof and full-height sliding glass doors.

The house is largely concealed from the street by a tall timber fence.

Historical Context

Associated with the first wave of post-war residential settlement in Balwyn North, in the late 1940s/early 1950s.

Comparative analysis

Notable early project by architect Robin Boyd prior to entering into partnership with Roy Grounds and Frederick Romberg in 1953. Boyd, who lived in nearby Camberwell in a house that he designed for himself in 1946, carried out a number of residential commissions in Balwyn over the next few years. Others include the Dunstan House in Yandilla Street and the Wood House at 12-14 Tannock Street (both 1950)

Grading and Recommendations

Not recommended for heritage overlay.

This house is the least intact (and thus least easily interpreted) of Robin Boyd's three earliest houses in the study area. The other two, at 12-14 Tannock Street and 19 Yandilla Road, have been both recommended for individual HOs.

Statement of Significance

One of three notably early Robin Boyd houses in Balwyn North, all of which survive in a substantially intact state. While all quite different in planning and external appearance, these houses collectively provide a unique snapshot of Boyd's early architectural career, prior to his celebrated partnership with Roy Grounds and Frederick Romberg.

The Dunstan House is notable for its particularly early date (1948), for the atypical supervisory involvement of Neil Clerehan (whose own early work is otherwise not represented in Balwyn North) and for that fact that it is one of very few surviving examples of a commission that Boyd undertook for a member of his own family.

Identified by

Built Heritage Pty Ltd

References

Information (including working drawings) provided by Tony Lee, Executive Director of the Robin Boyd Foundation.

IDENTIFIER	HOUSE		
Other/s	Fasham Residence		
Address	13 Hardwicke Street BALWYN	Date/s	1986
Designer/s	Charles Duncan	Builder/s	
Theme/s	6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent	Significance	Local interest
Condition	Excellent	Recommendation	Possible re-assessment in future



Extent	To title boundaries	Survey date	10/01/12
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History

Designed for T & C Fasham in 1986 by Charles Duncan, who was one of Melbourne's leading exponents of organic-style architecture of the 1960s and '70s.

Description and Integrity

Extremely spartan house in grey concrete block, with chunky Brutalist-style expression and gabled pergola.

Historical Context

Comparative analysis

There are a few other houses in the study area that show the influence of Brutalism, notable the Batrouney House in Seattle Drive, Balwyn North (Morris & Pirrotta, 1975), which won an architectural award, and 12 Lloyd Street, Balwyn.

Charles Duncan is known to have designed at least one other house in the study area, located at 15-17 Bulleen Road, Balwyn North (c.1970s). This, however, is in a more conventional style.

He was also responsible for houses elsewhere in the municipality, including one in Studley Park.

Grading and Recommendations

Not recommended for heritage overlay at this time.

Although of interest, the relatively recent date of this house (1986) suggests that it would be more appropriately be considered for re-assessment in the future.

Statement of Significance

Highly unusual – one of only a few examples of houses in the study area that show the influence of Brutalism.

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER HOUSE			
Other/s			
Address	22 Hertford Crescent BALWYN	Date/s	1946
Designer/s		Builder/s	C S Cameron
Theme/s	6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent (small garage addition to side)	Significance	Local interest
Condition	Excellent	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

According to council record, an application for building permit for this dwelling was made on 4 February 1946. It was described as a five-roomed two-story brick veneer dwelling, owned by one H Coffey and built by C S Cameron. The original working drawings, which would have confirmed the identify of the designer, have not survived in council's archive.

Description and Integrity

Two-storey cream brick house in Functionalist style, with apparent flat roof (probably low-pitched gable behind parapet) and stark facade with corner windows, vertical strip windows, porthole windows and brown clinker brick highlights.

Historical Context

Comparative analysis

There seem to be very few, if indeed any, truly comparable examples of this style of house in the study area. With its stark block-like articulation, wall surfaces, parapetted roof and porthole windows, it can be compared to the slightly later block of flats at 133 Maud Street, Balwyn (qv)

Grading and Recommendations

Not recommended for heritage overlay.

Of some interest in a very limited local context, although better and more sophisticated examples of the style can be found elsewhere, both in the study area (notably in the Riverside Estate) and in the Camberwell.

Statement of Significance

Notable example of inter-war Functionalist style, which is not well represented in the study area.

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER HOUSE			
Other/s			
Address	17 Highview Road BALWYN NORTH	Date/s	1957; 1971
Designer/s	Leo Blyth	Builder/s	
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent	Significance	Local interest
Condition	Excellent	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

Designed in 1957 by architect Leo Blyth

Subsequent research of building permits confirm that, as originally conceived in 1957, the house was a single storey flat-roofed residence. The second floor, designed in the exact same style, by the same architect, for the same client, was added in 1971.

Description and Integrity

Two-storey modern brick house with flat roof, broad eaves and continuous strip windows along eaves line.

Historical Context

Comparative analysis

There are a few comparable houses in the area, including architect John Tipping's own residence at 2 Kenilworth Street, Balwyn, and another house that Tipping designed at 46 Walnut Road, Balwyn North.

Assessment against Criteria

Grading and Recommendations

Not recommended for individual HO.

Given that the present appearance of the house is a product of two separate phases of construction, separated by a period of some fifteen years, the house cannot be considered as a cohesive example of 1950s architecture.

Statement of Significance

One of the more interesting architect-designed post-war houses in Balwyn North.

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER	HOUSE		
Other/s	Alysandratos House (former)		
Address	102 Hill Road BALWYN NORTH	Date/s	1969
Designer/s	-	Builder/s	-
Theme/s	2.5.2 Migrating to create opportunity	Heritage Group	Residential Building (Private)
	6.3.4 Suburban infill after Second World War	Heritage Category	House
	6.7.2 Making homes for the middle classes	Heritage status	-
Intactness	Good (new pergola over front deck)	Significance	Local interest
Condition	Excellent	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

Built in 1969 for Greek immigrant Spyros Alysandratos.

Description and Integrity

Two-storey flat-roofed orange brick house with garage at lower level, virtually unaltered except for new gable-roofed pergola to front deck. Incorporates terrazzo paving and steps, prominent metal balustrade and terraced garden with terrazzo steps, slate-clad retaining walls and lamp-post with spherical amber glass light fitting.

Historical Context

Demonstrative of the settlement of Greek migrants in Balwyn North in the 1950s and '60s.

Comparative analysis

Can be compared to the (slightly earlier) house that Stan Raftopolous erected at 69 Sylvander Street.

Assessment against Criteria

Grading and Recommendations

Not recommended for heritage overlay.

Although this house is one of few surviving example showing the impact of post-war Greek migrant settlement in Balwyn North, it was considered that this phase was better represented by the notably earlier example at 69 Sylvander Avenue, which was recommended for an individual HO.

Statement of Significance

This remarkably intact house is likely to be one of the most evocative surviving examples of the “immigrant nostalgic style” associated with the wave of migrant settlement (and specifically Greek migrants) in the Balwyn North area.

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER ELECTRICAL SUBSTATION		Other/s	
Address	4 Kitchener Street BALWYN	Date/s	1935
Designer/s	-	Builder/s	
Theme/s		Heritage Group	
		Heritage Category	
		Heritage status	-
Intactness	Good (brickwork overpainted?)	Significance	Local interest
Condition	Good	Recommendation	Nil



Extent	Building and curtilage to street	Survey date	10/01/12
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History

Presumably erected in the early/mid 1920s, when the Outer Circle Railway Line (along with the rest of the metropolitan rail network) was electrified.

*Further research confirmed that, despite its location, the substation was **not** associated with the Outer Circle Railway (which was never electrified) but, rather was erected in 1935 as part of the electric tramway infrastructure. Its*

Description and Integrity

Small gable-roofed brick building with some architectural pretension, such as the blind arched fanlight with expressed keystone, and the quoined corners.

Set back from the street frontage in a small triangle-shaped fence reserve.

Historical Context

Comparative analysis

Assessment against Criteria

Grading and Recommendations

Not recommended for heritage overlay.

The significance that was initially ascribed, for associations with the Outer Circle Railway, proved to be incorrect.

Confirmed

Statement of Significance

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER	HOUSE		
Other/s	Henke Residence		
Address	38 Monash Avenue BALWYN	Date/s	1939
Designer/s		Builder/s	
Theme/s	2.5 Migrating and making a home 6.7.2 Making homes for the middle classes	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	?	Significance	Local ?
Condition	?	Recommendation	Possible re-assessment in future



Extent	To title boundaries	Survey date	10/01/12
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History

House reportedly erected by an German or Austrian *emigre* family, and designed in an “immigrant nostalgic” style that recalled typical dwellings in their continental European homeland..

According to the *Sands & McDougall Directory*, the first occupant of the house was Herbert Henke.

Description and Integrity

The house, set back in a densely landscaped allotment, is barely visible from the street. All that can be seen from the front is the top of the steep tile-clad roof, with its half-timber gable end and metal weathervane.

Historical Context

Comparative analysis

More detailed site investigation is required to complete this assessment. From the street, it is impossible to determine if the house is, indeed, designed in a uniquely Germanic mode, or whether it is merely a typical Tudor Revival house.

Assessment against Criteria

Grading and Recommendations

Not recommended for heritage overlay at this time.

Site inaccessible, and only a tiny part of the house can be seen from the street. Consequently, a detailed assessment could not be completed.

The property would be an appropriate candidate for future assessment.

Statement of Significance

If further research confirms that the house was indeed erected in homage to traditional central European housing, this is likely to be unique manifestation in the study area.

Identified by

Built Heritage Pty Ltd

References

Information provided by Balwyn Historical Society.

IDENTIFER HOUSE (L'ASHATAN)			
Other/s			
Address	25 Parring Road BALWYN	Date/s	2002?
Designer/s	-	Builder/s	-
Theme/s	6.7.1 Making homes for the upper classes	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Excellent	Significance	Local interest
Condition	Excellent	Recommendation	Possible re-assessment in future



Extent	To title boundaries	Survey date	10/01/12
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History

This is a house of relatively recent origin. Given that a new Certificate of Title for the property was created in 2002, the present dwelling may have been built that year. At that time, the registered proprietor was one George Gadzhis.

The designer of the new house has not yet been identified.

The property appears to have changed hands several times. When it was sold in early 2009, it was thus described in a real estate agent's advertisement: "A very different property which will appeal to a limited market. A lot happening visually. Good land size underpins the value of this to an extent"

Description and Integrity

House in a highly eclectic and individualistic fantasy mode that virtually defines scholarly description. The roofline incorporates a central tower with steeple-like roof crowned by a tall finial, a smaller square tower with widow's walk and bracketed parapet, and numerous other turrets with weathervanes and finials. The house has windows with huge moulded surrounds and pediments, and a garage with an asymmetrical offset gabled roof.

Photographs on an estate agent's website reveal that the grounds of the property includes a series of courtyards, stepped terraces and outbuildings (including an "outdoor kitchen") enlivened with chequerboard paving, fountains, statuary and other bold decorative elements.

Comparative analysis

Unique in the study area, and most likely unique in the entire City of Boroondara.

As an eclectic and individualistic fantasy, it has few historical precedents in Victoria. It is more akin to the lavish houses erected in certain high-class parts of Los Angeles (eg Beverley Hills, Bel Air, West Hollywood) from the 1920s to the 1970s, as documented in Charles Jencks' book, *Daydream Houses of Los Angeles* (1978). Rather more modestly-scaled local manifestations are recorded in such publications as John Belot's *Our Glorious Home* (1978) and Barry Humphries' *Treasury of Australian Kitsch* (1980).

Grading and Recommendations

Not recommended for heritage overlay at this time.

Although unique in the study area and probably very rare in a municipal or even metropolitan context, the very recent date of this building would suggest that it should be earmarked as a candidate for re-assessment in the future

Statement of Significance

Notwithstanding its relatively recent date, this house is significant as a highly eclectic and individualistic architectural fantasy, which is unique in the study area and likely to be extremely rare in the entire municipality (and perhaps in the entire metropolitan area).

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER HOUSE			
Other/s			
Address	9 Penn Street BALWYN NORTH	Date/s	1966
Designer/s	Norman Brendel	Builder/s	
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good	Significance	Local interest
Condition	Good	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

Designed in 1966 by Norman Brendel (1918-1997), a modernist architect who had a prodigious early career during the 1930s, an enduring partnership with Arthur Plaisted in the 1940s and '50s, and a successful career as a sole practitioner in the 1960s and '70s.

Description and Integrity

Modernist house in orange brick, expressed as an elongated flat-roofed and glass-fronted box, raised up above a recessed lower level. Continuous row of full-height windows at upper level, to take advantage of site overlooking a park.

Historical Context

Associated with the subsequent wave of post-war residential development in Balwyn North in the 1960s.

Comparative analysis

A recurring motif in modern architecture is the expression of a dwelling as an elevated box-like volume (often with full-height glazing) projected over a recessed lower level. This house is one of the largest, most prominent and most sophisticated examples of that type identified in the study area. Houses of comparable expression include those at 39 Inverness Road (qv), 8 Bellevue Road, 22 Hillview Road, 12 Jolie Vue Road and 1 Page Street.

Assessment against Criteria

Grading and Recommendations

Not recommended for heritage overlay at this time.

Although of interest as an unusual example of 1960s residential design, it was considered that the architect-designed houses at 47 Mountain View Road and 67 Hill Road, both recommended for individual HO, were both more sophisticated examples. Nevertheless, this house could be re-assessed for a possible HO in the future.

Statement of Significance

One of the more interesting architect-designed 1960s houses in Balwyn North.

Identified by

Built Heritage Pty Ltd

References

IDENTIFIER	HOUSE (RAN GOOM)		
Other/s	Taylor House (former)		
Address	13 Porter Street BALWYN	Date/s	1949 (house) 1952 (garage at rear)
Designer/s	-	Builder/s	F J Sanders
Theme/s	6.7.2 Making homes for the middle classes	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good	Significance	Local interest
Condition	Good	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

Application for a permit to erect a house on this site was made in April 1949. The owner was identified as W Taylor, and the builder as F J Sanders, who lived nearby at the corner of Clayton and Burroughs Road. The accompany drawings do not include the name of an architect, suggesting that Sanders acted both as designer and builder for the project.

In 1952, a second permit was granted for the erection of a garage at the rear, in a matching style.

Description and Integrity

Single-storey cream brick inter-war house with unusual triple-fronted facade, where each successive bay is fully curved (ie not just at the corners), linked by a continuous projecting concrete sun-hood. Notable also for extensive use of curved glass windows. Roof is concealed by a parapet. Entry porch flanked by Ionic columns, with metal grille door.

The house has a matching cream brick garage to the rear, and a low cream brick fence to the street boundary.

Historical Context

Comparative analysis

No truly comparable examples have been identified in the study area.

Assessment against Criteria

Grading and Recommendations

Not recommended for heritage overlay at this time.

Although of interest for its unusual stylistic expression and as an example of the work of local designer/builder F J Sanders, it was deemed that his work was better represented by the large and more articulated house at 22 Riverview Road, as well as his own residence at 1-3 Kalonga Road (already included on the heritage overlay). However, along with Sander's previous residence at 25 Burroughs Road, this house could still be a candidate for future re-assessment.

Statement of Significance

Extremely unusual house. The Functionalist motifs of the parapeted roof, curved bays with curved glazing, and narrow projecting concrete sun-hoods, were widely used in small dwellings of the 1930s and '40s, but seldom to the extreme demonstrated by this eye-catching example. The expression of a triple-fronted facade as a series of fully curved bays is unique in the study area, and likely to be rare elsewhere in the municipality.

Identified by

Built Heritage Pty Ltd

References

City of Camberwell Building Permit No 2,871, dated 11 April 1949.

IDENTIFIER	FACTORY		
Other/s	W H Lowe & Company Pty Ltd (factory)		
Address	188 Whitehorse Road BALWYN	Date/s	1953 (circa)
Designer/s	-	Builder/s	-
Theme/s	5.2 Developing a manufacturing capacity	Heritage Group	Manufacturing and processing
		Heritage Category	Factory/plant
		Heritage status	-
Intactness	DEMOLISHED 2013	Significance	Local
Condition	DEMOLISHED 2013	Recommendation	Nil (demolished during study)



Extent	To title boundaries	Survey date	10/01/12
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History

This factory was erected for W H Lowe & Company Pty Ltd, an engineering firm that manufactured metal components such as steel piping, sheeting and fittings. The company was formerly based in Clarendon Street, South Melbourne. It was first recorded at this address in Balwyn in the *Sands & McDougall Directory* for 1954, which suggests that the new factory was erected the previous year (and perhaps under construction slightly earlier than that).

Further research is required to confirm the date of construction, and the architectural attribution.

Description and Integrity

Flat-roofed clinker brick factory complex, expressed as a series of stepped volumes that articulate the various functions within (eg showroom, offices, amenities, production area). The various parts of the building have windows of various sizes, consistently expressed with projecting rendered surrounds, painted brick jambs and multi-paned sashes. The showroom, to the front left side of the building, has a prominent projecting bay of full-height multi-paned windows.

Comparative analysis

For much of the twentieth century, industrial development in the former City of Camberwell was restricted. The part of Whitehorse Road in the Balwyn/Deepdene area was one area where such development was permitted, which resulted in a small but locally prominent industrial precinct. The largest and most well-known manifestation was the Holeproof factory at No 106, opened in 1940 but since demolished. Today, only a few former factories remain along Whitehorse Road to demonstrate this phase of development. These, moreover, tend to be quite modest in scale – in some cases, virtually a single shopfront, as in the case of the former premises of Bishop's Cordials at No 48.

Assessment against Criteria

Grading and Recommendations

Not recommended for heritage overlay.

Permit already issued for demolition: No further recommendation (February 2013)

Statement of Significance

This substantially intact building is the largest and most prominently-sited of the few former factories that remain to demonstrate the locally notable boom of industrial development along Whitehorse Road, Balwyn, in the middle third of the twentieth century.

Identified by

Built Heritage Pty Ltd

References

IDENTIFER BALWYN CHURCH OF CHRIST			
Other/s			
Address	208 Whitehorse Road BALWYN	Date/s	1922
Designer/s	-	Builder/s	-
Theme/s	8.1.2 Places of worship that illustrates key phases of a community	Heritage Group	Religion
		Heritage Category	Church
		Heritage status	-
Intactness	Excellent	Significance	Local
Condition	Excellent	Recommendation	Include as part of precinct



Extent	To title boundaries	Survey date	10/01/12
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History

The Church of Christ established a presence in Balwyn in July 1922, when a ten mission was held at the corner of Whitehorse Road and Weir Street, with meetings every Thursday and Saturday. In September, a call was made for volunteer labourers to erect a purpose-built place of worship on the present site. Completed very quickly, the church opened on 8 October 1922.

Description and Integrity

Small weatherboard church, with broad gabled roof clad in red terracotta tiles with half-timbered gable end and squat tower with its own bell-cast tiled roof. Street frontage dominated by pointed arch windows and doorway to left side, with projecting rooflet on timber brackets.

Historical Context

Part of the ongoing development of the Village of Balwyn. One of three churches to be built on the outer edges of that commercial/retail hub, straddling the intersection of Balwyn and Whitehorse Roads.

Comparative analysis

Although there are other inter-war churches in the study area, and in the municipality, this one is atypical both for its use of timber construction (relatively uncommon in the inner metropolitan area) and for its architectural expression and detailing (recalling both the American “Carpenter Gothic” tradition, and the local bungalow idiom).

The Church of Christ was a minority denomination in the municipality in the late nineteenth and early twentieth century. This building can be compared to other Churches of Christ that were erected in Hawthorn, Surrey Hills and Kew East.

Assessment against Criteria

Grading and Recommendations

Included as part of the proposed Balwyn Village Commercial Precinct (qv)

Statement of Significance

Historically significant for associations with ongoing development of the Village of Balwyn, and as one of the oldest of the few public buildings that remain in the vicinity of the village.

Architecturally significant for its distinctive appearance, combining simple timber construction with unusual expression and detailing, such as the squat tower with bell-cast roof and pointed arch windows with timber tracery.

Identified by

Built Heritage Pty Ltd

References

Information provided by Balwyn Historical Society.

IDENTIFER	HOUSE		
Other/s	Barden Residence		
Address	48 Yerrin Street BALWYN NORTH	Date/s	1978
Designer/s	Jeffrey Frith Peter Glass (landscaping)	Builder/s	J & S Kunert
Theme/s	6.3.4 Suburban infill after Second World War 6.7.2 Making homes for the middle classes 9.3.2 Designing fine buildings	Heritage Group	Residential Building (Private)
		Heritage Category	House
		Heritage status	-
Intactness	Good	Significance	Local interest
Condition	Good	Recommendation	Nil



Extent	To title boundaries	Survey date	10/01/12
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History

House designed in 1978 for the Barden family. It was designed by Jeffrey Frith, with landscaping by Peter Glass.

Although Jeffrey Frith studied at the University of Melbourne and practised as an architect in Melbourne for some years, he subsequently embarked on a career as a sculptor. Currently sculptor-in-residence at the Mirramu Creative Arts Centre at Bungendore, NSW, Frith has exhibited his work nationally and internationally.

During the 1960s and '70s, landscape designer Peter Glass was a prominent member of what might be termed the "Eltham Style", characterised by the use of mud brick, recycled timber and brickwork, native plants and the careful integration of building and landscape. He was a colleague and sometime associate of designer Alistair Knox, and landscape designers Gordon Ford and Ellis Stones.

Description and Integrity

A two-storey gable-roofed house, apparently of mud brick construction, with low-pitched roof and expressed structure of rough timberwork. The earthy nature of the house is enhanced by its setting, which includes a driveway paved with recycled bricks, and landscaping with boulders and native plantings. It is likely that at least some of the landscaping reflects the original garden scheme as conceived by Peter Glass.

Historical Context

Comparative analysis

This distinctive style of residential architecture is mostly frequently associated with areas on the semi-rural fringe of the metropolitan area, such as Eltham, Diamond Creek and Warrandyte. It is highly unusual to find examples in Melbourne's more traditional suburban heartland, such as the City of Boroondara. Only two other examples have been identified in the study area: a house at 2 Barnsbury Court, Balwyn by Alistair Knox, with landscaping by Gordon Ford (1970) and another at 4 Norbert Street, Balwyn (date and designers unknown).

Grading and Recommendations

Not recommended for heritage overlay

This style, although highly unusual in the study area (and in the municipality, and across the inner metropolitan area generally), is considered to be better represented by the example at 2 Barnsbury Court, which is somewhat earlier, and the work of a better-known and more celebrated architect, Alistair Knox.

Statement of Significance

One of very few houses in the study area in the tradition of the 'Eltham School' of the 1970s, characterised by the use of mud brick, exposed timber structure, recycled brickwork and naturalistic landscaping with native plants.

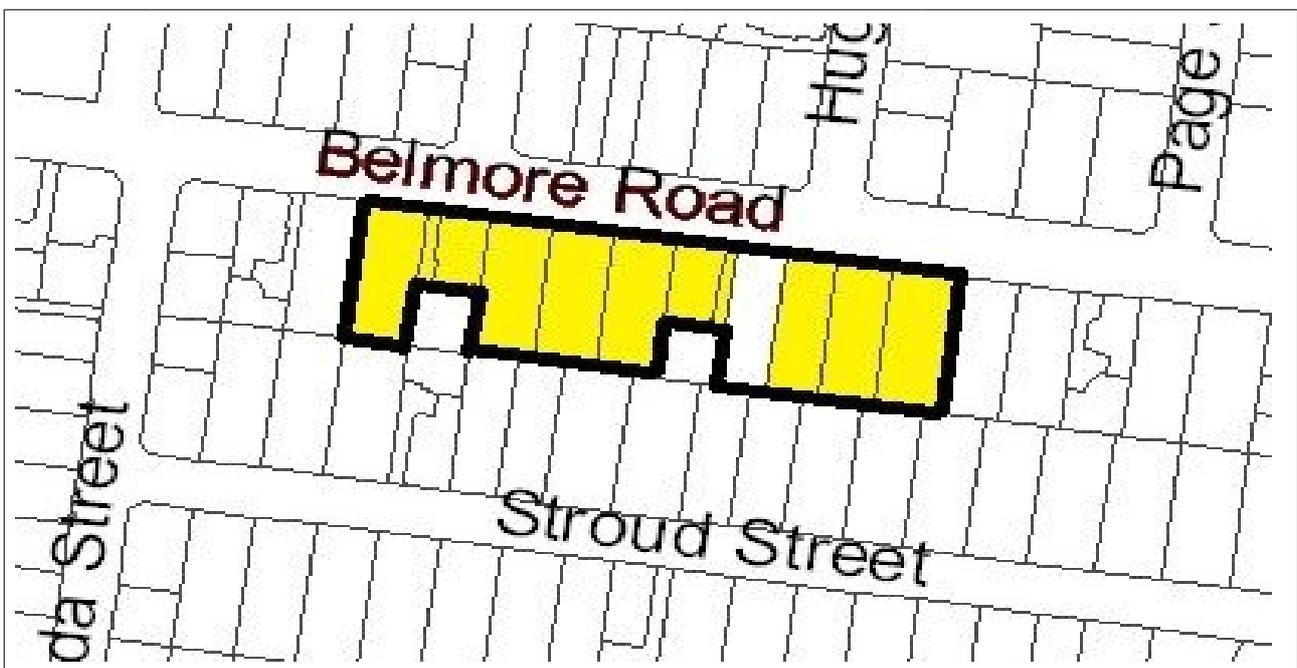
Identified by

Built Heritage Pty Ltd.

References

City of Camberwell Building Permit No 63,238, dated 13 June 1978.

IDENTIFER KALENO ESTATE (HOUSING COMMISSION OF VICTORIA) PRECINCT			
Other/s			
Address	114-130 Belmore Road BALWYN	Date/s	Late 1940s
Theme/s	6.3.4 Suburban infill after Second World War 6.7.3 Making homes for the lower classes	Heritage Group	Residential Buildings (Private)
		Heritage Category	Residential Precinct
		Heritage status	-
Intactness	Fair (individual houses altered in various ways)	Significance	Local
Condition	Fair	Recommendation	Nil



History

A public housing development, established in the late 1940s by the Housing Commission of Victoria (HCV) on land in Balwyn that had formerly been part of the estate of the mansion *Kaleno*, which was sold off and subdivided in 1922. The new development, to be known as the *Kanelo Estate*, was to consist of 123 dwellings, and was a follow-up to the considerably larger and grander estate that the HCV had recently established at Ashburton.

Description and Integrity

A group of detached houses of a standard design produce by the HCV in the 1940s: small single-storey red brick dwellings with low pitched gabled roofs, chimneys and projecting porches with multi-paned timber-framed windows.

There are nine remaining houses in the proposed precinct, with one newer (non-contributory) residence at No 126.

Historical Context

Associated with the Housing Commission's first (and only) foray into the study area in the 1940s.

Comparative analysis

The *Kaleno Estate* originally consisted of 123 dwellings, located along this part of Belmore Road as well as the nearby streets to the south: Stroud Street, Hilda Street and Ruby Street. However, such has been the extent of new residential development in this part of Balwyn that most of the original HCV dwellings have since been demolished. Today, only a few scattered examples remain, including rows of three at 50-54 Stroud Street and 16-20 Hilda Street, two semi-detached pairs at 30-32 Stroud Street and 28-30 Ruby Street, and individual specimens at 36 Stroud Street, 1 Dee Street and elsewhere.

The group of nine dwelling on Belmore Road represents the most cohesive remaining remnant of the *Kaleno Estate*.

Grading and Recommendations

Not recommended for heritage overlay.

Although of some local interest, the Housing Commission estate at Balwyn was deemed to be representative of its type and period. It is less extensive, less intact, and less historically significant, than the much larger and more important HCV estate that survives in the former City of Camberwell, at Ashburton.

Statement of Significance

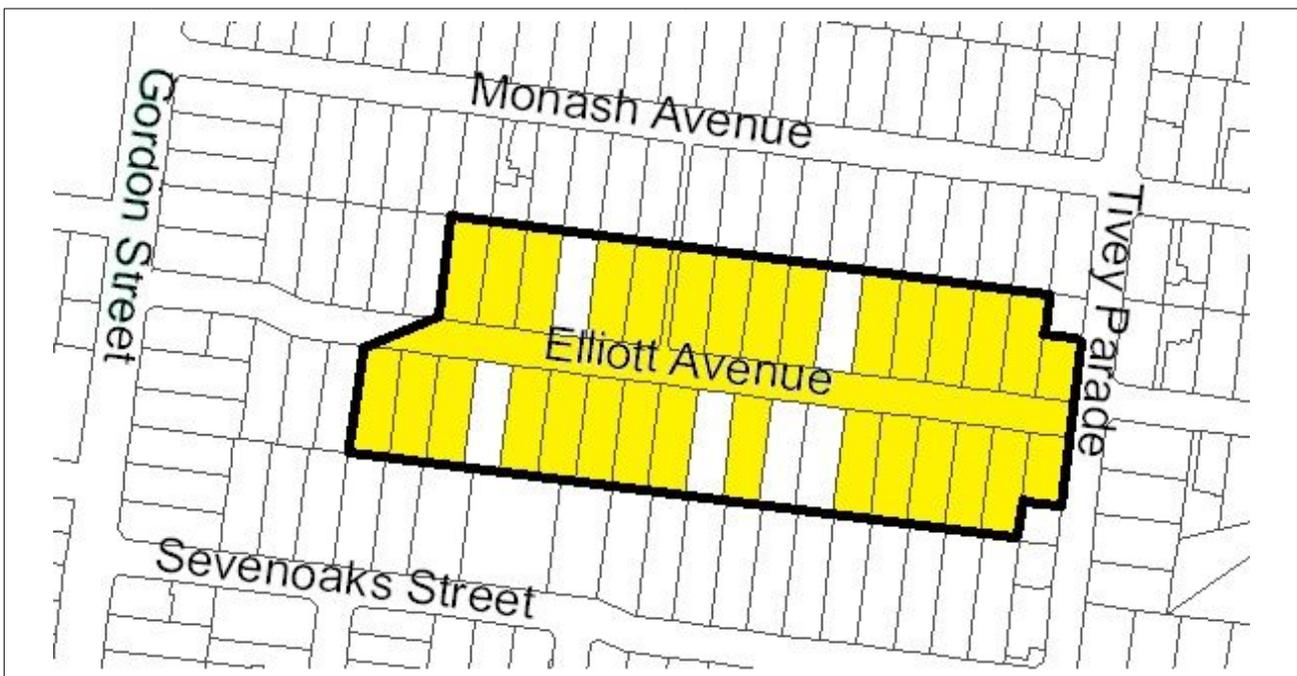
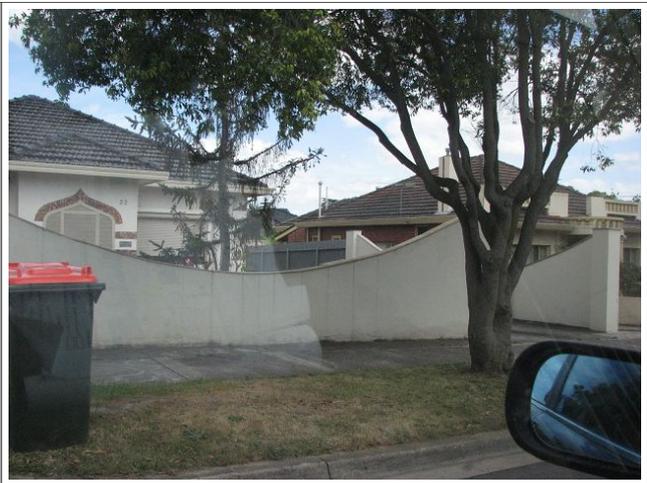
The most extensive surviving remnant of the *Kaleno Estate*, established by the Housing Commission in the 1940s.

Identified by

Built Heritage Pty Ltd

References

IDENTIFER ELLIOT AVENUE PRECINCT			
Other/s			
Address	12-44 Elliot Avenue 4-43 Elliot Avenue BALWYN NORTH	Date/s	1920s/30s
Theme/s	6.3.3 Creating middle class suburbs 6.7.2 Making homes for the middle classes	Heritage Group	Residential Buildings (Private)
		Heritage Category	Residential Precinct
		Heritage status	-
Intactness	Good (some houses altered in various ways)	Significance	Local
Condition	Good	Recommendation	Nil



History

Like much of this part of Balwyn, this street was subdivided for residential settlement in the early 1920s, and developed in the later 1920s and 1930s.

Description and Integrity

Single-storey detached dwellings, including timber houses in the prevailing bungalow idiom of the early/mid-1920s (eg Nos 16, 17, 19, 26, 34, 36), and double-fronted brick houses from the later 1920s and 1930s (eg Nos 14, 15, 22, 37, 39, 42, 43). The houses include at least one notable example of a State Savings Bank dwelling with half-timbered gable (No 14) and another interesting rendered brick house, with unusual parapet balustrading (No 24). Also some generic but intact “austerity” red clinker brick dwellings, possibly dating from the 1940s (Nos 38, 40) Notwithstanding the variety of architectural expression the houses in the street are similar in form (generally asymmetrical double-fronted facades), scale (single storey), setback and setting. Many retain their original low brick walls along the street boundary.

Historical Context

Representative of middle-class residential development in this part of Balwyn/Deepline during the inter-war period.

Comparative analysis

There are very few parts of Balwyn where groups of substantially intact inter-war houses survive as a cohesive streetscape, with minimal intrusion from more recent redevelopment. A number of areas previously put forward as possible heritage precincts of such dwellings have since been decimated by demolition, such as Nungerner Avenue, Percy Street and Norbert Street. The pertinent comparator is nearby Austin Street, which contains a comparable (and comparably intact) mix of housing from the 1920s and '30s. Further assessment is necessary to establish which of these two potential precincts is the better representation of this type and era of residential settlement.

Grading and Recommendations

Not recommended for heritage overlay.

More rigorous fieldwork and comparative analysis indicated that, while certainly containing some dwellings of interest, the overall streetscape lacked sufficient cohesion due to the extent of recent redevelopment.

Statement of Significance

Significant as one of the last pockets of representative inter-war housing in Balwyn that still remains as a substantially cohesive streetscape, with relatively little intrusion from more recent development.

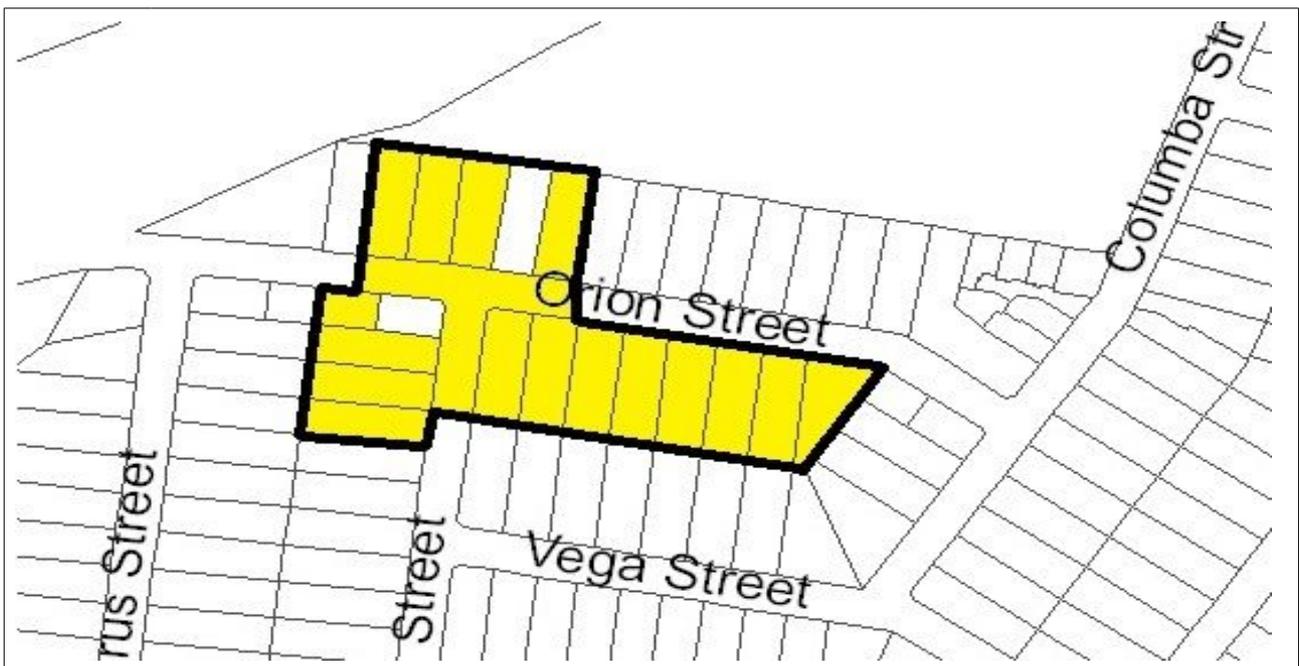
Identified by

Built Heritage Pty Ltd

References

Information provided by Balwyn Historical Society (re 14 Elliot Avenue).

IDENTIFER ORION STREET PRECINCT			
Other/s			
Address	2-16 and 19-27 Orion Street 33-39 Capella Street BALWYN NORTH	Date/s	1950s/1960s
Theme/s	6.3.3 Creating middle class suburbs 6.7.2 Making homes for the middle classes	Heritage Group	Residential Buildings (Private)
		Heritage Category	Residential Precinct
		Heritage status	-
Intactness	Good (some houses altered in various ways)	Significance	Local
Condition	Good	Recommendation	Nil



History

Orion Street was first recorded in the *Sands & McDougall Directory* in 1954, when there were five residents listed. There were eleven residents in the street by 1957, including those at Nos 8, 12, 14, 16, 19 and 21. Another eight houses had been built there by 1964.

The precinct includes a number of houses designed by noted architects of the day, including 10 Orion Street (Harold Bloom, 1962), 14 Orion Street (Peter McIntyre, 1955; altered), 27 Orion Street (Doug Alexandra, 1958) and 35 Capella Street (B K Hanmer, 1962). Several others appear to be architect-designed, but are yet to be confirmed as such.

Description and Integrity

A streetscape of detached post-war houses, most of which are double-storey or split-level to take advantage of sloping sites and views to the north over the Koonung Creek area (now Eastern Freeway). There is some variation in individual expression. There are several stylish modernist houses with flat or low-pitched roofs, feature walls and full-height glazing or strip windows (eg Nos 10, 14 Orion; 33 and 35 Capella)

Historical Context

Associated with the significant wave of post-war residential settlement in Balwyn North, in 1950s and '60s.

Comparative analysis

There are very few parts of Balwyn North where groups of substantially intact houses from the 1960s survive as a cohesive streetscape, with minimal intrusion from more recent redevelopment. A comparable strip of such development exists on the south side of Bellevue Road (qv).

Grading and Recommendations

Not recommended for heritage overlay.

As a cluster of post-war houses reflecting both architect-designed and other, the precinct is considered to be both both less cohesive (as a streetscape) and with individual houses that were generally less intact than the Bellevue Road Precinct, which was recommended for a heritage overlay.

Statement of Significance

This group of houses provides a representative and substantially intact snapshot of residential development in Balwyn North during the 1960s, providing evidence both of individually architect-designed houses and more generic (but nevertheless intact and evocative) dwellings by builders, project housing firms or design/drafting companies.

Identified by

Built Heritage Pty Ltd

References

APPENDIX 2: ORIGINAL MASTER-LIST OF PLACES

The following Appendix contains the original master-list of places of potential heritage significance, which was compiled following the successive phases of desktop research, fieldwork and consultation with local interest groups. In order to prioritise the list of places, each entry was subject to a provisional rating, expressed as a score out of twenty. For each place, a maximum of five points was awarded according to its integrity (based on a cursory inspection from the street), its perceived rarity and vulnerability (ie to demolition or unsympathetic redevelopment) and its potential significance, at face value, pending further investigation. The following criteria were used to calculate the scores:

	Integrity (exterior, from street)	Rarity	Vulnerability	Potential significance
5	Apparently unaltered; no significant changes	Unique, or possibly unique, in study area	Extreme risk (eg post-war single house)	Regional significance (ie across City of Boroondara)
4	Intact; only minor and/or reversible changes	Rare; very few directly comparable examples in study area	High risk (eg pre-war single dwelling; private commercial building)	High local significance (ie across the entire study area)
3	Mostly intact; more extensive changes, but not necessarily unsympathetic nor intrusive	Relatively unusual; some directly comparable examples in study area	Medium risk (eg other private building; post-war building in HO area)	Local significance (ie across just one suburb or locality: Balwyn, Deepdene, Greythorn)
2	Major and/or unsympathetic changes, but original building still able to be interpreted	Representative but above average example	Low risk (eg public building; multi-unit dwelling; pre-war building in HO area)	Local interest (eg to a smaller community, congregation, group or street of residents)
1	Original building altered to the point that it cannot be readily interpreted	Representative; typical or average example	Very low risk (eg government building; council-owned building)	Little or no local interest

Places that scored a total of 17 or more were deemed to represent the highest priority, followed by those scoring 15-16, then by those that scored 14. Any place that scored less than 13 or less out of 20 was unprioritised; that is, deemed (at least at this stage) to be a highly unlikely candidate for individual heritage overlay. In the master-list, the score is indicated in the last column, which has been colour-coded thus:

	Priority 1: Highly likely candidate for an individual HO (pending further research)
	Priority 2: Possible candidate for an individual HO (pending further research)
	Priority 3: Place of some interest; may be considered for an individual HO in the future

The master-list was otherwise colour-coded system to indicate other useful information, including current heritage status (eg located in an existing HO precinct) and those places that were found to be demolished, outside the boundaries of the study area, or could not be located. In the last three cases, places were not given a score out of 20.

	Property already included in HO schedule as an individual place [reference only; no further review required]
	Property already included in HO schedule as part of a precinct
Highlighted text	Property identified in <i>Camberwell Conservation Study</i> (1991) but not currently in included HO schedule
Bold text	Property confirmed as demolished (as of 31 October 2012)
	Property located just outside boundaries of study area [no further research for this project]
	Property unlocated or unlocateable



NOTE: The scores cited in this list were provisional as of October 2012, prior to any further investigation of individual properties. During the subsequent phase of historical research, comparative analysis and assessment, some of the places designated as Priority One were found to be **less** significant than originally surmised and, conversely, some of the places designated as Priority Two were found to be **more** significant than originally surmised. As such, the scores cited here should be considered to be only indicative of potential significance.

Suburb	Street	No	Project	Date	Notes on designer, etc	
Balwyn North	Albury Road	13	House	1968	Nankin Building Company Pty Ltd	10
Balwyn North	Arama Street	18	House (<i>Rose Cottage</i>)	1910s	Small and apparently early timber cottage	15
Balwyn	Ashby Court	1	House	1947	A K Lines & Macfarlane	10
Balwyn	Balwyn Road	-	House	1940	E J Walker; Boyd's <i>Victorian Modern</i> (1947)	-
Canterbury	Balwyn Road	49	House (Fler Company)	1961	Robin Boyd; prefabricated roof trusses	-
Balwyn	Balwyn Road	80	Buick Hall (Fintona)	1952	J & P Murphy	17
Balwyn	Balwyn Road	86	St Barnabas' Church	1872	Oldest survivor in the Village of Balwyn	15
Balwyn	Balwyn Road	101	RSL Balwyn sub-branch	1956	Butler & Hall	10
Balwyn	Balwyn Road	156	House (J K Robinson)	1935?	J Kirkland Robinson (Scarborough, Robinson & Love) – architect's own house	15
Balwyn	Balwyn Road	163	House (Ralph Blunden)	1944	Marcus Barlow;	12
Balwyn	Balwyn Road	179	Yooralla Special School	1962	R C Davey (Chief Architect, PWD)	-
Balwyn North	Balwyn Road	246	House	1950	C S Cameron (designer/builder???)	-
Balwyn North	Balwyn Road	298	House & clinic (Dr McKillop)	1960	Alexander Harris & Associates	14
Balwyn North	Balwyn Road	319	House	1960	V Chircop-Sullivan	10
Balwyn	Banool Road	72	House (W H Young)	1949	J F W Ballantyne	10
Balwyn	Banool Road (off)		Centenary Tower	1937	Lookout tower in Beckett Park	15
Balwyn	Barker Avenue (?)		House	1947	Buchan, Laird & Buchan; street not traceable	-
Balwyn	Barnsbury Court	1	House (M Innes)	1973	Michael Innes; architect's own house	16
Balwyn	Barnsbury Court	2	House (L W Cooke)	1970	Alistair Knox; mud brick house (NT)	18
Balwyn	Barnsbury Road	9	House (E Lamont)	1860	<i>Canonbury</i> , built 1860	14
Balwyn	Beckett Street	18	House (W Bradbury)	1972	Kevin Makin	12
Balwyn	Belgrove Avenue	3	House (<i>Belgrove</i>)		Victorian house; much altered	11
Balwyn	Belgrove Avenue	23	House	1961	Winston Hall	11
Balwyn	Belmont Avenue	8	House (Alec Finlay)	1934	Taylor, Soilleux & Overend	7
Balwyn	Belmont Avenue	9	House	1965	Peter Hooks	11
Balwyn	Belmore Road	38	House	19thC	Former farmhouse; second storey added	11
Balwyn	Belmore Road	224	House (Fankhauser)	19thC	Victorian villa; associated with farming family	16
Balwyn	Belmore Road	248	House	1900s	Edwardian farmhouse	14
Balwyn North	Bernard Street	7	House (H Segal)	1959	Walter Pollock	17
Balwyn	Boston Road	8	House (<i>Rexmoor</i>)	1880s	Two-storey Victorian house (NT B2075)	14

Balwyn	Boston Road	9	House	1922		13
Balwyn	Boston Road	12	Flats (villa units)	1967		8
Balwyn	Bowley Avenue	1	House (Mrs J Service)	1960	Southern Construction Company	-
Balwyn	Bowley Avenue	7	House (San Miguel)	1930	Lionel San Miguel; architect's own house	11
Balwyn	Brenbeal Street	-	Flats (<i>Brenbeal Court</i>)	1956		-
Balwyn	Brenbeal Street	3	Catholic Hall	1930	R Harper	14
Balwyn	Bruce Street	9	House addition (Charman)	1984	Edmond & Corrigan; award-winning project	16
Balwyn North	Bulleen Road	15-17	House	1970s	Charles Duncan	10
Balwyn North	Bulleen Road	77	House (H Hester)	1954	Herbert Hester (designer/builder); concrete block house	14
Balwyn North	Bulleen Road	114	House (S Custace)	1962	George Campbell	11
Deepdene	Burke Road	924	House (Magit)	1960	Anatol Kagan	-
Deepdene	Burke Road	930	House	1922	CoB HO372	-
Deepdene	Burke Road	936	House (<i>Highgate</i>)	1880s	Large Victorian mansion (NT file)	15
Deepdene	Burke Road	950	Glendene Flats	1939	Large block of flats with conical corner tower	16
Deepdene	Burke Road	958	Paton Memorial Presbyterian Church	1941	J F D Scarborough; erected on site of earlier timber church (NT B7336)	14
Deepdene	Burke Road	962	Flats	1968	Brian O'Connor	11
Balwyn North	Burke Road	1080	House (Kernutt)	1959	Montgomery, King & Trengove; much altered	14
Balwyn North	Burke Road	1104	House (J Kimpton)	1952	Mason & Weinstock	11
Balwyn	Burroughs Road	25	House	1930s	Unusual Tudor Revival house with bellcast roof	16
Deepdene	Campbell Road	13	House	19thC	Altered two-storey Victorian house	13
Deepdene	Campbell Road	41	House	1962	Neil Clerehan and Guilford Bell	15
Balwyn North	Capella Street	35	House	1961	B K Hanmer	13
Balwyn North	Caravan Street	1	House	1957	A K Lines, Macfarlane & Marshall	16
Balwyn North	Carrigal Street	2	House	1954	Frank Dixon; downgraded (B to C) by LC	-
Balwyn North	Carrigal Street	6	House	1953	Frank Dixon; downgraded (B to C) by LC; much altered	-
Balwyn North	Carrigal Street	8	House	1951	R Griffiths; standing but heavily altered	9
Balwyn North	Carrigal Street	16	House	1955	Frank Dixon	-
Balwyn North	Cascade Street		House (L M Taylor)	1948	Jeff Harding; Y-shaped plan	-
Balwyn North	Cascade Street	12	House (G N Balharry)	1936	Marsh & Michaelson	10
Balwyn North	Cascade Street	14	House (A R Shannon)	1939	Ballantyne & Wilson	13
Balwyn North	Cascade Street	17	House	1940	S Nelson; two storey Moderne	11
Balwyn North	Cascade Street	24	House (G W Reid)	1938	Keith Reid & John Pearson; "Californian cottage style" dwelling	11
Balwyn North	Cascade Street	40	House (J J Gelb)	1963	Joshua & Mary Pila	13
Balwyn North	Cascade Street	47	House (Percy Shiel)	1952	Anatol Kagan; additions by C Ian Turner	16

Balwyn North	Cascade Street	49	House (Leslie Holmes)	1953	Anatol Kagan; minor addition to rear	17
Balwyn North	Cascade Street	48	House (Pilbeam)	1952	Major J F Pilbeam (owner/designer)	11
Balwyn North	Centre Way	2	RSL Clubrooms	1956		10
Balwyn	Chatfield Avenue	11	House	1933		12
Balwyn North	Chelmsford Street	11	House	1960s	George Campbell; built by "prominent builder" for own use	11
Balwyn	Cherry Road	1	Infant Welfare Centre	1928		12
Balwyn North	Cityview Road	8	House (J Wilson)	1939	A K Lines & Macfarlane (Jessica MacFarlane)	12
Balwyn North	Cityview Road	66	House	1963	Linton Bailey	9
Balwyn North	Cityview Road	101	House (Montalto)	1961	Dr Ernest Fooks	16
Balwyn	Clapham Street	5	House (Chesterfield)	1940	Best Overend	12
Balwyn	Clayton Road	1	St Catherines Home for Aged	1904	Downgraded (B to C) by LC	-
Balwyn North	Clifton Street	64	House	1960s	Elevated modern house on canted plan	15
Balwyn North	Clifton Street	83	House (K Royston)	1964		12
Surrey Hills	Clyde Street	10	Flats	1961	Kenyon Home Builders; outside study area	-
Balwyn North	Columba Street	9	House (flats?)	?	Quirky design; garden by Ellis Stones	15
Balwyn North	Columba Street	15	House (A V Jennings)	1951	Former home of Sir Albert Jennings	-
Balwyn North	Columba Street	50	House	1950s	Age Small Homes Service? (unverified)	16
Balwyn North	Columba Street	(off)	Golf Clubhouse	1979	Mockridge Stahle & Mitchell	10
Balwyn North	Corby Street	32	House	1960s	Elevated flat-roofed modernist house	16
Balwyn North	Corhampton Road	1	House (H Bloom)	1938	Harold Bloom; architect's own residence	-
Balwyn	Cremorne Street	6	House (E W Lambert)	1935	Nell Edeson (early female architect)	15
Balwyn	Crest Avenue	6	House (H J Tribe)	1938	Horace Tribe; architect's own residence	10
Balwyn	Crest Avenue	11	House (G J Gill)	1958	Richard Berryman	10
Deepdene	Deepdene Road	15	House (Arthur S Arnold)	1924	Barlow & Hawkins; sometimes cited as No 17	18
Deepdene	Deepdene Road	24	House (H Burgess)	1962	Earle & Associates	-
Deepdene	Deepdene Road	33	House (Mallow)	1923	CoB HO382	-
Deepdene	Deepdene Road	40	House (Douglas Bain)	1938	Ballantyne & Wilson	9
Balwyn North	Dempster Avenue	17	House	1969	Holgar & Holgar	13
Balwyn North	Dempster Avenue	27	House (M B Mainon)	1961	Peter Hooks; unusual kite-shaped plan	14
Balwyn North	Dempster Avenue	51	House	1962	John Adam	13
Balwyn North	Dempster Avenue	52	House	1974	Frank Steen	14
Balwyn North	Doncaster Road	119	House (Xanadu)	1948	Arthur Pretty; CoB HO383	-
Balwyn North	Doncaster Road	131	House	1932	Keith S Campbell	10
Balwyn North	Doncaster Road	152	House (King)	1951	Frederick Neuss	10
Balwyn North	Doncaster Road	162	House (R T Unkles)	1951	YFBG&S: Neo-Georgian style	12
Balwyn North	Doncaster Road	171	House	1941	L J Adam	12
Balwyn North	Doncaster Road	177	House	1929		15

Balwyn North	Doncaster Road	196	House (Smith/Wallace)	1951	Plaisted, Warner & Brendel; formerly #190a	11
Balwyn North	Doncaster Road	192	House	1857	Early stone cottage; not visible from street	17
Balwyn North	Doncaster Road	201	House (L H Moon)	1939	Marsh & Michaelson	11
Balwyn North	Doncaster Road	217	Garden (G Malins)	1949	Landscaping by Olive Mellor	11
Balwyn North	Doncaster Road	226	House	1930		13
Balwyn North	Doncaster Road	263	House (F Hosking)	1955	A K Lines McFarlane	15
Balwyn North	Doncaster Road	283	Chemists' shop (Wood)	1954	Robin Boyd (GR&B); much altered	12
Balwyn North	Doncaster Road	294	Commonwealth Bank	1965	Part of shopping strip	13
Balwyn North	Duggan Street	12	House	1967	Murphy & Alekna	13
Balwyn North	Duggan Street	17-21	St Aidan's Presbyterian Church	1965	Eggleston, McDonald & Secomb; also input from Clifford Last (sculptor) and Gabriel Loire (French stained glass designer)	15
Balwyn North	Duggan Street	25	House (Rev H Aiken)	1950s	D D Alexandra & R E Featherston; former Presbyterian manse?	-
Balwyn North	Earls Court	8	House (E W Crump)	1961	Alexander Harris & Associates	16
Balwyn North	Earls Court	9?	House (B J Douglas)	1961	Alexander Harris & Associates	17
Balwyn North	Earls Court	12	House (Dr I R Philpott)	1960	A V Jennings (project house)	13
Balwyn	Elliot Avenue	34	House	1930		11
Balwyn	Elliot Avenue	14	House	1920s	State Savings Bank house	15
Balwyn	Elliot Avenue	49	House (I M Grinblatt)	?	House with garden by Ellis Stones	-
Deepdene	Eyre Street	6	House (A Spangaro)	1970s	Brick house with garden by Ellis Stones	-
Balwyn North	Ferdinand Avenue	20	House	1960s	Orange brick house on canted plan	16
Balwyn North	Ferdinand Avenue	30	House	1964	Drayton & Coleman	15
Balwyn North	Fintonia Street	36	House	1963	Drayton & Coleman	12
Balwyn North	Fitzgerald Street	8	House	1921		7
Balwyn North	Fitzgerald Street	10	House (Ingoda)	1924	CoB HO384	-
Balwyn North	Fortuna Avenue	46	House (John P Boyd)	1956	Robin Boyd (GR&B); additions also by RB	16
Balwyn North	Frank Street	12	House (A C Dougall)	1957	John & Phyllis Murphy	13
Balwyn North	Frank Street	17	House (A D Humphery)	1956	John & Phyllis Murphy	-
Balwyn	Freeman Street	15	House	1929		13
Balwyn North	Glamis Court	8	House	1963	L J Reed	13
Balwyn	Georgian Court	3	House (Dr A K Beasley)	1960	A K Lines & Macfarlane	14
Canterbury	Grange Avenue	?	House	1965	Chancellor & Patrick (outside study area)	-
Balwyn North	Greythorn Road	46	House (D W Griffiths)	1952	C Victor Dumbrell	-
Balwyn North	Greythorn Road	47	House (I K Healey)	1953	T Dovey, builder	12
Balwyn North	Greythorn Road	50	House	1962	Harold Bloom	12
Balwyn North	Greythorn Road	72	House	1961	Not stated	16
Balwyn North	Greythorn Road	75	House (A & S Inge)	1963	Built for one of the "Inge Brothers", prominent project builders	13
Balwyn North	Greythorn Road	77	House (Koralie)	1910	Downgraded (B to Ungraded) by LC; altered	-

Balwyn North	Grieve Street	9	House	1968	Geoffrey Woodfall	-
Balwyn	Hardwicke Street	2	House (<i>Pontefract</i>)	1892	CoB HO420 – aka 199 Whitehorse Road (qv)	-
Balwyn	Hardwicke Street	13	House	1986	Charles Duncan; concrete block Brutalist style	17
Balwyn	Henry Street	3	House addition (Jacob)	1954	Rear addition of flat for owner's sister	-
Balwyn	Hartford Crescent	22	House	1930s	Cream brick functionalist house with portholes	16
Balwyn	Highland Avenue	3	House (S H Greenwood)	1956	Designed by architecture student, Robert Greenwood; built by his father	11
Balwyn	Highland Avenue	13	House (R Holdenson)	1956	Ronald Greenwood	11
Balwyn	Highton Grove	2	House (G Gill) (<i>El Paso</i>)	1929	Basil Hayler; early Spanish Mission	15
Balwyn	Highton Grove	11	House (Lester Hoad)	1960	?	
Balwyn North	Highview Road	17	House	1957?	Leo Blyth; two storey flat-roofed house	18
Balwyn North	Hill Road	30	House	1954	Ian Turner; much altered or demolished?	10
Balwyn North	Hill Road	36	House (J H Cooper)	1952	S & M S Nelson	9
Balwyn North	Hill Road	67	House (B Lipton)	1966	Kevin O'Neill & Raymond Tung	17
Balwyn North	Hill Road	102	House	1970s	House in immigrant nostalgic style	16
Balwyn North	Houghton Street		House	1964	I Henderson	-
Balwyn North	Inverness Way	39	House (Mann)	1954	Montgomery King & Trengove	18
Balwyn	Iramoo Street	6	House	1924		-
Balwyn North	Jocelyn Street	10	House	1968	Whitford & Peck (in the City of Whitehorse)	-
Balwyn North	Jolievue	12	House	1960s	Two-storey house with slate feature walls	14
Balwyn North	Kalonga Road	03/01/13	House	1948	Francis J Sanders; CoB HO176	-
Balwyn North	Kelba Street	1	House	1941	Moderne-style house	-
Balwyn	Kenilworth Street	2	House (J F Tipping)	1950s	John F Tipping; architect's own house	16
Balwyn North	Kenny Street	47-51	House (<i>Littlecraft</i>)	?	Farmhouse of early settler John Towt (altered)	15
Balwyn	King Street	17-19	Houses	1895	Pair of Victorian timber villas (Maling family?)	17
Balwyn	Kireep Road	43	House (Gillison)	1951	Robin Boyd; CoB HO177	-
Balwyn	Kitchener Street	4	Substation	1920s	Associated with outer circle railway line???	17
Balwyn	Kitchener Street	6	House	1913	CoB HO389	-
Balwyn	Kitchener Street	8	House	1900s	Edwardian house with triple-fronted facade	13
Balwyn	Knutsford Street	11a	House (G A Hurse)	1962		11
Balwyn	Knutsford Street	18	House	1936	W L H Forsyth; two storey Georgian Revival	13
Balwyn	Knutsford Street	20	House	1895	Red brick Queen Anne-ish house	13
Balwyn North	Kosciusko Road	10	House	1960s	Large orange brick house on canted plan	15
Balwyn North	Kyora Parade	15	House	1930s	Jeff Harding; architect's own house	12
Balwyn North	Kyora Parade	26	House (P Wing Shing)	1950	Godfrey Spowers Hughes Mewton & Lobb	17
Balwyn North	Larbert Avenue	18	House	1960s	Raised box-like house with aggregate panels	13

Balwyn North	Lemon Road	10	House (K J Purnell)	1956	Peninsula House; Contemporary Homes P/L (Robin Boyd)	-
Balwyn North	Lemon Road	12	House (C Ferry)	1956	Peninsula House; Contemporary Homes P/L (Robin Boyd) – much altered	12
Balwyn	Leonard Street	28	House	1880s	Rare block-fronted Victorian villa in the area	14
Balwyn North	Libra Street	8	House	1955	L G Bawden	12
Balwyn North	Lime Avenue	12	House (J B Vranison)	1965	Keith & John Reid (aka 13 Citron Avenue)	14
Balwyn North	Longview Road	5	House (Len Annois)	1938	Noted artists's own home; his studio and a mural are said to still survive	15
Balwyn North	Longview Road	36	House	1955	R J Bonaldi; much altered	13
Balwyn North	Longview Road	72	House (R I L Latchford)	1954	Robin Boyd (GR&B); downgraded (B to C) by LC	-
Balwyn North	Longview Road	83a	House (R R Hosking)	1954	Attributed to Robin Boyd (unverified)	11
Balwyn North	Longview Road	95	House	1950s	Large cream brick house with angled facade	15
Balwyn North	Lucifer Court	18	House (J J Aldous)	1960	George Campbell	-
Balwyn North	Luena Road	11	House (<i>Colongulac</i>)		CoB HO390	-
Balwyn	Lydia Court	2	House (R Montgomery)	1960s	J F W Ballantyne	11
Balwyn	Lydia Court	4	House (Kotzman)	1959	Berg & Alexandra	-
Balwyn	Lydia Court	5	House	1962	Berg & Alexandra	13
Balwyn	Lydia Court	7	House	1960	John Adam	-
Balwyn North	Madden Street	1	House (Heller)	1952	J W Hailer	-
Balwyn North	Madden Street	3	House	1956	Frank Dixon; downgraded (B to C) by LC	-
Balwyn North	Madden Street	18	House	1954	R D Jones	-
Balwyn	Maleela Avenue	17	House	1936	C Victor Dumbrell	10
Balwyn	Maleela Avenue	18	House (J W Munckton)	1932	Ballantyne & Wilson; Edna Walling garden	12
Balwyn	Maleela Avenue	19	House (A H Tolley)	1935	Marsh & Michaelson	10
Balwyn	Mangan Street	7	Flats	1933	F J & F N Le Leu?	14
Balwyn North	Maud Street	33	House (semi-detached)	1930s	Residence of painter John Brack (1952-62)	13
Balwyn North	Maud Street	53	House (J Reider)	1950	Frederic Rosebaum	-
Balwyn North	Maud Street	91	House	1940	G B Leith (SSB); CoB HO392	-
Balwyn North	Maud Street	94	Balwyn North Primary School	1949	Percy Everett; prototype polygonal plan	17
Balwyn North	Maud Street	133	Flats	1951		15
Balwyn North	Maughan Parade	8	House	1958	J G Anderson	12
Balwyn North	McShane Street	03/01/13	House (A Italiano)	1963	Ernest Fooks	15
Balwyn North	Maylands Avenue	12	House	1952	Design adapted from an unnamed Scandinavian architect	-
Balwyn North	Milfay Avenue	7	House	1950s	Two-storey house with slate feature walls	17
Balwyn North	Millicent Avenue	14	House	1962		15
Balwyn	Millah Road	7a	House (Dr W Adam)	1967	John Adam; house designed for his parents	14

Balwyn	Monash Avenue	38	House (Herbert Henke)	1939	Said to have been built by Austrian/German family in traditional style	17
Canterbury	Monomeath Ave	19	House (R S Fox)	1948	J F W Ballantyne; address cited as Balwyn	-
Balwyn	Mont Albert Road	-	House conversion	1953	YFBG&S; conversion of former stables	-
Balwyn	Mont Albert Road	63	House (R E Unger)	1964	Dr Ernest Fooks	-
Balwyn	Mont Albert Road	91	House (Fred Armytage)	1933	Taylor, Soilleux & Overend	-
Balwyn North	Moody Street	17	House (A R Page)	1952	Frank Bell; RAIA Small Homes Service	-
Balwyn North	Mountain View Rd	1	House	1939		13
Balwyn North	Mountain View Rd	4	House (C E Beeston)	1940	Marsh & Michaelson	10
Balwyn North	Mountain View Rd	47	House	1966	Conarg Architects	19
Balwyn North	Mountain View Rd	100	House (J W Oppy)	1965	John Anderson & Vito Cassisi	12
Balwyn North	Mountain View Rd	133	House (D H Buchanan)	1962	R Vernon Francis	13
Balwyn North	Mountain View Rd	134	House (Dr D Buchanan)	1962	Earle & Associates	15
Balwyn	Myambert Avenue	1 & 3	House (<i>Myambert</i>)	1902	Bates, Peebles & Smart?	14
Balwyn	Myambert Ave	7	House	1960	Moore & Hammond	-
Balwyn	Myambert Avenue	9	House (R W Turner)	1948	J F W Ballantyne	9
Balwyn North	Naroo Street	55	House (R C Miers)	1945	Romcke Pty Ltd; prototype plywood house	-
Balwyn	Narrak Road	42	House (T D Gaunson)	1943	Billson & Mewton; house for Billson's in-laws	13
Balwyn	Narrak Road	48	House	1920s	Huge two-storey bungalow with high hedge	15
Balwyn	Oakdale Avenue	13	House	1935	Stuart P Calder; two storey	11
Balwyn	Oakdale Avenue	19	House (Myhill)	1936	A K Lines & MacFarlane (Jessica MacFarlane)	11
Balwyn North	Orion Street	10	House	1962	Harold Bloom	13
Balwyn North	Orion Street	14	House (Frank Hudson)	1955	Peter McIntyre; downgraded (B to C) by LC	-
Balwyn North	Orion Street	24	House	1950s	House with butterfly roof (rare survivor)	18
Balwyn North	Orion Street	26	House	1960s	George Campbell	15
Balwyn North	Orion Street	27	House (Keith Drinan)	1958	Douglas Alexandra (house and additions)	13
Balwyn North	Osburn Avenue	16	St Silas Anglican Church	1963	Louis Williams & Associates	10
Balwyn North	Page Street	1	House	1960s	Elevated flat-roofed house with vertical louvres	15
Balwyn North	Panoramic Road	44	House (<i>Vedere</i>)	1930s	Large Tudor Revival house	14
Balwyn North	Panoramic Road	51	House	1950	Ray Berg	15
Balwyn North	Panoramic Road	67	House (J K Dowell)	1970	Neil Biggin; AWW House of the Week	16
Balwyn North	Panoramic Road	83	House	1947	YFBG&S; flat-roofed modernist house	-
Balwyn	Parkdale Avenue	21	House	1967	Peter Hooks	10
Balwyn	Parring Road	15	House (G M Dick)	1963		-
Balwyn	Parring Road	25	House	2000s	Eclectic "McMansion" with turrets, towers, etc	16
Balwyn	Pelham Place	2	House (D I Menzies)	1937	Scarborough, Robertson & Love	11
Balwyn North	Penn Street	9	House	1962	Norman Brendel; formerly Wefton Street	18

Balwyn	Porter Street	13	House (<i>Ran Goon</i>)	1930s	Triple-fronted Moderne house with curved bays	16
Balwyn	Power Street	12	House	19thC	Victorian cottage; former Bovill family	14
Balwyn	Pretoria Street	11	House	1920		14
Balwyn	Prowse Avenue	2	House (J H Roberts)	?	Garden by Ellis Stones	-
Balwyn	Prowse Avenue	4	House	1960s	Brick house with walled court	14
Balwyn	Reid Street	8	House (Thomas)	1938	Mewton & Grounds	-
Balwyn	Reid Street	10	House (Mervyn C Piercy)	1941	Gordon & Ross; two storey Tudor revival	12
Balwyn	Reid Street	26	House (Oswald T Cuzens)	1939	H C Davey; two storey Moderne	12
Balwyn	Relowe Crescent	18	House (D W Faulkner)	1954	John & Phyllis Murphy; aka Box Hill North	16
Balwyn North	Renown Crescent	3	House addition (J De Zoete)	1967	Hank Uland. Bedsit added for owner's son, Grantley Dee (well-known 1960s radio DJ)	11
Balwyn North	Renown Crescent	9	House (T T Taylor)	1961	House with landscaping by Glen Wilson	11
Balwyn	Reumah Court	1	House (<i>Reumah</i>)	1908	Big Edwardian house; was 91 Mont Albert Rd	15
Balwyn	Reumah Court	7	House (Gordon Dickson)	1960	Mockridge, Stahle & Mitchell	13
Balwyn North	Riverside Avenue	16	House (Wing Shing)	1958	Conarg Architects	-
Balwyn North	Riverside Avenue	8	House (D B Windebank)	1936	D B Windebank; architect's own house	11
Balwyn North	Riverside Avenue	24	House (Ingpen)	1930s	Designed by Edith Ingpen?? (NT B6903)	13
Balwyn North	Riverside Avenue	54	House (H E Spry)	1953	Seabrook Fildes & Hunt	-
Balwyn North	Riverside Avenue	56	House	1940	Clive M Miller; downgraded (B to C) by LC	-
Balwyn North	Riverview Road	19	House	1952?	R J Bonaldi	14
Balwyn North	Riverview Road	22	House	1940	Not stated by GB	17
Balwyn North	Robert Street	20	Garden	1970s	Georgian style house; garden by Ellis Stones	14
Balwyn	Rochester Road	70	House (Cornish)	1898	Victorian villa; former home of Mr Cornish of local brickworks fame	12
Balwyn	Salford Avenue	1a	Flats (townhouse pair)	1970	Daryl Jackson Evan Walker	10
Balwyn	Salford Avenue	2	House (G B Mitchell)	1964	Tad Karasinski	18
Balwyn	Salford Avenue	13	House (J Breadmore)	1964	Chris Seddon	-
Balwyn	Salisbury Street	-	House	1954	J F W Ballantyne	-
Balwyn	Salisbury Street	20	House	1935	Hughes & Orme; two-stoey Tudor Revival	12
Balwyn North	Seattle Drive	9	House (Batrouney)	1975	Morris & Pirrotta; RAlA award winner	18
Balwyn	Sevenoaks Street	14-16	House	1895	Former farmhouse/dairy of Nott family	15
Balwyn	Severn Street	1	St Bede's RC Church	1950s	Brick church with parabolic arch to facade	12
Balwyn	Shrimpton Court	2	House (Adam)	1970	John Adam; sometimes cited as Box Hill Nth	13
Balwyn North	Singleton Road	5	House (G J Walters)	1965		11
Balwyn North	Singleton Road	26	House	nd	Ajit Bhogel	-
Balwyn North	Stephen Street	10	House (W A Dunkin)	1951	RAIA Small Homes Service	-
Balwyn North	Sunburst Avenue	47	Flats	1950s	Two-storey large cream brick flats	11

Balwyn North	Sweyn Street	18	House (L H Allen)	1958	Moore & Hammond	9
Balwyn North	Sylvander Street	69	House (<i>Ithaca</i>)	1960s	House in "immigrant nostalgic" style (former home of Stan Raftopolous)	17
Balwyn	Talbot Street	45	Evergreen Centre	1958	H Garnet Alsop; much altered/extended	10
Balwyn North	Tannock Street	12-14	House (D C Wood)	1950	Robin Boyd	17
Balwyn North	Tannock Street	60	House	1961	Rosman, Hastings & Sorel	12
Balwyn North	Tannock Street	103	House	1966	Bernard Joyce	14
Balwyn	Tannock Street	-	House	1959	Mason & Weinstock	-
Balwyn North	Taurus Street	2	House (<i>Stargazer</i>)	1952	Peter McIntyre; CoB HO188	-
Balwyn	Tedstone Court	1	House	19thC	Former farmhouse of with Tedstone family	14
Balwyn North	The Boulevard	28	House	1959	Kurt Popper	14
Balwyn North	The Boulevard	46	House	1941	S & M S Nelson	11
Balwyn North	The Boulevard	66	House	1938	Marchant & Company Pty Ltd	11
Balwyn North	The Boulevard	11	House	1968	D Pincus & Associates	14
Balwyn	Threadneedle Street	1	House	1915	Downgraded (B to C) by LC	-
Balwyn	Threadneedle Street	17	House	1924	Downgraded (B to C) by LC	-
Balwyn North	Tormey Street	2	House (G W Fraser)	1957	Muir & Shepherd, garden by Olive Mellor;	11
Balwyn North	Tormey Street	6	House	1958	K Bethall	-
Balwyn North	Tormey Street	9	House (J T Danks)	1967	Chancellor & Patrick (David Chancellor)	19
Balwyn North	Tormey Street	15	House (Haldon Kent)	1953	James Earle (his first commission); altered	12
Balwyn North	Tormey Street	16a	House	1961	R Berryman	12
Balwyn North	Tower Road	32	House (<i>Homerton</i>)	1950s	Tall house with skillion roof	15
Balwyn North	Tower Road	39	House (P & H Maguire)	1977	Japanese-style house by architect couple	15
Balwyn North	Trentwood Avenue	17	House	1959	A V Jennings	17
Balwyn North	Trentwood Avenue	53	House	1950s	A V Jennings architectural dept (attributed)	16
Balwyn North	Trentwood Avenue	54	House (L J Dale)	1959	A V Jennings architectural dept	14
Balwyn North	Tuxen Street	2	House	1963	Not stated	11
Balwyn North	Tudor Court	1	House	1950s	A V Jennings architectural dept (attributed)	16
Balwyn North	Tuxen Street	27	House (M Schuster)	1964	Holgar & Holgar	16
Balwyn North	Tuxen Street	50	House (K McDonald)	1952	Kenneth McDonald; architect's own house	-
Balwyn	Union Road	262	House (<i>Wahroonga</i>)	1909	Edwardian villa	13
Balwyn	Union Road	269	House	1926	Attic-storeyed bungalow	12
Balwyn	Union Road	294	House (L van Rompaey)	1952	A R von Rompaey; designed for his parents	11
Balwyn	Union Road	-	Roundabout	1951	First traffic roundabout in Melbourne	14
Balwyn North	Ursa Street	32	House	1951	Harcourt Long	16
Balwyn North	Vega Street	13	House	1955	Borland & Trewenack; much altered	12
Balwyn North	Viewpoint Road	9	House (F Dunn)	1966	Kurt Popper	11

Balwyn North	Walbundry Avenue	5	House	1938	Harry Little	11
Balwyn North	Walbundry Avenue	15	House (HS Beeby)	1936	R M & M H King; Art Deco; CoB HO189	-
Balwyn North	Walbundry Avenue	28	House	1939	A G Hedley; large two-storey Tudor Revival	11
Balwyn North	Walbundry Avenue	37	House	1956	Kurt Popper	9
Balwyn North	Walbundry Avenue	43	House	1962	Harry Ernest	-
Balwyn North	Walbundry Avenue	52	House	1958	Bernard Slawik; altered;	10
Balwyn North	Walnut Road	46	House/clinic (Dr Leong)	1965	John F Tipping	16
Balwyn	Westminster Street	5	House	1895	Red brick Victorian villa	16
Deepdene	Whitehorse Road	10	Our Lady of Good Counsel RC Church	1959	Lionel San Miguel	14
Deepdene	Whitehorse Road	32	1st Deepdene Scout Hall	1928?		15
Balwyn	Whitehorse Road	106	Holeproof factory	1941	Gawler & Drummond	-
Balwyn	Whitehorse Road	136	House	1938	A K Lines; CoB HO419	-
Balwyn	Whitehorse Road	150	Gates (<i>Belmont</i>)	19thC	Wrought iron gates and rendered posts from original mansion	13
Balwyn	Whitehorse Road	166	House	1952	F J & F N Le Leu; local builder's own house	15
Balwyn	Whitehorse Road	188	Factory/showroom	1940s	Large red clinker brick building	15
Balwyn	Whitehorse Road	199	House (<i>Pontefract</i>)	1892	CoB HO420 – aka 2 Hardwicke Street (qv)	-
Balwyn	Whitehorse Road	201	Anglican Babies' Homes	1934	Gawler & Drummond; demolished 2012	-
Balwyn	Whitehorse Road	208	Balwyn Church of Christ	1922	Timber-clad church building with tower	15
Balwyn	Whitehorse Road	255	Office building	1989	Neil Clerehan	10
Balwyn	Whitehorse Road	333	Post Office	1950		-
Balwyn	Whitehorse Road	336	City of Camberwell Library	1978	Daryl Jackson (one of two built in former City of Camberwell; other located at Ashburton)	14
Balwyn	Whitehorse Road	359	Former ES&A Bank	1930	Twentyman & Askew	13
Balwyn	Whitehorse Road	361	Shop	1934	Tudor Revival style	13
Balwyn	Whitehorse Road	-	Whitehorse Lodge Flats	1956	Claude H Lucovich	-
Balwyn North	Wild Life Parade	7	House (J Lawrie)	1965	Kenneth McDonald	12
Balwyn North	Wild Life Parade	14	House	1963	Moore & Hammond	11
Balwyn North	Willis Street	6	House (K Schoeffel)	1952		-
Balwyn	Winfield Road	113	House (D F Hardwick)	1958?	House with landscaping by Glen Wilson	8
Balwyn	Winmalee Road	32	House	1930s	Former gate-lodge of O Gilpin's <i>Idelwyde</i>	18
Balwyn	Winmalee Road	127	House	1921	CoB HO421	-
Balwyn	Winmalee Road	129	House (W H Hooper)	1954	Mockridge Stahle & Mitchell	-
Balwyn	Winmalee Road	131	House (Dr Pennington)	1961	Chancellor & Patrick	-
Balwyn	Winmalee Road	133	House	1955	Ronald Bath	-
Balwyn	Winmalee Road	136	House	1926		-
Balwyn	Winmalee Road	146	House (S B Craymer)	1930s	House with garden by Edna Walling	15

Balwyn	Winmalee Road	150	House (<i>Banff</i>)	1915	CoB HO422	-
Balwyn North	Woodville Street	39	House (Allan Brown)	1955	Robin Boyd (GRB); much altered	12
Balwyn	Yandilla Street	16	House (R Bath)	1950	Ronald Bath; architect's own house; altered	14
Balwyn	Yandilla Street	17	House (R Dunstan)	1950	Robin Boyd	17
Balwyn	Yarrbat Avenue	2	House	19thC	Block-fronted Victorian villa	13
Balwyn	Yarrbat Avenue	4/4a	Duplex (Alvan/Parkin)	1963	Ernest Fooks	9
Balwyn	Yarrbat Avenue	7	House (L W Thompson)	1927	Haddon & Henderson	12
Balwyn	Yarrbat Avenue	41-45	House (<i>Idelwyde</i>)	1930s	Oliver Gilpin's mansion; CoB HO423	-
Balwyn	Yarrbat Avenue	57	House (<i>Kireep</i>)	1890		15
Balwyn	Yarrbat Avenue	114	House (W A Henderson)	1925	Haddon & Henderson; the latter's own house	14
Balwyn	Yarrbat Avenue	113	House	1940		15
Balwyn	Yarrbat Avenue	126	House (<i>Warrington</i>)	1912	House with bungalow addition (NT B6957)	-
Balwyn	Yarrbat Avenue	129	House (Douglas George)	1936	House with garden by Edna Walling	14
Balwyn	Yarrbat Avenue	146	House	1922		13
Balwyn	Yarrbat Avenue	-	House (L Ginwald)	1975	Kurt Popper	-
Balwyn	Yarrbat Avenue	-	House	1986	Barry Berkus (USA); prototype of luxury project home by A V Jennings	-
Balwyn North	Yeneda Street	43	House (Geoff Suttcliffe)	1948	Ross Stahle	15
Balwyn	Yerrin Street	47	Flats	1958		9
Balwyn	Yerrin Street	48	House (Bawden)	1978	Mud brick house; landscaping by Peter Glass	18
Balwyn	Yerrin Street	55	House (C V Dumbrell)	1948	C Victor Dumbrell; architect's own house	-
Balwyn North	-	-	House (Cleeve)	1991	Wood Marsh; RAlA (Vic) award winner	-



APPENDIX 3: ADDITIONAL PLACES

After a draft of this report was placed on public exhibition in early 2015, a number of submissions were received by Council that nominated additional places of potential heritage significance within the study area. Some of these places had already been identified in the consultant's master-list (see Appendix 2) but others had not. The following is a list of the latter places, which are deemed to be worthy of further investigation as part of a future heritage study.

- House, 3 Alpha Street, Balwyn North [designed by Frederick Tipping]
- House, 193 Belmore Road, Balwyn North
- House, 15 Dempster Avenue, Balwyn North
- House, 31 Ferdinand Avenue, Balwyn North
- House, 16 Frank Street, Balwyn North
- House, 21 Frank Street, Balwyn North
- House, 23 Frank Street, Balwyn North
- House, 29 Frank Street, Balwyn North
- House, 26 Jacka Street, Balwyn North
- House, 5 Kenny Street, Balwyn North
- Peppercorn tree fronting 22 Power Street, Balwyn [associated with former site of Bovill family's dairy]
- House, 24 McShane Street, Balwyn North
- House, 1 Tormey Street, Balwyn North
- House, 3 Tormey Street, Balwyn North
- House, 16 Tormey Street, Balwyn North
- House, 26 Tormey Street, Balwyn North
- House, 5 Wanbrow Avenue, Balwyn North
- Bluestone kerbing, Yongala Street, Balwyn

