

people place heritage

CONTEXT

CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

Volume 4. Kew

Final report
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Prepared for the
City of Boroondara



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EXECUTIVE SUMMARY

Introduction

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

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

This report covers the suburb assessment for Kew (excluding Kew East, which will be the subject of the next part of the Study). It includes an overview of the methodology, findings and recommendations, as well as citations for nominated individual properties and precincts.

Key Findings

The key findings of the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 4 Kew’ are:

- There are eight heritage precincts assessed to be of local significance (see Appendix A.1).
- There are extensions to six existing HO precincts (see Appendix A.2).
- There are 21 individual heritage places assessed to be of local significance (see Appendix A.3).
- There are two places that were initially identified and subsequently researched but not recommended for the Heritage Overlay as they do not meet the threshold for local significance (Appendix A.4).

Recommendations

It is recommended that the Boroondara City Council:

- Adopt the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 4 Kew (2017) and include it as a Reference Document in the Planning Scheme;
- Implement the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 4 Kew’ (2017) by:
 - Adding the precincts assessed as being of local significance, listed in Appendix A.1, to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries shown in the precinct citations. The extent of registration is the whole of the precinct as shown on the precinct plans. The precinct plans identify Significant, Contributory and Non-contributory places within the precinct boundaries.
 - Adding the precinct extensions, listed in Appendix A.2, to the six existing HO precincts.

-
- Adding the places assessed as being of local significance, listed in Appendix A.3, to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries shown in the place citations.

1 INTRODUCTION

1.1 Background and brief

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

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

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

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

In the past few years, Council has commissioned further area studies of two entire suburbs – Balwyn (incorporating Balwyn North and Deepdene) and Surrey Hills – as well as studies of smaller areas and individual places. Heritage Overlays in Surrey Hills have recently been gazetted through Amendment C177 to the Boroondara Planning Scheme (13 July 2017).

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

The scope of the MWHGS does not include the following:

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

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

1.2 Study area

The study area for this assessment is the suburb of Kew (excluding Kew East).

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

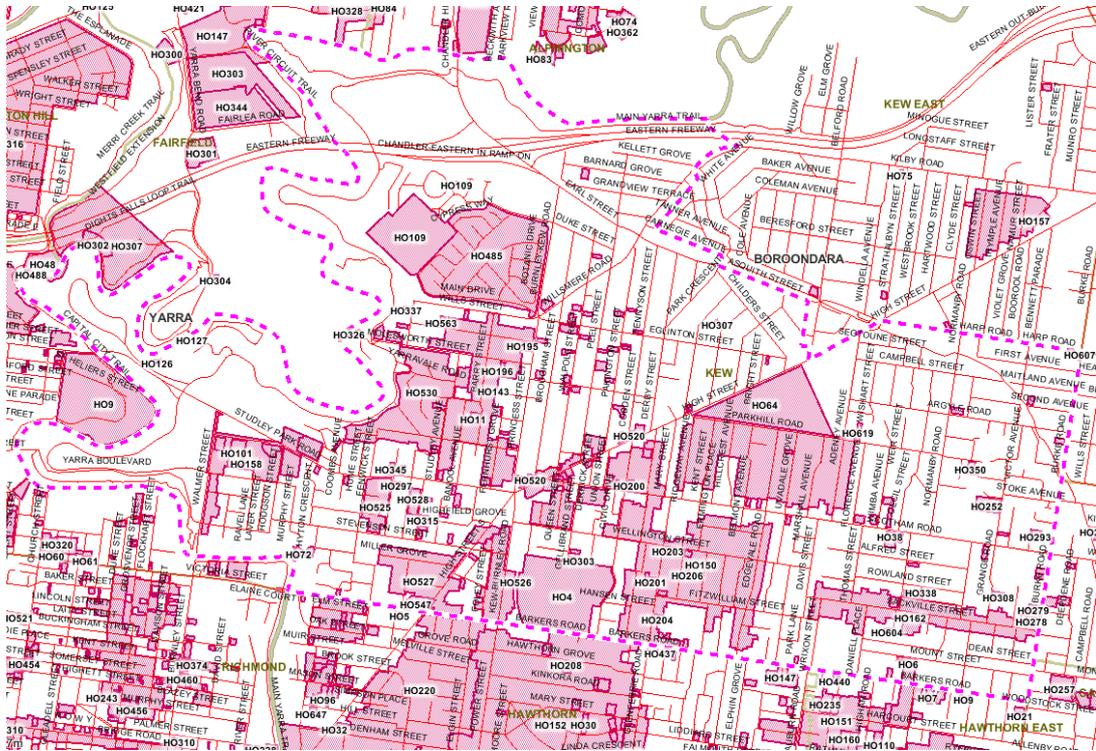


Figure 1. Map of Kew (with surrounding suburbs) showing current extent of the Heritage Overlay (shaded). (Source: Land Channel, 2017)

Kew has extensive coverage of the Heritage Overlay in the north-western corner of the suburb, and the central area to the south of High Street, but it is sporadic outside of these areas with only small precincts and/or individual places in the Heritage Overlay.

Prior to Council amalgamation, Kew and Kew East formed the City of Kew, comprising what is now the north-western section of the City of Borondara. The eastern half of Kew is roughly rectangular, bound by Harp, Burke and Barkers roads, while the boundaries of the western half follow the serpentine path of the Yarra River. The hilly nature of the area along the river is one of the defining characteristics of Kew, with the most challenging sites not developed until the post-war era in what is now the Yarra Boulevard Precinct (HO530). In its building stock, the oldest areas - centred around Kew Junction - are a mix of Victorian and Edwardian dwellings, in contrast to the overarching Victorian character of neighbouring Hawthorn. This central area is surrounded by areas of consistent interwar development in the south-west and north-east corners of the suburb. Overall, the size and quality of houses of all eras in Kew is high.

1.3 Previous heritage studies

Heritage places and precincts in Kew (and Kew East) have previously been identified and assessed in a series of heritage studies, only one of which has investigated the suburb as a whole. This was the first study, the 'Kew Urban Conservation Study' carried out by Pru Sanderson Design Pty Ltd and completed in 1988. The 1988 study recommended six large HO precincts (then known as Urban Conservation Areas), all of which are residential. In addition, citations were prepared for A grade places (State significance), and record sheets prepared for B grade places (locally significant). Lists of C grade places (Contributory) were also prepared.

While all of the precincts recommended by the 1988 study were implemented at the time, all of them were residential in character, and it was not until many years later that one of Kew's commercial areas was added to the Heritage Overlay (Kew Junction). Most B graded places outside of the HO precincts were not given protection at the time.

Since then, there have been a number of heritage studies following on the unimplemented recommendations of the 'Kew Urban Conservation Study', as well as those delineating new HO precincts, which have led to additional places and precincts being added to what is now the Boroondara Heritage Overlay:

- 'Review of B-graded buildings in Kew, Camberwell and Hawthorn' by Lovell Chen, 2007, revised 2009;
- 'Assessment of Heritage Precincts in Kew' by Lovell Chen, 2011, revised 2013;
- 'Kew Junction Commercial Heritage Study' by Lovell Chen, 2011, revised 2013;
- 'Kew and Hawthorn Further Heritage Investigations – Assessment of Specific Sites' by Lovell Chen, 2012, revised 2014.

There have also been a number of assessments of individual places and precincts carried out by Context Pty Ltd as part of ongoing heritage advice to the City of Boroondara's Strategic Planning Department since 2012.

1.4 Study limitations

The key limitations of the MWHGS are:

- Places were only investigated externally and most often from the public domain only, meaning that often only the front façade and partial side elevations were viewed.
- The Study does not address pre-contact indigenous heritage, or places specifically of natural heritage.
- The Study does not assess places of potential heritage significance on Council-owned land. This, and the alternative mechanism chosen, is discussed further in section 3.4.

2 APPROACH AND METHODOLOGY

2.1 Introduction

The ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 4 Kew’ (the ‘Kew Study’) was prepared in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Heritage Significance* (rev. 2013) and the Victoria Planning Provisions Practice Note No. 1 ‘Applying the Heritage Overlay’ (2015) (the ‘Practice Note’).

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

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

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

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

2.2 Stage 1 - Preliminary identification of places

2.2.1 Desktop and community identification of places

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

Other sources consulted were:

- Individual places assessed by previous heritage studies but not introduced into the Heritage Overlay. For the Kew Study, this meant the ‘Kew Urban Conservation Study’ (P Sanderson, 1988);
- List of potential heritage places recorded by successive Boroondara Heritage Advisors as places worthy of further investigation;
- National Trust of Australia (Victoria) Register and property files;

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

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

2.2.2 Preliminary survey

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

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

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

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

The Stage 1 survey revealed that in the northern part of Kew and the south-west corner of the suburb, south of Studley Park Road, there are large areas of late interwar housing, many of the dwellings substantial in size. These areas had suffered a degree of redevelopment and alteration, though a few core areas were largely intact. In the older areas of Kew, it was noted that the smaller precincts recommended in the 1988 Kew study often kept closely to the corridor of a central street, leaving out adjacent buildings of the same era and quality (and often the same designer). In such cases, where there were continuing streetscapes extending beyond the precinct boundaries, potential precinct extensions were noted.

2.2.3 Preliminary assessment

Following the preliminary survey, the consultants came together in June 2017 for ‘comparative workshops’. The Context consultant who had carried out the fieldwork presented images and information (age, intactness, reasons for significance) about the individual places and precinct areas of potential significance.

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

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

The shortlists of places and precincts to assess were created on the basis of these workshops.

2.2.4 Reporting preliminary recommendations

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

Context presented the findings of Stage 1 and recommendations for the scope of work for Stage 2 at a meeting with the Strategic Planning Department in late June 2017. This was followed by visits to all precinct areas identified. Once the proposed places and precincts for assessments were approved by the Strategic Planning Department, Stage 2 began.

2.3 Stage 2 – Assessment and reporting

2.3.1 Locality and thematic histories

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

In some cases, a thematic history was added as well when this was considered more appropriate to understand the context of a given place. For example, thematic histories of state schools and religious orders were prepared for the relevant citations.

2.3.2 Place and precinct histories

Individual histories were prepared for each individual place and precinct.

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

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

Researchers drew upon the following primary and secondary sources:

- Building permit index cards and associated plans. The City of Boroondara retains some records from the former City of Kew. In some cases, records from as early as the 1930s

survive, but most material is post-WWII in date and only a small proportion of plans survive.

- Previous heritage studies and the 2012 Thematic Environmental History
- Local histories
- Certificates of title
- Rate books
- Public building files (held at the Public Records Office of Victoria)
- Parish plans
- Trove and Newspapers.com newspaper searches
- State Library of Victoria online collections of historic maps, plans and photos
- City of Boroondara online collection of historic photos
- Miles Lewis' Australian Architectural Index and Melbourne Mansions index
- University of Melbourne archives
- Sands & McDougall street directories

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

2.3.3 Site visit and documentation

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

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

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

2.3.4 Comparative analysis

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

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

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

For the purposes of the Kew Study, the suburb of Kew was considered the minimal scope for comparative analysis to establish local significance, but in most cases comparisons were sought

more broadly from within the City of Boroondara, or even farther afield where pertinent comparisons were not found within the municipality.

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

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

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

2.3.5 Assessment against criteria

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

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

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

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

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

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

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

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

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

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

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

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

2.3.6 Statement of significance

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

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

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

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

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

2.3.7 Gradings within precincts

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

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

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

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

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

A ‘Contributory’ grading was attributed to buildings of any era, i.e., Victorian, Edwardian, interwar or post-war, which follow standard designs. The majority of buildings in precincts have a Contributory grade. In some instances, an altered building (new windows, change in roof cladding, overpainting, verandah rebuilt, minor additions) may still be considered ‘Contributory’ if its connection to the themes of the precinct can still be understood. In

addition, a very important building – that would otherwise be Significant – might be altered to a greater extent but still contribute to the significance of the precinct.

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

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

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

2.3.8 Mapping and curtilages

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

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

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

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

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

HO curtilages

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

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

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



Figure 2. Proposed curtilage for Urangeline and William Carey Chapel, in yellow, within Carey Grammar at 349 Barkers Road, Kew.

Urangeline and William Carey Chapel at Carey Grammar, 349 Barkers Road, Grange Hill at 301 Cotham Road, and St George's Hospital at 283 Cotham Road, have all been mapped with a curtilage that is less than the title boundaries but that will ensure that the significant features and views from the public domain are protected.

2.3.9 Statutory recommendations

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

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

- External Paint Controls – to control changes to paint colours; particularly important if evidence of an early colour scheme survives; note that a planning permit is always required to paint a previously unpainted surface (e.g., face brick, render, stone, concrete, timber shingles).
- Internal Alteration Controls – to be used sparingly and on a selective basis for special interiors of high significance.

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

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

2.3.10 Proposed precinct extensions

In the course of the Stage 1 survey of Kew, a number of properties and streetscapes were identified that adjoined existing HO precincts and that contained development that is very similar in its built-era, design quality and intactness to that found in the existing precinct.

The existing citations for the precincts were then reviewed to determine whether these adjoining streetscapes would contribute to the significance of the precinct, as defined by the existing statement of significance. Windscreen surveys were also made through the precincts to confirm that the proposed extensions were of a similar character and quality to the existing precinct areas. In terms of ‘quality’, the mix of building types, built-eras, level of design pretension, intactness of buildings, and proportion of Non-contributory properties were all taken into account.

In the event that the additional streetscapes did closely correspond with the valued character of the adjoining HO precinct, the following steps were taken to document the proposed precinct extensions:

- Photos of each property were taken;
- Precinct extension boundaries were determined to ensure geographic and visual continuity with the existing precinct area, balanced against the inclusion of a high proportion of properties that would contribute to the precinct’s significance (i.e., excluding Non-contributory properties if this did not compromise continuity with the precinct).
- Each property within the precinct extension was graded to indicate if it did or did not contribute to the precinct’s significance. These gradings were mapped.
- Depending on the level of detail in the existing precinct citation, one of the following extension documentation approaches was chosen:

- For recent precinct citations with the level of documentation currently expected, the existing precinct citation was revised, where necessary, to reflect the inclusion of the precinct extension. In most cases, this meant brief additional text added to the precinct Description, corrections to maps, and insertion of a photo. In no cases was it necessary to revise the precinct statement of significance in order to ‘fit in’ the precinct extension. For clarity, precinct extension maps were prepared to show the additional properties recommended for inclusion in the precinct (section 3.2). The new and deleted text is shown in Track Changes in the precinct citations found in Appendix D. This approach was taken with the extensions to precincts HO520 and HO527.
- For precincts assessed as part of the 1988 ‘Kew Conservation Study’, a different approach was required. This is due to the lack of what is currently understood as a precinct citation, with a description of the overall precinct character and indication of all the reasons for its significance. Instead of simply updating these slender texts (less than half a page each), stand-alone citations were prepared for each extension which includes the information from the 1988 study and the current Statement of Significance (from Boroondara Clause 22.05 Heritage Policy), as well as additional information about the history and character of the extension and how it relates to and contributes to the precinct’s significance as expressed in the existing documentation. Maps and schedules showing the extent of the proposed precincts and the grading of each property in it were also prepared. This approach was necessary for the proposed extensions to precincts HO142, HO143, HO150 and HO162.

The revised citations (HO520 and HO527) and the new precinct extension citations (HO142, HO143, HO150 and HO162) are found in Appendix D.

2.3.11 HERMES entry

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

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

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

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

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

3 KEY FINDINGS

3.1 Local significance

3.1.1 Precincts

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

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

3.1.2 Individual places

A total of 21 individual places assessed are considered to meet the threshold for local significance when assessed against the HERCON criteria, and thus are worthy of protection in the Heritage Overlay.

All of these places are listed in Appendix A.3, and their place citations are found in Appendix D.

3.2 Extensions to existing HO precincts

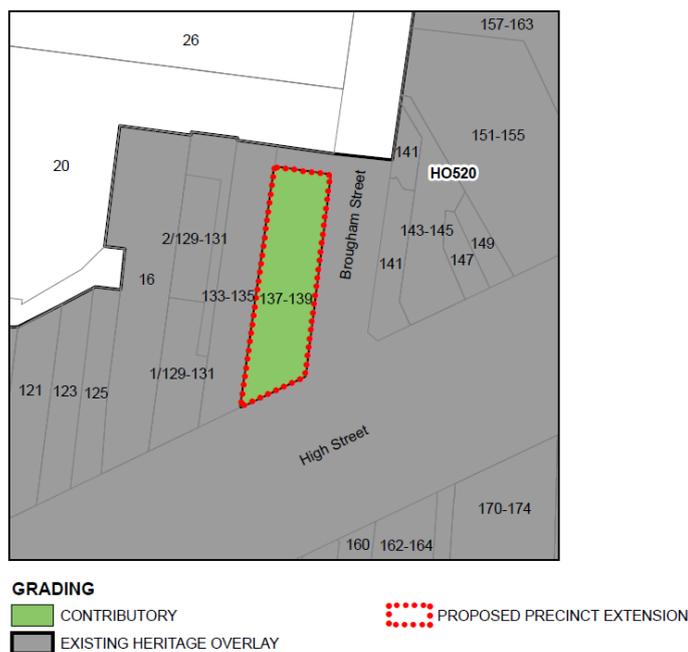
Following assessment of a number of streetscapes for their suitability as extensions to existing HO precincts, extensions to six existing precincts have been recommended for addition to the Heritage Overlay.

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

As noted in section 2.3.10, above, among these six precincts, four were assessed as part of the 1988 ‘Kew Urban Conservation Study’ and have very minimal documentation. For this reason, ‘extension citations’ have been prepared as part of the current study.

In the case of more recent precinct assessments, prepared as part of the ‘Assessment of Heritage Precincts in Kew’ (Lovell Chen, 2013), the extensive existing citations were simply updated to show changes necessary to add the new properties. These were:

HO520 Kew Junction Commercial Heritage Precinct: Addition of 137-139 High Street.



This is a pair of two double-storey shops built during the interwar era. Their upper levels are rendered with clinker brick accents and a Serlian window to recessed balconies. No. 137 retains its original shopfront.

This pair of shops contributes to the significance of the precinct as a whole, which recognises interwar commercial buildings as contributory.

A photo of the pair of shops at 137-139 High Street has been added to the table of photos at the end of the citation, as has a brief description of the special decorative features of the pair, and a mention of the retention of the original shopfront. These changes, as well as changes to the precinct map, have been shown in Appendix D in Track Changes.

HO527 High Street South Heritage Precinct: Addition of 1-3 & 4 Bowen Street.



GRADING

 CONTRIBUTORY

 NON-CONTRIBUTORY

 EXISTING HERITAGE OVERLAY

 PROPOSED PRECINCT EXTENSION

1-3 Bowen Street is an early interwar (1915) semi-detached brick pair massed to look like a single bungalow with a gable-fronted roof. The return verandah, which wraps around three sides of the 'bungalow' is supported on simple brick piers. Windows are timber casements, and both dwellings retain tall chimneys with roughcast render detail at the tops.

This semi-detached pair contributes to the precinct as a whole, which recognises interwar housing as contributory.

The Non-contributory property at 4 Bowen Street has been included in the proposed precinct extension as it forms the original subdivision, and the inclusion of the property in the Heritage Overlay assists the management of the impact of any future development on this site on the rest of the precinct.

In contrast to the citation for HO520, the description of the HO527 is very general, noting only that interwar dwellings are bungalows and attic-storey houses primarily on Henry and Bowen street, and the west end of Miller Grove. There is no mention of individual houses and their attributes, so the only logical place to add information on 1-3 Bowen Street is in the gradings table at the end of the citation. Precinct maps were also updated accordingly.

As the Schedule of Gradings table contained in the original citation does not include properties graded Non-Contributory, the precinct Heritage Overlay Plan in the citation has been revised to reflect the extension (Appendix D). For clarity, the precinct extension map above was prepared to show the gradings of 1, 3 and 4 Bowen Street.

3.3 Not of local significance

Two places identified in Stage 1 were assessed against the HERCON criteria during Stage 2 of the Kew Study and found to fall below the threshold of local significance. In both cases this was because research revealed more significant alterations than was initially apparent.

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

3.4 Council-managed places of potential significance

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

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

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

4 RECOMMENDATIONS

4.1 Introduction

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

- Adoption of the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 4 Kew’ (2017) by the Boroondara City Council.
- Implementation of the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 4 Kew’ (2017) by the Boroondara City Council.

4.2 Adoption of Heritage Review

It is recommended that the Boroondara City Council formally adopt the ‘City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 4 Kew’ (2017), which comprises this report, and include this report as a Reference Document in the Boroondara Planning Scheme.

4.3 Implementation of Heritage Review

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

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

APPENDIX A – ASSESSMENT FINDINGS

A.1 Precincts of local significance

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

LP	Precinct	Street addresses	Locality
1	Banool Estate Precinct	1-21 & 2-20 Banool Avenue and 25-27 Stawell Street	Kew
2	Bradford Estate Precinct	1-19 & 2-20 Bradford Avenue, 12 Stoke Avenue, and 365 Cotham Road	Kew
3	Burke Road Commercial Precinct	1333–1363 & 1046–1060 Burke Road	Kew, Balwyn
4	Cotham Village Commercial Precinct	916-922 Glenferrie Road and 91-109 & 118-132 Cotham Road	Kew
5	Goldthorns Hill & Environs Precinct	1-25 and 2-26 Goldthorns Avenue; 1-11 Lady Lochs Drive; 47-97 and 48-88 Argyle Road; 66-74 Normandy Road; and 31-37 Heather Grove	Kew
6	Iona Estate Residential Precinct	1-9 & 2-10 Berkeley Court and 75-77 Studley Park Road	Kew
7	May Street Precinct	5-45 & 10-50 May Street; and 134-144 Wellington Street	Kew
8	Thornton Estate Residential Precinct	1-35 Thornton Street and 46-48 Stevenson Street	Kew

A.2 Precinct extensions

It is recommended that the following properties be added to six existing HO precincts:

- HO142 Barrington Avenue Precinct extension: 2-6 Barrington Avenue; 135-187 Cotham Road; 2A Hillcrest Avenue; and 2 Kent Street, Kew
- HO143 Barry Street Precinct extension: 31-57 Princess Street and 19-23 Wills Street, Kew
- HO150 Glenferrie Road Precinct extension: 4 Belmont Avenue, 154-182 Cotham Road, 1-5 Franks Grove, and 3-19 & 2-14 Rossfield Avenue, Kew
- HO162 Sackville Street Precinct extension: 1185-1189 Burke Road; 3 & 6-14 Grange Road; and 16 Rowland Street, Kew
- HO520 Kew Junction Commercial Precinct extension: 137-139 High Street, Kew
- HO527 High Street South Residential Precinct extension: 1-3 and 4 Bowen Street, Kew

A.3 Places of local significance

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

Lp	Place	No.	Street	Locality
1	'Urangeline' (former Edzell, Mildura)	349	Barkers Road (part)	Kew
2	William Carey Chapel	349	Barkers Road (part)	Kew
3	'Lindum'	315	Barkers Road	Kew
4	Shops	1139-1141	Burke Road	Kew
5	'Grange Hill' (former 'Hillsbury')	301	Cotham Road (part)	Kew
6	'Omro'	230	Cotham Road	Kew
7	Residence	264	Cotham Road	Kew
8	St George's Hospital	283	Cotham Road (part)	Kew
9	Kew Service Reservoir	370-376	Cotham Road (part)	Kew
10	'Burwood'	4	Edgecombe Street	Kew
11	House	59	Pakington Street	Kew
12	Kew Primary School No. 1075	20	Peel Street	Kew
13	McDonald-Smith House (former)	3	Perry Court	Kew
14	'Fernside' (former)	25	Queen Street	Kew
15	'Craigmill'	13	Raheen Drive	Kew
16	Milston House	6	Reeves Court	Kew
17	Duplex	35-37	Rowland Street	Kew
18	'Canyanboon'	28	Stevenson Street	Kew
19	'Surbiton'	71	Stevenson Street	Kew
20	Carmelite Monastery Melbourne	96	Stevenson Street	Kew
21	House	31	Studley Park Road	Kew

A.4 Not of local significance – no action

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

LP	Place	No.	Street	Locality
1	House	16	Madden Grove	Kew
2	'Llysivain'	11	Tregarron Avenue	Kew

A.5 Council-managed places of potential significance

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

LP	Place	No.	Street	Comments
1	Victoria Park	45-47	Adeney Avenue & 470-500 High Street	Kew's primary formal park, with vegetation and planning remaining from the nineteenth century.
2	Outer Circle Railway Reserve		Willsmere Road at Earl Street to Burke Road at Heather Grove	Reserve of the 1888-91 Outer Circle Line, which had a major impact on the settlement of Kew. Embankments and rail-under-road bridges remain.
3	Kew City Hall (former)	70-80	Cotham Road (part), corner of Civic Drive	Built in 1959-60 to a design by architects Leith & Bartlett. Also WWII Memorial in front.

APPENDIX B – NON-CADASTRAL MAPPING

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

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

‘Urangeline’ and William Carey Chapel, 349 Barkers Road, Kew



St George's Hospital, 283 Cotham Road, Kew



'Grange Hill', 301 Cotham Road, Kew



Kew Service Reservoir, 374-376 Cotham Road, Kew



APPENDIX C – DRAFT HO SCHEDULE

SCHEDULE TO THE HERITAGE OVERLAY

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

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
	<i>Banool Estate Precinct</i> Banool Avenue	No	No	No	No	No	No	-	No
	<i>Bradford Estate Precinct</i> Cotham Road (part), Bradford Avenue, Stoke Avenue (part)	No	No	No	Yes Front fences at 2, 10, 18, 20 Bradford Ave and garages at 2 Bradford Ave	No	No	-	No
	<i>Burke Road Commercial Precinct</i> Burke Road (part)	No	No	No	No	No	No	-	No
	<i>Cotham Village Commercial Precinct</i> Cotham Road (part), Glenferrie Road (part)	No	No	No	No	No	No	-	No
	<i>Goldthorns Hill & Environs Precinct</i> Argyle Road (part), Goldthorns Avenue (part), Heather Grove (part), Lady Lochs Drive (part), Normanby Road (part), Victor Avenue (part)	No	No	No	Yes Front fences at 48, 53, 57, 59, 61, 88 Argyle Rd; 4, 7, 9, 10, 14, 15, 19, 20, 26 Goldthorns Ave; 31, 33 Heather Gv; 9,	No	No	-	No

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
					11 Lady Lochs Drive; 66, 70 Normanby Rd Garages at 55, 59, 80, 88 Argyle Rd; 4, 7, 11, 12, 19, 22, 24, 26 Goldthorns Ave; 33 Heather Gv				
	<i>Iona Estate Residential Precinct</i> Berkeley Court, Studley Park Road (part)	No	No	No	Yes Front fences at 77 Studley Park Rd; 3, 7 Berkeley Court Garages at 77 Studley Park Rd; 2, 3, 5, 7 Berkeley Court	No	No	-	No
	<i>May Street Precinct</i> May Street, Wellington Street (part)	No	No	No	No	No	No	-	No
	<i>Thornton Estate Residential Precinct</i> Thornton Street (part), Stevenson Street (part)	No	No	No	Yes Front fences at 46-48 Stevenson St; 19 Thornton St Garage at 46 Stevenson St	No	No	-	No
	<i>Urangeline</i> 349 Barkers Road, Kew	No	No	No	No	No	No	-	No

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
	<i>The William Carey Chapel</i> 349 Barkers Road, Kew	No	Yes – 'Tree of Life' sculpture by Clifton Pugh	Yes – Lemon Scented Gum	Yes – Crucifix and associated bluestone retaining walls, paths and steps. Boulder mounted with copper bas-relief of William Carey	No	No	-	No
	<i>Lindum</i> 315 Barkers Road, Kew	No	No	Yes – Canary Island palm	No	No	No	-	No
	<i>Shops</i> 1139-1141 Burke Road, Kew	No	No	No	No	No	No	-	No
	<i>Grange Hill</i> 301 Cotham Road (part), Kew	No	No	No	No	No	No	-	No
	<i>Omro</i> 230 Cotham Road, Kew	No	No	Yes – Canary Island Date Palm	No	No	No	-	No
	<i>Residence</i> 264 Cotham Road, Kew	No	No	No	Yes – Brick wall with arches opening in side setback	No	No	-	No
	<i>St George's Hospital</i> 283 Cotham Road, Kew	No	No	No	Yes – Nurse's Home, Maternity Wing	No	No	-	No
	<i>Kew Service Reservoir</i> 370-376 Cotham Road, Kew	No	No	Yes – mature Monterey Cypress trees	No	No	No	-	No

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
	<i>Burwood</i> 4 Edgecomb Street, Kew	No	No	No	No	No	No	-	No
	<i>House</i> 59 Pakington Street, Kew	No	No	No	No	No	No	-	No
	<i>Kew Primary School No. 1075</i> 20 Peel Street, Kew	No	No	Yes – mature Monterey Cypress & Pepper-corns	Yes – 1929 shelter shed	No	No	-	No
	<i>The Former McDonald-Smith House</i> 3 Perry Court, Kew	No	No	No	No	No	No	-	No
	<i>Fernside</i> 25 Queen Street, Kew	No	No	No	No	No	No	-	No
	<i>Craigmill</i> 13 Raheen Drive, Kew	No	No	No	Yes – Brick and timber letterbox structure	No	No	-	No
	<i>Milston House</i> 6 Reeves Court, Kew	No	No	No	Yes – Garage	No	No	-	No
	<i>Duplex</i> 35-37 Rowland Street, Kew	No	No	No	Yes – Fence and mild steel gates	No	No	-	No
	<i>Canyanboon</i> 28 Stevenson Street, Kew	No	No	Yes – Canary Island palm	No	No	No	-	No
	<i>Surbiton</i> 71 Stevenson Street, Kew	No	No	No	No	No	No	-	No
	<i>Carmelite Monastery Melbourne</i>	No	Yes – Church	Yes – Row of	Yes – Perimeter	No	No	-	No

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-3	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
	96 Stevenson Street, Kew		interior decoration	<i>Cupressus sempervirens</i> on west boundary, other mature conifers, <i>Quercus palustris</i> , <i>Betula pendula</i> , <i>Ulmus</i> sp, <i>Cinnamomum camphora</i> , <i>Grevillea robusta</i> , <i>Cordyline australis</i>	fence and Stevenson Street gateway				
	House 31 Studley Park Road, Kew	No	No	No	Yes – original garage	No	No	-	No

APPENDIX D – PRECINCT AND PLACE CITATIONS

Banool Estate Precinct

Prepared by: Context Pty Ltd

Address: 1-21 & 2-20 Banool Avenue and 25-27 Stawell Street, Kew

Name: Banool Estate Precinct	Survey Date: July 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: c.1920-30



GRADING

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



Historical Context

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

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

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

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

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

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

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

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

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

History

The precinct is located on Portion 79 of the Boroondara Parish, 113 acres purchased by F Fenwick and E Bell in 1851 (Parish Plan Boroondara 1931). By the 1860s, Portion 79 was bounded on three sides by Stawell Street, Princes Street and Studley Park Road ('Plan of Borough of Kew' 186?).

Two sections of Portion 79 were subdivided in 1886 to create two estates: Studley Park Reserve, between Raheen Street and Fenwick Street; and Queen's Park, which fronted Princess Street north of Stawell Street. Despite these subdivisions, Studley Park retained mostly large houses on extensive allotments through until the mid-1890s, by which time some development had occurred around Studley Villa, offered for sale as the McEvoy Estate. Other subdivisions in the area around D'Estaville resulted in the extension of Conran Street and Barry Street and the creation of Sir William Street and Studley Avenue. In addition, the subdivision of Fernhurst Park in 1897 resulted in Fernhurst Grove (Sanderson 1988:4/9; 4/12).

In many parts of Kew in the 1920s, as the owners of large properties died or sold their residences, new owners sought to capitalise on the value of the estates (Sanderson 1988:4/16).

Geoffrey Syme and his wife Annabella, née Johnson, and two daughters lived in 'Banool' in Studley Park Road from c1908. Geoffrey Syme (1873-1942) was the fourth son of David Syme, proprietor of the Melbourne *Age* newspaper. Geoffrey Syme joined the *Age* in 1892 and from 1898 was trained in management by his father who had chosen him as his successor. Under the terms of his father's will, in 1908 Geoffrey was given editorial control of the *Age* and the *Leader* (Serle 1990).

In June 1919, the Symes family put 'Banool' up for auction to shift back to the Syme family home at 'Blythswood'. In a 1919 sale notice, the Banool property was described as a 'magnificent brick cemented mansion' on over four acres, convenient to the Kew Railway Station and electric and cable cars, and an easy driving distance to the city (*Argus* 24 May 1919:3).

The property was subsequently sold and subdivided to form 'Banool Estate', which was intersected by Banool Avenue. By April 1920, six- and seven-room brick villas with tiled roofs were in the course of construction on the estate (*Argus* 24 April 1920:1). In September 1920, a 'new brick bungalow' was advertised for sale in Banool Avenue (*Argus* 15 September 1920:5).

By 1925, houses had been built at 2-20, 1-11 and 17-21 Banool Avenue, and 25 and 27 Stawell Street (S&Mc 1925). By 1930, houses at 13 and 15 Banool Avenue had been constructed (S&Mc 1930). No evidence could be found of architect involvement in the design of the residences.

Alterations and additions to many of the subject residences were made from the late 1940s. Building permits show that in 1948 brick additions were made to the residence at 2 Banool Avenue; in 1957 alterations, and in 1968 brick additions were made to the dwelling at 4 Banool Avenue; in 1958 brick additions were made to 5 Banool Avenue; in 1969 a brick laundry was added to 7 Banool Avenue; in 1959 alterations were made to the dwelling at 9 Banool Avenue; in 1946 a garage was built at 10 Banool Avenue;

In summary, the residences that comprise the Banool Estate Residential Precinct were constructed in the period c.1920-30.

Description & Integrity

The Banool Estate Precinct at 1-21 and 2-20 Banool Avenue and 25-27 Stawell Street, Kew, consists of a collection of largely intact interwar houses of modest size.

Banool Avenue is a straight-aligned street which intersects, and extends the length of, the precinct, north from Studley Park Road to its junction with Stawell Street. It has generous mown-lawn nature strips with concrete footpaths and driveway crossovers, as common in interwar subdivisions. The street retains its bluestone kerbs and gutters on both sides. The streetscape has a lightly treed character, which is also consistent with interwar streets, but the plantings of small deciduous trees are of a more recent date than the subdivision and the housing stock. The 1945 aerial photograph shows a lightly treed character, which widely spaced street trees, approximately one per allotment.

The allotments within the Banool Estate are smaller than those in surrounding streets and relative to other interwar subdivisions; they have a relatively shallow depth of 33 metres. The 12 allotments on the west side of Banool Avenue are more or less uniform in size. The eleven allotments on the east side are larger, with irregular widths; alternately of c.17m and 20m wide. The smaller allotment sizes and varied frontage widths have had a bearing on the house designs and their predominantly modest scale as will be discussed below.

All but two of the houses in the precinct were built between 1920 and 1925, at nos. 1-11 & 17-21, and 2-20 Banool Avenue and 25-27 Stawell Street. Stylistically, they all consist of variations on a theme of the brick interwar California Bungalow architectural style. Some of the houses are built to individual designs, but many of the houses share noticeably similar forms and/or detailing. In the descriptions that follow, the houses are grouped in terms of these shared designs and features.

Group A: The houses at nos. 6, 10, and 18 Banool Avenue are distinguished as slightly larger houses with wider principal elevations than the other houses, that correlate with their wider allotments.

No. 6 Banool Avenue has a wide frontage, with a slate transverse gable roof, street facing gables filled with rough render and timber strapwork. The walls are rough rendered, as are the squat, flat-topped chimneys with flat tops and terra cotta chimney pots. It has a gabled dormer to first floor room in roof space. Deep shaded verandah beneath the gabled roof has a brick balustrade with contrasting rough render panel. The front fence is not original, but not unsympathetic to the style of the house.

Nos. 2, 10 and 18 Banool Avenue are built to a similar design. The three houses feature a hip roof which extends over a shaded front verandah, and double street-facing gables filled with rough render and timber strapwork. The terracotta tiles seen on nos. 2 and 10 have been replaced at no. 18. Nos. 10 and 18 have similar rough rendered square chimneys with flat tops and terracotta chimney pots (overpainted at no. 18). No. 2 shares a chimney design with nos. 1, 5, 7, 13, 15, and 8 Banool Avenue. Nos. 10 and 18 have rough rendered walls. The walls at no. 2 are red face brick. The windows are different; single and grouped timber sash at nos. 2 and 10, and groupings of three and four timber sash windows with small-paned upper sash at no. 18. The front fences are not original but not unsympathetic to the style of the houses. Some of the windows at no. 2 have been modified.

Group B: Nos. 20 Banool Avenue and 25 Stawell Street appear to be built to a similar design, but mirrored. No. 25 is well concealed behind a high wall. Even so, it is possible to discern the same double-hip roof form with projecting, shallow pitched street facing gable (filled with wall-hung shingles to no. 25 Stawell). No. 20 Banool Avenue also features a corner porch with masonry balustrade and single column. The roof is terracotta tiled at no. 20 Banool Avenue. The tiles have been replaced at no. 25 Stawell Street. No. 20 retains an early concrete and lawn strip driveway and early medium-height masonry front fence and metal gates. Both have rendered chimneys but of different designs.

Group C: 11 and 19 Banool Avenue, double-fronted single-storey brick dwellings, with terracotta tile hip roofs and a street-facing gable filled with roughcast render and timber strapwork. Both houses have a return verandah contained beneath a continuation of the roof plane; no. 11 with similar square timber posts, no. 19 with heavy brick balustrade and brick piers. The chimneys with corbelled top and terracotta chimney pots are like those at nos. 1, 5, 7, 8, 13 and 15 Banool Avenue. The houses differ in window treatment: no. 19 has grouped timber framed casement windows, and a splayed bay window beneath the gable; no. 11 has tall timber sash windows, not commonly seen in interwar Bungalows. No. 11 has a low, flat topped picket fence in a style that is in keeping with the house. No. 19 has a high picket fence, which is not consistent with the style of the house.

Group D: Nos. 5, 7, 8, 13, 15 and 21 Banool Avenue form another discernible group. They share the similar essential form and distinctive red brick chimneys with corbelled top and terracotta chimney pots, suggesting they were built by the same builder. All five Bungalows have brick walls (overpainted at no. 5; red face brick at 7, 8, 13, 15, 21) and a terracotta tile roof (tiles replaced at no. 13) that combines a hip roof (rear) with a gabled roof (front) and prominent street-facing gable, with gable ends infilled with rough render and timber strapwork. They all feature a return verandah with heavy masonry (brick) balustrade and square brick piers. The balustrades are solid with a slightly scalloped bullnose brick top edge; nos. 5 and 21 differ with 'hit-and-miss' brickwork balustrades. Nos. 8 and 15 have timber sash leadlight windows. Nos. 5, 7, 13 and 21 have timber casement windows. Nos. 5, 7, 8, 13 and 21 feature a bay window (splayed) with a hipped awning (tiles, except for slate at no. 8). The front fences at nos. 7, 8 and 13 are sympathetic with the style of the houses. No. 21 has a second storey addition above the rear hip roof part of the house.

Group E: Nos. 1 and 3 Banool Avenue share the same basic form, but mirrored; square in plan with a terracotta tile hip roof and projecting side verandah or portico with a gabled roof. They appear to have both been designed to address Banool Avenue. The side porch has tapered piers at no. 1, and square brick piers at no. 3. Both houses have red, face brick walls, with a contrasting painted rendered lintel above a group of three casement windows. No. 1 is

distinguished by a projecting, street facing gable, infilled with rough render and timber strapwork, with timber brackets supporting the eaves, and a bracketed terracotta tile awning above the grouped timber sash windows. No. 3 has a bay window (splayed) with timber bracket supporting a terracotta tile awning over the timber casement windows. Both houses have original brick chimneys, of different designs. The chimneys at no. 1 are similar to those at 5, 7, 8, 13, 15 and 21 Banool Avenue. The high brick front fence at no. 1 is not original. The brick with picket panel fence at no. 3 could be original or built to an original design.

Group F: Nos. 4, 9 and 12 Banool Avenue also appear to have been built to a similar design. They comprise interconnecting terracotta tile hip roofs with a projecting street-facing gable, infilled with rough render and timber strapwork. Like the houses at nos. 2, 10 and 18 and 11 and 19 Banool Avenue, the verandah roof is a continuation of the hip roof. The squat chimneys are built to different designs, those at no 12 similar to the chimneys at 1, 5, 7, 8, 12, 13, 15 and 21 Banool Avenue. The piers to the corner porch are of different designs (brick piers with narrow grouped timber columns at no. 9, square brick piers at no. 12, tapered piers at no. 4). No. 4 has been substantially altered, including a second storey addition, infilled front verandah, and enlarged front porch with gable roof. The verandah windows at no. 9 have been replaced. Despite these changes, it retains features and an essential form that are consistent with the interwar character of the precinct. The front fences are not original, but the front fence at no. 12 may have been built to an earlier design.

Other properties:

No. 17 Banool Avenue has a transverse gable terracotta tile roof with a prominent projecting gable over a shaded verandah. The gable end is filled with wall-hung shingles. The walls are face brick to mid-window height and rough render above. It has timber sash leadlight windows in groups of three. The house is distinguished by a striking rough rendered stepped parapet that projects above the roof plane beside the gabled verandah. It is topped with flat cement and brick capping. Stepped masonry balustrade with flat cement capping recalls the verandah balustrade at no. 18 Banool Avenue. The square clinker brick piers of the front fence are likely to be early, possibly 1930s. The flat-topped picket infill is sympathetic to the style of the house.

No. 27 Stawell Street is oriented to its Stawell Street frontage. It is a single-storey Bungalow with a concrete tile transverse gable, and projecting mitred awning over a front porch supported on Corinthian style columns. The walls are smooth rendered. The windows at timber framed casement with geometric leadlight patterns. The house is notable to its wall-hung gables above the two front and single side bay windows (splayed) which have a distinctive geometric patterned edge. The same shingles is repeated in the gable apex. The gable end is further distinguished by the shaped timber barge boards and timber brackets. The front fence is not original. The house has a second storey addition to its western end, which features detailing that matches the fine detailing on the original part of the house.

No. 14 Banool Avenue has a visually dominant and unsympathetic second storey addition which detracts from the original dwelling's contribution to the interwar streetscape.

No. 16 Banool Avenue is a recently constructed double storey dwelling of a modern design.

Comparative Analysis

The subdivision pattern of the Banool Estate echoes other interwar subdivisions in Kew, in particular those subdivided in the c1920s, which were subdivided from the grounds of larger estates, and were usually intersected by a straight-aligned street or avenue.

Similar subdivision patterns can be seen in the Goldthorns Hill & Environs Precinct (recommended for the HO by this study), the Thornton Estate Precinct (recommended for the HO by this study), and the Bradford Estate Precinct (recommended for the HO by this study). The Banool Estate subdivision is distinguished by its smaller-sized allotments, which have notably

less depth (approx. 33 metres as opposed to a range of depths between 41-50 metres for the aforementioned estates.

The nearby Barry Street Precinct, Kew (HO143) is comparable in terms of its concentration of high quality designs, but the housing stock is earlier, predominantly Victorian and Federation era houses. Likewise, the Barrington Avenue Precinct, Kew (HO142) contains good concentrations of high quality housing stock, but predominantly of the Federation and interwar periods.

The houses in the Howard Street Precinct (HO528) were similarly constructed in relatively quick succession, over a five-year period. Subdivided a few years later than the Banool Street Precinct, its concentrated burst of building activity represents a different (though also popular) building style, the Old English revival style.

The Banool Estate Precinct comprises an impressive concentration of interwar Bungalows of high integrity that reflects the strength of Kew's development in the interwar period.

Similar to the Thornton Estate Precinct and the Bradford Estate Precinct, the houses were all built in quick succession over a relatively brief time span, in the 1920s, and over a period of a decade or less. The scale of the houses in the Banool Estate Precinct is overall smaller than for the Bradford Estate Precinct, but on average they are equal to or larger than those in the Thornton Estate Precinct. They represent a less eclectic group than the houses within the Thornton Estate Precinct. Visual cohesion of the Precinct is created by the consistency of the interwar Bungalow architectural style, and the repetition of some of the designs and decorative features throughout the Precinct.

Assessment Against Criteria

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

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

The Banool Estate Precinct is significant for the tangible evidence it provides of the pattern of settlement in this part of Kew, along Studley Park Road, during the interwar period, which comprised subdivisions on the grounds of larger estates. The quick succession in which the houses were built after the subdivision of the Estate in c.1920, evidenced by the consistency in architectural style and some repetition of detailing, provides important evidence of the strength of Kew's development during this early interwar period.

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

N/A

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

N/A

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

Architecturally, the Banool Estate Precinct, Kew, is significant for the high concentration of single-storey interwar brick Bungalows with a relatively high level of integrity. The houses all feature

forms and details typical of the interwar Bungalow, but in a range of designs. The houses tend to be relatively modest in scale, with the exception of those houses on slightly wider allotments. Visual cohesion within the Precinct is created by the consistency of the interwar Bungalow architectural style, and the repetition of some of the designs and decorative features throughout the Precinct.

The Precinct's consistent interwar character is further strengthened by the lightly treed character of the streetscape, mown nature strips and concrete footpaths, and bluestone kerbs and channelling.

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

N/A

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The Banool Estate Precinct, Kew, which comprises 1-21 & 2-20 Banool Avenue and 25-27 Stawell Street, Kew, is significant. The Banool Estate was subdivided in c.1920 from the grounds of a larger estate named Banool that was sold in 1919. The subdivision comprises modestly sized allotments intersected by a straight-aligned street. The houses were almost all developed over a relatively brief time span of five years, between 1920 and 1925; the remaining two properties were built by 1930. The houses are mostly modest brick Bungalows of designs and detailing typical of the interwar California Bungalow architectural style. The houses on slightly wider allotments tend to be less modest in scale and detailing.

The following properties are non-contributory to the Precinct: 14 and 16 Banool Avenue. The remainder are Contributory.

The lightly treed character of the streetscape, the mown lawn nature strips with concrete footpaths, and the bluestone kerbs and channels are also Contributory.

Non-original alterations and additions to the houses are not significant, including second storey additions, non-original garages and carports, and high front fences. Some of the front fences are sympathetic to the architectural style of the houses, but are not significant.

How is it significant?

The Banool Estate Precinct, Kew, is of local historical and architectural significance to the City of Boroondara.

Why is it significant?

Historically, the Banool Estate Precinct is significant for the tangible evidence it provides of the pattern of settlement in this part of Kew, along Studley Park Road, during the interwar period, which comprised subdivisions on the grounds of larger estates. The quick succession in which the houses were built after the subdivision of the Estate in c.1920, evidenced by the consistency in architectural style and some repetition of detailing, provides important evidence of the strength of Kew's development during this early interwar period. (Criterion A)

Architecturally, the Banool Estate Precinct, Kew, is significant for the high concentration of single-storey interwar brick Bungalows with a relatively high level of integrity. The houses all feature forms and details typical of the interwar Bungalow, but in a range of designs. The houses tend to be relatively modest in scale, except for those houses built on slightly wider allotments. Visual cohesion within the Precinct is created by the consistency of the interwar Bungalow architectural style, and the repetition of some of the designs and decorative features throughout the Precinct. The Precinct's consistent interwar character is further strengthened by the lightly treed character of the streetscape, mown nature strips and concrete footpaths, and bluestone kerbs and channelling. (Criterion D)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	1	Banool Avenue	Contributory	c.1920-25
	3	Banool Avenue	Contributory	c.1920-25
	5	Banool Avenue	Contributory	c.1920-25
	7	Banool Avenue	Contributory	c.1920-25
	9	Banool Avenue	Contributory	c.1920-25
	11	Banool Avenue	Contributory	c.1920-25
	13	Banool Avenue	Contributory	c.1925-30
	15	Banool Avenue	Contributory	c.1925-30
	17	Banool Avenue	Contributory	c.1920-25
	19	Banool Avenue	Contributory	c.1920-25
	21	Banool Avenue	Contributory	c.1920-25
	2	Banool Avenue	Contributory	c.1920-25
	4	Banool Avenue	Contributory	c.1920-25
	6	Banool Avenue	Contributory	c.1920-25
Ariadna	8	Banool Avenue	Contributory	c.1920-25
	10	Banool Avenue	Contributory	c.1920-25
	12	Banool Avenue	Contributory	c.1920-25
	14	Banool Avenue	Non-contributory	
	16	Banool Avenue	Non-contributory	
	18	Banool Avenue	Contributory	c.1920-25
	20	Banool Avenue	Contributory	c.1920-25
	25	Stawell Street	Contributory	c.1920-25
	27	Stawell Street	Contributory	c.1920-25

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

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

Identified By

Context Pty Ltd

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Bradford Estate Precinct

Prepared by: Context Pty Ltd

Address: 1-19 & 2-20 Bradford Avenue, 12 Stoke Avenue, and 365 Cotham Road, Kew

Name: Bradford Estate Precinct	Survey Date: July 2017
Place Type: Residential	Architect: includes Gawler & Drummond
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: c.1916-30; c.1942



GRADING

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



Figure 1. Eastern side of Bradford Avenue, Kew. (Source: Context 2017)

Historical Context

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

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

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Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook*

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

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

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

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

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

History

The precinct is located on Portion 83 of the Boroondara Parish, approximately 145 acres purchased by Charles Vaughan in 1851; Vaughan also purchased Portion 85, approximately 84 acres, in the same year (Parish Plan Boroondara 1931). In December 1852, Thomas Judd purchased a portion of Vaughan's block and built his residence, 'Park Hill', on a rise. His neighbour was James Bonwick, who opened one of the first schools in the district and recorded the early history of Kew (Barnard 1910).

By the 1860s, Portion 83 was bounded on three sides by Burke Road, Park Hill Road East and Cotham Road ('Plan of Borough of Kew' 186?).

Between 1887 and 1888, four large estates were proposed around the East Kew station of the Outer Circle railway line: the Belford Estate, the Segtoun Park Estate, the Monterey Estate, and the Harp of Erin Estate. Because of the economic depression however, little building took place on the subdivisions (Sanderson 1988:4/8).

The East Kew area retained mostly large houses on extensive allotments through until the first decade of the twentieth century, when a number of estates were established to exploit the pending arrival of the electric tram, opened in 1922. These estates included the Eastlawn Estate and the Oswinia Estate (Sanderson 1988:4/13). As the owners of large properties died or sold their residences, new owners sought to capitalise on the value of the estates (Sanderson 1988:4/16).

The subject precinct was part of a large land holding owned by William Holt, who established what was to become the Sandhill Nurseries in the early 1850s at the top of Cotham Road hill. The nurseries were taken over by his son John Holt after William died in 1889; John died soon after in 1891. A large portion of the nursery land was purchased in 1889 in order to establish the Genazzano convent and school (Rogers 1973:30). In 1902, the then proprietor of the Sandhill Nurseries in Cotham Road, W R Hawkins, advertised a clearing sale of plants due to the expiration of the lease and pending sale of the property by John Holt's trustees (*Age* 30 August 1902:2).

The subject precinct was formed through a subdivision of land owned by James Ramsay Bradford, presumably the purchaser of the former Sandhill Nurseries site, who lived in Bradford Avenue on his death in November 1917 (PROV). The first reference to the Bradford Estate is in a sale notice for land in the estate published in July 1916 (*Argus* 29 July 1916:16). A council notice to undertake drainage in Bradford Avenue appeared in November of the same year (*Camberwell and Hawthorn Advertiser* 19 November 1916:3). In December 1918, Kew Council recommended that Mrs Bradford pay for the cost of the land needed to establish an east-west drain in Bradford Avenue (*Reporter* 20 December 1918:5).

In 1918, three residences were listed in Bradford Avenue: one on the east side owned by Bradford, and two on the west side (S&Mc 1918). A fourth residence was noted in December of the same year; a new six-room brick villa in Bradford Avenue with a motor garage and garden laid out was advertised for sale for £1050 (*Argus* 4 December 1918:4).

Architects Gawler & Drummond designed a residence at 20 Bradford Avenue for George Searle (see Figure 2). Built in 1919, the residence was featured in the Australian quarterly, *The Home*, in 1924 (*Age* 4 October 1919:1; *The Home* 1924:66). The residence on a large allotment is shown in the 1926 MMBW plan on land at the north end of Bradford Avenue. The 1926 allotment corresponds with present-day nos. 10-16 Stoke Avenue (MMBW Detail Plan No. 1608). The house remains extant, at no. 12 Stoke Avenue, but the allotment has been subdivided.



Figure 2. George Searle's residence at 20 Bradford Avenue in 1924. (Source: *The Home* 1924:66)

Architects John Gawler (1885-1978) and Walter Alexander Drummond (1890-1930) formed the Melbourne-based partnership Gawler & Drummond in 1914, and the practice lasted until 1940. The firm's work ranged across domestic, industrial, commercial and church buildings and across architectural styles. Arts and Crafts influences in their practice can be seen in their red brick Baptist Church in Coburg, designed in 1918, the year before 12 Stoke Avenue was designed and built. Gawler worked for a short time with architects Ussher & Kemp, from 1906-07, which may have played a part in the firm's ideas for the house at 12 Stoke Avenue. Ussher & Kemp (1899-1908) were known for their strong commitment to Arts and Crafts theories and ideas. (Goad, 269, 726)

By 1920, on the west side of Bradford Avenue, another four residences had been built, and another two were in the course of construction. By the same year, a residence at 365 Cotham Road had been built (S&Mc 1920).

In 1920, 'Bradford', a new tiled brick bungalow of five 'large lofty rooms' in Bradford Avenue was advertised for auction (*Age* 24 January 1920:11), and in 1921, 'Waynecot', a modern brick villa of five rooms, was also advertised for auction (*Argus* 27 August 1921:2).

By 1925, by which time street numbers had been allocated, houses at 2 and 20, and 3-19 Bradford Avenue had been built (S&Mc 1925). A view of the houses on the east side of Bradford Street in 1926 is provided by a Melbourne Metropolitan Board of Works (MMBW) plan (see Figure 3). A MMBW plan for the west side of Bradford Avenue could not be found.

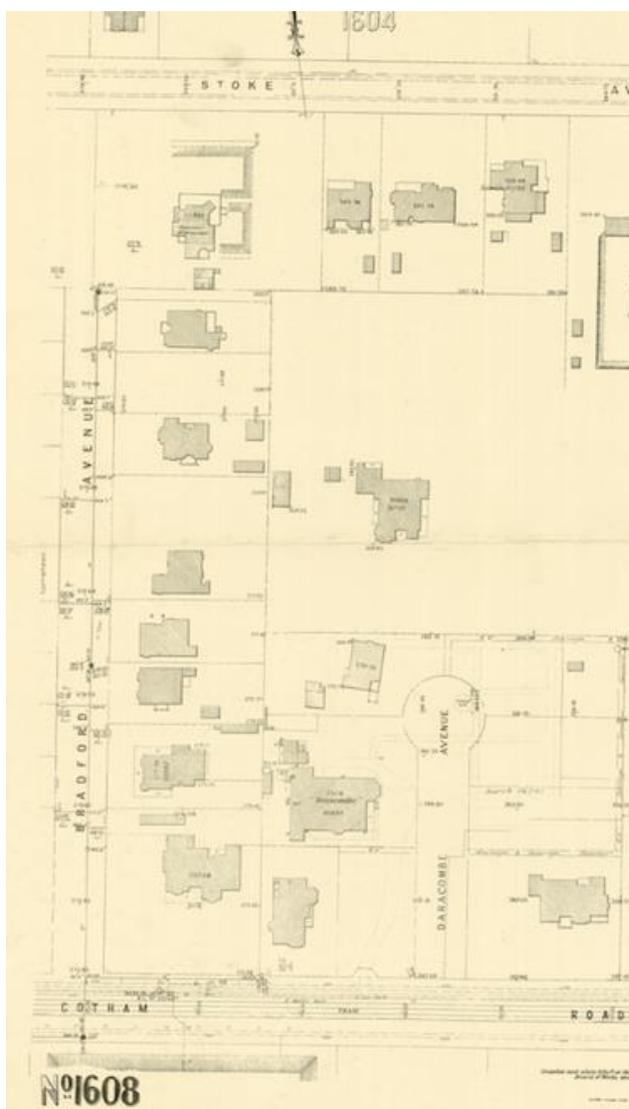


Figure 3. East side of Bradford Avenue, 1926. (Source: MMBW Detail Plan no. 1608)

A residence at 1 Bradford Avenue was constructed in 1927-28 for Arnold T Simonton, at which time the Kew municipal rate records first listed a brick house of ten rooms (cited in Lovell Chen 2009).

By 1930, all houses in the subject precinct had been built and Lucy Mussellwhite operated a rest home from 2 Bradford Court (S&Mc 1930). It appears from the MMBW plan that further subdivision of allotments took place after 1926 to allow for the construction of the houses in existence by 1930.

Elizabeth Singleton, a former principal of Ormiston College in Mont Albert, died at her home at 2 Bradford Avenue in 1932 (*Argus* 16 January 1932:20). By 1942, the Bradford Court flats occupied 2 Bradford Avenue (S&Mc 1942). In 1950, the flats were advertised for sale as 'three modern maisonettes' of six rooms each (*Age* 5 October 1950:10). Council's Building Permit records contain no information about the construction of the flats.

In summary, the houses in the Bradford Estate Residential Precinct were built between 1917 and 1930. The Bradford Court flats at 2 Bradford Avenue were built by 1942, replacing a residence built c1918.

Description & Integrity

The Bradford Estate Precinct at 1-19 and 2-20 Bradford Avenue, 12 Stoke Avenue, and 365 Cotham Road, Kew, is a collection of interwar houses of high-quality design, some of particularly impressive appearance and substantial size. A block of cream brick flats built to an unusual design in the late interwar period occupies 2 Bradford Avenue.

Bradford Avenue is a straight-aligned street that extends the length of the Precinct, north from Cotham Road. It has generous mown-lawn nature strips with concrete footpaths, and is lined with medium-sized deciduous trees (*Robinia pseudoacacia*). The trees are of more recent date than the subdivision and housing stock. The allotment sizes are generous, although irregular; the eight allotments on the east side have a wider street frontage than the ten allotments on the west side. The allotments at the north and south ends were larger again, including no. 365 Cotham Road and no. 12 Stoke Avenue.

The houses have mixed setbacks, but all are of sufficient depth to include a garden setting, a number of gardens with some trees and shrubs of long standing.

The physical survey and building permit records demonstrate a number of houses have been subject to alterations and additions. Some alterations and additions have been sympathetically designed and integrated into original structures, or are not visible from the street, while others are clearly visible from the street. In spite of such changes, the overall character of the street is one of high integrity.

Some of the first houses to be built in the precinct were the double-storey houses at 12 Stoke Avenue (originally numbered 20 Bradford Avenue), built 1919, and 365 Cotham Road, built by 1920. At the time they were built other houses existed (also then newly built) on both sides of Bradford Avenue but no evidence was found to confirm which houses these were.

Nos. 12 Stoke Avenue, 365 Cotham Road, and 14 and 18 Bradford Avenue are large and gracious brick dwellings which, stylistically, draw on sources and elements that reflect influences from the Federation Arts and Crafts style. Built in 1919-20 (12 Stoke Avenue and 365 Cotham Road) and between c.1926-30 (14 and 18 Bradford Avenue), the houses were all built in the early interwar period. The Federation Arts and Crafts style is a style that appeared late in the Federation period and flowed on into the interwar period.

Nos. 12 Stoke Avenue and 14 Bradford Avenue are similar in design, both feature large gabled roofs, (slate at 12 Stoke Avenue, terracotta tile at 14 Bradford Avenue), walls of clinker brick to sill height, with contrasting render above (rough render at 14 Bradford Avenue). Both feature prominent gables filled with wall-hung shingles, and first floor rooms contained in the roof space, timber eaves brackets. Tall rough rendered chimneys with contrasting brick tops. No. 365 Cotham Road also features a large and conspicuous terracotta tile gable roof, with striking tall rough rendered chimneys with contrasting brick banding. There are eyelid and gabled dormer windows to first floor rooms contained in the roof space. The gable ends facing Bradford Avenue are filled with rough render and timber strapwork; facing Cotham Road the gabled are filled with wall-hung shingles. The walls are rough render with detailing in contrasting red brick including the foundations. The windows are timber framed with leadlight to the ground floor windows. A deep front verandah with three-arched loggia suggests the influence of the interwar Mediterranean architectural style. Approval was given for a brick fence at 365 Cotham Road in 1975 (BP 1807). The garden retains some trees and shrubs of long standing, including a cotoneaster and mature conifers.

No. 18 Bradford Avenue has large areas of wall-hung shingles, informally arranged windows, projecting timber window frames, timber sash and plate glass windows, and small paned upper windows. It has wide eaves with exposed roof timbers, tall chimneys, and a concrete tile hip roof. The front fence at no. 18 Bradford Avenue is original or early and makes a positive contribution to the streetscape character.

Stylistically, nos. 4 and 6 Bradford Avenue also reflect Federation Arts and Crafts influences. Both double-fronted double-storey brick houses were built by 1920, and have tile hip and half hipped roofs (terracotta at no. 4, concrete at no. 6). The walls are clinker brick to sill height (overpainted at no. 4) then smooth render, with gable ends filled with wall-hung shingles. Both have bay windows at ground floor level (splayed at no. 4), timber framed windows with small paned upper sash, and tall flat topped brick chimneys (overpainted and terracotta chimney pot at no. 4, tall tapered at no. 6). The entrance to no. 6 has a shingle roof supported on tapered columns. The carport (recent) at no. 4 follows the style of the house. The front fence at no. 4 is not original. The timber pergola at no. 6 is new but could follow an earlier design. No. 6 has no front fence.

Nos. 3, 13, 15, 17, and 20 Bradford Avenue are brick Bungalows, with terracotta tile transverse gable roofs. Stylistically, these houses draw on influences from Federation and interwar Bungalows; both styles were fashionable at the time in which these houses were built, the 1920s. The walls at no. 3 are weatherboard to sill height, roughcast above; at nos. 13, 15, and 20 the walls are red face brick; no. 17 red face brick to window head height, rough render above. Characteristic features of their style are seen in the projecting timber windows, conspicuous roof planes, exposed roof timbers visible beneath the eaves, timber brackets supposedly supporting the roof (at no. 20), flat top chimneys (rough render with brick banding at no. 3, face brick at no. 13) and terracotta chimney pots. The gabled dormer windows to a room contained in the roof space (one at no. 3, a pair at no. 13) is also typical of the style, and in the Federation Bungalow style, as are the deep recessed porches (with plain curved timber frieze at No. 3). No. 3 has a pair of bay windows, one on either side of the entry porch. Nos. 13 and 15 have one curved bay with rows of four timber sash (no. 13) and timber casement (no. 15) windows, with leadlight upper panes at no. 13. No. 13 has a projecting, gabled porch, with shingle filled gable end, and ornamental timber frieze and timber bracket work on brick piers. Garden beds and plantings form a front 'fence' at no. 3; there is no built structure. The front fence at no. 13 is not original, but sympathetic to the style of the house. At nos. 15 and 17, the front fences are not original but sympathetic to style of the houses and the streetscape character. No. 15 has alterations and additions and no. 17 has a second storey addition emerging from the street-facing roof plane and a carport. The low brick front fence and mild steel gates at no. 20 are original or early.

No. 7 Bradford Avenue is a double-fronted red brick interwar Bungalow. The curved bay with group of five casement windows and geometric leadlight are typical of its style. The walls of the bay face brick with shingles above window head height. The gable roof has two conspicuous street facing gables, with the first floor room contained in the roof space. The front verandah has an ornamental timber frieze. A new carport with gabled hip roof partially conceals the view of the house from the street.

Nos. 8 and 10 Bradford Avenue, similar in design and architectural style, could have been built by the same designer/builder. Both are double-fronted single-storey brick houses, built in the interwar Mediterranean style. Characteristic features of the style include the timber sash windows with small paned upper window (with window shutters at no. 8, arched windows at no. 10), terracotta tile hip roof complemented by tall chimneys, flat capped. Both have deep verandahs with masonry balustrades, but of different designs. The rendered masonry front fence, mild steel gates, and concrete and lawn strip driveway at no. 10 are early or original. The high brick fence at no. 8 is not original.

The double-storey house at no. 1 Bradford Avenue was built in 1927-28 and is a grander example of the interwar Mediterranean style, with walls of textured stucco and arched openings. No. 1 Bradford Avenue is included in the HO as an individually significant place (HO277). The front fence is of a design that is sympathetic to the architectural style. A building permit was issued for a front fence in 1968 (BP 982). A more comprehensive history and description of the house can be found in the citation for HO277.

Built on the site of an earlier house by 1942, the two-storey interwar Mediterranean brick flats at no. 2 Bradford Avenue comprise three interconnecting structures, approximately square in plan, offset from the boundaries by 45°. Each section is L-shaped in plan, giving the north elevation an exaggerated saw-tooth rhythm. The walls are cream brick, with horizontal banding in contrasting clinker brick to the foundations, balustrades, window sills and heads. The windows are timber-framed sash, with small-paned upper sash. The small-paned windows, window shutters, wrought iron detailing to the upper balcony balustrades, and terracotta tile low-pitch hip roofs are characteristic of the interwar Mediterranean architectural style. The low brick front fence with flat topped square brick piers is original or early, built in the same cream brick with warm clinker brick detailing as the flat building. The three garages at the rear of the property are also designed in keeping with the house and retain their original doors. The concrete and lawn strip driveways are also original or early.

Comparative Analysis

The straight-aligned Bradford Avenue with generous allotments along its length echoes a subdivision pattern throughout Kew that occurred during the early to mid-interwar period. A similar subdivision pattern can be seen in the Barrington Avenue Precinct, Kew (HO142), the Barry Street Precinct, Kew (HO143), the Goldthorns Hill & Environs Precinct (recommended for the HO by this study), and the Thornton Estate Precinct (recommended for the HO by this study). While the allotment sizes are smaller in the Thornton Estate, the Barry Street and Barrington Avenue both include larger allotments similar to those included in the Bradford Estate.

The houses in the precinct reflect the stylistic eclecticism of the interwar period. The Precinct includes some fine and highly intact examples of fashionable interwar domestic architectural styles, including Federation Arts and Crafts (which continued to be fashionable into the interwar period), and interwar Mediterranean and Bungalow architectural styles. Some of the houses were architect designed, others have the appearance of being built by designer-builders. In this sense, the Bradford Estate Precinct is similar to the Barrington Avenue Precinct, Kew (HO142) and the Barry Street Precinct, Kew (HO143), both of which have unusual concentrations of buildings of high quality design and a high level of integrity. While the Barry Street Precinct features predominantly Victorian and Federation house designs, it also has a number of distinctive designs of the interwar period of comparable quality and integrity as those on Bradford Avenue and at 12 Stoke Avenue and 365 Cotham Road.

Similar to the Goldthorns Hill & Environs Precinct and the Iona Estate Precinct (nominated to the HO), Bradford Avenue is characterised by gracious homes on generous allotments, with houses of high architectural quality and that reflect a range of stylistic influences fashionable during the interwar period. The houses on Bradford Avenue were commenced and completed largely in the 1920s. Development of the Goldthorns Hill & Environs Precinct also commenced in the 1920s, but continued over a longer time-span, through the 1930s and '40s. Development of the houses in the Iona Estate Precinct occurred over a similar decade-long time span, during the 1930s, thus a decade later than for the Bradford Estate.

Assessment Against Criteria

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

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

The Bradford Estate Precinct is historically significant for the evidence it provides of the pattern of settlement in this part of Kew during the early interwar period, which comprised subdivisions on the grounds of larger estates. The scale and high quality design of the houses and the flat

building, and the 'respectability' epitomised by their architectural styles and associated elements, remain as important evidence of the strength of Kew's development during the interwar period.

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

N/A

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

N/A

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

Architecturally, the Bradford Estate Precinct, Kew is significant for its concentration of gracious houses on generous allotments of high quality design and with a high level of integrity, comparable to other Precincts in Kew. Subdivided in 1919 and built largely during the 1920s, the Precinct features predominantly interwar building stock, with houses designed in styles that were fashionable during this time, including the Federation Arts and Crafts architectural style, which continued its popularity into the interwar period, and the interwar Mediterranean and Bungalow styles. The large Federation Arts and Crafts house at 12 Stoke Avenue is of impressive appearance, and was designed by architects Gawler and Drummond. The high-quality design of many of the other houses in the precinct suggests they may also have been built by architects or designer-builders.

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of many of the contributory places. Many of the houses retain original built features, including early and original front fences (at 2, 10, 18, 20 Bradford Avenue) and original garages at 2 Bradford Avenue which were an integral component of the original design for the flats.

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

N/A

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The Bradford Estate Precinct, which comprises 1-19 and 2-20 Bradford Avenue, 365 Cotham Road, and 12 Stoke Avenue, Kew, is significant. The Bradford Estate was subdivided in 1916. The Precinct comprises a collection of gracious interwar houses of high-quality design, some of particularly impressive appearance and substantial size, on generous allotments. A block of cream brick flats built by 1942 to an unusual design occupies 2 Bradford Avenue. The houses were all built between 1919 and c.1930.

No. 1 Bradford Avenue is individually significant. This significance is already recognised by its individual listing in the Heritage Overlay (HO277).

Places of Contributory significance are listed in the attached schedule.

Original front fences at 2, 10, 18, 20 Bradford Avenue are significant. The original garages at 2 Bradford Avenue are also significant. Non-original alterations and additions to the houses are not significant, including the second storey additions, non-original garages and carports, and high brick front fences. Some of the front fences are sympathetic to the architectural style of the houses, but are not significant.

How is it significant?

The Bradford Avenue Precinct is of local historical and architectural significance to the City of Boroondara.

Why is it significant?

Historically, the Bradford Estate Precinct is significant for the evidence it provides of the pattern of settlement in this part of Kew during the early interwar period, which comprised subdivisions on the grounds of larger estates. The scale and high quality design of the houses and the flat building, and the 'respectability' epitomised by their architectural styles and associated elements, remain as important evidence of the strength of Kew's development during the interwar period. (Criterion A)

Architecturally, the Bradford Estate Precinct, Kew is significant for its concentration of gracious houses on generous allotments of high quality design and with a high level of integrity, comparable to other Precincts in Kew. Subdivided in 1919 and built largely during the 1920s, the Precinct features predominantly interwar building stock, with houses designed in styles that were fashionable during this time, including the Federation Arts and Crafts architectural style, which continued its popularity into the interwar period, and the interwar Mediterranean and Bungalow styles. The large Federation Arts and Crafts house at 12 Stoke Avenue, although not of individual significance, is of impressive appearance, and was designed by architects Gawler and Drummond. The high quality design of many of the other houses in the precinct suggests architects or designer-builders may also have built them. (Criterion D)

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of many of the contributory places. Many of the houses retain original built features, including early and original front fences (at 2, 10, 18, 20 Bradford Avenue) and original garages at 2 Bradford Avenue which were an integral component of the original design for the flats. (Criterion D)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	1	Bradford Avenue	Significant (HO277)	1927-28
	3	Bradford Avenue	Contributory	c.1920-25
	5	Bradford Avenue	Non-contributory	
	7	Bradford Avenue	Contributory	c.1920-25
	9	Bradford Avenue	Non-contributory	
	11	Bradford Avenue	Non-contributory	
	13	Bradford Avenue	Contributory	c.1920-25
	15	Bradford Avenue	Contributory	c.1920-25
	17	Bradford Avenue	Contributory	c.1920-25
	19	Bradford Avenue	Non-contributory	
Bradford Place	2	Bradford Avenue	Contributory	c.1942
	4	Bradford Avenue	Contributory	c.1926
Rosemary Cottage	6	Bradford Avenue	Contributory	c.1926
	8	Bradford Avenue	Contributory	c.1926
	10	Bradford Avenue	Contributory	c.1930
	14	Bradford Avenue	Contributory	c.1926
	18	Bradford Avenue	Contributory	c.1930
	20	Bradford Avenue	Contributory	c.1930
	365	Cotham Road	Contributory	c.1920
	12	Stoke Avenue	Contributory	1919

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

External Paint Colours Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes Front fences at 2, 10, 18, 20 Bradford Ave and garages at 2 Bradford Ave
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd

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Burke Road Commercial Precinct

Prepared by: Context Pty Ltd

Address: 1333 - 1363 Burke Road, Kew & 1046 - 1060 Burke Road, Balwyn

Name: Burke Road Commercial Precinct	Survey Date: 28 July 2017
Place Type: Commercial	Architect:
Grading: Significant	Builder: A L Quihampton, for 1351-1359 Burke Road; Maxwell & Mikkesson, Bentleigh for 1056-1060 Burke Rd; others unknown.
Extent of Overlay: See precinct map	Construction Dates: c.1931-33; c.1948-50; 1954



GRADING

- CONTRIBUTORY
- EXISTING HERITAGE OVERLAY

PRECINCT BOUNDARY



Figure 1. Two-storey interwar Art Deco style brick shops (left to right) at 1046-1060 Burke Road (east side), built c.1948-50, viewed from the Burke and Harp/Belmore roads intersection. (Source: Context 2017)



Figure 2. Row of six two-storey interwar Spanish Mission style brick shops (left to right) at 1333-1343 Burke Road (west side), built 1931-33. (Source: Context 2017)



Figure 3. Row of eight two-storey interwar Art Deco style brick shops at 1345-1359 Burke Road (west side), built by c.1949. (Source: Context 2017)

Historical Context

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

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

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

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

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook*

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

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

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

It was rising car ownership, however, that impacted most on the development of retail centres in Kew in the 1940s, with new shops erected in both established and new retail strips after World War Two. As noted in the 'City of Boroondara Thematic Environmental History', newly constructed shops were 'often designed along modern lines, with large plate-glass windows, prominent signage and deliberately eye catching architectural forms to attract the attention of passersby' (Built Heritage 2012:102). One such retail building, comprising a small shop and offices block, was designed by architect J R Tovey and built at the corner of Burke Road and Harp Road in 1953 in Kew East (HO607), and featured a bold cantilevered verandah, decorative shadow-boxes and stone feature wall (Built Heritage 2012:102). This building forms part of the subject precinct.

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

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

Place history

The Burke Road Commercial Precinct at 1333-1363 and 1046-1060 Burke Road, Kew, is a collection of interwar and early postwar, mostly double-storey shops at the intersection of Burke and Belmore/Harp roads. The Precinct includes the single-storey retail and office building at 1363 Burke Rd, built in 1953, at the corner of Harp and Burke roads included in the Heritage Overlay (HO607).

The Precinct is located on Crown Portion 84 of the Boroondara Parish, approximately 146 acres purchased by Peel and Motherwell in 1851 (Parish Plan Boroondara 1931).

By the 1860s, Crown Portion 84 was bounded by Burke Road, Park Hill Road East (later Argyle Road), Cotham Road, Belford Road and Harp Road ('Plan of Borough of Kew' 186?).

Between 1887 and 1888, four large estates were proposed around the East Kew station of the Outer Circle railway line: the Belford Estate, the Segtoun Park Estate, the Monterey Estate, and the Harp of Erin Estate. Because of the economic depression however, little building took place on the subdivisions (Sanderson 1988:4/8).

The eastern part of Kew retained mostly large houses on extensive allotments through until the first decade of the twentieth century. From this time, owners of large properties sought to exploit the pending arrival of the electric tram, established in 1922 and extended in 1924, and the associated increased subdivisional value of land (Sanderson 1988:4/13; 4/16).

In the subject precinct, Melbourne Metropolitan Board of Works (MMBW) plans show that in 1925 the east side of Burke Road at the corner of Belmore Road was occupied by only one residence on a large allotment (MMBW Detail Plan no. 2946, 1925). In 1926 on the west side of Burke Road at the corner of Harp Road, the land had been subdivided, but no buildings were in evidence (MMBW Detail Plan no. 1603, 1926).

By 1933, six shops were in operation on the west side of Burke Road between Harp Road and First Avenue: Miss L Hall, fancy goods; Charles Fraser, baker; Harold Scott, butcher; Mrs E Boyd, newsagent; Frederick Morris, fruiterer; and William Lilburn, grocer. The shops that housed these businesses, likely the buildings at today's 1333-1343 Burke Road, were constructed between 1931 and 1933 (S&Mc 1931 and 1933). These shops would have provided essential services to the growing residential population in this part of Kew. As stated above, Kew's population increased significantly between 1921 and 1933.

The 1930s depression slowed the rate of subdivision in Kew, and it was in the years that followed that new estates began to appear, mostly on the grounds of the remaining older, established properties (Sanderson 1988:np).

In February 1940 an auction notice appeared for the sale of 16 allotments at the Burke Road junction, which likely refers to the part of the subject precinct on the west side of Burke Road and the corresponding 16 allotments at nos. 1333-1363 (*Age* 24 February 1940:4). However, the other shop sites in the precinct remained unbuilt-upon by 1945. Instead, the sites were undeveloped land, criss-crossed by foot tracks taking advantage of more direct routes between the edges of developed land, street corners, and the shops. The surrounding suburb, however, had become reasonably densely developed, although some residential allotments remained unbuilt upon. (1945.melbourne)

In September 1949, a 'magnificent shop site' on the corner of Harp and Burke roads measuring 20 x 150ft (6.09 x 45.72m), was advertised for auction on 1 October 1949 by H V Foster and Co; presumably this was the corner site at 1363 Burke Road. The auction notice notes an adjoining '26 new shops, just completed', presumably to enhance the appeal of the corner site (*Argus* 14 September 1949:12). Although evidenced today by three distinct groupings of six and eight double-storey shops on the west side of Burke Road and one distinct group of six double-storey shops on the east side of Burke Road, the 'new shops, just completed' mentioned in 1949 likely included those at 1333-1359 and 1044-1054 Burke Road.

Building permits confirm that construction of four brick shops with dwellings by builder A L Quihampton at 1351-1357 Burke Road, owned by P Paxinos, was approved in 1948, and another four brick shops with dwellings, owned by G and T Papadogonas of 1359 Burke Road, were approved for construction by the same builder (A L Quihampton – note that two spellings of his name were used) in 1949. The same design of the upper storeys of the eight shops at nos. 1345-1359 suggests this second group of four shops/dwellings approved for construction in 1949 were at nos. 1345-1349 and 1359. In the section of shops at 1333-1363 Burke Road a number of approvals for alterations were granted, including to shopfronts. Changes to shopfronts were as follows: new shopfront at no. 1335 in 1974; alterations to shopfront at no. 1343 in 1966; new shopfront at no. 1351 in 1961 and some rebuilding after a fire in 1966; unspecified alterations to

no. 1359 in 1959; and unspecified alterations at no. 1361 in 1972 and 1979 (BP). Construction of a two-storey brick veneer dwelling and garage at 1361 Burke Road by E M Gurney was approved in 1957. Applications for rear additions (storerooms, garages, for example), alterations, blinds, signage, and neon lighting were also made over the years. With the exception of no. 1333, because rear additions and alterations are largely hidden from principle views of the precinct, and the other changes were not structural, they are not discussed in more detail here.

Also approved in 1948 was the construction of six two-storey brick shops with dwellings on the east side of Burke Road; the five shops at nos. 1046-1054 (plus a now demolished shop at no. 1044. M Wall of Ascot Vale, listed as the owner of 1050 and 1052 Burke Road in 1948 and 1060 Burke Road in 1950, is listed as the builder of the shops at 1048-1050 and 1052-1054 Burke Road. Permission for construction of three shops and dwellings at 1056-1060 Burke Road by builders Maxwell & Mikkeson of Bentleigh was granted to owners AR Kendal (1056-1058 Burke Rd) and M Wall (1060 Burke Rd) in 1950. Owners Boccaccio Pty Ltd converted the two shops and dwellings at 1048-1050 Burke Road to a supermarket in 1973 (BP).

No information could be found about the designers of the shop buildings.

Description & Integrity

The precinct comprises two rows of shops on both sides of Burke Road between the Harp/Belmore road intersection and First Avenue/Head streets, Kew. No build date has been established for the row of Spanish Mission shops at 1333-1343 Burke Road, but these shops were fully constructed by 1945. The other rows of shops at 1345-1359 and 1046-1060 Burke Road were built during the early postwar period, over 2-3 years from 1948 to 1950. The two single storey shops at 1361-1363 Burke Road were constructed later; 1361 Burke Road was constructed after 1945 and by 1957, and 1363 Burke Road was constructed in 1953. Corner shops mark the entry to the precinct at both ends, at nos. 1333, 1363 and 1060 Burke Road.

All the shops are built to the front and side boundaries, forming a continuous street wall, and their roofs are hidden behind parapets, as was typical prior to WWII and in the early post-WWII years. All but two of the shops are two storeys, with roofs concealed behind parapets. The two exceptions are the neighbouring single-storey shops at 1361-1363 Burke Road.

The upper facades of both sides of the shopping strip are of high integrity, retaining much of their original features and detailing, and have strong visual cohesion because of the three large groupings of shops; each group appears to have been built to the same design or by the same builder.

1333–1343 Burke Road: The first shops to be built were the six two storey brick interwar Spanish Mission style shops at 1333–1343 Burke Road, constructed in 1931-33. The upper storeys have smooth rendered façades. The shop at no. 1343 retains its unpainted buff-coloured render, while the rest are painted. Each shop has a pair of distinctive 12-over-12 timber sash windows. Originally, all the upper storey windows fronting Burke Road would have had pairs of rusticated, decorative timber shutters on hinges, with one in the pair designed to simulate the perspective of a half-opened shutter. Shutters are intact at no. 1343. Shutters also remain (though partially intact) at nos. 1333 and 1337. The corner shop at 1333 Burke Road has a chamfered front and deep ingo, addressing the corner (with First Avenue), with a stepped parapet and prominent pediment with a shaped profile and cement capping. Half-round terracotta Cordoba tiles are a prominent feature of the horizontal parapet tops of the group, the top edge sloped to simulate a pitched roof. Alternate shops (nos. 1333, 1335, 1339 and 1343) have a prominent central pediment with shaped profile topped with cement capping.

The side elevation of 1333 Burke Road is face brick with relieving horizontal bars of cement render to lintels and sills of the four ground floor door and window openings and the five upper storey windows. With exception of one smaller square upper storey window, all openings and the

five upper storey windows (nine-paned timber sash windows) appear to be original. The ground floor windows also appear to be original but not the doors. One squared brick chimney (braced) is visible from street level. There is a later single storey brick addition (painted) at the rear.

This corner building (no. 1333) retains its original shopfront, with metal-framed display windows and simple geometric highlights. The shop at no. 1337 retains a partial original shopfront, but the remainder are recent replacements.

The cantilever awning appears to be original; only no. 1339 retains pressed metal awning lining.

1345–1359 Burke Road comprises a group of eight interwar Art Deco brick shops, designed in pairs, constructed in c.1948-49. The upper storey façade is largely intact. The roofs are concealed behind a flat-topped parapet of blond face brick (overpainted only at no. 1359). Each pair has a central face brick pediment with a corbelled base, stepped skyline silhouette, and central vertical fin, and decorative expressed brick detailing. The height of each pair varies subtly by two brick courses, stepping down towards Harp Road. Each upper storey retains its original large steel framed window.

Four of the eight shopfronts in this grouping retain what is likely to have been the original asymmetrical form of the shopfront, featuring a large display window and offset splayed ingo, with brick stallboards (nos. 1345, 1349, 1353, and 1359). The timber-framed and glazed door at 1353 Burke Road is likely to be original. The terrazzo ingo floor at no. 1353 may also be original. Other original features and shopfronts have been replaced. The distinctive, asymmetrical chrome and glazed shopfront at no. 1351 was probably installed after the 1966 fire recorded at this shop. Awnings are cantilevered, lined with fibre cement sheeting, as they probably were originally (at nos. 1347-1353). The linings at nos. 1345, 1357-1359 have been replaced.

1046–1060 Burke Road consists of a group of eight two-storey Art Deco brick shops. Constructed between 1948 and 1950, at approximately the same time as the group of Art Deco shops on the opposite side of Burke Road (nos. 1345-1359), their pale, face brick upper-storey facades have a similar design and decorative expressed brick detailing. Like at nos. 1345-1359, the upper storey façades are largely intact, with the exception of overpainting at nos. 1056-1052 and 1056. The row originally consisted of four pairs of shops, plus the corner shop; one shop, no. 1044, has been demolished. Originally three separate shops, what is now 1046 Burke Road was consolidated in the 1970s by the owners, Boccaccio, to create one large shop (the present-day shop shares the Boccaccio name, Boccaccio Cellars). No. 1060 is the corner shop, with a chamfered corner addressing both Burke and Belmore roads, and face brick pediment with corbelled base, stepped skyline silhouette, central vertical fin, and decorative expressed brick detailing. Most of the shopfronts have been altered. The exception is the shopfront at no. 1054, rare in the precinct for its high degree of intactness; original features include meta-framed display and highlight windows, and unpainted face-brick stallboards. The chrome window framing at no. 1052 may be a remnant of an original or early shopfront. The shops have a cantilever awning with new signage; likely original from nos. 1052-1060.

1361 Burke Road is a single-storey interwar or early-postwar brick shop, with its roof concealed behind a simple rendered and painted parapet with central rectangular pediment with brick capping. The shopfront has been replaced. The cantilever awning appears to be original.

Designed in 1954 by architect John Tovey, the single storey shop at 1363 Burke Road was probably the last shop to be built in the precinct. The shop is included in the Heritage Overlay as an individually significant place (HO607). It is an excellent example of a 1950s commercial premises and a landmark building within the local shopping centre of Kew. It is also representative of the new modern retail culture of the 1950s. A full description of the shop is included in the HERMES citation for HO607 (HERMES No. 199598).

Comparative Analysis

There are a number of commercial precincts in the Boroondara Heritage Overlay, in Kew, Hawthorn, Surrey Hills and Camberwell. There is an emphasis on Victorian and Edwardian commercial/retail development in delineating most of these precincts, and others where development is mixed in character because they were developed over a long timespan of more than one period. These precincts are predominately examples of original and early commercial and retail centres of each district which developed and grew around public transport services (train stations, tram lines, tram termini), and include Kew Junction Commercial Heritage Precinct (HO520), Burke Road North Commercial and Transport Precinct, Camberwell (HO505), Union Road Commercial Heritage Precinct, Surrey Hills (HO532) and Maling Road Shopping Centre and Residential Environs, Canterbury (HO145). Riversdale Village Commercial Precinct and the Glenferrie and Riversdale Commercial Precinct (recommended for the HO by this study) are other comparable examples.

Further examples for comparison focus on shopping strips which feature groups of shops comparable in terms of architectural style (notably Spanish Mission) or which were developed in the same interwar and early postwar periods.

Spanish Mission shops

From the 1890s and well into the mid-twentieth century, mission-inspired architecture (mostly romanticised versions) prospered in the United States, and the style was given a boost by Hollywood stars who favoured the style in the interwar years. Particularly through the influence of Hollywood, the style became popular in Australia in the 1920s and 1930s and was adopted for residential and commercial buildings, including cinemas and service stations.

The half-round Cordova tiles, parapet and pediment details, rusticated shutters, and concentrations of ornament contrasted with plain surfaces on the shops at nos. 1333-1343 Burke Road are characteristic of this romantic and evocative style; if an unstated expression of the style, more 'frontier' in aesthetic than Hollywood glamour. (Apperly, 176-179)

The proposed Canterbury Road Commercial Precinct compares closely to the subject precinct because it includes a cluster of six double storey shops in the Spanish Mission architectural style, at 104-114 Canterbury Road (see Figure 4). The first four shops and dwelling in the Canterbury Road group were built in 1932-33, with an additional two shops were completing the group of six built by 1938. Therefore construction of the first four shops at Canterbury Road commenced only slightly later than the Burke Road example (1931-33). Both clusters ultimately consisted of six shops. Like the Spanish Mission shops on Burke Road, the Canterbury Road cluster is double storey and designed as a cohesive group. The Canterbury Road Spanish Mission shops are distinguished from the Burke Road example by their more elaborate ornament, in-keeping with the Spanish Mission theme (including the Serlian windows with twisted columns and tiled blind arches, the more elaborate stepped and curved Baroque parapets with a line of vigas below, and Moorish pierced wall screens). The Canterbury Road shops are further distinguished by the quality and survival of their shopfronts.



Figure 4. The row of Spanish Mission shops at 104-114 Canterbury Road, Canterbury. The first four shops and dwelling were built in 1932-33, with the additional two shops (far right end of row) built by 1938. (Source: Google 2017)

A pair of marginally later two-storey Spanish Mission shops (built 1934) at 397-399 Whitehorse Road, Balwyn are comparable (see Figure 5). The two shops are identical, two-storeys in height, with walls finished in highly textured stucco and a false Cordova-tiled roof instead of a parapet. The upper-storey windows are 12-over-12 sash windows, which are directly comparable to the windows at 1333-1343 Burke Road. The windows on the Whitehorse Road shops are distinguished by a round-arched moulding above. They retain their cantilevered verandahs but neither retains its original shopfront.



Figure 5. The three Spanish Mission shops at (left to right) 397-399 (built 1934) and 401 Whitehorse Road, Balwyn (Source: Built Heritage, 2013)

Beside the pair of shops at 397-399 Whitehorse Road, at No. 401, is a two-storey shop with a Baroque stepped and curved parapet and arched vent (see Figure 5). These features suggest that this was a Spanish Mission design as well, but the windows have been enlarged and the shopfront has been replaced.

There is a smaller version of 401 Whitehorse Road (outside of any proposed precinct) at 48 Whitehorse Road, Deepdene (see Figure 6). It is a single-fronted, single-storey building with a stepped and curved Baroque parapet, framed with short rows of Cordova tiles. This shop has lost its front windows and doors, and any verandah has been removed.



Figure 6. The Spanish Mission shop at 48 Whitehorse Road, Deepdene (Source: Google Streetview, 2015)

The large group of six shops at 104-114 Canterbury Road, Canterbury and the pair at 397-399 Whitehorse Road, Balwyn, compare more favourably with the Burke Road cluster. The shops at

401 and 48 Whitehorse Road compare less favourably as they are single shops and have a lower integrity.

Although built a year later than the Burke Road example and a smaller grouping, the pair at 397-399 Whitehorse Road nonetheless compares favourably with 1333-1343 Burke Road in terms of comparable integrity (upper storey facades intact and clear expression of the Spanish Mission architectural style, yet changes to shopfronts). Also note-worthy is the use of the same unusual 12-over-12 sash windows in pairs.

The Canterbury Road cluster of six Spanish Mission shops have been assessed as 'the best Spanish Mission commercial building in the City of Boroondara'. While of lower architectural integrity relative to the Canterbury Road example because of changes to its shopfronts, the cluster of Spanish Mission shops at Burke Road is nonetheless a striking and notable early example of a relatively large commercial building designed as a cohesive group in the Spanish Mission style in Boroondara. Although the two examples feature different characterises of the style, the stylistic expression of both examples is consistent with Spanish Mission architecture. While the ornament on the Burke Road shops is more understated, it is more consistently applied across the grouping; the ornament of the additional two shops at Canterbury Road is markedly less elaborate than for the initial four. The cluster of Spanish Mission shops at Burke Road was also built slightly earlier (1931-33) than the shops at Canterbury (1932-33, then by 1938).

Interwar and early postwar shopping strips

With interwar expansion of suburbs like Kew, smaller shopping precincts began to emerge to cater for the growing needs of residents in the immediate vicinity, where walkability and, after WWII, increasing car ownership were key aspects to the precincts. The initial group of shops at 1333-1343 would have serviced the increasing residential population in this part of Kew.

Shopping strips which feature groups of shops developed in the same interwar and early postwar periods include: Kew Junction Commercial Heritage Precinct (HO520); 523-531 Camberwell Road, Camberwell (part of HO1 - Golf Links Estate, Camberwell), Canterbury Road Commercial Precinct at 84-114A Canterbury Road, Canterbury (proposed for the HO); and South Camberwell Commercial Precinct at 964-984 Toorak Road, Camberwell (proposed for the HO).

The Kew Junction Commercial Heritage Precinct (HO520) includes a high number of Victorian era shops. However, it also includes a substantial number of interwar shops from the 1930s, notably in the Old English and Moderne styles. Like the subject precinct, the built form is primarily two-storeys in scale and it includes clusters of interwar brick shops built to the same design, yet it exhibits a less cohesive character because no clusters consist of more than four shops. The precinct does not appear to contain interwar Spanish Mission shops.

Canterbury Road Commercial Precinct at 84-114A Canterbury Road, Canterbury (proposed for the HO). While the large group of Spanish Mission shops at 104-114 is closely comparable in terms of its build date, architectural style, and as a large group of shops built to the same design which contributes visual cohesion to the precinct, the Burke Road precinct has greater visual cohesion because it consists predominantly of three large groups of double storey shops; six Spanish Mission shops built to the same design in 1931-33; and a further two groups of eight Art Deco shops built in c.1948-50 to the same design. The two individual single-storey shops, located at the Harp Road end of the row, do not diminish the visual cohesion of the Burke Road precinct.

South Camberwell Commercial Precinct, 964-984 Toorak Road, Camberwell (proposed for the HO). Consisting of single and double storey interwar brick shops, the precinct is located on only one side of Toorak Road, unlike the subject precinct which consists of visually cohesive shopping strips along both sides of Burke Road. Although the precinct consists of entirely interwar period brick shops, compared to the subject precinct, this precinct is less visually cohesive because of its more diverse character created by mixed heights and designs of the shops.

523-531 Camberwell Road, Camberwell (HO01) is located along only one side of Camberwell Road, although the area consists of interwar development of both sides of the road (see Figure 7). Both single and double storey shops front Camberwell Road, with a number retaining original shopfronts with setback entrances. Like the subject precinct, a corner marks the beginning of the shopping strip with access from that point to the greater residential 'Golf Links Estate'. Although the shops at 523-531 Camberwell Road were designed as a group, which sits within a shopping strip that otherwise comprises shops in a mix of styles and heights, making the shopping strip considerably less visually cohesive when compared to the subject precinct.



Figure 7. The adjoining group of shops at 523-531 Camberwell Road, Camberwell (HO01)

Hartwell Interwar Shops Precinct at 1210-1230 Toorak Road, Camberwell, was proposed for the Heritage Overlay by the 'Heritage Assessment of Hartwell Activity Centre' (Context & David Helms, 2013), but this recommendation was not implemented. The shops were built between 1930 and 1941, thus earlier than the Art Deco brick shops at 1345-1359 and 1046-1060 Burke Road. These shops at Hartwell were designed in the Moderne style with decorative expressed brick detailing (Figures 8 & 9). Like in the subject precinct the buildings remain largely intact at the first-floor level, with shopfronts typically altered at the ground level. Despite changes at ground level, the precinct is strongly demonstrative of the historical and visual cohesion attained from a single period of development and larger clusters of shops built to the same or similar designs. The pale face brick with horizontal linear expressed brickwork in the Hartwell examples strongly recall the façade expression of the two rows of Art Deco shops at Burke Road.



Figure 8. Proposed Hartwell Interwar Shops Precinct, western shops. (Source: Google Maps 2017)



Figure 9. Proposed Hartwell Interwar Shops Precinct, eastern shops. (Source: Google Maps 2017)

Assessment Against Criteria

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

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

The shopping precinct at 1333-1363 Burke Road, Kew and 1046-1060 Burke Road, Balwyn, is of historical significance for demonstrating the development of smaller shopping strips in response to the interwar expansion of Kew. Smaller shopping strips like the retail strip on both sides of Burke Road catered to the growing needs of the new residents in the immediate vicinity, where walkability and, after WWII, increasing car ownership were key aspects.

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

N/A

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

N/A

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

Architecturally, the shops in the Burke Road Commercial Precinct are significant for their ability to demonstrate typical and cohesive forms of interwar commercial/retail buildings, built to front and side boundaries, forming a continuous street wall, with roofs hidden behind parapets. The cohesive character of this Precinct is enhanced by the limited architectural styles of the shops, the three large groups of shops, and the high degree of intactness of all their upper storey façades.

The interwar and early postwar-era shops demonstrate features representative of predominantly only two architectural styles; the interwar Spanish Mission style for the row of six shops at 1333-1343 Burke Road, and interwar Art Deco for the two rows of eight shops, at 1345-1359 and 1046-1060 Burke Road. The two corner shops at the northern end at nos. 1363 and 1060 and the corner shop at no. 1333 at the southern end are designed to address their corners and create gateways into the Precinct.

The row of Spanish Mission shops at nos. 1333-1343 Burke Road, built in 1931-33 is a relatively early example of a row of shops designed as a cohesive group in the interwar Spanish Mission style. They are comparable in terms of their Spanish Mission architectural style and the integrity of the upper-storey with the fine and more elaborately ornamented row of Spanish Mission shops at 104-114 Canterbury Road. The Canterbury Road shops were commenced only slightly later, in 1932-33. Unlike the shops at Burke Road, the Canterbury Road shops retain a high proportion of their original high quality shopfronts.

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

Aesthetically, the single-storey corner shop and offices at 1363 Burke Road, designed by architect John Tovey in 1954, is significant, and this is recognised by its listing as an individually significant place in the HO (HO607).

The high degree of visual and architectural cohesion of the Burke Road Commercial Precinct distinguishes it from other comparable commercial precincts in Kew, where the built form and overall character is typically more mixed.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The Burke Road Commercial Precinct, at 1333-1363 Burke Road, Kew and 1046-1060 Burke Road, Balwyn, is significant. The first cluster of six shops in the Spanish Mission architectural style were built in 1931-33. The two rows of eight shops on either side of Burke Road were built to similar Art Deco designs in the immediate postwar period, in c.1948-50. The corner shop at no. 1363 was the last to be built in 1954.

The 1954 shop designed by architect John Tovey is individually Significant, and this is recognised in the HO (HO607). The remaining shops are Contributory.

Significant features of the Contributory shops include: the intact and partially intact upper storey façades of the three two-storey groupings of shops; the intact (or partial) early and original shopfronts at 1333, 1337, 1351, 1052 and 1054 Burke Road, the form of the shopfronts at 1345, 1349, 1353, and 1359 Burke Road, and the side (First Avenue) elevation of 1333 Burke Road.

How is it significant?

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

Why is it significant?

The shopping precinct at 1333-1363 Burke Road, Kew and 1046-1060 Burke Road, Balwyn, is of historical significance for demonstrating the development of smaller shopping strips in response to the interwar expansion of Kew. Smaller shopping strips like the retail strip on both sides of Burke Road catered to the growing needs of the new residents in the immediate vicinity, where walkability and, after WWII, increasing car ownership were key aspects. (Criterion A)

Architecturally, the shops in the Burke Road Commercial Precinct are significant for their ability to demonstrate typical and cohesive forms of interwar commercial/retail buildings, built to front and side boundaries, forming a continuous street wall, with roofs hidden behind parapets. The cohesive character of this Precinct is enhanced by the limited architectural styles of the shops, the three large groups of shops, and the high degree of intactness of all their upper storey façades. The high degree of visual and architectural cohesion of the Burke Road Commercial Precinct distinguishes it from other comparable commercial precincts in Kew, where the built form and overall character is typically more mixed. (Criterion D and E)

The interwar and early postwar-era shops demonstrate features representative of predominantly only two architectural styles: the interwar Spanish Mission style for the row of six shops at 1333-1343 Burke Road, and interwar Art Deco for the two rows of eight shops, at 1345-1359 and 1046-1060 Burke Road. The two corner shops at the northern end at nos. 1363 and 1060 and the corner shop at no. 1333 at the southern end are designed to address their corners and create gateways into the Precinct. (Criterion D)

The row of Spanish Mission shops at nos. 1333-1343 Burke Road, built in 1931-33 is a relatively early example of a row of shops designed as a cohesive group in the interwar Spanish Mission style. They are comparable in terms of their Spanish Mission architectural style and the integrity of the upper-storey with the fine and more elaborately ornamented row of Spanish Mission shops at 104-114 Canterbury Road. The Canterbury Road shops were commenced only slightly later, in 1932-33. Unlike the shops at Burke Road, the Canterbury Road shops retain a high proportion of their original high quality shopfronts. (Criterion D)

Aesthetically, the single-storey corner shop and offices at 1363 Burke Road, designed by architect John Tovey in 1954, is significant, and this is recognised by its listing as an individually significant place in the HO (HO607). (Criterion E)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	1333-1343	Burke Road	Contributory	c.1931-33
	1345-1359	Burke Road	Contributory	c.1949
	1361	Burke Road	Contributory	c.1949
	1363	Burke Road	Significant (HO607)	1954
	1046-1060	Burke Road	Contributory	1948-50

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

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

Identified By

Context Pty Ltd

References

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Cotham Village Commercial Precinct

Prepared by: Context Pty Ltd

Address: 916-922 Glenferrie Road and 91-109 & 118-132 Cotham Road, Kew

Name: Cotham Village Commercial Precinct	Survey Date: August 2017
Place Type: Commercial	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: c.1920-42



GRADING

- CONTRIBUTORY
- EXISTING HERITAGE OVERLAY
- PRECINCT BOUNDARY



Figure 1. Row of four shops at 916-922 Glenferrie Road, Kew. (Source: Context, 2017)



Figure 2. Row of eight single-storey brick shops at 118-132 Cotham Road (south side), Kew. (Source: Context, 2017)



Figure 3. Interwar shops on the north side of Cotham Road, Kew (north side). (Source: Google 2017)

Historical Context

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

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

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

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

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

The passing of the Victorian Railways Act of 1880 had a profound effect on the development of Kew, with a branch line extended to Kew in 1887 and the Outer Circle Railway to Kew East in 1891. Subsequent influences on the development of Kew, including in the vicinity of the subject precinct, came with the passing of the *Kew Tramway Act 1910* and the subsequent development of the first stage of new tram route (double track) along Glenferrie Road between Barkers Road and Cotham Road. The new electrified tram route was opened in 1913, and it was the first electric

tramway in Boroondara. In the same year, 1913, the Prahran and Malvern Tramways Trust opened the line along Cotham Road, from High Street to Burke Road. This line was electrified in 1915. (Built Heritage, 70)

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

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

It was rising car ownership, however, that impacted most on the development of retail centres in Kew in the 1940s, with new shops erected in both established and new retail strips after World War Two. As noted in the 'City of Boroondara Thematic Environmental History', newly constructed shops were 'often designed along modern lines, with large plate-glass windows, prominent signage and deliberately eye catching architectural forms to attract the attention of passersby' (Built Heritage 2012:102). One such retail building, comprising a small shop and offices block, was designed by architect J R Tovey and built at the corner of Burke Road and Harp Road in 1953 in Kew East (HO607), and featured a bold cantilevered verandah, decorative shadow-boxes and stone feature wall (Built Heritage 2012:102). This building forms part of the subject precinct.

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

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

History

The Cotham Village Commercial Precinct at 118-132 Cotham Road and 916-922 Glenferrie Road, Kew, is a collection of interwar shops at the intersection of Cotham Road and Glenferrie Road.

The precinct is located on Crown Portion 81 of the Boroondara Parish, approximately 81 acres purchased by Peter Davis in 1851 (Parish Plan Boroondara 1931).

By the 1860s, Crown Portion 81 was bounded by Cotham Road, Barkly Road (later Glenferrie Road), and Gellibrand Street ('Plan of Borough of Kew' 186?).

In the late 1880s, a number of estates were proposed for Kew, including in the area of the subject precinct bounded by Glenferrie Road, Barkers Road, Wrixon Street and Cotham Road. Because of the economic depression, however, only limited building took place on the subdivisions (Sanderson 1988:4/8).

In his 1910 *Jubilee History of Kew*, F G A Barnard noted the development in the area between Cotham and Park Hill roads, where streets had been surveyed through former market gardens, providing allotments for 'comfortable modern villas' which were 'rapidly filling up the vacant spaces' (cited in Sanderson 1988:4/12). By 1914, electric trams operated in Glenferrie Road, Cotham Road, Burke Road, and along the old horse tram route. From this time, owners of large properties sought to exploit the arrival of the electric tram, and the associated increased subdivisional value of land (Sanderson 1988:4/11).

In 1903, the land on which the shops at 118-132 Cotham Road and at 916-922 Glenferrie Road stand, appears to have been occupied, the nearest house being east of the study area at 160 Cotham Road. In 1903, the land occupied by the shops on the north side of Cotham Road was occupied by two large residences, named 'Cholula' and 'Belper'. 'Belper' stood at the corner of Cotham Road and Ridgeway Avenue. To the immediate west of the shops were three large church complexes: southwest of the Cotham/Glenferrie road junction were the Hall of the Sacred Heart and the Kew Baptist Church with associated 'Old School Room' and 'Sunday School' buildings; on the north side of Cotham Road was a Presbyterian church and Sunday school (now the Chinese Baptist Church). (MMBW Detail Plan nos. 1575, 1576, 1590, 1903)

In 1915 the southeast corner of the intersection of Cotham Road and Glenferrie Road, occupied by a nine-roomed brick villa and land owned by a Mrs Symonds, was put up for auction in two lots in March (*Argus* 6 March 1915:2).

By 1917, the subject precinct land on the south side of Cotham Road was in the ownership of Hawthorn chemist, Wallis Price Conley Spiller, who subdivided the allotment. In 1922, a portion of the land (today's 916-922 Glenferrie Road) was transferred to dairymen Arnold Thompson Simonton and John Tanner (CT: V4036 F004). Another portion (130 Cotham Road) was transferred to Florence Annie Cook in 1924 (CT: V4036 F004), and another section of the land (132 Cotham Road) was transferred to Robert Leslie Atkinson Gorell in 1925 (CT: V4945 F802). Spiller retained the balance of the land at 118-128 Cotham Road (CT: V4036 F004). Spiller owned land on the north side of Cotham Road as well, but just east of Ridgeway Avenue, at present-day 115 Cotham Road (in 1925 this was number 93 Cotham Road. (S&McD 1925)

916-922 Glenferrie Road

The shops at 916-922 Glenferrie Road (numbered 76-82 Glenferrie Road until c1925, then 80-86 Glenferrie Road from c1930) were built between 1920 and 1925 for owners Arnold Thompson Simonton and John Tanner (CT: V4036 F004).

In 1920, a shop was in the course of construction at today's 922 Glenferrie Road, and by 1925 all shops had been built at today's 916-922 Glenferrie Road, housing, respectively, dental surgeon T Towns, newsagent L A Opray, grocer Raymond Green, and art dealers T R Preston and Co (S&Mc 1920 and 1925).

Ownership of the shops passed to married woman Elizabeth Beenie in 1929, and to undertaker Stephen Le Pine in 1935 (CT: V4580 F933).

The shops were granted individual titles in 1935 (CT: V4580 F933).

91-109 Cotham Road (north side)

By 1925 there were at least five businesses plus residences on the north side of Cotham Road between Mary Street and Ridgeway Avenue (present-day nos. 81-109 Cotham Road), then numbered 85 to 91 Cotham Road. From west to east they were: the residence of a Dr Herbert

Cowan at no. 85 (also in 1920), this was the corner site with Mary Street; Patrick Treacy at no. 89; Mitchell Niall at no. 91; then J Gray, physician; R Allan, hairdresser; W Smith, fruiterer; J McCalman, tir. [sic]; and R Robins, estate agent. Two residential properties at the corner of Cotham and Ridgeway Avenue, were occupied by Thos. Feely at no. 89 and Miss Mary E Mann at no. 91. (S&Mc 1920 & 1925)

By 1930, the businesses directly east of the doctor's residence on the corner of Mary Street and Cotham Road were confectioner DJ Reen, greengrocer AJ Sambel, and butcher DS McTaggart. The numbering for these three shops in 1930 was 83, 85, and 87, and these numbers correspond with the shops at present-day 91-95 Cotham Road.

By 1940, the Mary Street corner site had been developed, presumably as double storey shops with flats above (S&Mc 1940). The businesses operating between 81 and 91 Cotham Road were ladies' hairdresser, chemist, shops selling biscuits and cakes, dairy produce, a dry cleaner, confectioner, undertakers, and a butcher. By 1942, the shops at 91-109 had taken on more or less their present-day form and numbering, with ten businesses operating from now ten premises, some with flats above; a confectioner (91), fishmonger (93), butcher (95), newsagent (97), dentist (99), grocer (101), butcher (103), fruiterer (105), confectioner (107) and the corner building the Bank of Australasia. (109)

118-132 Cotham Road (south side)

The shops at 118-132 Cotham Road were built between 1920 and 1925.

In 1920, two shops were in the course of being built next door to newsagent L A Opray at 134 Cotham Road, and by 1925 seven businesses were operating from shops built at 118-132 Cotham Road, including a chemist shop owned by W P Spiller at 118 Cotham Road. Other businesses included Louisa Davis, confectioner and pastry maker at number 120; B Marino, greengrocer and florist at number 124; W Buckley, decorator at number 126; Sam Lee's laundry at number 128; F T Bullock, greengrocer at number 130; and D Penhalluriack, butcher at number 132; number 122 stood vacant (S&Mc 1920 and 1925).

Wallis Spiller, who lived at 115 Cotham Road, owned the land and buildings at 118-128 Cotham Road until his death on 30 December 1950 (*Age* 3 January 1950:2). In 1956 a trustees' sale of Spiller's estate offered shops for auction at 118-128 Cotham Road, Kew, in 'an exceptionally well-known shopping centre'. The sale comprised six brick and concrete shops to be sold individually (*Argus* 24 November 1956:33). The shops were granted individual titles in the period 1962-75 (CT: V4036 F004).

The shop at 130 Cotham Road remained in Florence Cook's ownership until her death in 1954 (CT: V4902 F247); likewise, 132 Cotham Road remained in Robert Gorell's ownership until his death in 1950 (CT: V4945 F802).

No information could be found about the architects or builders of the shops that make up the subject precinct.

Description & Integrity

The Cotham Village Precinct comprises three rows of single and double-storey shops, on both sides of Cotham Road and on the east side of Glenferrie Road. The Precinct is located at the junction of Cotham and Glenferrie roads, on the 109 (Cotham Road) tram route and at the Kew terminus on Glenferrie Road of the number 16 tram route.

All the shops are built to the front and side boundaries, each row forming a continuous street wall. The shops at 91-109 Cotham Road and 916-922 Glenferrie Road have their roofs hidden behind parapets, as was typical prior to WWII. The single-storey row of shops at 118-132 Cotham Road has tiled transverse gable roofs and protruding ribs of the party walls visible above the shop fronts and awning. The upper facades of the double-storey shops are of high integrity, retaining

much of their original features and detailing, and have strong visual cohesion because many of them have been built as groups of varying numbers of shops.

The upper facades of both sides of the shopping strip are of high integrity, retaining much of their original features and detailing, and have strong visual cohesion because of the groupings of shops built to the same design. Three of the four shopfronts of the Glenferrie Road row of shops are largely intact, whereas the other shopfronts have been altered (the windows at no. 109 Cotham Road) or replaced.

Nos. 916-922 Glenferrie Road: The row of four shops at 916-922 Glenferrie Road consists of early 1920s double storey, brick shops with original shopfronts to three of the four shops and highly intact upper storey facades. The shops have been built as a symmetrical group; the shops at the ends of the row (nos. 916 and 922) are a pair and bookend the two identical centre shops (nos. 918-920). The side walls of the shops are red face brick. The upper storey facades are smooth rendered, each painted in a different pale white-cream colour. The plain wall surfaces feature restrained detailing but of substantial proportions. The flat-topped parapet is topped by flat rendered capping. The parapets to nos. 918 and 922 are surmounted by a pair of squat piers with horizontal banding above the side walls. The pilasters beneath the piers have a stylised 'tulip' motif. The detailing on the two end shops is predominantly vertical in expression, whereas on the two centre shop the detailing is horizontal in expression. A wide arched opening supported on squat columns and solid masonry balustrade frame the recessed upper-storey verandahs to nos. 918 and 922. The upper storey facades of the two centre shops have glazed infill to the verandah openings.

The shopfronts at nos. 916, 920, and 922 retain original splayed ingos and tiled floors, tiled stall boards (overpainted at no. 922), original window joinery, and original leadlight upper windows (at no. 922). The pressed metal ceiling linings to the awnings of nos. 916 and 918 are pressed metal and probably original. The shopfront at no. 918 has been replaced.

91-95 Cotham Road: The first shops on this side of Cotham Road were shops at 91-95 Cotham Road (in 1925 at no. 85 Cotham Road), in c.1920-25. The three interwar brick shops are built to the same design, with rendered façade, pair of timber sash windows with rendered sill and band of horizontal moulding above. The windows at nos. 93-95 appear to be original. At no. 91, the small-paned upper sashes have been replaced. Horizontal moulding defines the base and top of the flat capped parapet. Vertical expression is provided by the flat capped pilasters which define the dividing walls of each shop. The shop fronts have been replaced.

Nos. 97 and 101 Cotham Road: The double-storey interwar brick shops at 97 and 101 Cotham Road are built to the same interwar design which combines elements of the Art Deco and Moderne architectural styles. The upper story facades are face brick, partially overpainted, each with a pair of timber sash windows with horizontal bars. The horizontality of the window frames is echoed in the parapet decoration above, which features horizontal bands of expressed cream brick, dissected by a vertical brick fin, also cream-coloured brick. The parapet is topped by a single course of cream-coloured bricks. The ground floor shopfronts have been replaced.

No. 99 Cotham Road: The two double-storey shops at 99 Cotham Road are separated by a single storey brick shop with roof concealed behind a parapet. The shopfront has been replaced

Nos. 103-107 Cotham Road: Built by 1942, the row of three double-storey brick shops at nos. 103-107 are built to the same Moderne design. Characteristic features of the interwar Moderne style include the horizontal expression of the upper-storey façade, created by the continuous cantilever awning that visually links the three windows, the wide steel-framed windows with plate glass and horizontal bars to the flanking casement windows, and the smooth rendered façade free of ornamentation. The ground floor shop fronts have been replaced.

No. 109 Cotham Road is a double-storey clinker brick building built in 1938 in the interwar Moderne architectural style, initially as the Bank of Australasia with offices at the rear. Situated on the corner of Cotham Road and Ridgeway Avenue the building is designed to address the corner. Hallmarks of the Moderne style are expressed in the streamlined curve of the building's corner, the curved cantilever awning over the corner doorway, and the curved second-storey window above the cantilever awning. The streamlined Moderne aesthetic is further expressed through the horizontal bars of the upper-storey steel window frames, and the contrasting painted cement bands. The horizontality is broken by flat rendered, vertical features, striped in an echo of classical columns that frame the upper-storey façades (facing Cotham Road and Ridgeway Avenue), then turn 90 degrees across the parapet top to meet the simple geometric brick pediment. The face brick walls of the ground floor shopfront are original but the ground floor windows on both the Cotham Road and Ridgeway Avenue elevations are not original.

Nos. 118-132 Cotham Road, consists of a row of single-storey brick shops with terracotta tile transverse gable and hip roofs built in c.1925. The tiles at no. 132 have been replaced with corrugated iron. The roof is articulated by the rough rendered ribs protruding above the party walls of alternate shops. The ends of the row wrap around their respective corners, with a splayed corner and decorative, rough rendered masonry parapet with gabled pediment above. A small rough rendered parapet projects above the awnings above each party wall. The shopfront at no. 132 retains copper framed window joinery. The other shopfronts have been replaced.

Comparative Analysis

There are a number of commercial precincts in the Boroondara Heritage Overlay, in Kew, Hawthorn, Surrey Hills and Camberwell. There is an emphasis on Victorian and Edwardian commercial/retail development in delineating most of these precincts, and others where development is mixed in character because developed over a long time-span of more than one period. These precincts are predominately examples of original and early commercial and retail centres of each district which developed and grew around public transport services (train stations, tram lines, tram termini), and include Kew Junction Commercial Heritage Precinct (HO520), Burke Road North Commercial and Transport Precinct, Camberwell (HO505), Union Road Commercial Heritage Precinct, Surrey Hills (HO532) and Maling Road Shopping Centre and Residential Environs, Canterbury (HO145). Riversdale Village Commercial Precinct and the Glenferrie and Riversdale Commercial Precinct (recommended for the HO) are other comparable examples.

The Cotham Village Commercial Precinct was established entirely during the interwar period. To this end it is comparable with the following interwar and early postwar shopping precincts in Kew:

The Burke Road Commercial Precinct (recommended for the HO by this study) was built from the early 1930s to the early 1950s. It is comparable with the subject precinct in terms of its development largely during the interwar period in architectural styles characteristic of the interwar period. It differs in that its development was not spurred on by improved transport connections, but rather by the increasing car ownership by residents in the surrounding suburb that was consolidated during the interwar period. The development of the Burke Road Commercial Precinct also continued after WWII, whereas the shops in the Cotham Village Commercial Precinct were completed entirely during the interwar period.

The Kew Junction Commercial Heritage Precinct (HO520) includes a high number of Victorian era shops. However, it also includes a substantial number of interwar shops from the 1930s, notably in the Old English and Moderne styles. Like the subject precinct, it includes clusters of interwar brick shops built to the same design, which contribute to the precinct's visual cohesion.

The interwar brick shops at 523-531 Camberwell Road, Camberwell (part of HO1 - Golf Links Estate, Camberwell) (see Figure 4), designed as a row of five shops, are similar in design to the row of eight single-storey interwar shops in the Cotham Village Commercial Precinct, at 118-132 Cotham Road. The Camberwell Road shops are distinguished by the dormer windows to the roof space. Unlike the Cotham Village Commercial Precinct, where development occurs on both sides

of Cotham Road and around the corner in Glenferrie Road, the shops in HO1 occur only on one side of Camberwell Road, although the area consists of interwar development of both sides of the road.



Figure 4. The adjoining group of shops at 523-531 Camberwell Road, Camberwell (HO1). (Source: Google 2017)

The single storey interwar brick shops at 534-544 Glenferrie Road (see Figure 5), within the recommended Riversdale Road Commercial Precinct, are similar in design to the row of eight single-storey interwar shops in the Cotham Village Commercial Precinct, at 118-132 Cotham Road. Like the Cotham Road example, they are located on and are designed to address the corner.



Figure 5. Nos. 534-544 Glenferrie Road consist of a row of single-storey brick Edwardian shops, built by 1920. (Source: Context, 2017)

Hartwell Interwar Shops Precinct at 1210-1230 Toorak Road, Camberwell, was proposed for the Heritage Overlay by the 'Heritage Assessment of Hartwell Activity Centre' (Context & David Helms, 2013), but this recommendation was not implemented. Built between 1930 and 1941 (see Figures 6 and 7), they were built at a similar time to the shops in the Cotham Village Commercial Precinct. The shops at Hartwell were also designed in the Moderne style with decorative expressed brick detailing. Like in the subject precinct the buildings remain largely intact at the first-floor level, with shopfronts typically altered at the ground level. Despite changes at ground level, the precinct is strongly demonstrative of the historical and visual cohesion attained from a single period of development and as clusters of shops built to the same or similar designs.



Figure 6 Hartwell Interwar Shops Precinct, western shops. (Source: Google Maps 2017)



Figure 7. Hartwell Interwar Shops Precinct, eastern shops. (Source: Google Maps 2017)

The pale face brick and steel framed windows with horizontal linear expression in the Hartwell examples and the Burke Road Commercial Precinct strongly recall the façade expression of the shops on the north side of the Cotham Village Commercial Precinct.

109 Cotham Road

Many of the major banks erected chambers in Boroondara in the 1880s. Programs of expansion had started in the 1880s spurred on by increased prosperity, the land boom and expansion of the railways. An early Kew branch of the Bank of Australasia was among these suburban branches, built in the 1880s at 185 High Street (HO67). Typical of that earlier period, the 1880s' Kew branch of the Bank of Australasia was double storey and built in the highly ornate Victorian Italianate style. Programs of expansion restarted in the early twentieth century, with the passing of the *State Savings Bank Act 1911* and the *Commonwealth Bank Act 1911*, and intensified in the 1930s.

The 1930s' intensification of this activity included the construction of the Bank of Australasia on Cotham Road, Kew (no. 109). Its more progressive and fashionable Moderne architectural style was favoured by the Bank of Australasia, some by architects A & K Henderson such as the Bank of Australasia, 380 Burke Road, South Camberwell. (Built Heritage, 103) The architect of the Cotham Road branch is not known.

Assessment Against Criteria

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

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

The group of shops known as Cotham Village, at the junction of Glenferrie and Cotham roads, is of historical significance for demonstrating a major development phase in the history of Kew. The Precinct demonstrates the influence of improved transport connections in the first decades of the twentieth century, in particular with their electrification in 1913 (the Glenferrie Road tram) and 1915 (the Cotham Road tram), and the population expansion in Kew between 1921 and 1933, on the development of centres for commercial, retail and community activity. At this point in time, the streetscapes of the precinct changed, as estates and shopping strips built to the front and side boundaries, replaced large, freestanding houses in large allotments.

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

N/A

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

N/A

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

Architecturally, the shops in the Cotham Village Commercial Precinct are significant for their ability to demonstrate typical and cohesive forms of interwar commercial/retail buildings, built to front and side boundaries, forming a continuous street wall, mostly with roofs concealed behind parapets. The visual cohesion of the precinct is enhanced by the limited architectural styles of the shops, built in groups and larger rows to the same design, the high degree of intactness of the upper-storey façades, and the intact shopfronts at 916 and 920-922 Glenferrie Road.

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

N/A

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The Cotham Village Commercial Precinct which comprises rows of single and double-storey interwar brick shops, at 916-922 Glenferrie Road and 91-109 & 118-132 Cotham Road, Kew, is significant. All of the shops were built during the interwar period, between c.1920 and 1942. Improved transport services to this junction in 1913-15, combined with population expansion in Kew in the 1920s, were stimuli for the development of the commercial precinct at the junction of Glenferrie and Cotham roads.

The upper-storey facades and parapets of the all the shops are significant. The ground floor shopfronts of nos. 916 and 920-922 Glenferrie Road, and 109 Cotham Road (excluding windows) are significant.

The replacement shopfronts are not significant.

How is it significant?

The Cotham Village Commercial Precinct is of local historic and architectural significance to the City of Boroondara.

Why is it significant?

Historically, the group of shops known as Cotham Village, at the junction of Glenferrie and Cotham roads, is significant for its ability to demonstrate a major development phase in the history of Kew. The Precinct demonstrates the influence of improved transport connections in the first decades of the twentieth century, in particular with their electrification in 1913 (the Glenferrie Road tram) and 1915 (the Cotham Road tram), and the population expansion in Kew between 1921 and 1933, on the development of centres for commercial, retail and community activity. At this point in time, the streetscapes of the precinct changed, as estates and shopping strips built to the front and side boundaries, replaced large, freestanding houses in large allotments. (Criterion A)

Architecturally, the shops in the Cotham Village Commercial Precinct are significant for their ability to demonstrate typical and cohesive forms of interwar commercial/retail buildings, built to front and side boundaries, forming a continuous street wall, mostly with roofs concealed behind parapets. The visual cohesion of the precinct is enhanced by the limited architectural styles of the shops, built in groups and larger rows to the same design, the high degree of intactness of the upper-storey façades, and the intact shopfronts at 916 and 920-922 Glenferrie Road. (Criterion D)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	916-922	Glenferrie Road	Contributory	c.1920-25
		<i>North side</i>		
	91-95	Cotham Road	Contributory	c.1925-30
	97	Cotham Road	Contributory	c.1942
	99	Cotham Road	Contributory	c.1942
	101	Cotham Road	Contributory	c.1942
	103-107	Cotham Road	Contributory	c.1942
(former) Bank of Australasia	109	Cotham Road	Contributory	1938
		<i>South side</i>		
	118-132	Cotham Road	Contributory	c.1925

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

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

Identified By

Context Pty Ltd

References

Age, as cited.

Argus, as cited.

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

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

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

Parish Plan Boroondara 1931, Department of Lands and Survey, Melbourne.

'Plan of the Borough of Kew' 186?, State Library of Victoria (SLV) Vale Collection, accessed online 24 July 2017.

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

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

Goldthorns Hill & Environs Precinct

Prepared by: Context Pty Ltd

Address: 1-25 and 2-26 Goldthorns Avenue; 1-11 Lady Lochs Drive; 47-97 and 48-88 Argyle Road; 66-74 Normandy Road; and 31-37 Heather Grove, Kew

Name: Goldthorns Hill & Environs Precinct	Survey Date: July 2017
Place Type: Residential	Architect: various
Grading: Significant	Builder: various
Extent of Overlay: See precinct map	Construction Date: c.1925-42, c.1951-57



GRADING

- SIGNIFICANT
- CONTRIBUTORY
- NON-CONTRIBUTORY
- EXISTING HERITAGE OVERLAY

PRECINCT BOUNDARY



Figure 1. South side of Goldthorns Avenue, characterised by large, double storey interwar houses in a range of fashionable styles. This image shows the lightly treed character of the streetscapes, which retains early concrete paths, grassy verges, and a mix of bluestone kerb and guttering and bluestone and concrete kerb and guttering. (Source: Context, 2017)



Figure 2. South side of Argyle Road, showing a mix of Old English and Moderne houses. (Source: Context, 2017)

Historical Context

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

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

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

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

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

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

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

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

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

buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

History

The precinct is located on Crown Portion 84 of the Boroondara Parish, approximately 146 acres purchased by Peel and Motherwell in 1851 (Parish Plan Boroondara 1931).

By the 1860s, Crown Portion 84 was bounded by Burke Road, Park Hill Road East (later Argyle Road), Cotham Road, Belford Road and Harp Road ('Plan of Borough of Kew' 186?).

Between 1887 and 1888, four large estates were proposed around the East Kew station of the Outer Circle railway line: the Belford Estate, the Segtoun Park Estate, the Monterey Estate, and the Harp of Erin Estate. Because of the 1890s economic depression however, little building took place on the subdivisions (Sanderson 1988:4/8).

The East Kew area retained mostly large houses on extensive allotments through until the first decade of the twentieth century. Owners of large properties sought to exploit the pending arrival of the electric tram, established in 1922 and extended in 1924, and the associated increased subdivisional value of land. Estates established at this time in the area included the Flower Farm Estate in 1922, and the Banksia Estate and City of Kew Estate in 1927 (Sanderson 1988:4/13; 4/16).

The 1930s depression slowed the rate of subdivision in Kew, and it was in the years that followed that new estates began to appear, mostly on the grounds of the remaining older, established properties (Sanderson 1988:np).

The subject precinct is comprised of several subdivisions: the Monterey Estate, the Goldthorns Hill Estate, the Normanby Heights Estate, Goldthorns Estate, the Argyle Hill Estate, and a subdivision of land in Argyle Road and Royston Court. The subject precinct land was built on after 1925 (see Figure 3). By 1942, the extension of Lady Brasseys Drive within the precinct had been renamed Griffiths Grove, and Royston Court was in existence.

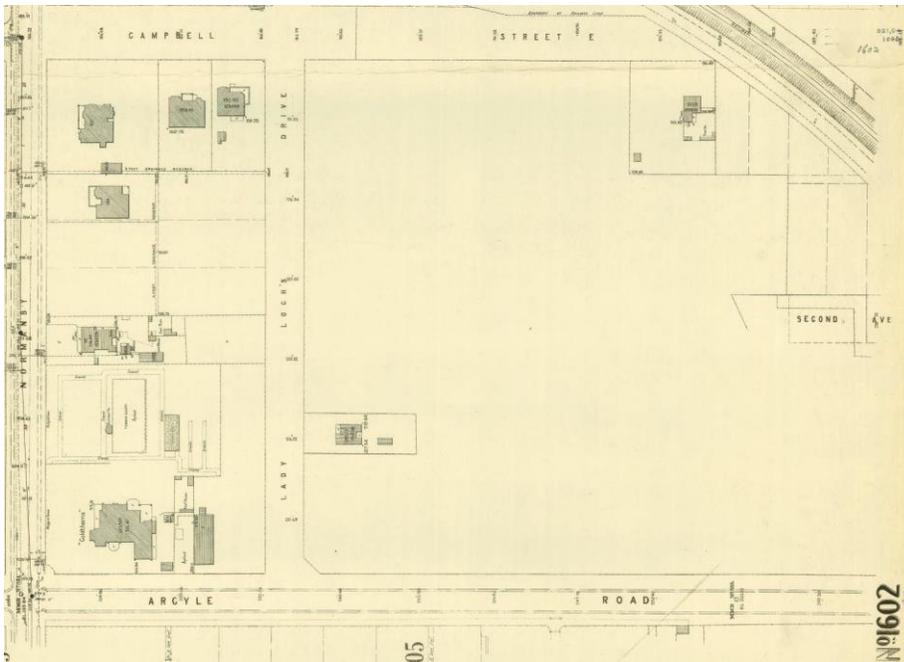


Figure 3. Subject precinct in 1925. (Source: MMBW Detail Plan no 1602, 1925)

Monterey Estate

The core of the subject precinct is located on the Monterey Estate, where allotments were put up for auction in March 1888 (see Figure 4, many of the Estate's street names were changed in later years). Land in the Monterey Estate continued to be advertised through 1888, however few sales took place, and by 1890, the Rock Freehold Land Company were advertising grand villa and cottage sites for sale in the estate (Age 1 April 1890:9). Allotments on the west side of Lady Lochs Drive were advertised for sale in 1919 (Argus 26 November 1919:3).



Figure 4. Monterey Estate plan, 1888. Many of the roads in the plan were renamed in later subdivisions: Park Hill Road became Argyle Road; Second Avenue (west of the railway line) became Goldthorns Avenue; Gladstone Street became Campbell Street and Maitland Avenue; and the southern section of Lady Brasseys Drive became Griffiths Grove (Source: SLV).

Normanby Heights Estate

The Normanby Heights Estate, put up for sale in 1919, comprised 17 'distinctive home sites' bounded by Argyle Road, Pleasant Avenue and Normanby Road, only a five-minute walk from Cotham Road's 'electric cars' (*Argus* 20 September 1919:7). The sales pitch for the estate stated that there was no better way to encourage thrift than through the young citizen investing 'his or her savings in a piece of land' (see Figure 5). As noted by the Kew Historical Society, the use of 'her' in the estate advertising reflects an understanding that prospective purchasers in the postwar period were also women ('Subdivision Plan - Normanby Heights Estate, Kew' 1919, KHS). Allotments in the estate continued to be sold through until 1920 (*Age* 7 February 1920:1). By this time, Park Hill Road had been renamed Argyle Road.



Figure 5. Subdivision plan, Normanby Heights Estate, Kew, 1919. (Source: KHS)

Goldthorns Hill Estate

The Goldthorns Hill Estate subdivision (see Figure 6) took its name from the mansion 'Goldthorns' at the corner of Normanby Road and Argyle Road (formerly Park Hill Road). A revival of part of the failed Monterey Estate (with streets renamed), 43 'magnificent residential sites' with views of mountains and the Yarra Valley, and handy to the Cotham Road and East Kew trams, were offered for auction on the Goldthorns Hill Estate in September 1925 (*Age* 8 August 1925:2; Sanderson 1988:4/16). Between 700 and 800 people attended the sale, where allotments were sold in Argyle Road, on the south side of Goldthorns Avenue, and in Campbell Street, with total sales realising £13,000 (*Argus* 21 September 1925:23).

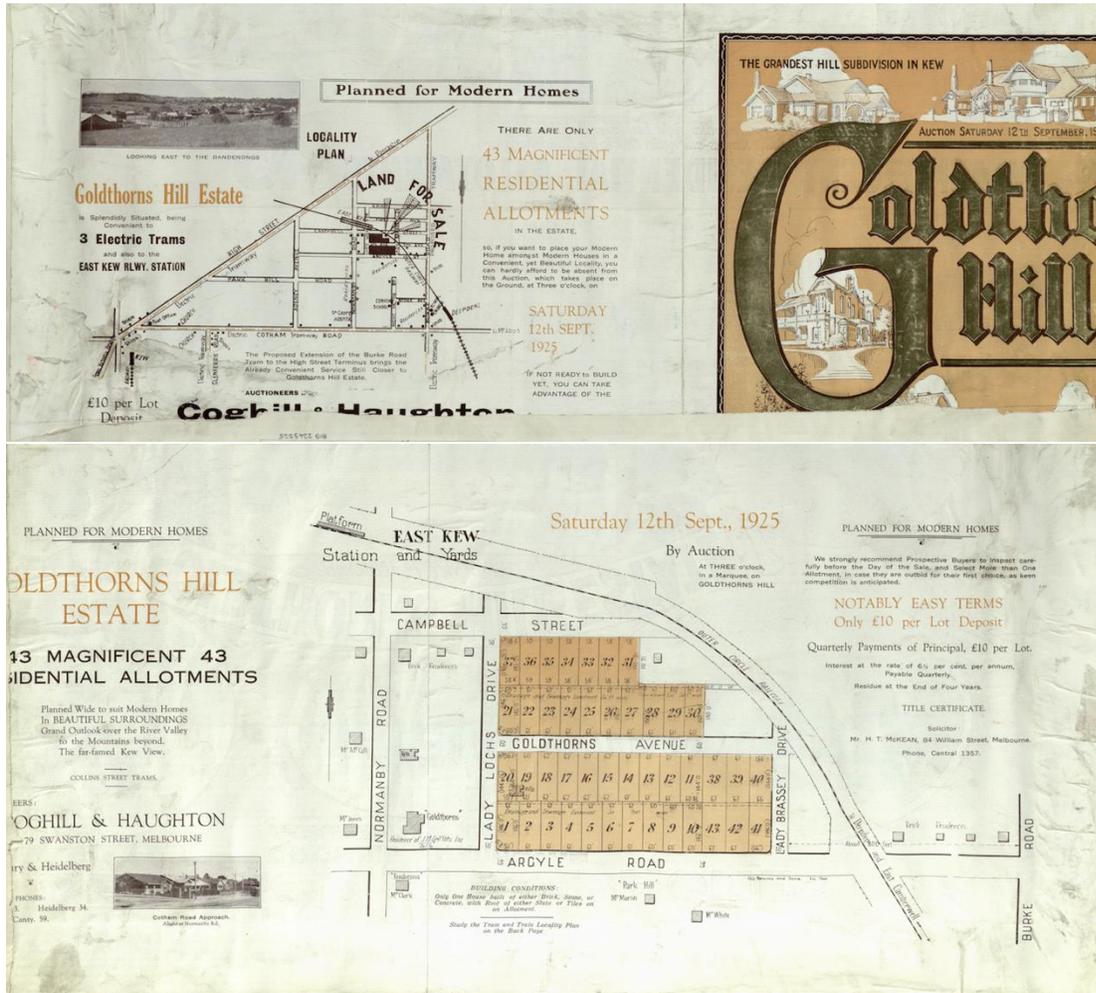


Figure 6. Goldthorns Hill Estate plan, 1925. (Source: SLV)

Goldthorns House Estate

Prominent Melbourne tea, coffee and cocoa merchant, John Griffiths, and his wife, Margaret, lived at the 'Goldthorns' residence, built in 1892 at the corner of Normanby Road and Park Hill Road (later Argyle Road). When Margaret Wightman Griffiths died in 1928, her will bequeathed the property to her husband, John Moore Griffiths, and her children (*Age* 1 August 1928:12). In October 1931, John Griffiths auctioned the 'Goldthorns' residence and its 'charming grounds' of over 1½ acres, to be sold as a whole or 'alternatively in allotments, plan in preparation' (*Age* 3 October 1931:2). The plan referred to is likely that shown in Figure 7.

Goldthorns House Estate did not sell however, and on 30 November 1940 the land and residence were again offered for sale, offering seven new home sites (Sanderson 1988:np). Three blocks were sold at the auction: one in Normanby Road and two in Lady Lochs Drive (*Argus* 2 December 1940:5). The 'Goldthorns' residence still exists today at 86 Normanby Road (HO102).

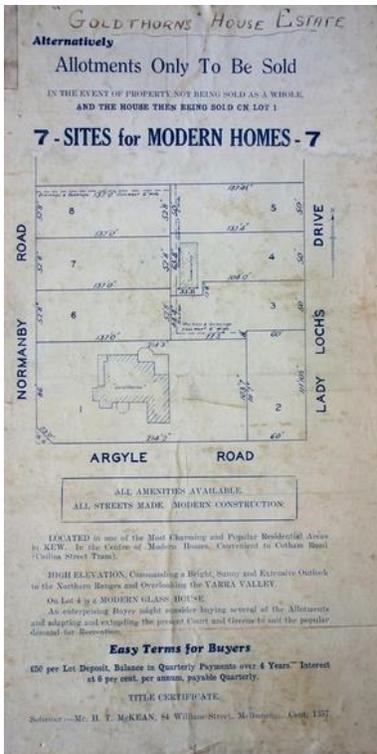


Figure 7. Subdivision Plan Goldthorns House Estate, c1931. (Source: KHS)

Argyle Road and Royston Court subdivision

Seven allotments fronting Argyle Road and Royston Court (see Figure 8) were offered for sale at a date unknown. Royston Court was first mentioned by the City of Kew in 1939 when council referred to a subdivision plan and levelling the Court (Age 6 July 1939:14). This indicates the subdivision occurred c1939 and that allotments were likely sold from this date.

Little else could be found about the subdivision.

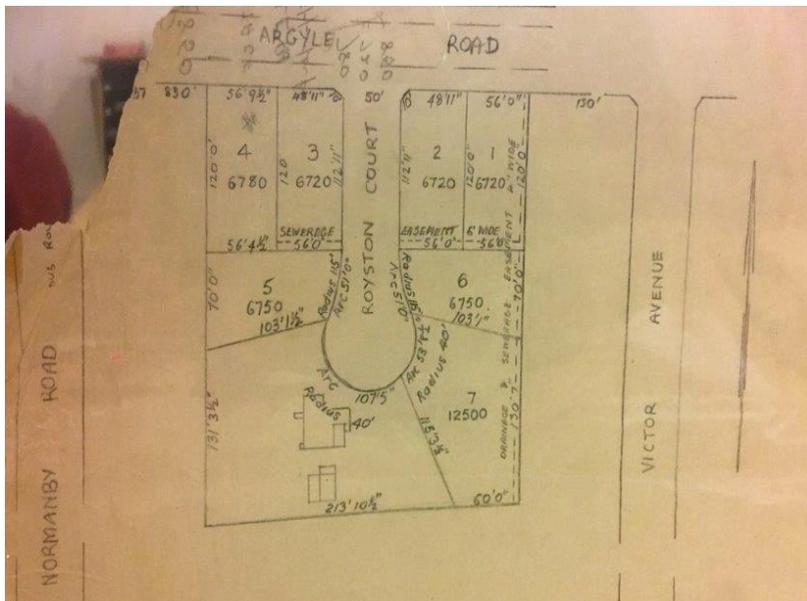


Figure 8. Plan of land subdivision in Argyle Road and Royston Court, Kew, c1939. (Source: SLV)

Argyle Hill Estate

Twelve allotments in the Argyle Hill Estate (see Figure 9), fronting Argyle Road, Victor Avenue and Heather Grove, were subdivided and sold, likely from late 1936, because in February 1937 houses were being built in the street (*Argus* 13 February 1937:28).

Little else could be found about the subdivision.

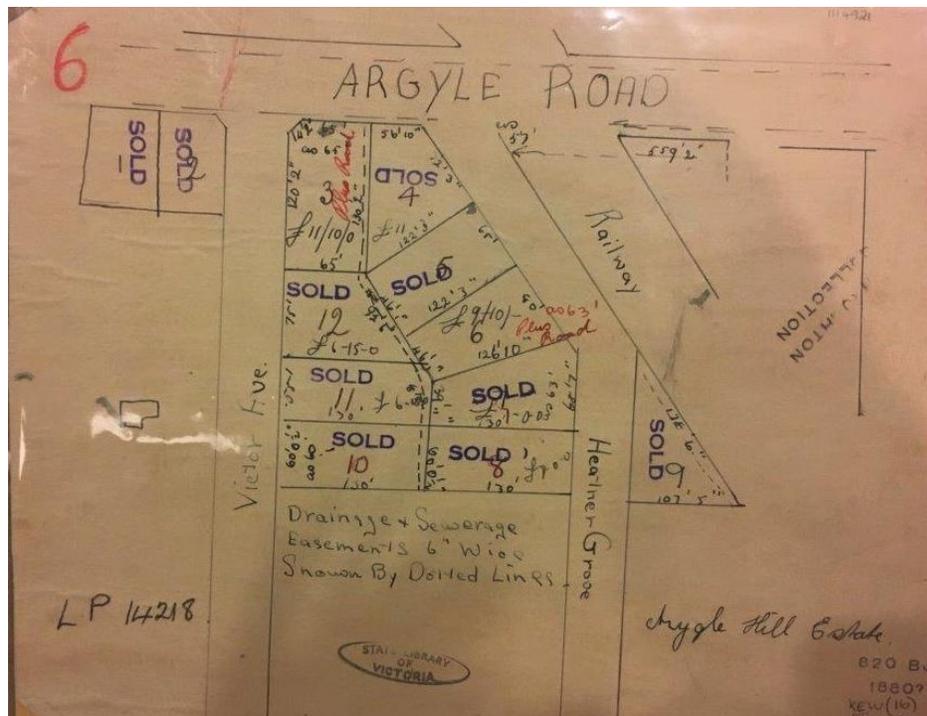


Figure 9. Argyle Hill Estate plan, c1936. (Source: SLV)

Argyle Road: subject houses built c1925-post 1942

In 1925, only two houses existed in Argyle Road between Normanby Road and the railway line, one of them being 'Goldthorns' (now 86 Normanby Road) (S&Mc 1925).

In the 1930 street directory, houses were listed on the north side of Argyle Road at numbers 49, 53 and 71, with two more residences in the course of construction. One of these was at number 97, built for Rudolph Arthur Schuchard and named 'Skye'. Schuchard was the chairman of directors of the Gas Supply Company of Australia in the 1950s (*Northern Miner* 21 October 1954:2). The architect of this substantial and unusual residence has not been definitively identified, but a tender notice whose date accords with the built date was placed in early 1928 by architect Cedric H Ballantyne for 'erection of a brick and tile roof residence at Argyle-road, East Kew' (*Age* 22 February 1928:6).

By 1930, houses had been built on the south side of Argyle Road at numbers 48, 52, 54, 56, 58, 60, 62, 64, 76, 88, and another unnumbered, while the house at number 50, at the corner of Normanby Road, was being built (S&Mc 1930). Master builder Basil Hayler of Torrington Place, Camberwell, advertised a new seven-room brick house for sale in Argyle Street in 1931 (*Age* 1 April 1931:4); this advertisement may refer to one of the houses built in the subject precinct by 1930.

By 1935, additional residences had been built in Argyle Road at numbers 57, 59, 69 and 73. Architect Marcus R Barlow placed a tender notice for construction of a 'two-storey brick residence, Argyle-Road, Kew' in 1937, which may be one of the double storey brick residences the precinct at either 80, 82, 86, or 88 Argyle Road (*Age* 21 Aug 1937:5). By 1942, all houses in

the subject precinct on the north side of Argyle Road had been built, except for numbers 47, 61, and 73; on the south side of Argyle Street, all subject residences had been built (S&Mc 1935 and 1942). A building permit for the house at 47 Argyle Street was approved in 1953 (BP).

Goldthorns Avenue: subject houses built c1930-post 1942

Goldthorns Avenue was formed as part of the 1925 subdivision of Goldthorns Hill Estate. The first houses in the street were built between 1930 and 1935, and numbered three by the latter year (S&Mc 1930 and 1935). One of the houses was designed by architects Carleton and Carleton, who invited tenders for a brick residence in Goldthorns Avenue in 1937 (*Age* 9 January 1937:1).

By 1938 on the north side of Goldthorns Avenue, houses had been built at numbers 1, 3, 7, 19, and at an unnumbered address; and on the south side at numbers 8, 14, 18, 22 and 24, with a house in the course of construction at number 16. By 1942, except for numbers 13 and 21, and 2, 4, 6 and 12, and houses in the course of construction at numbers 5 and 9, all residences in the subject precinct in Goldthorns Avenue had been built (S&Mc 1938 and 1942). In 1949, a building allotment at 2 Goldthorns Avenue was put up for auction (*Argus* 5 November 1949:18).

Construction dates for the subject houses in Goldthorns Avenue are confirmed by building permits issued in the following years: number 2 in 1952; number 4 in 1947; number 12 in 1957; number 13 in 1951; and number 26 in 1938 (BP 770, 126, 709, 570 and 451 respectively).

The two-storey brick residence at 26 Goldthorns Avenue was constructed by builder W F Seeger in 1938 for owner V Seeger. The building permit plans survive and were clearly prepared by an architect, but their name is not recorded on the plans (BP 451).

In January 1941, architects M and M H King invited tenders for the erection of a two-storey brick residence in Goldthorns Avenue (*Age* 4 January 1941:1). The tender may have gone to builders G Farnsworth and Sons, who advertised for carpenters and fixers for a residence at 20 Goldthorns Avenue in May 1941 (*Age* 31 May 1941:5).

Architects Carleton and Henderson designed a residence at 13 Goldthorns Avenue for C W A Tuppen, which was built in 1951 (BP 570).

Sydney architects E Lindsay Thompson, Spooner and Dixon designed a house for Mrs J D Freeman at 12 Goldthorns Avenue, which was built in 1957 (BP 709).

The subject precinct also contained the residences of a number of architects. Architect Frank Ernest Copeland live at 11 Goldthorns Avenue in 1943 (*Argus* 10 June 1943:11), and architect Keith Reid lived at 19 Goldthorns Avenue in 1946 (*Camperdown Chronicle* 26 April 1946:7).

The subject precinct is also associated with Lieutenant-General Sir Stanley Savige, who died at his home at 9 Goldthorns Avenue on 15 May 1954. Savige, who served at Gallipoli and founded the Legacy movement in the early 1920s, was buried with full military honours at the Kew Cemetery (*Age* 17 May 1954:1). The *Australian Dictionary of Biography* writes that:

Sir Stanley George Savige (1890-1954), army officer and founder of Legacy, was born on 26 June 1890 at Morwell, Victoria, eldest of eight children of Samuel Savige, butcher, and his wife Ann Nora, née Walmsley...Showing an interest in soldiering and community work, he served as a senior cadet (1907-09) and scoutmaster (1910-15).

On 6 March 1915 Savige enlisted in the Australian Imperial Force...A series of promotions culminated in his being commissioned at Lone Pine on 9 November...For his 'consistent good work and devotion to duty' in the fighting at Warlencourt, Grevilliers and Bullecourt (February-May), he was awarded the Military Cross. Volunteering for special service, he was sent to Persia in March 1918 as part of Dunsterforce. He won the Distinguished Service Order for protecting refugees while under fire, and later recorded

his experiences in Stalky's Forlorn Hope (Melbourne, 1920). Thrice mentioned in dispatches, he sailed for Melbourne where his A.I.F. appointment terminated on 24 April 1919. At the Baptist Church, South Yarra, on 28 June that year he married Lilian Stockton.

Savige worked as sole agent for the Returned Soldiers' and Sailors' Woollen & Worsted Co-operative Manufacturing Co. Ltd, Geelong. Prompted by Gellibrand, and by his own concern for the families of his fallen comrades, he founded Legacy in September 1923...Meanwhile, he had joined the Militia in 1920, and was promoted major in 1924 and lieutenant colonel in 1926...

Seconded to the A.I.F. on 13 October 1939, Savige was appointed commander of the 17th Brigade, 6th Division, perhaps partly due to his friendship with Lieutenant General Sir Thomas Blamey...His brigade played supporting roles in the assault on Tobruk on 21-22 January and the subsequent advance to Derna. In 1941 he was appointed C.B.E...Japan's entry into the war dramatically altered Savige's fortunes. On 7 January 1942 he was promoted major general and placed in command of the 3rd Division...

From October 1945 to May 1946 Savige served as co-ordinator of demobilization and dispersal...Resuming his business interests, he was a director (1946-51) of the Olympic Tyre & Rubber Co. Ltd and chairman (1950-51) of Moran & Cato Ltd. He was also chairman (1946-51) of the Central War Gratuity Board and a commissioner (from 1951) of the State Savings Bank of Victoria... In 1950 he was elevated to K.B.E. Two months after the death of his wife, Sir Stanley died of coronary artery disease on 15 May 1954 in his home at Kew... (Keating 2002).

Heather Grove: subject houses built 1938-post 1942

In 1938, two houses were under construction on the west side of Heather Grove near the corner of Argyle Road. By 1942 in the subject precinct in Heather Grove, a residence at number 31 had been built; residences at 33-37 were built after 1942 (S&Mc 1938 and 1942).

Lady Lochs Drive: subject houses built c1935-1951

Houses at 5, 7, and 9 Lady Lochs Drive were built between 1935 and 1938, with an additional residence at 11 Lady Lochs Drive constructed by 1942 (S&Mc 1935, 1938 and 1942). In 1951, tenders were called for 'first-class brick-work' for 'a solid brick residence' at Lot 4 (number 3), Lady Lochs Drive (Age 19 May 1951:33).

Building permits were issued for 1, 3 and 3A Lady Lochs Drive in 1946, 1951 and 1952 respectively. Architect Robert McIntyre designed and lived in a house at 3 Lady Lochs Drive (BP 893; 499 and 242), but this building has since been replaced.

Builder A E Tumpe lived at 7 Lady Lochs Drive in 1945 (City of St Kilda Building Permits Register, as cited in AAI, record no. 56957), however it is not known if he was involved in the building of any of the subject precinct houses.

A 'magnificent ultra modern' two-storey brick residence at 11 Lady Lochs Drive was offered for auction in November 1950 (Age 21 October 1950:21).

Normanby Road: subject houses built c1920-post 1942

By 1920 in Normanby Road between Pleasant Avenue and Campbell Street, only two houses existed at numbers 86 ('Goldthorns') and 92. By 1925, four houses were in the course of construction between Pleasant Avenue and Campbell Street, and by 1930, subject houses in Normanby Road had been built at numbers 66, 68, 70, 72, 74, 86 ('Goldthorns') (S&Mc 1920, 1925, 1930, 1935 and 1942).

Description & Integrity

The interwar residential precinct at 1-25 and 2-26 Goldthorns Avenue; 1-11 Lady Lochs Drive; 47-97 and 48-88 Argyle Road; 66-74 Normanby Road; and 31-37 Heather Grove, Kew, comprises houses built over the approximately three-decade span of the interwar period, in the 1920s, 1930s and 1940s, which comprise a range of large to smaller family homes in a mix of domestic architectural styles.

The streetscapes have lightly treed characters, typical of the interwar period, retaining early concrete paths, several early concrete driveway crossovers, and grassy nature strips. Most of the street tree planting appears to post-date the interwar period. The kerbs and guttering are a mix of bluestone (Normanby Road and Victor Avenue), and bluestone and concrete (Goldthorns Avenue, Lady Lochs Drive, Argyle Road). The roads have been resurfaced. Many houses retain their original or early front fences (mostly low to medium brick walls).

The earliest houses in the precinct were built or under construction by 1930 and, predominantly, these houses consist of variations on a theme of the brick California Bungalow. The California Bungalows occur in two discernible groups, with further individual examples through the precinct.

The most cohesive grouping is the row of single-storey brick California Bungalows at 54-56 and 60-64 Argyle Road built largely to similar designs. Cohesion is provided by the consistent presence of a distinctive three-quarter circular corner bay linking two facades of each house. The angular open eaves soar out over the curved corner and are visually supported by a single timber strut. There are two bands of timber and leadlight casement windows, five or six facing the street, possibly fewer on the side elevation; the two bands are separated by a panel of render or brick. A tall square chimney extends above the roof, the location corresponding directly with the panel, indicating this rounded room included a fireplace. The horizontal bands of casement and leadlight windows are counter balanced by a similar band of windows on the opposite side of the principal façade.

True to type, all of the houses feature visually prominent, low-pitched tile roofs, open eaves with exposed rafter ends, tall flat top chimneys, horizontal bands of casement windows with stylised geometric leadlight glazing, and brick and roughcast render. Although in different locations, all include heavy masonry piers supporting a verandah roof. The use of river stones to the chimneys and verandah piers at 54 is unique in this group but also characteristic of the California Bungalow idiom. Original double timber framed and leadlight front doors appear to have been retained at 60, 62, 64 Argyle Road (only partially visible behind new screen doors).

Other features vary from house to house. 60-64 have hip roofs; 56 has a gable roof with prominent street facing gables half filled with shingles; and 54 has a pyramidal roof. The corner bay occurs on the northeast corner of the houses at 60-64, and the northwest corner of the houses at 54-56. The houses are a mix of full brick (62), half brick with rough render above sill height (56 and 60), and full render (smooth render at 54, rough render at 64). The leadlight design varies subtly from house to house. The original windows at 54 have been replaced and a second storey has been added to 62. With the exception of these changes, the group of houses is remarkably intact.

In this grouping, none of the front fences are original, but the fence styles and heights at 54, and 60-64 are sympathetic to the architectural style of the houses.

These Bungalows may once have been part of a larger group, all built on land that was originally sold as part of the 1919 Normanby Heights Estate. Houses at 52 and 58 were also built by 1930, but the original c.1930s houses have been replaced by new dwellings.

Built in the 1920s on land that was part of the same Normanby Heights Estate (1919) is another group of four California Bungalows at 66 and 70-74 Normanby Road. The four houses are highly intact. True to type, each of the houses features a low pitched, terracotta tile gable roof with

visually prominent street-facing gable, open eaves with exposed rafters, projecting timber window frames and timber sash windows, mostly in groups of two and three windows. The curved bay with horizontal band of six windows and matching curved masonry balustrade at 74 is unique in the group. The houses are a mix of full brick (66 and 70), and brick and rough render (72 and 74), as is characteristic of their type. They have square flat topped brick chimneys, rough rendered at 72. All the verandahs are supported on heavy masonry piers (tapered at 74, square brick at 70, and smooth rendered at 66) with balustrades and piers topped with slab capping. The projecting gable at 72 is unusual in the group in that it includes an enclosed room as well as a verandah, and the front wall and gable end are rough rendered with a circular gable ventilator, buttressed on one side. The groups of windows at 70 and 72 have the same horizontal awnings with exposed support timbers and timber brackets. Original or early fences remain at 66 (brick) and 70 (vine covered brick). The stone fence at 72 was added in the 1950s. The twisted wire front fence at 74 is in keeping with the style of the house. Shared features across the houses suggest they may have been built at the same time, possibly by the same builders, while their differences demonstrate the flexibility of the style to be tailored to individual tastes. This group of California Bungalows is also highly intact.

Although built at approximately the same time as 66 and 70-74 Normanby Road, c.1925-30, 68 Normanby Road differs stylistically. It is a double-storey dwelling built in the interwar Spanish Mission architectural style. Characteristic features include the hipped roof with half-round terracotta Cordova tiles, and loggia with grouped arched openings and twisted columns. The house has been smooth rendered making it difficult to discern a core original part of the building. Although sympathetically designed, the upper-storey, side wing, and flat-topped chimney appear to be recent additions.

The houses at 49 and 53 Argyle Road (north side) and 48 Argyle Road (south side, east of Normanby Road) were built at a similar time to those Bungalows at 66 and 70-74 Normanby Road. Like the aforementioned Bungalows, these houses feature characteristics representative of their type and are highly intact. 49 Argyle Road has a terracotta tiled hip roof, square top chimneys, and wide projecting shingle-filled gable over a verandah supported on heavy brick piers. The face brick walls are articulated by expressed brick bands at sill height and rendered above window height. Timber sash windows are grouped in pairs and threes. A different type of Bungalow, 53 has a transverse terracotta tiled gable roof, square flat-topped chimneys, a wide projecting shingle-filled gable over the verandah supported on heavy tapered masonry piers. It has a wide semicircular bay window beside the verandah, with a row of five timber sash windows with leadlight upper panes.

Some of the houses blend architectural styles fashionable at the time of their construction. One such example is the house at 48 Argyle Road. Built by 1930, it combines elements characteristic of California Bungalows, including a rounded bay window with grouped timber sash windows with leadlight in the upper pane, and verandah with heavy masonry piers. Other features more expressive of interwar Mediterranean/Spanish Mission architecture include the projecting gabled portico with round arched opening, medium pitched hip roof with multi-coloured terracotta tiles, and gabled chimney top.

Built in 1930, the neighbouring house at 50 Argyle Road also features elements characteristic of the California Bungalows, including low-pitched hip roof, flat topped chimney, projecting timber window frames, and timber sash windows with leadlight panes, and heavy brick verandah piers. The verandah window and front door have been replaced.

Two other houses at the east end of Argyle Road were also built or under construction by 1930, at 71 and 97 Argyle Road, and represent more unique expressions of interwar architectural styles.

Built during the interwar period in c.1926-27, the house at 71 Argyle Road recalls more strongly the Arts and Crafts Bungalows of the preceding Federation era (c.1890-1915) than the interwar

period it was built in, as well as suggesting Swiss Chalet influences. It has a conspicuous bell-cast gable roof with its original painted (green) concrete tiles. The first floor room is contained in the roof space, with a gabled dormer window and projecting upper storey 'prow' window (timber sash) with distinctive horizontal triangular hood, supported by a shaped timber bracket to the street facing gable end. It has prominent eaves with timber eaves brackets, walls of face brick and timber shingles, and projecting timber window frames. The steep gable roof is complemented by the tall brick chimney. Some of the ground floor windows appear to have been replaced with simplified window forms, and the garden setting has been extensively paved. In spite of these changes the architectural quality and distinctiveness of the house remains clearly legible.

'Argyle' (formerly 'Skye') at 97 Argyle Road, was built by 1930, and comprises a single-storey brick and roughcast render Bungalow distinguished by the fine detailing on two brick bays with decorative parapets which project from the south and east facades. The parapets are distinguished by a striking brick and render patchwork pattern, accentuated by the contrasting colours of the cream-painted render and rich red-brown brick. The house has been extended substantially, but its core form appears to include red brick foundations, rough rendered walls, with a glazed terracotta tile hip roof, and timber sash windows with multi-paned upper sashes. And these distinguishing features of the house remain legible in views from the street. One hexagonal brick chimney is visible extending from the north-facing roof plane. The house is situated behind a high brick and render wall (not original) close to the Griffiths Grove (west) and Argyle Road (south) boundaries on a large allotment that adjoins the Outer Circle Railway corridor. Two mature Cypress trees (*Cupressus sempervirens*) frame the entrance to the property, heavily pruned because of the adjacent powerlines.

Built slightly later than the houses discussed above, in c.1935-38, the single-storey brick houses at 5 and 9 Lady Lochs Drive are different and later manifestations of the interwar suburban Bungalow. The house at 5 retains features characteristic of the California Bungalow, such as the terracotta tile roof, projecting timber window frames, plate glass and timber sash windows with some leadlight, and high-quality workmanship seen in the brickwork, but its more upright form and hip roof give it an altogether different character to the low-slung, 'earthy' forms of the previous decade. Although the house has been extended at the rear, and it is partially concealed by a high modern brick wall, its original form and architectural detailing remain highly intact and can still be viewed from the street. The modest brick house at 9 Lady Loch's Drive is also conservative in its design, and the early house may be the back section with a tiled hip roof and integrated garage, and the projecting front wing a later addition. Its corner windows that wrap around the front and side elevations hint at more modern ideas that would become commonplace in suburban houses in the 1940s. The house retains an early brick fence, strip driveway with and mild steel gates, sympathetic with the period of the house.

Like the houses at 5-9 Lady Loch's Drive, but built slightly later but by 1942, the houses on the north side of Argyle Road, at 55, 57, 59, 65, and 67, and at 35 and 37 Heather Grove, demonstrate a conservative strand in interwar suburban architecture in Melbourne which looked to historical precedent. These houses represent later versions and blends of the 1920s California Bungalow (55 and 67 Argyle Road) and the Spanish Mission (57, 59 Argyle Road) and Old English revival styles (35, 37 Heather Grove). Like 5 Lady Loch's Drive, the bungalows at 55 and 67 are less earthy and low slung than their 1920s precedents and both have been heavily modified. The Spanish Mission houses both have characteristic features, including grouped arched openings, rough rendered walls with contrasting brick, and early or original front fences. 59 Argyle Road retains much of its original elegance and integrity, with twisted columns and grouped timber sash windows with leadlight, and garden setting dominated by lawn and perimeter plantings. 57 Argyle Road also retains many of its original features at ground level, including a matching front fence, and was clearly a fine example of the style, however, it has been somewhat overwhelmed by a second storey addition. The houses at 35 and 37 Heather Grove clearly show elements of the Bungalow style and Old English revival style. 35 Heather Grove has a second storey and attic dormer additions and has been rendered, but these changes have been

sympathetically incorporated so as not to overwhelm the original architectural character of the house.

Goldthorns Avenue, which forms the core of the precinct, was developed from c.1938. It comprises predominantly single and double storey interwar houses of high architectural quality. The street is situated on a gentle slope, sloping down from south to north and down towards Griffiths Grove at the eastern end of the street. The higher topography on the southern side of Goldthorns Avenue accentuates the grandeur of the generally large residences on this side of the street, especially the large double-storey houses at numbers 10 and 18-26 at the eastern end. These large houses are representative of variety of architectural styles, but most prominent are the interwar Old English and Moderne styles.

The Old English revival style is predominant along the north side of Goldthorns Avenue, and is seen in different expressions at 1, 3, 5, 7, 9, 15, 19, 23, and 25. All these houses were built c.1938-42. The Old English style also appears on the south side, at 14, 18, and 26. All of these houses clearly exhibit, through different features and different combinations of features, typical exterior characteristics of the style, including asymmetrical massing, gables, imitation half-timbering, imitation limewash walls, textured clinker bricks, corbelled brickwork, arched openings, leadlight glazing, tall chimneys, and oriels (projecting bay windows supported on brackets or corbels). On the north side, the double-storey brick house at 23 Goldthorns Avenue is the finest and most legible and intact example. On the south side, the double-storey house with steeply pitched attic roof at 18 is unusually sited on the block at an angle, and is also a fine example of the Old English style, with tall chimneys and terracotta chimney pots, leadlight windows, dormer, and multi-coloured glazed terracotta tiles.

The two-storey corner house at 26 Goldthorns Avenue of 1938 is an outstanding and highly intact architect-designed example of the Old English revival style in the precinct. The house incorporates many features typical of its architectural style including gable roof with Marseilles pattern terracotta tiles, red and textured brick walls, with herringbone pattern expressed brickwork to gable edges and diamond pattern expressed brickwork on the north and east facing walls, brick mullions to window and door openings, shallow segmental arched openings, corbelled brickwork, timber sash windows with leadlight glazing and plate glass, an oriel to upper storey (north elevation), and wrought iron balustrades to the entry porch and upper level 'Juliet' balcony.

The architect's drawings show that the property was conceived as a whole. As well as the house, the drawings detail the garage, timber garage doors and curved brick retaining walls to the driveway entry off Griffiths Grove. These features share the same high-quality design and detailing as the house. The front garden path, corner front gate and gate piers, timber side gates were also part of the original design and they all remain extant (an entry gate on the west side of the property, shown in the drawings, was not visible from the street). The front fence to Goldthorns Avenue and Griffiths Grove consists of a mortared rubble stone retaining wall, with matching gate piers and a mild steel front gate. Almost all of these features are early or original. The planting in the north facing section of the garden includes low-growing and pruned shrubs which leave the house clearly visible from the street, with deciduous trees along the east-facing side.

The Old English revival style is also seen at 80 and 82 Argyle Road, both are large double-storey brick houses with gable roofs, corbelled brickwork, and painted.

86 Argyle Road is also a large double-storey brick example of the Old English architectural style, but with visually prominent alterations, including prominent American 'colonial' style balconies.

31 Heather Grove is a single storey brick and attic roof dwelling built in c.1942 with multi coloured terracotta tile roof, tall brick chimneys, small-paned timber sash and plate glass windows. Other features include projecting gables with herringbone, and expressed and corbelled brick work and arched opening to entry porch.

33 Heather Grove is double storey face brick house built by 1942 in a mix of revival styles fashionable at the time of its construction. The timber-framed windows with horizontal banding and curved cantilever corner balcony, with wrought iron balustrade are of Modernist expression. The four centred arched front door opening references the Old English style.

The single-storey brick house at 20 Victor Avenue, presumed to have been built c.1942, is a further example of revival styles in the Precinct as a fine blend of Old English and 'colonial' revival styles. Characteristic features include the brick walls, timber framed, paned sash windows, attic rooms in the roof space of the distinctive bell cast, slate gable roof space with gabled dormer windows. The house has been extended but remains a legible example of its style.

Built in c.1938, 22 Goldthorns Avenue is a mix of interwar revival styles, including Georgian, Mediterranean, and Old English. It is a large double-storey brick house, with tall chimneys, paned and plate glass windows with faux shutters, and a tiled hip roof. The front garden retains remnants of an early terraced garden, including a curved bluestone wall to the driveway entry. The garden retains an early or original concrete strip driveway with a herringbone pattern brick central strip. A side portico precedes an original garage with what appear to be original doors.

The double-storey brick house at 10 Goldthorns Avenue was built by 1942. The basic symmetry, hipped roof interrupted by a prominent central pediment with circular ventilation opening, and small-paned windows approximating Georgian proportions represent blended styles at the transition from interwar Georgian revival to postwar American colonial architecture.

While some suburban house designs continued to draw on historical precedent, demonstrating the strand of conservatism that existed in suburban architecture in the interwar period, other owners and designers were bolder in embracing new ideas, including the pared back and streamlined aesthetic of Modernism and the Moderne style. This style is seen in differing intensities in both larger and smaller houses within the precinct.

'Lyndon', at 88 Argyle Road, a large, double storey Moderne brick and render house built by 1930, is the earliest example of this style in the Precinct. The house includes many details characteristic of the 1930s Moderne style. These include its strong horizontal expression, which is created by: contrasting broad horizontal banding of smooth render and brick banding at foundation and ground and upper storey window level; streamlined curves of the corner cantilever balcony with curved rendered balustrade and matching curved cantilever awning; very low pitched hip roof; and the remaining original timber sash windows with horizontal bars. Original windows in the front elevation have been replaced with aluminium framed windows. Original timber sash windows with horizontal bars retained on the Victor Avenue side elevation. The front fence/retaining wall, walls to the entry path and steps, and a double garage are of matching brick and render construction, in-keeping with the style of the house and were likely part of the original design.

7 Lady Lochs Drive is a double storey Moderne brick dwelling, with horizontal expression from wide eaves, shallow pitched hip roof, tiled, timber sash windows with horizontal bars, brick balcony with Art Deco wrought iron elements. Projecting rendered band wraps the house at window head height at the ground floor. Other notable features include the square brick chimneys, projecting share brick tower with stepped top, and small glazed brick detail to top of windows. Wall and gates are not original. Garage was added in 1960s with a flip-up door.

11 Lady Lochs Avenue is a double storey Moderne brick (red brick) dwelling with terracotta tile hip roof. The front fence may be original (overpainted) and it has mild steel gates. the garage was integrated into the north wind extension, c.1950s. It has rendered sills and bars at head height and wide windows wrapped around corners.

16 Goldthorns Avenue is a double storey brick Moderne home built in 1938, with tiled hip roof, given modern expression by the horizontal bars of the timber sash windows, the wide overhanging eaves, the brickwork to the projecting bay and front door surrounds, and the balcony and balcony balustrade. A modern carport detracts from its streetscape contribution, but the sloping land means the house remains clearly visible from the street.

20 Goldthorns Avenue is a double-storey brick Moderne dwelling built in 1941 by builders G Farnsworth and Sons. It could have been designed by architects MR and MH King who called for tenders in January 1941 for the erection of a two-storey brick residence in Goldthorns Avenue, but no unequivocal documentation has been located to confirm this. The building is given horizontal emphasis by the wide plate glass and timber sash windows which wrap around the corners, expressed brickwork banding, and the awning at ground floor window and door head height that wraps around the front of the building linking the front façade to the sides, and low rectangular brick chimneys with horizontal banding. The garden retains many original and early features, including the glazed brick front fence which acts as a retaining wall, the driveway entry, and separated entries for visitors (central) and service people (side entry) with gate piers to each. The front garden retains an elaborate system of brick and stone retaining walls that form a terraced garden which functions as a kind of pedestal for the house.

Built in c.1938, 24 Goldthorns Avenue is a brown brick double storey Moderne dwelling, with horizontal expression derived from horizontal bars to timber sash windows, and the curved balcony with brick and streamlined wrought iron balustrade. The balcony curves are repeated in the curved cantilever awning at ground floor window head height. The dwelling also has taller chimneys and narrower eaves than the aforementioned examples. The brick chimneys have glazed chimney pots.

Similar to 16, the double-storey brick house at 17 Goldthorns Avenue, built by 1942, has strong horizontal lines created by the wide overhanging eaves, and horizontal bars to the timber sash windows, but with added Moderne expression from the streamlined curves to the balcony and balustrade. In spite of the new tiles to the hip roof, newly rendered walls, new front fence and carport, its original Modernist character remains legible from the street.

61 Argyle Road is an example of Modernist ideas applied to a smaller, more modest suburban home. It has cream brick walls which became an increasingly popular brick colour from the 1930s, randomly interspersed with darker bricks house, wide steel framed windows with horizontal bars, tiled hip roof, and front fence in matching cream brick. Fashionable stonework is noted on the curved retaining walls of flat stone pieces fixed to a concrete or brick base.

The houses at 2, 4, 12 and 13 Goldthorns Avenue, 3A Lady Lochs Drive, and 47 Argyle Road were built later in the early postwar years between 1951 and 1957, after the wartime government prohibitions on civilian building (enforced from 1942) were lifted. More contemporary in design, the L-shaped plans and larger windows of these houses suggest the influence of emerging postwar ideas about maximising natural light access to interiors, but they also reference earlier Old English style (2 and 4 Goldthorns Avenue and 47 Argyle Road) and Modernist themes (13 Goldthorns and 3A Lady Lochs Drive).

At 4 Goldthorns Avenue, the low, mortared rubble stone front fence and gate piers is echoed in the stone terracing of the front garden. These are likely to be original or early garden elements, as is the concrete side path which is likely to be original. Original or early matching wrought steel pedestrian and driveway gates remain in situ. Although carports were beginning to emerge in this period, the lightweight carport is unlikely to be original.

Designed by Sydney architectural practice E Lindsay Thompson, Spooner and Dixon (c.1930-78) in 1957, the single-storey, white painted brick house at 12 Goldthorns Avenue has a concrete tile hip roof, with an L-shaped plan and wide, steel framed and plate glass windows, with the double garage incorporated beneath the house. The design recalls 1950s houses built in comparable

middle-class suburbs on Sydney's North Shore, areas which also experienced intense suburban consolidation in the interwar and postwar periods. Eric Lindsay Thompson (1905-1957), who trained under Leslie Wilkinson at Sydney University, is known for designing mostly residential properties. The large expanse of lawn, the cement driveway with mown central strip, and no front fence are typical of this style.

Front fences, gardens, and garages

Typically, gardens and front fences are not built at the same time as a house, but slightly later, once the house is complete. The Building Permit records indicate this was the case for many of the houses in the Goldthorns Avenue Precinct where an early fence in-keeping with the architectural style of the house remains. However, the words 'early' or 'original' still apply when describing these features, but it does not mean they always share the precise date of the house construction.

Early or original **front fences** consistent with the architectural style of the house are found at:

- Argyle Road: 48 (hedge), 53, 57, 59, 61, 88
- Goldthorns Avenue: 4, 7, 9, 10 (partial), 14 (partial), 15, 19, 20, 26
- Heather Grove: 31, 33
- Lady Lochs Drive: 9, 11 (overpainted)
- Normanby Road: 66, 70

With increasing car ownership in the 'forties and 'fifties, **garages** were another feature that began to appear, often designed in the same architectural style as the house. Examples of this are retained at:

- Argyle Road: 55, 59, 80, 88
- Goldthorns Avenue: 4, 7, 11, 12, 19, 22, 24, 26
- Heather Grove: 33

Other structural elements of early or original gardens (structural elements) terracing, paths, driveways, gates, also remain in some properties, including at:

- Argyle Street: 59, 61, 88
- Goldthorns Avenue: 4, 19, 20 and 26
- Normanby Road: 66, 70

Non-contributory elements

Over many years, changes have occurred to some of the properties in the precinct, including extensions and upper storey additions, carports, new front fences. Some of these changes have been sympathetically incorporated with the original structures in the sense they are not visually dominant in views from the streetscape. These changes can be found at the following properties:

New carports and garages:

- Goldthorns Avenue: 4, 9, 14, 15, 16, 17, 18, 20, 24
- Argyle Road: 71 (converted garage)
- Normanby Road: 68
- Lady Lochs Drive: 7, 11

Extensions, alterations, second storey additions:

- Goldthorns Avenue: 1, 19, 25
- Argyle Road: 55, 86
- Heather Grove: 35
- Lady Lochs Drive: 5, 7, 9, 11
- Victor Avenue: 20
- Argyle Road: 50, 97

In spite of changes such as new carports and garages, extensions, alterations and second storey additions, the Precinct remains a highly intact and notable collection of interwar housing styles represented by a range of larger houses and smaller homes. The character of the streetscape and aspects of its landscaping also have high integrity, with a number of features typical of the interwar period retained, including the lightly treed character, concrete and bluestone kerbs and guttering, concrete paths and driveway crossovers, and mown grassed nature strips.

Non-contributory buildings in the precinct include:

- 1-3 Lady Lochs Drive
- 6-8 Goldthorns Avenue - both modern double-storey dwellings (the dwelling at 8 replaced the original house built in c.1938)
- 11 Goldthorns Avenue - an earlier house but substantially modified by the introduction of new windows (it was built by 1942 and in 1943 was the home of architect FE Copeland)
- 21 Goldthorns Avenue has a modern frontage applied to an earlier house
- 51 Argyle Road - substantially modified, double-storey brick residence
- 52 and 58 Argyle Road - new dwellings which replaced earlier mid-1920s houses
- 67-69 Argyle Road - new double-storey dwelling at 67 Argyle Road replaced earlier an c.1942 dwelling
- 73 Argyle Road - new double storey dwelling replaced earlier c.1935 residence
- 75 Argyle Road - substantially modified c.1942 residence
- 78 Argyle Road - new double-storey dwelling replaced earlier residence probably built c.1930.

Comparative Analysis

As was typical of domestic architecture during the interwar period, the houses within the Goldthorns Hill and Environs Precinct are eclectic. Mostly they are built to individual designs and, particularly in Goldthorns Avenue, many are of high architectural quality.

The suburban expansion of Kew that followed both World Wars resulted in a predominance of twentieth century housing and a mix of housing styles. This mixture of housing styles and many buildings of high architectural quality remain a strong characteristic of this part of Kew, and for this reason the Kew Urban Conservation Study 1988 has identified Kew's built heritage as 'almost a compendium of domestic architecture in Melbourne', as noted in the history above.

Consistent with this characterisation of Kew, the large double-storey houses and smaller single-storey homes in the Goldthorns Hill and Environs Precinct, their gardens, and streetscape setting represent a particularly intact and notable corpus of domestic architectural styles fashionable in the interwar period, which includes California Bungalows, Spanish Mission and Old English revival styles, Mediterranean and Moderne architectural styles, and examples that blend or show transitions between these styles.

During the 1920s and from the mid-1930s, Kew's population and house numbers increased dramatically, and its reputation as a genteel and desirable residential suburb was consolidated. The scale of many of the houses, the 'respectability' epitomised by the architectural styles and associated elements such as mature garden settings remain as evidence of these historical processes and themes in the growth and development of Kew. The properties were informally designed, but with great attention to details that would create an impression of status and propriety, such as garden fences, fashionable walling, and well-designed garages.

There are other precincts in Kew on the Heritage Overlay that provide evidence of similar themes associated with the subdivision and development of Kew as a desirable residential suburb, and that are of comparable high architectural diversity and quality. They are comparable to the Goldthorns Hill and Environs Precinct as follows:

HO157 Oswin Street Precinct, Kew, is of significance for its intact concentration of 1920s and 1930s housing in Melbourne. In terms of the interwar time period, this Precinct closely compares with the Goldthorns Hill and Environs Precinct, but differs in that it contains many houses from the State Bank housing scheme, which are not seen in the subject Precinct. The Oswin Street Precinct also does not contain the high concentration of larger homes that are seen in the subject Precinct, and it does not share the same diversity of architectural styles. Both precincts, however, share a predominance of high quality house designs, and both are marked by a high concentration of original fences and outbuildings and original or early landscaping.

HO162 Sackville Street Precinct, Kew, is of significance for the number of individually significant mansions it contains, which are supported visually by later smaller houses from the Victorian and Federation eras and the interwar period. Thus the Sackville Street Precinct is comparable to the Goldthorns Hill and Environs Precinct for the presence of larger houses and smaller homes, and for its architectural diversity created by a mix of houses developed over a number of decades and eras. However, the predominance of mansions from the late Victorian era on generous allotments and Federation era houses, means the subdivision pattern and housing stock in the Sackville Street Precinct tells a different and earlier part of the story of the growth and development of Kew as a residential suburb than the Goldthorns Hill and Environs Precinct.

HO158 Walmer Street Precinct, Kew, is of significance for the series of individually significant mansions which represent different but accomplished facets of nineteenth and early twentieth century architectural design. The Goldthorns Hill and Environs Precinct also contains a number of individually significant larger homes that represent different but accomplished facets of architectural design, but they predominantly date from the late 1930s and could not be described as 'mansions' but rather large homes.

HO143 Barry Street Precinct, Kew, is significant for its unusual concentration of houses of high architectural quality, many of which were designed by prominent Melbourne architects. The houses in the Goldthorns Hill and Environs Precinct likewise exhibit high architectural quality but sources to confirm their designers could not be found. The Barry Street Precinct differs in that it comprises predominantly houses of earlier periods; it is characterised by mostly late Victorian and Federation house designs, whereas the Goldthorns Hill and Environs Precinct is characterised by later house designs, predominantly interwar, with no Victorian era dwellings.

HO142 Barrington Avenue Precinct, Kew, is significant for its concentration of houses of high architectural quality and a high level of integrity. These factors make it comparable to the Goldthorns Hill and Environs Precinct. However, it differs in that it features predominantly Federation and interwar building stock. Although one individually significant house within the subject Precinct features Arts and Crafts detailing (71 Argyle Road) which were common in Federation era houses, the Goldthorns Hill and Environs Precinct is composed almost entirely of interwar period housing stock, built from the mid-1920s to 1942, with the remainder built in the early 1950s once wartime government regulations preventing civilian buildings were lifted.

HO525 Clutha Estate Precinct, Kew, is a 1940s and later subdivision, thus it was subdivided later than the Goldthorns Hill and Environs Precinct which was subdivided in the early interwar period and the buildings date predominantly from the mid-1920s to early 1940s. Thus, the Clutha Estate Precinct differs because the housing stock is later, 1940s and 1950s. The subdivision pattern of the Goldthorns Hill and Environs Precinct also differs from the Clutha Estate layout. The Goldthorns Hill and Environs Precinct consists of straight streets, whereas the Clutha Estate is an example of a late interwar subdivision pattern that utilised the central court layout in order to maximise allotments. The precincts are, however, comparable because they both can be characterised as a compact microcosm of a range of architectural styles that were built over a comparable two-decade timeframe.

In terms of the subdivision date, the interwar period of development, the mix of fashionable architectural styles characteristic of the interwar period, and the mix of larger houses and smaller

homes, none of the precincts in Kew in the Heritage Overlay are directly comparable to the Goldthorns Hill and Environs Precinct. Considered holistically, these precincts, including the Goldthorns Hill and Environs Precinct, collectively tell different parts and facets of the subdivision and growth of Kew, as a desirable residential suburb, from the late nineteenth century to the mid-twentieth, and the impacts of world events — WWI, post-WWI optimism, the Depression, and WWII — on Melbourne's suburbs, socially and physically. In Kew, only the Goldthorns Hill and Environs Precinct, through its concentration of interwar housing stock in an eclectic range of house designs, has the ability to so comprehensively demonstrate the interwar part of the story of Kew's growth and development as a suburb.

As a particularly intact and notable collection of domestic housing styles of the late 1920s to early 1940s, including interwar California Bungalow, Mediterranean, Old English and Moderne flavoured houses, the **Golf Links Estate in Camberwell (HO1)** compares more closely to the subject Precinct because of the comparable period of development and range of architectural styles.

There are five houses within the precinct that stand out as fine or uncommon examples of their architectural style, some of which are additionally notable for the high level of intactness of the property as a whole. 71 and 97 Argyle Road are fine and uncommon examples of interwar architectural styles, as detailed in the description. 20 and 26 Goldthorns Avenue and 88 Argyle Road are also fine examples of their interwar architectural styles; Moderne, Old English, and Moderne respectively. They are distinguished from the first two by their high level of intactness, which encompasses their front fences, landscaping, and garages. These features were included in the original design for 26 Goldthorns Avenue, and appear to also have been part of the original designs for 20 Goldthorns Avenue and 88 Argyle Road.

20 & 26 Goldthorns Avenue and architects RM and MH King

Analysis of the designs of 20 and 26 Goldthorns Avenue compared with other drawings and designs for residential properties by architects RM and MH King, suggests that either or both of the properties could have been designed by their architectural practice. As noted in the history in January 1941, architects M and M H King invited tenders for the erection of a two-storey brick residence in Goldthorns Avenue (*Age* 4 January 1941:1). The tender may have gone to builders G Farnsworth and Sons, who advertised for carpenters and fixers for a residence at 20 Goldthorns Avenue in May 1941 (*Age* 31 May 1941:5). Records from the Kings' architectural practice show that they designed houses in both the Old English revival and Moderne architectural styles, many of which are comparable to the designs for 20 and 26 Goldthorns stylistically and in terms of the level of detailing applied to the conception of the house design as a whole which included garden layouts, garden features, gates, and garages as integral parts of the design.



Figure 12. 'Proposed residence Grong Grong Court Toorak for Mrs Thos Smith. [picture]/ R. M. & M. H. King', designed in the Old English revival style (1933), with garage, landscaping, gates integral parts of the design conceived for the whole. Created by RM and MH King architects. (Source: SLV)

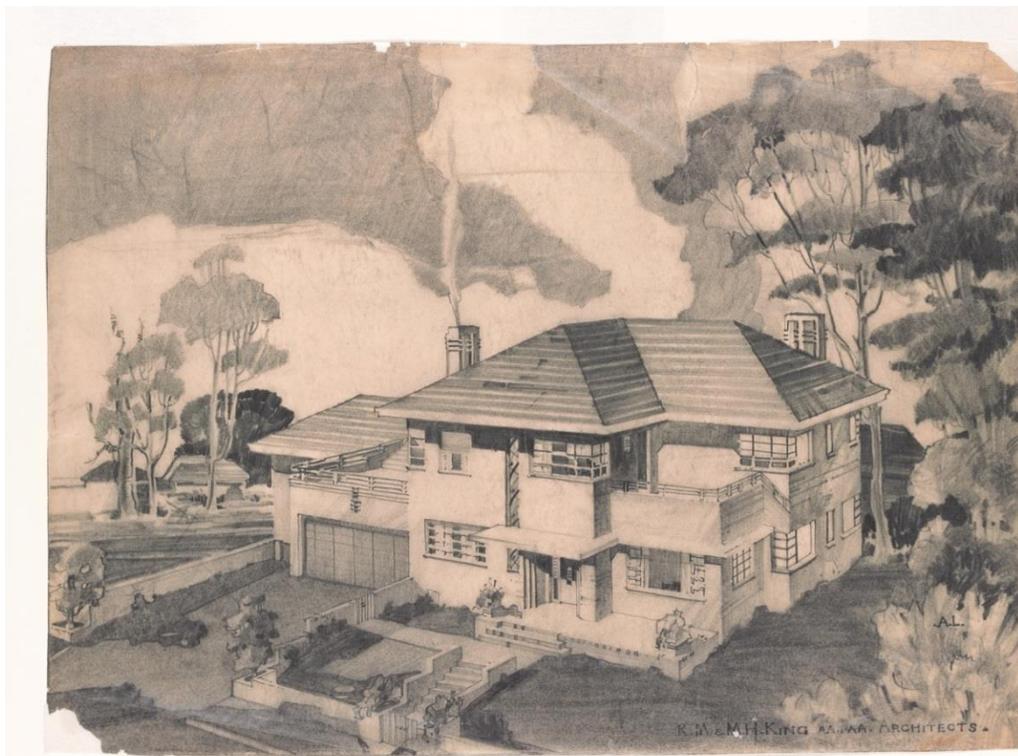


Figure 13. 'Aerial perspective of a two storey house at 500 Orrong Road Armadale, corner of Dandenong Road', designed in the Moderne style (1933-37). Created by RM and MH King architects. (Source: SLV)

R.M. and M.H. King

Ray Maurice King began practicing as an architect in Adelaide in 1891. The following year he moved to Melbourne and over the next sixty years he and his son, Maurice Harrington King, who he went into partnership with in 1926, designed many industrial and residential buildings in Victoria. Maurice, who was trained as an engineer, is regarded as having transformed the fledgling practice established by his father into one of Melbourne's most prolific architectural firms of the mid-twentieth century (Kurrajong House website).

Although the firm designed a range of buildings including commercial (e.g., Kurrajong House, Collins Street, Melbourne of 1926-7, and the showroom for the Colonial Gas Company at Box Hill), factories (e.g., the Hopkins Odlum Apex Belting factory at Footscray) and churches (e.g., Knox Presbyterian Church, Ivanhoe of 1927), they are perhaps best known for their houses. R.M. & M.H. King designed many houses in the Tudor Revival, Mediterranean and Bungalow styles that were popular in the 1920s and 30s. However, their Moderne, or Art Deco, houses of the 1930s are regarded as some of the best examples of this style in Melbourne (Kurrajong House website).

Many of the firm's clients were high profile Victorians including theatrical entrepreneurs J. & N. Tait, Arthur Rylah, lawyer and later Chief Secretary and Deputy Premier of Victoria; the Myttons and Beaurepaires. Ray King died in the early 1950s. Maurice King died prematurely in 1956 and the practice was closed shortly afterwards (Kurrajong House website).

54-56 and 60-64 Argyle Road and designer-builder Basil Hayler

No direct connection between the houses in the Precinct with designer-builder Basil Hayler was able to be established.

Assessment Against Criteria

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

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

The Goldthorns Hill and Environs precinct is historically significant for the evidence it provides of the pattern of settlement in this part of Kew during the interwar period, which were subdivided from the grounds of larger estates with grand mansions. The subject precinct is comprised of several subdivisions: the Monterey Estate, the Goldthorns Hill Estate, the Normanby Heights Estate, Goldthorns Estate, the Argyle Hill Estate, and a subdivision of land in Argyle Road and Royston Court. Not all the subdivisions resulted in immediate land sales until the interwar period, in particular the 1888 Monterey Estate.

Other precincts in Kew tell the story of the evolution of Kew as a residential suburb, but only the Goldthorns Hill and Environs Precinct, through its concentration of interwar housing stock in an eclectic range of house designs, has the ability to demonstrate the interwar part of the story of Kew's suburban growth and development so comprehensively.

The scale of many of the houses, and the 'respectability' epitomised by their architectural styles and associated elements, remain as important evidence of these historical processes and themes in the growth and development of Kew.

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

N/A

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

N/A

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

Architecturally, the Precinct is significant as a compact collection of domestic interwar architectural styles from the mid-1920s to the early 1940s of high architectural quality. The Precinct retains a comparatively high level of intactness and integrity, including a number of original front fences, garages, and landscaping in front gardens (typically, garden and retaining walls, gates, concrete paths and driveways). Through this mix and its integrity, the Precinct exemplifies the notion of Kew's built heritage as 'a compendium of domestic architecture in Melbourne', especially of interwar domestic architecture.

The houses in Goldthorns Avenue are typically large double storey brick homes built in the Old English revival and Moderne architectural styles, although smaller family homes in these same styles contribute cohesion to the Precinct. Goldthorns Avenue also includes a smaller number of homes from the early 1950s, which are additionally of note.

The use of interwar revival styles such as Old English, Spanish Mission, and Mediterranean, architectural styles which intentionally referenced other cultures whose history and architectural traditions were highly valued, quickly lent a sense of establishment and permanence to the new suburb.

20 and 26 Goldthorns Avenue and 88 Argyle Road are individually significant as fine examples of their interwar architectural styles; Moderne, Old English, and Moderne respectively. The high level of intactness of these properties includes their front fences, landscaping, and garages, which were included as their original design for 26 Goldthorns Avenue, and appear to also have been part of the original designs for 20 Goldthorns Avenue and 88 Argyle Road.

71 and 97 Argyle Road are individually significant as fine and more unique expressions of interwar architectural styles. Built in c.1926-27, the house at 71 Argyle Road recalls more strongly the Arts and Crafts Bungalows of the preceding Federation era (c.1890-1915) than the interwar period it was built in. It has a conspicuous bell-cast gable roof which retains its original painted (green) concrete tiles. Contained in the roof space, the first floor room has a gabled dormer window and a projecting upper storey 'prow' window (timber sash) with distinctive horizontal triangular hood, supported by a shaped timber bracket to the street-facing gable end. It has prominent eaves with elegant timber eaves brackets which echo the aforementioned bracket support to the window. The house is further distinguished by walls of face brick and timber shingles. The steep gable roof is complemented by a tall brick chimney. In spite of some changes to the ground floor windows and modern brick paving having replaced a garden setting, the architectural quality and distinctiveness of the house has been retained and remains clearly legible from the street.

'Argyle' (formerly 'Skye') at 97 Argyle Road, built by 1930, comprises a single-storey brick and roughcast render Bungalow distinguished by unusual and visually arresting detailing on two brick bays with decorative parapets. The parapets are distinguished by their striking brick and render patchwork pattern, accentuated by the contrasting colours of the cream-painted render and rich red-brown brick. The house has been extended substantially, but its core form appears to include red brick foundations, rough rendered walls, with a glazed terracotta tile hip roof, and timber sash windows with multi-paned upper sashes, and its distinguishing features remain legible in views from the street.

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of many of the contributory places. Many of the houses retain original associated built features, including some original garages that were integral components of the original house designs (at 55, 59, 80, and 88 Argyle Road, 4, 7, 11, 12, 19, 22, 24, and 26 Goldthorns Avenue, and 33 Heather Grove), and early and original front fences (at 48, 53, 57, 59, 61, and 88 Argyle Road, 4, 7, 9, 10, 14, 15, 19, 20, and 26 Goldthorns Avenue, 31 and 33 Heather Grove, 9 and 11 Lady Lochs Drive; and 66 and 70 Normanby Road).

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

N/A

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The Goldthorns Hill and Environs Precinct comprises 1-25 and 2-26 Goldthorns Avenue; 1-11 Lady Lochs Drive; 47-97 and 48-88 Argyle Road; 66-74 Normanby Road; and 31-37 Heather Grove, Kew. The Precinct is comprised of several subdivisions: the Monterey Estate (1888), the Normanby Heights Estate (1919), the Goldthorns Hill Estate (1925), the Goldthorns House Estate (c.1925-40), the Argyle Hill Estate (c.1936), and a subdivision of land in Argyle Road and Royston Court (c.1939). It includes a range of large to smaller family homes built in the 1920s, 1930s and early 1940s in a mix of interwar domestic architectural styles. The first houses in the precinct were built in the mid-1920s in the fashionable California Bungalow idiom. The majority of the houses in the Precinct were however built during the 1930s, many in the popular but conservative Old English, Georgian and Mediterranean revival styles, while many others were built in the more daring Moderne style.

Places of individual significance within the Precinct are 71, 88, and 97 Argyle Road, and 20 and 26 Goldthorns Avenue.

Original front fences at 48, 53, 57, 59, 61, and 88 Argyle Road, 4, 7, 9, 10, 14, 15, 19, 20, and 26 Goldthorns Avenue, 31 and 33 Heather Grove, 9 and 11 Lady Lochs Drive, and 66 and 70 Normanby Road are significant. Original garages at 55, 59, 80, and 88 Argyle Road, 4, 7, 11, 12, 19, 22, 24, and 26 Goldthorns Avenue, and 33 Heather Grove are also significant. Non-original alterations and additions to the houses are not significant.

How is it significant?

The Goldthorns Hill and Environs Precinct, Kew, is of local historical, architectural, and associative significance to the City of Boroondara.

Why is it significant?

The Goldthorns Hill and Environs precinct is historically significant for the evidence it provides of the pattern of settlement in this part of Kew during the interwar period, which were subdivided from the grounds of larger estates with grand mansions. The subject precinct is comprised of several subdivisions: the Monterey Estate, the Goldthorns Hill Estate, the Normanby Heights Estate, Goldthorns Estate, the Argyle Hill Estate, and a subdivision of land in Argyle Road and Royston Court. Not all the subdivisions resulted in immediate land sales until the interwar period, in particular the 1888 Monterey Estate. (Criterion A)

Other precincts in Kew tell the story of the evolution of Kew as a residential suburb, but only the Goldthorns Hill and Environs Precinct, through its concentration of interwar housing stock in an eclectic range of house designs, has the ability to demonstrate the interwar part of the story of Kew's suburban growth and development so comprehensively. The scale of many of the houses, and the 'respectability' epitomised by their architectural styles and associated elements, remain as important evidence of these historical processes and themes in the growth and development of Kew. (Criterion A)

There are houses of individual significance within the Precinct, for their particularly high architectural quality and as fine and uncommon examples of their architectural style, some of which are particularly notable for the high level of intactness and integrity of the property as a whole. (Criterion D)

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of many of the contributory places. Many of the houses retain original associated built features, including some original garages that were integral components of the original house designs (at

55, 59, 80, and 88 Argyle Road, 4, 7, 11, 12, 19, 22, 24, and 26 Goldthorns Avenue, and 33 Heather Grove), and early and original front fences (at 48, 53, 57, 59, 61, and 88 Argyle Road, 4, 7, 9, 10, 14, 15, 19, 20, and 26 Goldthorns Avenue, 31 and 33 Heather Grove, 9 and 11 Lady Lochs Drive; and 66 and 70 Normanby Road. (Criterion D).

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	48	Argyle Road	Contributory	c.1930
	50	Argyle Road	Contributory	1930
	52 and 58	Argyle Road	Non-contributory	
	54-56, 60-64	Argyle Road	Contributory	c.1925-30
	78	Argyle Road	Non-contributory	
	80, 82, 86	Argyle Road	Contributory	c.1930
Lyndon	88	Argyle Road	Significant	c.1930
	47	Argyle Road	Contributory	1953
Leicester	49	Argyle Road	Contributory	c.1925-30
	51	Argyle Road	Non-contributory	c.1942
	53	Argyle Road	Contributory	c.1925-30
	55	Argyle Road	Contributory	c.1942
	57, 59	Argyle Road	Contributory	c.1935
	61	Argyle Road	Contributory	c.1950s
	65	Argyle Road	Contributory	c.1942
	67	Argyle Road	Non-contributory	
	69	Argyle Road	Non-contributory	c.1935
	71	Argyle Road	Significant	c.1926-27
	73	Argyle Road	Non-contributory	c.1935 (demolished)
	75	Argyle Road	Non-contributory	
Argyle (formerly Skye)	97	Argyle Road	Significant	c.1930
	1, 3, 7, 19	Goldthorns Av	Contributory	c.1938
	5, 11, 15, 17, 25	Goldthorns Av	Contributory	c.1942
	9	Goldthorns Av	Contributory	c.1942
Lael	23	Goldthorns Av	Contributory	c.1942
	13	Goldthorns Av	Contributory	1951
	21	Goldthorns Av	Non-contributory	
	2	Goldthorns Av	Contributory	1952
	4	Goldthorns Av	Contributory	1947
	6-8	Goldthorns Av	Non-contributory	
	10	Goldthorns Av	Contributory	c.1942
	12	Goldthorns Av	Contributory	1957
	14	Goldthorns Av	Contributory	c.1938
	16	Goldthorns Av	Contributory	1938
	18	Goldthorns Av	Contributory	c.1938
	20	Goldthorns Av	Significant	1941
	22	Goldthorns Av	Contributory	c.1938

Name	Number	Street	Grading	Built Date
Berridale	24	Goldthorns Av	Contributory	c.1938
	26	Goldthorns Av	Significant	1938
	31	Heather Grove	Contributory	c.1942
	33, 35, 37	Heather Grove	Contributory	After 1942
	1	Lady Loch Drive	Non-contributory	1946
	3	Lady Loch Drive	Non-contributory	After 1942
	3a	Lady Loch Drive	Contributory	1952
	5, 7, 9	Lady Loch Drive	Contributory	1935-38
	11	Lady Loch Drive	Contributory	c.1942
	66-74	Normanby Road	Contributory	c.1925-30
	20	Victor Avenue	Contributory	c.1942

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes <i>Front fences:</i> 48, 53, 57, 59, 61, 88 Argyle Rd; 4, 7, 9, 10, 14, 15, 19, 20, 26 Goldthorns Av; 31, 33 Heather Gv; 9, 11 Lady Lochs Drive; 66, 70 Normanby Rd <i>Garages:</i> 55, 59, 80, 88 Argyle Rd; 4, 7, 11, 12, 19, 22, 24, 26 Goldthorns Av; 33 Heather Gv.
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By
Context Pty Ltd

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Iona Estate Residential Precinct

Prepared by: Context Pty Ltd

Address: 1-9 & 2-10 Berkeley Court and 75-77 Studley Park Road, Kew

Name: Iona Estate Residential Precinct	Survey Date: July 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: c.1936-42;c.1950 (9 Berkeley Court)



GRADING

- CONTRIBUTORY
- EXISTING HERITAGE OVERLAY
- PRECINCT BOUNDARY



Figure 1. Eastern side of Berkeley Court, showing the mix of interwar Old English (left) and Moderne (right) architectural styles. The court has a lightly treed character, wide nature strips with lawn, and retains bluestone gutters. (Source: Context 2017)

Historical Context

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

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

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

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

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook*

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

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

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

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

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

History

The Iona Estate Residential Precinct at 1-9 and 2-10 Berkeley Court, and 75-77 Studley Park Road, Kew, consists of a collection of large, two-storey (except for 77 Studley Park Road) late interwar houses.

The precinct is located on Portion 76 of the Boroondara Parish, 126 acres purchased by John Bakewell in 1851 (Parish Plan Boroondara 1931). Some of the land was subdivided and sold by Bakewell in the 1850s. By the 1860s, Portion 76 was bounded by Findon Street, Bakewell Street, Hodgson Street and Studley Park Road ('Plan of Borough of Kew' 186?).

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

In many parts of Kew in the 1920s, as the owners of large properties died or sold their residences, new owners sought to capitalise on the value of the estates (Sanderson 1988:4/16), however some large properties were retained through until the 1930s.

As stated in the Historical Context section, the economic depression slowed the rate of subdivision in Kew, and it was not until the mid-1930s that new estates began to appear. In Studley Park, land on Dunlop Avenue was first offered for sale in 1934. In 1936, the sale and

subdivision of the 'Rockingham' and 'Blythswood' properties followed, and 'Darley' was sold and subdivided in 1938 (Sanderson 1988:4/20).

In February 1936, an advertisement informed the public of the demolition of 'Iona', a 'magnificent old mansion' of 16 rooms, plus two-storey brick stables and outbuildings at 73 Studley Park Road, Kew (*Argus* 8 February 1936:3). 'Iona', built c1882, had been the home of Charles Lister and his family until the late 1920s.

The 'Iona' land was subsequently subdivided to form the Iona Estate, comprising allotments in Studley Park Road and Berkeley Court and put up for sale in May 1936 (see Figure 2). Berkeley Court had been constructed in April of the same year (*Age* 16 April 1936:4). Auction notices offered '15 magnificent building allotments for sale' with frontages to Studley Park Road and Berkeley Court, which overlooked the city and suburbs with 'glorious views' of mountains and the bay (*Age* 16 May 1936:3).

Although auction bids for most of the allotments did not reach the vendor's reserves, blocks in Studley Park Road sold for £17 10s a foot, and in Berkeley Court, for £13 10s a foot (*Argus* 25 May 1936:10).

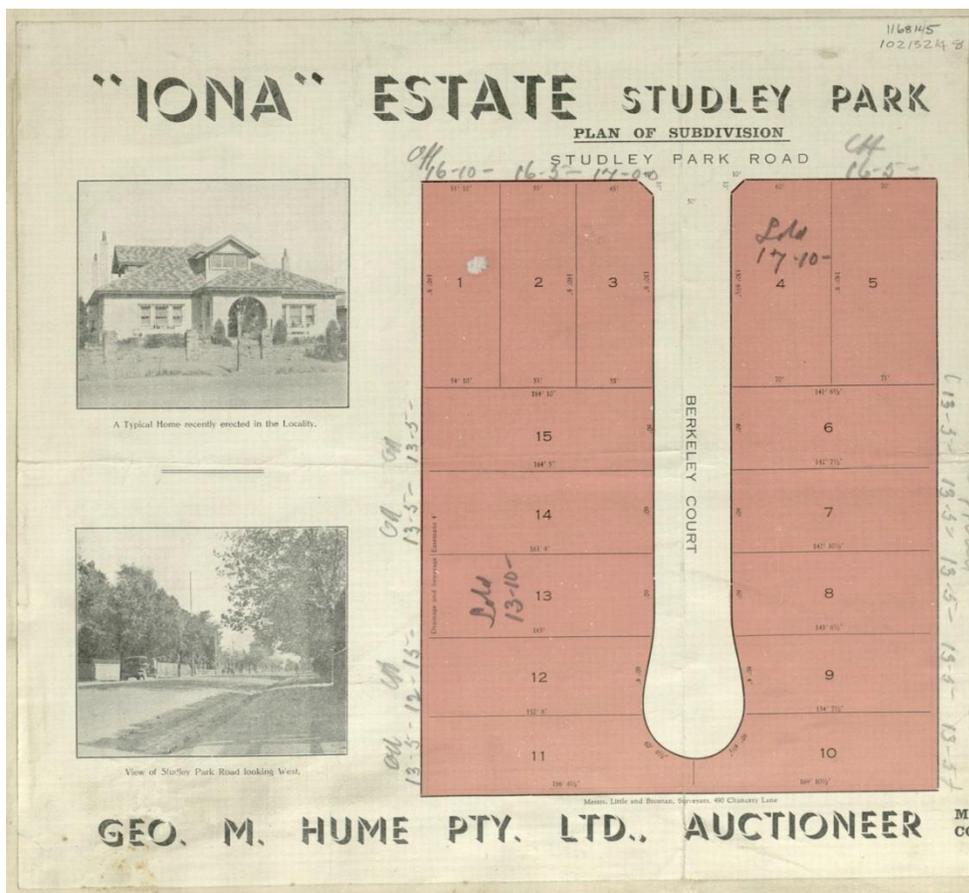


Figure 2. Iona Estate plan, 1936. (Source: SLV).

In 1938, two vacant houses stood at Berkeley Court and a residence had been built at 77 Studley Park Road (S&Mc 1938). By 1942, houses had been built at 1-5 and 2-10 Berkeley Court and at 75 Studley Park Road. In the same year, a house was under construction at 7 Berkeley Court (S&Mc 1942).

Although there does not appear to be a common link between the designers or builders of the residences, there is evidence that a number of the houses in the subject precinct were designed

by architects. The Old English style two-storey brick residence at 75 Studley Park Road (HO346) was built for owner James Ross in 1938. It was designed by Melbourne architects, Marsh and Michaelson, and constructed by builders McDougall and Ireland (*Argus* 18 August 1938:18; *Age* 3 January 1939:6).

A 1941 auction advertisement for a two-storey brick residence of Georgian design at 8 Berkeley Court noted that it had been built by an architect as his own home. The architect referred to was Michael Francis (Frank) Moriarty, perhaps the son of church architect, Bart Moriarty. Frank Moriarty was admitted by the Architects' Registration Board in 1935 (*Argus* 14 November 1935:14; *Age* 29 December 1938:1; *Age* 25 November 1941:2).

A 1953 advertisement that the colonial style two-storey brick home at 6 Berkeley Court stated had been built in 1940 under architect supervision (*Argus* 16 May 1953: 24). In 1954, 10 Berkeley Court was advertised for sale as a 'charming, modern home', built 'just pre-war' to an 'authentic Cape Cod design by a leading American architect' (*Age* 6 February 1954:29).

In summary, the residences in the Iona Estate Residential Precinct were built between 1936 and 1942, except for 9 Berkeley Court, which was constructed in the 1950s. At least four of the subject houses were architect designed.

Description & Integrity

The Iona Estate Residential Precinct is located on the south side of Studley Park Road, Kew. It consists of a large proportion of the 1936 subdivision of 'Iona Estate', which was formed from the former mansion 'Iona', originally 73 Studley Park Road (demolished in 1936). The Precinct comprises the properties fronting Berkeley Court and the two corner properties with boundaries to Berkeley Court and Studley Park Road.

The Estate comprises allotments on either side of a central court, named Berkeley Court. With wide nature strips of mown grass and concrete pathways, lightly treed, and situated on high ground, the streetscape of Berkeley Court has an open elevated character. The street has been resurfaced but retains bluestone gutters and concrete kerbing and paths.

The houses are predominantly large, double-storey brick dwellings, of high architectural quality and designed in a range of architectural styles. Some of the houses were architect designed, or alleged to have been built or supervised by architects. 75 Studley Park Road was designed by architects Marsh & Michaelson in 1938. 6 Berkeley Court is noted to have been built by and the home of architect Michael Francis (Frank) Moriarty. A 1953 sale notice for 8 Berkeley Court noted it was built under architect supervision. 10 Berkeley Court was noted to have been built by a 'leading American architect'. The only single storey house is at 77 Studley Park Road. Cohesion is provided by the largely similar housing types and consistently high architectural quality, and by the consistent setbacks. Some of the houses retain original or early front fences and gardens designed in keeping with the architectural style of the house. The houses represent a mix of architectural styles fashionable in the interwar period, namely the interwar Art Deco, Old English and Georgian revival styles, and interwar Mediterranean and Moderne architectural styles.

Built in c.1936-38, the earliest house in the precinct is possibly 77 Studley Park Road, a single storey cream brick house with wide cream and contrasting brick band consistent with the window height, timber framed sash and plate glass windows. Architecturally it represents a transition between interwar Art Deco (seen in the two prominent, cream brick tall chimneys with vertical expression) and the horizontality of interwar Moderne architectural styles. It retains its original front fence of red brick with cream brick detailing, mild steel gate, and original garage that is an integral part of the house and its design.

1 and 2 Berkeley Court and 75 Studley Park Road are designed in the Old English revival style. 75 Studley Park Road is a particularly fine example of this style, recognised in its individual listing in the Heritage Overlay (HO346). But the other examples of this style in the Precinct also

demonstrate comparable architectural quality and integrity. True to type, all three houses feature asymmetrical massing, gables, imitation half-timbering, textured clinker bricks, corbelled brickwork, herringbone brickwork (at 75 Studley Park Rd and 2 Berkeley Crt), imitation limewash walls and multi-coloured glazed terracotta tiles (at 1 Berkeley Crt), arched openings, leadlight glazing, tall chimneys, and oriels (projecting bay windows supported on brackets or corbels). 2 Berkeley Court retains its original garage, which is an integral part of the original house design, and crazy-paved strip driveway.

3 and 5 Berkeley Court are a striking pair of double-storey interwar Moderne houses. Both houses are built of brick, rendered and painted white, with restrained detailing consistent with the desired pared-back and streamlined forms and lines of the Moderne aesthetic. Although built to different designs, both houses include many features characteristic of the Moderne style, including horizontality expressed in the low pitch, hip roofs, squat chimneys, wide plate glass windows which wrap around two façades, and horizontal bands of expressed brickwork. Horizontality is further expressed at 3 in the horizontal bars to the timber and glazed door of the upper-storey corner sun deck. The upper-storey corner sun deck at 5 is designed with a streamlined curve, also typical of the Moderne style.

While more conservatively designed than its neighbours at 3 and 5, the cream brick house at 7 Berkeley Court is also designed in the Moderne style, and features the characteristic horizontality of the style, expressed in the low pitch terracotta tile hip roof, the horizontal glazing bars to the timber sash windows and French doors to the corner sundeck.

All three houses retain their original garages, 3 with the addition of a side portico over the driveway, all of which were integral parts of the house designs. 3 and 7 retain original or early low brick front fences and gardens. The garden at no. 3 is particularly striking because of its Moderne design, consisting of low perimeter shrub planting around expanse of lawn, low front fence of rendered brick piers with horizontal pipe railings, crazy paving path and driveway. The driveways at 3 (crazy-paved) and 5 (concrete and lawn strip driveway) are also original.

4 and 8 Berkeley Court are built in the interwar Colonial or Georgian revival styles. The most characteristic feature of the style is the small-paned timber framed windows approximating Georgian proportions at both houses, and the shutters at 4. The shallow pitch hip roofs with terracotta tiles are also characteristic of the style. 8 Berkeley Court is cream face brick. 4 Berkeley Court was being rendered when surveyed.

Early descriptions of 6 Berkeley Court described its architectural style as 'Colonial' revival, which is similar to Georgian revival. This front garden and entrance of this house have been significantly altered by the addition of a high, solid masonry wall, a large garage with skillion roof, and construction of a new entrance. These new elements, designed in a post-modern idiom, have diminished the contribution of the house to the streetscape. In spite of these changes, however, the roof form, chimneys and the upper-storey cream brickwork of the original house remain visible from the street, meaning the house continues to make a modest contribution to the interwar streetscape.

9 Berkeley Court is built in the interwar Mediterranean architectural style. It is constructed of brick (overpainted) with a transverse gable tile roof, and small-paned timber sash windows. The Mediterranean influence is signalled by the use of wrought iron, on the gated, arched entry porch.

10 Berkeley Court is a double-storey architect-designed brick dwelling built in the American 'Cape Cod' architectural style. The second storey is contained in the slate-tile gable roof space, with three gabled dormers. The ground floor windows are generously sized, six-paned, timber sash windows. The upper-storey windows are also six-paned timber sash but smaller proportioned. The house is situated behind a high brick wall, which may be the same brick fence that was approved in 1952 (BP 2401). A covered gateway, designed in keeping with the house, may also

have been built at this time. The crazy paving is in keeping with elements in interwar gardens and may be early or original. The black metal security gate is new.

Comparative Analysis

There are other precincts in Boroondara in the Heritage Overlay that provide evidence of similar themes associated with the subdivision and development of Kew in the late interwar period. The most closely comparable are the Clutha Estate Precinct, Kew (HO525) and the Golf Links Estate, Camberwell (HO1) because of the time they were subdivided.

HO525 Clutha Estate Precinct, Kew, is a 1940s and later subdivision, thus it was subdivided slightly later than the Iona Estate Precinct which was subdivided in 1936. Thus, the Clutha Estate Precinct differs because the housing stock is later, 1940s and 1950s. However, the precincts are comparable because they both can be characterised as a compact microcosm of a range of late interwar architectural styles. The Clutha Estate is also comparable because, like Iona Estate, it was one of the later interwar subdivisions in Kew, and is an example of the continuing subdivision of the large Victorian estates fronting Studley Park Road during the twentieth century. Both Estates remain as particularly intact examples of later subdivisions which, for reasons of economy of space, utilised small central courts to maximise the number and size of allotments. The court layout can be seen in this part of Kew that lies to the east of Princess Street, north of Stevenson Street, and south of Molesworth Street.

HO1 Golf Links Estate, Camberwell, is a particularly intact and notable collection of domestic housing styles of the late 1920s to early 1940s, including interwar California Bungalow, Mediterranean, Old English and Moderne flavoured houses, the Golf Links Estate compares closely to the subject Precinct because of the comparable period of development and range of architectural styles. The Golf Links Estate differs, however, because of the inclusion of earlier California Bungalow houses.

Assessment Against Criteria

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

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

The Iona Estate Precinct is significant for its ability to demonstrate the continuing pattern of subdivision of large Victorian-era estates built along the south side of Studley Park Road, Kew during the interwar years. The 1936 'Iona Estate' subdivision comprised 15 allotments subdivided from the former estate of a large Victorian-era house 'Iona'.

The subdivision is significant as an intact example of the late interwar subdivision pattern that used the small central court within the subdivision to maximise the number of allotments. The court layout is a distinctive characteristic in this part of Kew, considered a more economic use of space, rather than the more common and earlier linear street pattern. The same form is seen at the nearby Clutha Estate (HO525). Like at Clutha Estate, the court layout (Berkeley Court) of the Iona Estate was fully integrated into the initial subdivision plan.

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

N/A

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

N/A

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

Architecturally the Iona Estate Precinct is significant as a compact compendium of architectural styles fashionable in the late interwar period, which also retains a high level of intactness. Within the surrounding Kew neighbourhood, much of which was developed earlier, the precinct is readily appreciable as a late interwar subdivision because of its court layout, the open and lightly treed character of the streetscape with mown lawn nature strips and concrete paths, and because of the consistent building types and setbacks. A range of interwar period architectural styles is represented: Old English revival at 75 Studley Park Road and 1-2 Berkeley Court; Georgian revival at 4, 6 and 8 Berkeley Court; Moderne at 3, 5 and 7 Berkeley Court; American 'Cape Cod' at 10 Berkeley Court; and an interwar Mediterranean-influenced design at 9 Berkeley Court. The single-storey brick house at 77 Studley Park Road represents a transition from the interwar Art Deco and Moderne architectural styles.

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of many of the contributory places. Many of the houses retain original associated built features, including some original garages that were integral components of the original house designs (at 77 Studley Park Road and 2, 3, 5, and 7 Berkeley Court), early and original front fences (at 77 Studley Park Road and 3 and 7 Berkeley Court), and original driveways (at 2, 3, 5 and 9 Berkeley Court). Several of the gardens are original or of long standing (at 77 Studley Park Road and 1, 3 and 7 Berkeley Court).

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

N/A

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The Iona Estate Precinct, Kew, comprising 1-9 & 2-10 Berkeley Court and 75-77 Studley Park Road, Kew, is significant. The Precinct is part of a late interwar subdivision located on the south side of Studley Park Road, called the Iona Estate, which was subdivided from the grounds of Iona, one of the large houses on the south side of Studley Park Road. The precinct comprises houses and gardens of a consistent type, designed in a variety of architectural styles fashionable in the interwar period. The majority of residences were built in the interwar period over a very short time span, from c.1936-42. With only one exception, at 77 Studley Park Road, the houses are double-storey, and all houses are constructed of brick with generous setbacks, landscaped front gardens, many with original garages, some with original low masonry front fences.

The use of a small central court within the subdivision, to maximise the number of allotments, is also of note, with the court layout being a distinctive characteristic in this part of Kew, rather than the more common earlier linear street form. The lightly treed character and mown-lawn nature strips, typical of interwar streetscapes, and the bluestone gutters are also significant.

Original front fences at 77 Studley Park Road and 3, 7 Berkeley Court are significant. The original garages at 77 Studley Park Road, 2, 3, 5 and 7 Berkeley Court are significant. Non-original alterations and additions to the houses are not significant.

How is it significant?

The Iona Estate Precinct is of local historic and architectural significance to the City of Boroondara.

Why is it significant?

The Iona Estate Precinct is significant for its ability to demonstrate the continuing pattern of subdivision of large Victorian-era estates built along the south side of Studley Park Road, Kew during the interwar years. The 1936 'Iona Estate' subdivision comprised 15 allotments subdivided from the former estate of a large Victorian-era house 'Iona'. (Criterion A)

The subdivision is significant as an intact example of the late interwar subdivision pattern that used the small central court within the subdivision to maximise the number of allotments. The court layout is a distinctive characteristic in this part of Kew, considered a more economic use of space, rather than the more common and earlier linear street pattern. The same form is seen at the nearby Clutha Estate (HO525). Like at Clutha Estate, the court layout (Berkeley Court) of the Iona Estate was fully integrated into the initial subdivision plan. (Criterion A)

Architecturally the Iona Estate Precinct is significant as a compact compendium of architectural styles fashionable in the late interwar period, which also retains a high level of intactness. Within the surrounding Kew neighbourhood, much of which was developed earlier, the precinct is readily appreciable as a late interwar subdivision because of its court layout, the open and lightly treed character of the streetscape with mown lawn nature strips and concrete paths, and because of the consistent building types and setbacks. A range of interwar period architectural styles is represented: Old English revival at 75 Studley Park Road and 1-2 Berkeley Court; Georgian revival at 4, 6 and 8 Berkeley Court; Moderne at 3, 5 and 7 Berkeley Court; American 'Cape Cod' at 10 Berkeley Court; and an interwar Mediterranean-influenced design at 9 Berkeley Court. The single-storey brick house at 77 Studley Park Road represents a transition from the interwar Art Deco and Moderne architectural styles. (Criterion D)

The architectural significance of the Precinct is enhanced by the integrity of many of the contributory places. Many of the houses retain original associated built features, including some original garages that were integral components of the original house designs (at 77 Studley Park Road and 2, 3, 5, and 7 Berkeley Court), early and original front fences (at 77 Studley Park Road and 3 and 7 Berkeley Court), and original driveways (at 2, 3, 5 and 9 Berkeley Court). Several of

the gardens are original or of long standing (at 77 Studley Park Road and 1, 3 and 7 Berkeley Court. (Criterion D)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	75	Studley Park Road	Significant (HO346)	1938
	77	Studley Park Road	Contributory	c.1936-38
	1-7	Berkeley Court	Contributory	c.1942
	9	Berkeley Court	Contributory	c.1950
	2-4	Berkeley Court	Contributory	c.1938-42
	6	Berkeley Court	Contributory	1940
	8	Berkeley Court	Contributory	c.1941
	10	Berkeley Court	Contributory	c.1938-39

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

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes Front fences: 77 Studley Park Rd; 3, 7 Berkeley Court Garages: 77 Studley Park Rd; 2, 3, 5, 7 Berkeley Court
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

References

Age, as cited.

Argus, as cited.

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

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

Parish Plan Boroondara 1931, Department of Lands and Survey, Melbourne.

'Plan of the Borough of Kew' 186?, State Library of Victoria (SLV) Vale Collection, accessed online 24 July 2017.

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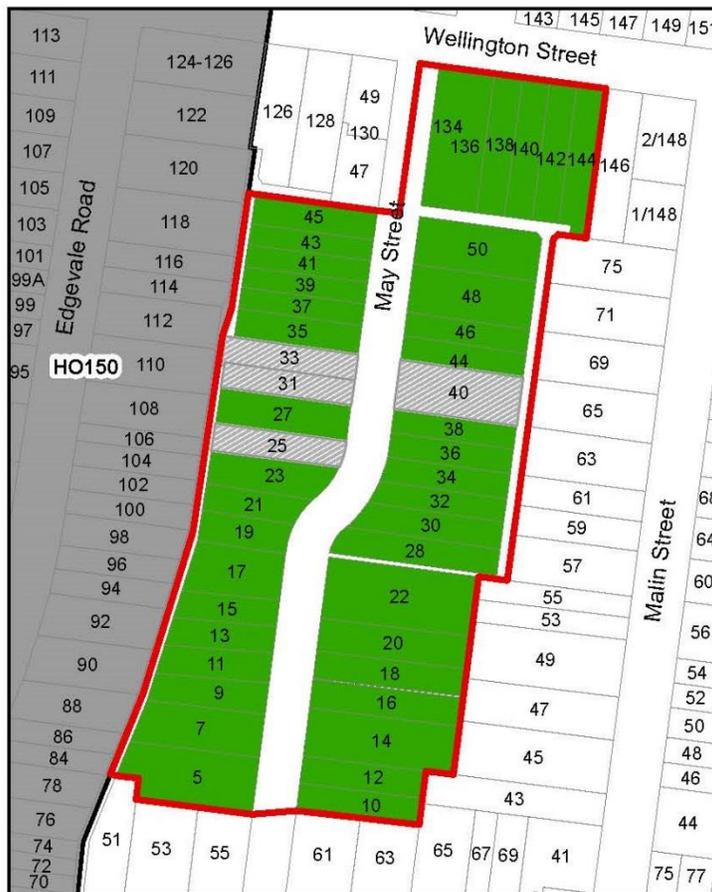
Victorian Places 2015, Monash University and University of Queensland, <http://www.victorianplaces.com.au/kew>, accessed 12 July 2017.

May Street Precinct

Prepared by: Context Pty Ltd

Address: 5-45 and 10-50 May Street; and 134-144 Wellington Street, Kew

Name: May Street Precinct	Survey Date: August 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: 1886 to 1930



GRADING

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



Historical Context

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

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

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

and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

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

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

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

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

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

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

History

The May Street Precinct is located on Portion 73 of the Boroondara Parish, approximately 69 acres purchased by P Mornane in 1851 (Parish Plan Boroondara 1931).

By the 1860s, Portion 73 was bounded by Denmark Street, Wellington Street, Barkly Road and Barkers Road ('Plan of Borough of Kew' 186?). Xavier College was founded on part of what was known as Mornane's paddock in 1872 (Barnard 1910).

As noted by Pru Sanderson, slow development of transport in Kew meant that large-scale subdivisions did not result in rows of boom housing. From the mid-1880s in the area bounded by Glenferrie Road, Barkers Road, Wrixon Street and Cotham Road, for example, a number of small subdivisions took place. A small shopping area subsequently evolved around at the intersection of Edgevale Road and Wellington Street, and with the subdivision of the Atkins Estate, the

Annadale Estate, and Doona Hill, quite dense development occurred (Sanderson 1988:4/8-4/9). This development was facilitated by the construction of the Kew branch railway line. A new terminus station, located on the southeast corner of Wellington and Denmark streets, was officially opened on 19 December 1887, and a second and intermediary station, located between Barkers Road and Hawthorn Grove, opened at the same time (Built Heritage 2012:61).

The resultant subdivisions included the formation of a small estate fronting Fitzwilliam Street, Davis Street, Malin Street and May Street (see Figure 1). The estate plan is dated 17 January 1885, however no further detail could be found about the actual sale of the allotments ('Kew, Vic.: subdivision auction' 1885?). The plan may refer, in part, to the Auburn Grange Estate auctioned on 22 October 1885 (see Figure 2) ('Kew, Auburn Grange' 1885).

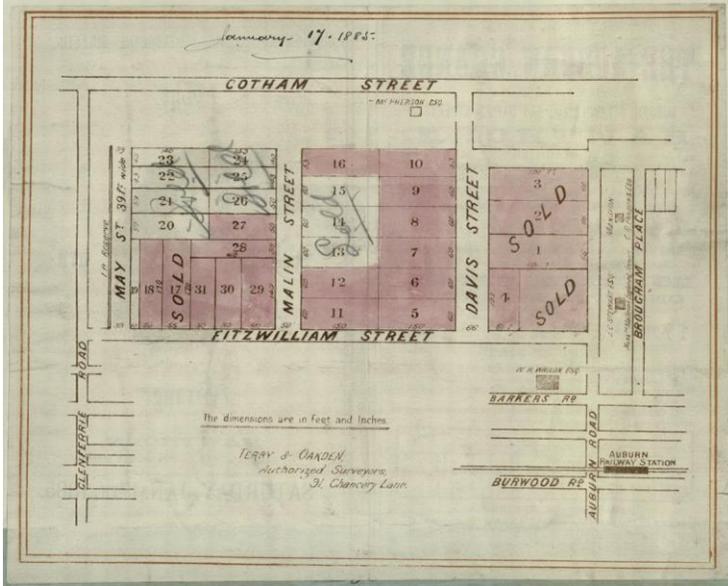


Figure 1. Subdivision plan, 1885. It is not known when the handwritten annotations were made to the plan. (Source: SLV)

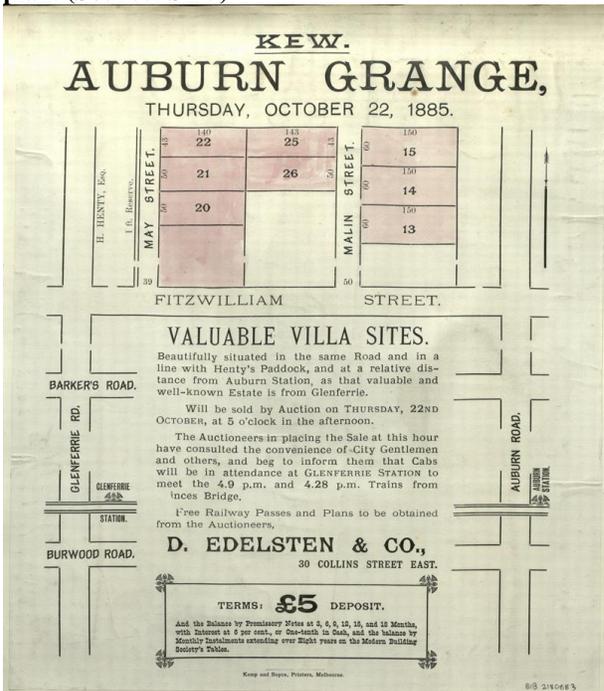


Figure 2. Auburn Grange estate plan, 1885. (Source: SLV)

The Omnibus Reserve, which comprised sections of the two aforementioned 1885 estates, was released in stages from February 1886. The estate was the direct result of the advent of the Kew spur line construction, with the Omnibus Company, which had operated a service between Kew and Glenferrie railway stations, subdividing and selling its reserve for house sites (Sanderson 1988:4/8). As can be seen from the Omnibus Reserve estate plan, May Street had been surveyed to its full length in 1886; its survey in two stages likely accounts for the bend in the street (see Figure 3). A portion of the subject precinct (the west side of May Street) is located on this estate.

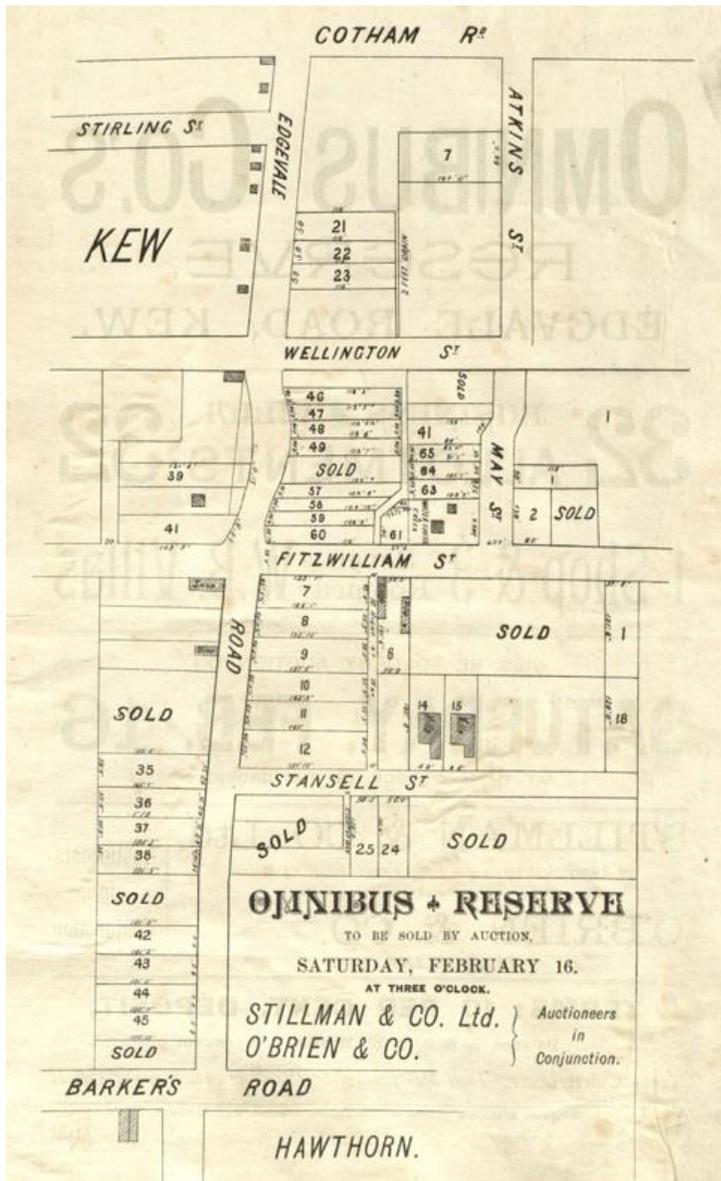


Figure 3. The Omnibus Reserve estate where allotments were sold from 1886. This plan shows the estate in 1889. (Source: SLV)

As part of the development that accompanied the establishment of the railway line, the Wellington Reserve estate was also subdivided and sold later in 1886 (see Figure 4). Forty-one 'choice building sites' between Wellington Street and Fitzwilliam Street were offered for sale at auction on 9 October 1886 ('Wellington Reserve, Kew' 1886).

As shown in Figure 2, the remaining, unsold allotments in the Wellington Reserve estate were auctioned on 3 March 1888 ('Wellington Reserve, Kew' 1888). An advertisement for the sale

noted that the allotments commanded an extensive and panoramic view, and were close to the Auburn and Kew railway stations, omnibuses, shops, and 'scholastic institutions'. Three new 'substantial weatherboard cottages' were also included in the sale (Age 2 March 1888:2). These houses were likely built on three of the four allotments shown on the west side of May Street as 'sold' in the 1888 subdivision plan (see Figure 5), at today's 39-43 May Street.



Figure 4. Wellington Reserve estate plan, 1886. (Source: SLV).



Figure 5. Wellington Reserve estate plan, 1888. (Source: SLV).

In 1891, four four-room brick cottages in May Street were advertised for sale (*Age* 21 October 1891:2). By 1892, six houses had been constructed on the east side of May Street; on the west side of May Street, 14 houses had been built, with five of those listed as vacant (S&Mc 1892). These houses were unnumbered. By 1897, houses were occupied on the east side of May Street at today's 10, 12 and 32 May Street, with residences at 34-38 listed as vacant; on the west side houses had been built at today's 9-23 and 35-45, with the residence at number 19 listed as vacant (S&Mc 1897).

A Melbourne Metropolitan Board of Works plan shows the subject precinct in 1904, with residences in existence at today's 9-23, 33-45, 10-12 and 32-38 May Street (MMBW Detail Plan no. 1571, 1904).

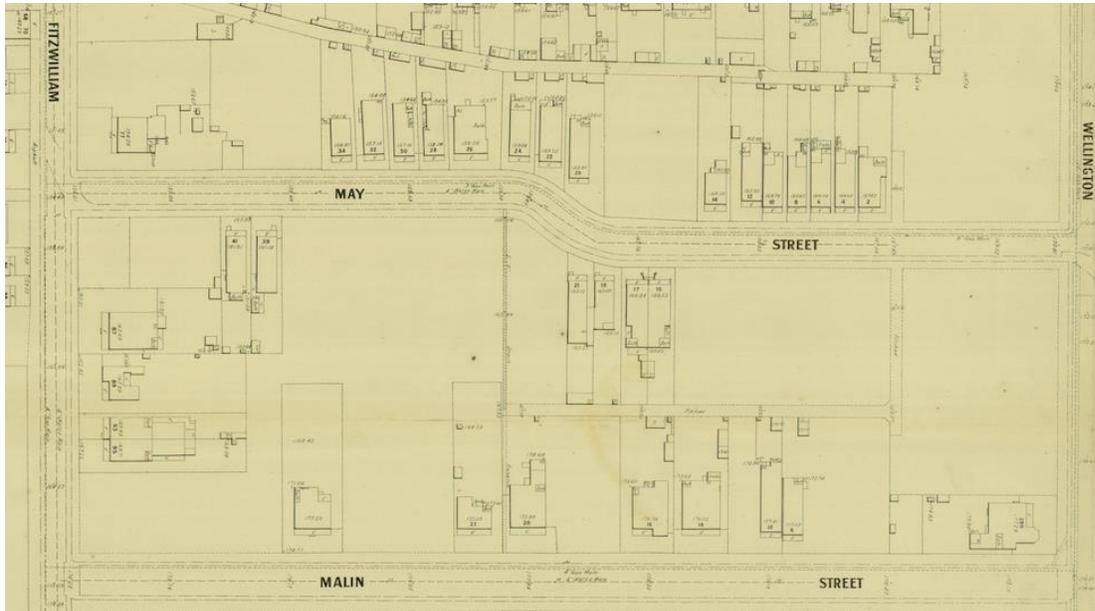


Figure 6. May Street and surrounding streets in 1904 (north is to the right). (Source: MMBW Detail Plan no. 1571, 1904)

By 1915, additional houses had been built in May Street at numbers 7, 14, 28 and 30. In the same year, three (unnumbered) houses were in existence in Wellington Street between May and Malin streets (S&Mc 1915). By 1920, all houses in the subject precinct in May Street had been built apart from numbers 5, 16-18, 22, 25-27 and 40. Subject houses at 134-144 Wellington Street had also been built by 1920 (S&Mc 1920). By 1925, additional houses had been built in May Street at numbers 25-27, 16-18, 22 and 40 (S&Mc 1925). A house at 5 May Street had been built by 1930 (S&Mc 1930).

In summary, the Contributory houses in the May Street Precinct were built on the Auburn Reserve, Omnibus Reserve and Wellington Reserve estates between 1886 and 1930.

Description & Integrity

May Street runs north-south between Wellington and Fitzwilliam streets, and has a jog in the middle of the street, which creates picturesque vistas. May Street is surfaced with asphalt, with concrete footpaths, and lined with immature birch trees on both sides of the street. Most houses are free standing and detached with small side setbacks, often with low front fences mostly in timber (no original fences survive).

The May Street Precinct comprises the houses on the west and east sides of May Street respectively at numbers 5-45 and 10-50; and six houses on the north-west corner of Wellington Street at numbers 134-144. May Street consists of a mixture of the late 19th and early 20th century houses and is characterised primarily by modest, single storey Victorian and Edwardian houses.

The majority of the Victorian houses are timber, clad in weatherboard or ashlar board, with a relatively small number of masonry examples. Many of the Victorian houses have low hipped roof with expressed eaves, typically seen in the 1870s and '80s domestic Italianate examples. The exceptions are 36, 38 and 46 May Street, which have parapeted gables, a form that became popular in the late 1880s. The semi-detached bichrome brick pair at 36 & 38 May Street has very unusual raking gable form to the front parapet, decorated with inset panels and a blind Serlian window with engaged Corinthian columns surrounded by a heavy moulding. Common window types used in the Victorian houses are double-hung sashes with or without sidelights.



Figure 7. A typical late-Victorian Italianate timber cottage at 19 May Street. (Source: Context 2017)



Figure 8. The semi-detached pair at 36 & 38 May Street with parapets unusual in the raking form and detail. (Source: Context 2017)

The Edwardian houses in this precinct are characterised by front gabled bays with half-timbering in the apex, and double-fronted houses pair this with a high gabled roof form to create an asymmetrical façade composition, all typical of the Queen Anne style. A few houses retain their original terracotta tiled roofs. The majority of Edwardian places are single-fronted timber houses, with the exceptions of double-fronted houses at 5, 22 & 27 May Street and the semi-detached pairs at 44 & 46 May Street (the only example in brick) and in Wellington Street. Most of the Edwardian dwellings have casement windows in groups of three with highlights, though a few double-hung sash windows.



Figure 9. Edwardian semi-detach pair at 44 & 46 May Street, with numbers 48 & 50 to the left. (Source: Context 2017)



Figure 10. Double-fronted Edwardian villa at 50 May Street. (Source: Context 2017)

Among the Edwardian houses, two semi-detached timber-framed pairs at 138 & 140 and 142 & 144 Wellington Street are notable for their high level of decorative details. The pairs are matched to resemble a single villa, with a shared roof clad in terracotta tiles with decorative ridgescaping and finials. Each pair has varied details in the chimneys and timber fretwork. The fretwork at 138 & 140 and curved half-timbering at 142 & 144 are unusual details reflecting Art Nouveau influences. The original door surrounds and highlights in all four dwellings are also notable.



Figure 11. The Edwardian semi-detached pairs at 142-136 Wellington Street (number 144 is mostly out of sight behind hoarding at left). (Source: Context 2017)

134 & 136 Wellington Street are a weatherboard semi-detached pair with walls of roughcast render above a weatherboard dado. The simple and chunkier timber fretwork and timber posts in these dwellings represent a shift to the Arts and Crafts movement at the transition from the Edwardian to the interwar period.



Figure 12. Early interwar houses at 16 & 18 May Street. (Source: Context 2017)

Other houses in the precinct that illustrate this transition are early interwar houses that continue many of the forms and details of the Edwardian period, with a shift toward lower-pitch gable roofs. The single-fronted houses at 16 & 18 May Street, built c1920-25, are good examples of this continuity. The use of roughcast render for decorating small sections of weatherboard surfaces is still observed as well as the use of decorative notched weatherboards. Common verandah treatments continue to be turned timber posts and timber fretwork. The fine double-fronted Indian Bungalow at 5 May Street, built c1925-30, continues a type that was popular at the turn-of-the-century, with a high tiled and hipped roof continuing over the front verandah and walls of roughcast above a weatherboard dado. It has lost its original verandah posts.



Figure 13. Interwar house with a very Edwardian form at 5 May Street. (Source: Context 2017)

Common external alterations, mainly to the Victorian houses, are to the verandah details, which often have replacement turned timber posts and reproduction cast-iron friezes. Some altered windows and modern carports are observed in both Victorian and Edwardian places.

Comparative Analysis

There are many residential precincts in the Boroondara Heritage Overlay that have a similar development period: primarily Victorian and Edwardian with some early interwar. The most similar examples in Kew and other suburbs include:

HO527 High Street South Residential Precinct, Kew - This precinct incorporates variety of building types and styles from the Victorian and Federation eras, and interwar period. The diagonal alignment of High Street in particular, with dwellings on sharply angled frontages, has encouraged vigorous diagonally-oriented designs which are notable for their consistent orientations, views of side elevations, and entrance and verandah ornamentation.

HO529 Queen Street Precinct, Kew - It is of aesthetic significance for exhibiting a varied aesthetic character, which derives from its Victorian, Federation and later interwar residential development. The precinct's rich variety comes from the mix of building types and styles. Fenton Avenue's interwar character is also consistent, with richly detailed brick treatments and a variety of Art Deco elements.

HO146 Central Gardens Precinct, Hawthorn - Characterised by modest Victorian brick and timber workers' terrace houses (either attached or detached), most dating from the 1880s and 1890s, and single storey. Later housing within the area includes interesting examples of small scale and duplex Bungalow variants.

HO161 Ryeburne Avenue Precinct, Hawthorn East - A predominantly late Victorian/Federation precinct developed to capitalize on the prestigious image of the early mansion development in nearby Harcourt Street. Rathmines Road includes brick Federation duplexes, while Ryeburne Avenue has a concentration of timber Federation houses, which is unusual for Hawthorn.

HO160 Rathmines Grove Precinct, Hawthorn East - is a highly intact, single storey, Victorian timber precinct of generally single fronted houses with timber block fronted front walls, and cast iron verandahs. The place is associated with the large mansions along Harcourt Street and illustrates the flow-on effect of early mansion house construction on the type of development in the surrounding area.

The May Street Precinct compares closely in its development period to the two other Kew precincts (HO527 and HO529), but the scale of the May Street houses is smaller on average (more single-fronted houses) making it more comparable to HO146 Central Gardens Precinct in Hawthorn. In the integrity of the streetscapes, May Street compares well to all of the other precincts.

Assessment Against Criteria

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

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

The May Street Precinct illustrates the late nineteenth-century subdivision pattern seen in Kew. The slow development of transport to the suburb meant that the area was characterised by large blocks of land and mansion estates for most of the century, with small suburban subdivisions

occurring from the mid-1880s. May Street, which is only a single block long, illustrates this process as it was subdivided bit by bit as part of three estates: Auburn Grange, Omnibus Reserve and Wellington Reserve estates. This piecemeal progression is demonstrated by the kink in the May Street roadway, which indicates the boundary between two of the estates.

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

NA

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

NA

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

The precinct is of architectural significance for its collection of houses that represent the dwellings erected in the more modest parts of Kew during the late nineteenth and early twentieth centuries. These include a large collection of single-fronted Italianate timber cottages with typical features including hipped roofs with bracketed eaves, rendered chimneys with a cornice, simple front verandahs, and double-hung sash windows, some with sidelights. The Edwardian houses are Queen Anne in style and range from single-fronted cottages with a half-timbered front gable, to double-fronted samples with an asymmetrical façade. A number of early interwar houses have very similar designs, including the gable-fronted form and casement windows.

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

The precinct is of aesthetic significance for a number of unusual or particularly ornate examples of Victorian and Edwardian dwellings, in particular the pair of bichrome brick semi-detached Victorian dwellings at 36 & 38 May Street with raking parapets ornamented with blind Serlian arches, and the two pairs of semi-detached Edwardian Queen Anne timber dwellings at 138-144 Wellington Street which have elaborate timber fretwork, leadlight windows and half-timbered gables with an Art Nouveau influence.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

The May Street Precinct, comprising 5-45 and 10-50 May Street; and 134-144 Wellington Street, Kew, is significant. It was subdivided as part of three different estates in 1885 and 1886. About half of the houses along May Street were built during the nineteenth century, and tend to be modest single-fronted houses, mostly of timber with a few brick examples. The second half were built mostly from 1910 to 1920, including the three semi-detached pairs on Wellington Street.

The following properties are Non-contributory to the precinct: 25, 31, 33 & 40 May Street. The remainder are Contributory.

How is it significant?

The May Street is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

The May Street Precinct is of historical significance as a tangible illustration of the late nineteenth-century subdivision pattern seen in Kew. The slow development of transport to the suburb meant that the area was characterised by large blocks of land and mansion estates for most of the century, with small suburban subdivisions occurring from the mid-1880s. May Street, which is only a single block long, illustrates this process as it was subdivided bit by bit, as part of three estates: Auburn Grange, Omnibus Reserve and Wellington Reserve estates. This piecemeal progression is demonstrated by the kink in the May Street roadway, which indicates the boundary between two of the estates. (Criterion A)

The precinct is of architectural significance for its collection of houses that represent the dwellings erected in the more modest parts of Kew during the late nineteenth and early twentieth centuries. These include a large collection of single-fronted Italianate timber cottages with typical features including hipped roofs with bracketed eaves, rendered chimneys with a cornice, simple front verandahs, and double-hung sash windows, some with sidelights. The Edwardian houses are Queen Anne in style and range from single-fronted cottages with a half-timbered front gable, to double-fronted samples with an asymmetrical façade. A number of early interwar houses have very similar designs, including the gable-fronted form and casement windows. (Criterion D)

The precinct is of aesthetic significance for a number of unusual or particularly ornate examples of Victorian and Edwardian dwellings, in particular the pair of bichrome brick semi-detached Victorian dwellings at 36 & 38 May Street with raking parapets ornamented with blind Serlian arches, and the two pairs of semi-detached Edwardian Queen Anne timber dwellings at 138-144 Wellington Street which have elaborate timber fretwork, leadlight windows and half-timbered gables with an Art Nouveau influence. (Criterion E)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	5	May Street	Contributory	C1925-30
	7	May Street	Contributory	C1910-15
	9	May Street	Contributory	C1886-97
	11	May Street	Contributory	C1886-97
	13	May Street	Contributory	C1886-97
	15	May Street	Contributory	C1886-97
	17	May Street	Contributory	C1880s
	19	May Street	Contributory	C1886-97
	21	May Street	Contributory	C1886-97
	23	May Street	Contributory	C1886-97
	25	May Street	Non-contributory	contemporary
	27	May Street	Contributory	C1920-25
	31	May Street	Non-contributory	C2002
	33	May Street	Non-contributory	C2002
	35	May Street	Contributory	C1886-97
	37	May Street	Contributory	C1886-97
	39	May Street	Contributory	C1885-88
	41	May Street	Contributory	C1885-88
	43	May Street	Contributory	C1885-88
	45	May Street	Contributory	C1886-97
	10	May Street	Contributory	C1886-97
	12	May Street	Contributory	C1886-97
	14	May Street	Contributory	C1910-15
	16	May Street	Contributory	C1920-25
	18	May Street	Contributory	C1920-25
	20	May Street	Contributory	C1915-20
	22	May Street	Contributory	C1920-25
	28	May Street	Contributory	C1910-15
	30	May Street	Contributory	C1910-15
	32	May Street	Contributory	C1886-97
	34	May Street	Contributory	C1886-97
	36	May Street	Contributory	C1886-97
	38	May Street	Contributory	C1886-97
	40	May Street	Non-contributory	contemporary
	44	May Street	Contributory	C1915-20
	46	May Street	Contributory	C1915-20
	48	May Street	Contributory	C1915-20
	50	May Street	Contributory	C1915-20
	134	Wellington Street	Contributory	c1915-20
	136	Wellington Street	Contributory	c1915-20
	138	Wellington Street	Contributory	C1915
	140	Wellington Street	Contributory	C1915
	142	Wellington Street	Contributory	C1915
	144	Wellington Street	Contributory	C1915
	146	Wellington Street	Contributory	C1915

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

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

Identified By

Context Pty Ltd

References

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'Wellington Reserve' 1886, State Library of Victoria Batten and Percy collection, accessed online 14 August 2017.

'Wellington Reserve' 1888, State Library of Victoria Batten and Percy collection, accessed online 14 August 2017.

Thornton Estate Residential Precinct

Prepared by: Context Pty Ltd

Address: 1-35 Thornton Street and 46-48 Stevenson Street, Kew

Name: Thornton Estate Residential Precinct	Survey Date: 24 July 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: 1918; c.1925-30; c. 1935-58



GRADING

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



Figure 1. The Thornton Estate Precinct, streetscape, looking southwest from the north end of the street. (Source: Context, 2017)

Historical Context

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

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

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

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

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook*

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

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

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

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

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

History

The Thornton Estate Residential Precinct includes the properties at 1-35 Thornton Street, and 48-46 Stevenson Street. These properties are located on Portion 76 of the Boroondara Parish, 126 acres purchased by John Bakewell in 1851 (Parish Plan Boroondara 1931). Some of the land was subdivided and sold by Bakewell in the 1850s. By the 1860s, Portion 76 was bounded by Findon Street, Bakewell Street, Hodgson Street and Studley Park Road ('Plan of Borough of Kew' 186?).

Despite some subdivision, the Studley Park area retained mostly large houses on extensive allotments through until the mid-1890s (Sanderson 1988:4/9). In 1904, the subject precinct area, between Carson Street and Howard Street, was occupied by four substantial homes: 'Clutha', 'Mount Edgecombe', Thornton' and 'Oakwood', all fronting Studley Park Road (MMBW Detail Plan no. 1293, 1904).

In many parts of Kew from the first decades of the twentieth century, as the owners of large properties died or sold their residences, new owners sought to capitalise on the value of the estates (Sanderson 1988:4/16).

One of these estates was 'Thornton'. In November 1867, merchant Alfred Harris purchased part of the estate of Thomas Stevenson, a portion of land that extended from Studley Park Road to Stevenson Street. In the 1867 rate book Harris is listed as the owner of a residence named 'Thornton', and by 1876, the owner was Hugh Thompson, a shoe manufacturer. After Thompson

died in 1918, the 'Thornton' residence and grounds were subdivided in in the same year to form the Thornton Estate (Rogers 1973:144-45).

A plan of Thornton Estate (see Figure 2) shows a subdivision of 15 residential allotments on the west of Thornton Street, between Studley Park Road and Stevenson Street. The vendor, W Gadsen, paid for the cost of constructing Thornton Street (*Camberwell and Hawthorn Advertiser* 18 October 1918:2).

A notice regarding the auction of Thornton Estate noted its proximity to the electric tram and Kew train, and its easy walking distance to the Victoria Street cable tram (*Table Talk* 5 December 1918:3). Allotments on the Thornton Estate were sold between 1918 and 1921 (*Age* 12 November 1921:2).

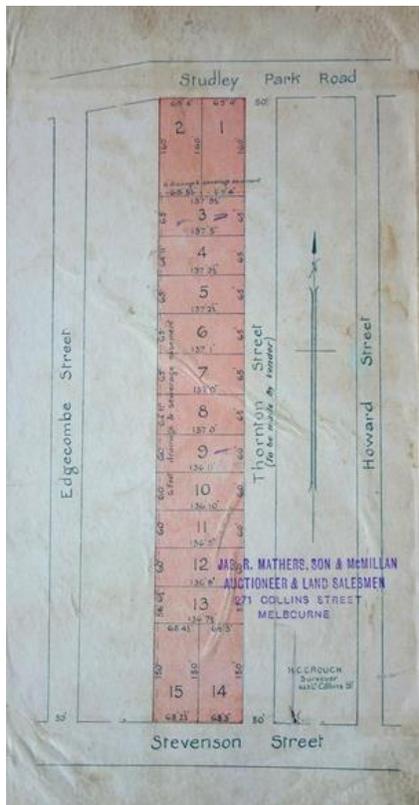


Figure 2. Thornton Estate Plan, 1918. (Source: KHS)

In 1920, one house was in the course of construction on the west side of Thornton Street (S&Mc 1920).

By 1925, houses had been built at today's 1-3 and 9-35 Thornton Street, with a residence in the course of construction at 5 Thornton Street. One residence was in existence in 1925 on the north side of Stevenson Street between Howard Street and Thornton Street, likely 42 Stevenson Street (S&Mc 1925).

By 1930, all residences in the precinct had been built, except for 48 Stevenson Street, which was built between 1935 and 1938 (S&Mc 1930 and 1938).

Building permit cards for the precinct houses list only later additions to the residences.

The Grutzner family lived in the residence at 46 Stevenson Street from the time of its construction c.1925-30 through until at least 1956 (*Argus* 14 January 1956:8). A laundry and shed were built in 1966 at the residence (BP 968).

In summary, all the residences that make up the subject precinct were built on the Thornton Estate. The houses were all constructed between 1920 and 1930, with the exception of 48 Stevenson Street, which was built in c.1935-38.

Description & Integrity

The Thornton Estate Precinct comprises a group of brick interwar Bungalows of unusual and distinctive designs. With few exceptions, the houses were built over a relatively short five-year time span, which lends the Precinct striking visual cohesion, in spite of the diverse designs of the houses and some alterations.

Thornton Street is long and straight, and slopes down gently from north (Studley Park Road) to south (Stevenson Street). The street is lined with mature Plane trees on the west side (canopies uniformly U-shape pruned for powerlines), with mown lawn nature strip, and concrete footpath. The east side comprises densely planted mature gardens, which include mature Bhutan Cypress (*Cupressus torulosa*) near the substation, pepper trees (*Schinus molle*), lilly pillly (*Syzygium smithii*), and other woody shrub and understorey plantings. The canopies of these street plantings meet overhead forming a 'tunnel' effect along the entire length of the street. The consistent set-back of the houses along the west side of the street, front garden settings, and relatively consistent medium-height front fences add to the visual cohesion of the precinct.

Mostly built over a short time-span of approximately five years, the architectural style of the houses is consistently interwar California Bungalow, with individual house designs representing variations on a theme of the style.

Simplified versions of the California Bungalow, with the less complex but still visually prominent transverse gable roofs, are at 1 and 3 Thornton Street. The window and door openings of 1 and 3 have been modified and windows and doors replaced, but the roof form and fabric (terracotta tile) and gable ends (visible from the street in oblique views), and medium height front fences still make a positive, if modest, contribution to the mid- to late-twenties' streetscape.

5 Thornton Street includes many features characteristic of the California Bungalow style, including rough rendered walls, wide eaves with exposed roof timbers, prominent hip roof (tiles not original), buttressed foundations on south east corner, original windows to side (south) elevation. In spite of a second storey addition and modifications to the front windows the house continues to be legible as representative of the California Bungalow style.

The houses at 9-11 and 29-31 Thornton Street are distinctive in the street as asymmetrical pairs of attached Bungalows. The southern or lower dwelling of each pair (9 and 29) is considerably more decorative than the dwelling on the northern side. The walls of 9-11 are brick to window head height, with contrasting rough render above and contrasting smooth render to window sills. The windows are timber sash with four-paned upper sash. 9 has a bay window with horizontal awning. Typical features of the California Bungalow idiom at 9-11 are the conspicuous transverse gable roof with large projecting asymmetrical gable with room contained in the roof space. The gable end is filled with rough render with weather board and windows in the apex. The entry porch to 9 is contained in the space below the projecting gable, with brick arched entry, and original timber and glazed door with side light. Tall, flat top, rough rendered chimneys, with smooth render at the top, complement the large roof. The entry to 11 is in the north elevation. The projecting gable at 11 contains an internal room.

True to type, the three Bungalows at 15, 17, and 19 Thornton Street feature visually prominent, terracotta tile, low to medium-pitch roof forms (transverse gable at 15, double street facing gable at 17, and hip roof with Dutch gables at 19), flat topped chimneys, prominent street-facing gable, and original projecting timber window frames and windows. The gable ends at 15 are half panel with timber strapwork with weatherboard at the apex, at 17 weatherboard with roughcast panel at apex, at 19 shingles. 15 and 19 are built of brick with rough render and contrasting smooth render

(15), brick to mid-window height with contrasting rough render above and brick quoining to wall junctions (19). 17 is weatherboard to window head height, with rough render panel above. The projecting gables shade deep front verandahs, each with heavy masonry balustrades of different designs, and heavy masonry piers supporting the verandah roof (round columns at 15, rendered with tapered tops at 17, contrasting render to buttressed arched opening defined by striking decorative brick pattern at 19). The front fence at 19 is designed to match the verandah balustrade and is original or early. A garage has been added to 17, designed in keeping with the house.

The asymmetrical pair at 29-31 has a terracotta tile transverse gable and hip roof with projecting gable to 29 only. The walls are of red brick, with contrasting smooth and rough render to gable ends and sills. A prominent round bay with a row of five timber sash leadlight windows and horizontal awning sits beneath the rough rendered gable end with three vertical rectangular vents. There is another bay window (square) to the side (south) elevation of 29, also with a horizontal awning. An entry porch to 29 is at the junction of the L-shaped dwelling, with conspicuous timber fretwork and brick piers to porch. Brick gable ends are filled with rough render and. Both dwellings retain original grouped projecting timber framed windows. 29 retains its original double door, glazed and half-timbered.

Like 1-3 Thornton Street, 23 Thornton Street is a substantially modified brick Bungalow with additions to the rear and an upper storey. It is difficult to discern the original form of the house from later works. The house displays a number of features sympathetic with the California Bungalow style, including the timber framed windows and the curved bay on the principal elevation, and chimneys (some possibly replicas designed to match an original).

The low squat form of 27 Thornton Street, low pitch terracotta tile hip and Dutch gable tile roof, projecting timber windows with geometric leadlight pattern are typical of the California Bungalow style. The Dutch gable end is filled with rough render with a lattice work vent in the apex. The walls are brick (overpainted) to sill height with roughcast render above. Asymmetrical in plan, the verandah is not beneath a projecting gable. It is instead uncovered, with brick piers and rough rendered balustrade with punched out openings.

The original Bungalow at 33 Thornton Street has been substantially modified, with a second storey added in 1981. Some new elements have been designed in keeping with the 1920s Bungalow style. The front garden is largely brick paved with a modern lightweight palisade fence.

The house at 35 Thornton Street is a double storey brick dwelling, built in 1962, which is Non-contributory.

46 Stevenson Street is an asymmetrically designed Bungalow on the corner of Stevenson and Thornton streets. The house and front fence are designed to address not only Stevenson Street, but the Thornton Street frontage as well. The house is partially obscured behind mature trees in the garden.

The house combines an eclectic and rich combination of styles with an unusually high standard of detailing and integrity of the site, with house, front fence, garden paths and garage intact.

It has a terracotta tile hip and gable roof with tall square and rectangular brick chimneys with distinctive tops; a wide flat cement layer supported on cement brackets, with squared cement chimney pot with chamfered corners and arched terracotta cover. The walls are brick with contrasting rough rendered walls above window head height. Two side windows on either side of a chimney feature distinctive rounded splayed bases, also rough rendered. The projecting timber framed sash windows with leadlight are distinctive in that the bottom sash is taller than the top. The gable ends are of note for the distinctive chevron patterned central feature, set in front of rough rendered gable ends with timber strapwork.

The verandah has square face brick piers, and a rough rendered masonry balustrade which extends in a sweeping curve down the splayed front steps, terminating in a low flat capped rendered square pier.

The front garden contains original concrete pathway with rolled edges and gutters, from the corner gateway to the front verandah steps and side of the house. The brick and timber pergola that define the gateway and the gate are original or early, and in a design in keeping with the period of the house.

The large double garage is of a design that is rare for the period in the manner that the gabled roof, chimney, and gable end match the house. The chevron patterned gable insert to the house is a diamond shape with vertical strapwork. The door has been replaced.

The front fence to Stevenson and Thornton streets is original, and consists of square brick piers with smooth rendered chamfered tops (unpainted grey cement) and rough rendered foundations/retaining wall (unpainted grey cement) and timber lattice infill.

48 Stevenson Street was the last house to be constructed in the subdivision, in c.1935-38. Like the other houses it is a brick California Bungalow. The walls are rough rendered with distinctive buttressed corners and a curved corner bay with shingles above (southeast corner) that links the front and side facades. True to type it has a prominent terracotta tile transverse gable and half-hipped roof. A distinctive flat-topped rough rendered tapered chimney complements the roof. A prominent street facing gable with buttressed pier contains an entry porch and internal room. This buttressed pier is counter balanced on the opposite side. The projecting gable end is infilled with shingles. The projecting gable contains an internal room (left) with rounded bay and group of four timber sash, half leadlight windows, with shingles below sill and above head height, and entry porch (right) with arched opening. The low rendered front fence and gate piers are early and consistent with fences built in the interwar period. The concrete and lawn strip driveway is also early or original.

Comparative Analysis

There are other precincts in Kew and the wider Boroondara area in the Heritage Overlay that provide evidence of similar themes associated with the subdivision and development of Kew in the interwar period. These include the Clutha Estate Precinct, Kew (HO525), the Iona Estate, Kew (nominated to HO by this study), the Golf Links Estate, Camberwell (HO1), and the Goldthorns Hill & Environs Precinct, Kew (nominated to the HO by this study).

All four of the aforementioned estates were also subdivided in the interwar period. Like the Thornton Estate, Iona Estate (Berkeley Court) and Clutha Estate (Mackie and Younger courts) also began as estates subdivided in the interwar period from the grounds of larger allotments with grand houses on the south side of Studley Park Road. Part of the Goldthorns Hill & Environs Estate was also a subdivision of the grounds of a large mansion, Goldthorns.

The Clutha, Iona, and Golf Links estates were all subdivided later than the Thornton Estate: Clutha Estate is a later 1940s subdivision with housing stock dating from the early forties and later; Iona Estate was subdivided in 1936; and the Golf Links Estate was subdivided and developed from the late 1920s to early 1940s. As later subdivisions, Clutha Estate and Iona Estate utilised the central court layout (see also at the Iona Estate Precinct) and thus differ from the Thornton Estate which utilised the straight street form that was more typical of earlier interwar subdivisions. The straight street layout of the Thornton Estate subdivision is similar in pattern to the subdivisions that comprise the Goldthorns Hill & Environs Precinct, also subdivided earlier in the interwar period.

All four estates include a greater diversity of housing styles than the Thornton Estate Precinct. They were developed over longer time spans, and therefore represent other architectural styles fashionable during the interwar period.

The Thornton Estate Precinct differs from other interwar subdivisions in that its housing stock was built over a very short period of time. The houses in the Thornton Estate were largely all built over a five-year time span. This gives the Precinct a greater consistency in the architectural style of the houses — California Bungalow — even though each house is built to very distinctive designs.

46 Stevenson Street

Widening the comparative sample beyond Kew and Boroondara, 46 Stevenson Street emerges as an excellent example of elaborately detailed post-Federation and interwar houses built on corner allotments. Many are landmark buildings, specifically designed to make maximum benefit of their corner siting. They often have two principal façades as well as corner entrances to the property to provide an elongated entry path, sometimes with some form of entry pergola. They are often of larger size or more elaborate designs than surrounding houses constructed at the same time. Local people of substance, including doctors, keen to demonstrate their status often built such houses. 46 Stevenson Street shares many of these qualities, although the status of the owner who built the house, named Grutzner, is not known.

Some examples include two well-known houses, now demolished:

- ‘Shameen’ 1050 Malvern Road, built by Beaver and Purnell 1916
- Grange Road, Toorak (cnr Trawalla Avenue).

Some surviving examples of comparable integrity to 46 Stevenson Street include:

- 57a Droop Street, Footscray - a highly intact, interwar Bungalow with quirky high quality architectural detailing, original front fence and garden features (see Figure 3).
- 5 Alma Street, Aberfeldie - a highly intact, elegantly designed villa, built c.1929 with eclectic style, original front fence, garage, and front garden (see Figure 4).

46 Stevenson Street and its intact associated features (front fence, gateway, garden path, garage), compares favourably with some of the best-known interwar landmark corner houses in Melbourne.



Figure 3. 57a Droop Street, Footscray. (Source: Google Streetview 2017)



Figure 4. 5 Alma Street, Aberfeldie, with its principal elevation to Alma Street. (Source: Context, July 2017).

Assessment Against Criteria

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

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

The Thornton Estate Precinct is significant for its ability to demonstrate the continuing pattern of subdivision of large Victorian-era estates built along the south side of Studley Park Road, Kew, during the early interwar years. Subdivided in 1918, the Thornton Estate comprised 15 allotments subdivided from the former substantial home named Thornton. The subdivision remains legible because of the consistent streetscape character along its extent, created by the uniform and evenly planted street trees, lawn nature strips and early concrete footpath, and the consistency in architectural style of the houses (diverse forms of the interwar California Bungalow), set behind generally medium-height front fences in garden settings.

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

N/A

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

N/A

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

Architecturally, the Thornton Estate Precinct is significant for the consistency of the architectural style of the houses, interwar California Bungalow. This is because the houses in the Thornton Estate were largely built over a five-year time span, from c.1925-30; the exception is 48 Stevenson Street, built c.1935-38. This distinguishes the Thornton Estate Precinct from other interwar precincts which were generally built over longer time spans and thus represent a greater diversity of architectural styles. Even though each house is built to very distinctive designs, they display features typical of the California Bungalow idiom, including visually prominent roofs, many with visually prominent street facing gables, flat top chimneys, some houses with shingling (19 Thornton and 48 Stevenson streets), heavy masonry verandah piers and balustrading, and projecting timber window frames, and geometric pattern leadlight glazing.

Architecturally, 46 Stevenson Street is significant as an interwar Bungalow that exhibits many features typical of the interwar brick Bungalow style, a popular idiom for domestic architecture in the suburbs during the 1920s. Its significance is enhanced by the high degree of intactness of the house and its grounds (front fence, garden paths, gateway and gate, and garage) and the high quality of the detailing evident in these original features.

The intactness of 46 Stevenson Street, and the integrity of the site as a whole, compares favourably with some of the best-known interwar landmark corner houses in Melbourne.

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of some of the contributory places. Some of the houses retain original associated built features, including the original garage that was an integral component of the original house design (at 46 Stevenson Street, noted above) and early and original front fences (46 and 48 Stevenson Street and 19 Thornton Street).

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

N/A

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The Thornton Estate Precinct, which comprises 1-35 Thornton Street and 46-48 Stevenson Street, Kew, is significant. The Thornton Estate was subdivided in 1918. The houses were largely built between c.1925 and 1930, with the exception of 48 Stevenson Street, which was built c.1935-38.

The street plantings of uniformly spaced and pruned mature plane trees on the west side, and dense mature plantings on the east side. The lawn nature strip and concrete footpaths in the public domain contribute to the Precinct's significance.

The house, front fence, gateway, garden paths, and garage at 46 Stevenson Street is individually Significant. Original front fences at 48 Stevenson Street and 19 Thornton Street are also significant.

Non-original alterations and additions to the houses in the Precinct are not significant, including the second storey additions, garages, high brick front fences. Some of the front fences are sympathetic to the architectural style of the houses, but are not significant.

High brick front fences at 5 Thornton Street and lightweight modern palisade fences at 1 and 33 Thornton Street are not significant.

How is it significant?

The Thornton Estate is of local historic and architectural significance to the City of Boroondara.

Why is it significant?

The Thornton Estate Precinct is significant for its ability to demonstrate the continuing pattern of subdivision of large Victorian-era estates built along the south side of Studley Park Road, Kew, during the early interwar years. The Thornton Estate comprised 15 allotments subdivided from the former substantial home named Thornton. The subdivision remains legible because of the consistent streetscape character along its extent, created by the uniform and evenly planted street trees, lawn nature strips and early concrete footpath, and the consistency in architectural style of the houses (diverse forms of the interwar California Bungalow), set behind generally medium-height front fences in garden settings. (Criterion A)

Architecturally, the Thornton Estate Precinct is significant for the consistency of the architectural style of the houses, interwar California Bungalow. This is because the houses in the Thornton Estate were largely all built over a five-year time span, from c.1925-30; the exception is 48 Stevenson, built c.1935-38. This distinguishes the Thornton Estate Precinct from other interwar precincts which were generally built over longer time spans and thus represent a greater diversity of architectural styles. Even though each house is built to very distinctive designs, they display features typical of the California Bungalow idiom, including visually prominent roofs, many with visually prominent street facing gables, flat top chimneys, some houses with shingling (19 Thornton and 48 Stevenson streets), heavy masonry verandah piers and balustrading, and projecting timber window frames, and geometric pattern leadlight glazing. (Criterion D)

Architecturally, 46 Stevenson Street is significant as an interwar Bungalow that exhibits many features typical of the interwar brick Bungalow style, a popular idiom for domestic architecture in the suburbs during the 1920s. Its significance is enhanced by the high degree of intactness of the house and its grounds (front fence, garden paths, gateway and gate, and garage) and the high quality of the detailing evident in these original features. The intactness of 46 Stevenson Street, and the integrity of the site as a whole, compares favourably with some of the best-known interwar landmark corner houses in Melbourne. (Criterion D)

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of some of the contributory places. Some of the houses retain original associated built features, including the original garage that was an integral component of the original house design (at 46 Stevenson Street, noted above) and early and original front fences (46 and 48 Stevenson Street and 19 Thornton Street). (Criterion D)

Grading and Recommendations

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

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	1-3	Thornton Street	Contributory	c.1925
	5-31	Thornton Street	Contributory	c.1925-30
	33	Thornton Street	Non-contributory	c.1925-30, modified 1981
	35	Thornton Street	Non-contributory	1962
	46	Stephenson Street	Significant	c.1925-30
	48	Stevenson Street	Contributory	c.1935-38

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

External Paint Colours Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - Front fences: 46-48 Stevenson Street and 19 Thornton Street Garage: 46 Stevenson Street
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd

References

Age, as cited.

Argus, as cited.

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

Context Pty Ltd, 2017, Citation for '5 Alma Street, Aberfeldie' prepared for the City of Moonee Valley.

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

Parish Plan Boroondara 1931, Department of Lands and Survey, Melbourne.

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Rogers, Dorothy 1973, *A History of Kew*, Lowden Publishing Co, Kilmore.

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

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

'Subdivision Plan Thornton Estate' 1918, Kew Historical Society (KHS), *Victorian Collections*, <https://victoriancollections.net.au>, accessed 31 July 2017.

Table Talk, as cited.

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

HO142 Barrington Avenue Precinct extension

Prepared by: Context Pty Ltd

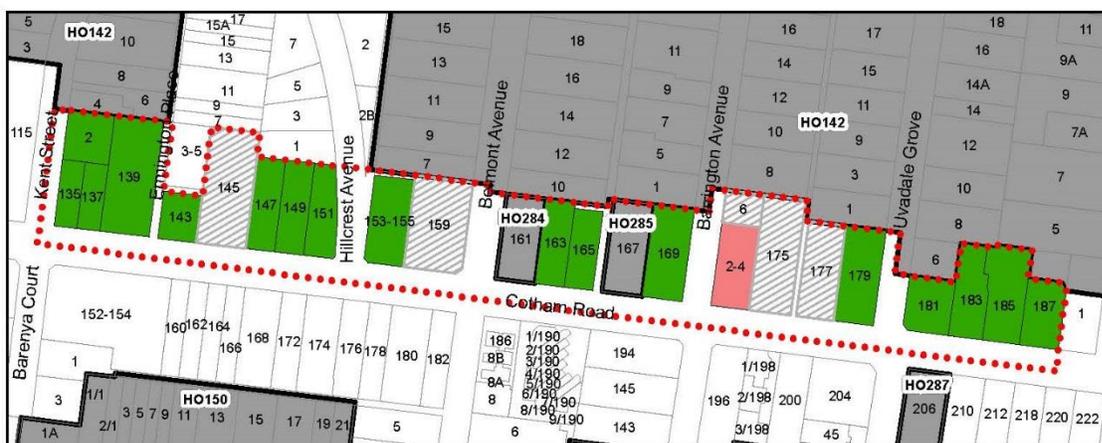
Address: 2-6 Barrington Avenue; 135-187 Cotham Road; 2A Hillcrest Avenue; and 2 Kent Street, Kew

Name: HO142 Barrington Avenue Precinct extension

Survey Date: August 2017

Place Type: Residential

Map of proposed extension:



Gradings

	SIGNIFICANT		PROPOSED PRECINCT BOUNDARY
	CONTRIBUTORY		
	NON-CONTRIBUTORY		
	EXISTING HERITAGE OVERLAY		

Precinct character and significance

The Barrington Avenue Precinct was identified by the 'Kew Urban Conservation Study' (P Sanderson, 1988); in that report it was called Urban Conservation Area No. 1 (C). Its initial extent included Kew Cemetery and Victoria Park as the northern part of the precinct.

No precinct citations as such were prepared as part of the 1988 study, but there is a brief description of the proposed precinct focusing on the character of the individually significant buildings:

This area contains 8 structures that have been designated Grade A in the study, and includes the large tracts of land of Boroondara Cemetery and Victoria Park. ... The streets to the south of the cemetery contain four Grade A houses, and a high concentration of Grade B and C buildings of the Edwardian and inter war periods. They warrant protection as an area of architectural significance and as forming a most in keeping southern boundary to the cemetery and Victoria Park. (Sanderson 1988: Vol. 1, 3/19)

When implemented, the precinct contained only the residential area to the south of Parkhill Road. Boroondara Cemetery is included separately as a place on the Victorian Heritage Register, while Victoria Park is a Council-owned place that is recommended for future assessment by this Kew Heritage Gap Study (2017).

A statement of significance was prepared for Barrington Avenue Precinct (HO142) as part of the 'Review of Heritage Overlay Precinct Citations' (Lovell Chen, 2006). It reads as follows:

Barrington Avenue Precinct, Kew, is an area of heritage significance for the following reasons:

- *There is a concentration of graded buildings of high quality design in the area.*
- *The area features predominantly Federation and interwar building stock, reflecting the strength of Kew's development in these years, and has a high level of integrity. It stands as the leading concentration of Kew housing from these combined periods.*
- *The area features generally well preserved basalt kerbing, grading and bitumen footpath surfacing in the streets, on their original pattern, and a large number of mature street trees and private gardens.*
- *The area complements the historical and architectural significance of the Boroondara Cemetery adjacent to it, and the design of Victoria Park adjoining it.*

While they are not specifically mentioned in the statement of significance for the HO142 precinct, there are also groups of Victorian houses that are Contributory to the precinct. Examples include houses at the south end of Belmont Avenue (Nos. 9, 11 and 18; No. 14 is Significant).

Apart from the removal of the cemetery and park, the extent proposed in the 1988 study is precisely as it is today. It runs south from Parkhill Road, between Ridgeway Avenue and Adeney Avenue, to the south end of the north-south streets just before they reach Cotham Road (apart from Hillcrest Avenue whose southern half is excluded). No properties facing Cotham Road were included in the precinct.

Extension character

The proposed extension runs along the north side of Cotham Road, from the east side of Kent Street almost to Marshall Avenue. It also takes in two houses just north of Cotham Road that sit between the Cotham Road properties and the existing boundaries of HO142 Barrington Avenue. There is a third house, 'Barrington', whose current address is 2-4 Barrington Avenue, but it actually faces Cotham Road.

Like the existing precinct, the extension contains residential buildings, primarily constructed during the Edwardian and early interwar periods, as well as a few Victorian houses (one remodelled in the interwar period).

The Victorian houses are all grouped around the south end of Belmont Avenue. As shown on the MMBW Detail Plan No. 1591, the southern two-thirds of this street, as well as the adjoining lots on Cotham Road, were developed with suburban houses by 1904.

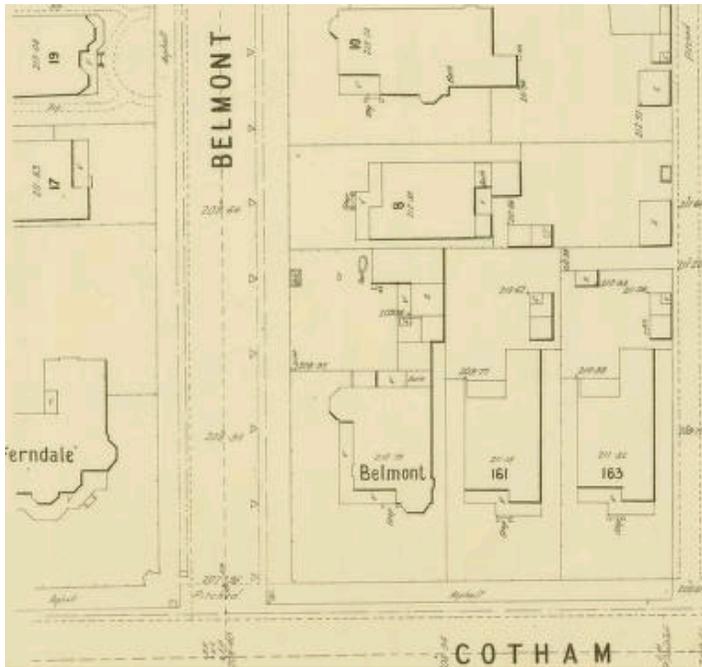


Figure 1. The three late Victorian houses at 161 (Belmont), 163 and 165 Cotham Road, at the south end of Belmont Avenue. (Source: MMBW Detail Plan No. 1592, 1904)

Victorian houses in the extension include a row of three villas at 161-163 Cotham Road, built in 1891-92, most likely by a single builder. Note that No. 161 is in an individual HO (HO284), but is also consisted to contribute to the precinct extension. All three are built of bichrome (or polychrome) face brick in the Italianate style, similar to examples already in the precinct at 14 and 18 Belmont Avenue (Significant and Contributory, respectively).



Figure 2. The polychrome Italianate villa at 163 Cotham Road. (Source: Context 2017)

At the south end of Belmont Avenue, on the west side, is a pair of two-storey semi-detached Italianate dwellings (originally Nos. 155-157), of a similar age. They were converted to flats in the 1920s with some stylistic remodelling of the façade at that time.

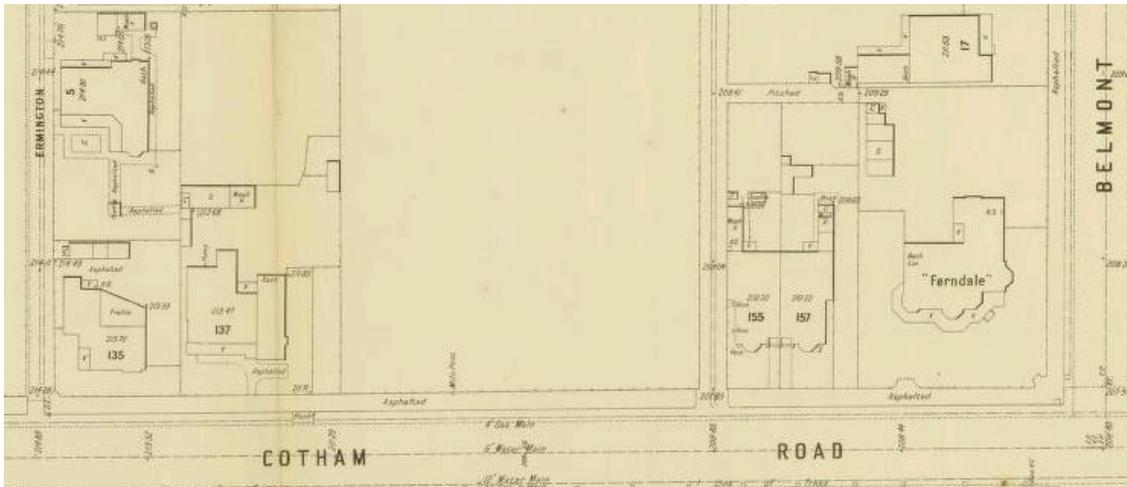


Figure 3. Cotham Road in 1904, showing the current No. 143 (far left), and the semi-detached pair converted into flats at Nos. 153-155. Note that ‘Ferndale’ at No. 159 and the house at what is now No. 145 have been demolished. (Source: MMBW Detail Plan No. 1591, 1904)

The two-storey villa at 143 Cotham Road demonstrates the transition from the Victorian Italianate to the Federation Queen Anne. Like other early examples of this style in Australia, it has a far stronger English influence with vertical massing and a very small corner verandah, but displays elements that would become typical of suburban housing in the early 1900s, such as a tall hipped roof with projecting gabled bays, exposed roof rafter tails, decorative strapwork and terracotta pots to the chimneys, half-timbering to the front gable, and timber fretwork detail to the entrance porch and corner verandah.



Figure 4. Early Federation Queen Anne house at 143 Cotham Road, of c1891. (Source: Context 2017)

The Edwardian-era houses use many of the same decorative elements as at 143 Cotham Road, and add to it the use of terracotta roof tiles and cresting, the use of red face brick, and the introduction of a strong diagonal axis often emphasised by a bay window and/or verandah gablet at one corner. This diagonal emphasis is particularly effective on corner houses, such as 151, 169 and 179 Cotham Road.



Figure 5. A fine Federation Queen Anne corner house at 169 Cotham Road. (Source: Context 2017)

The next stylistic transition is demonstrated by a group of early interwar houses, all with attic storeys, at 2-24 Barrington Avenue (formerly 171 Cotham Road), and at 139, 181, 185 & 187 Cotham Road.



Figure 6. The Significant attic-storey villa at 2-4 Barrington Avenue of 1916-17. (Source: Context 2017)

The first, and finest, of these houses is a late Queen Anne villa constructed by builder Frederick R Ratten as his home in 1916-17. This property was assessed by Lovell Chen in 2005 as part of the larger 'Review of B-graded buildings in Kew, Camberwell and Hawthorn' (revised 2007, 2009) and recommended for an individual heritage overlay. It was found to be significant for the following reasons:

... of local historical and architectural significance. A representative and externally relatively intact example of a brick attic-style residence of the late Federation period, it features distinctive bracketed flying gable ends with carved barge boards, roughcast rendered infill and ornate pressed cement cartouche. It is of historical significance in the local context for its association with two prominent local residents, Frederick Ratten, builder and Mayor of the Borough of Kew in 1915-16 and Desmond Kennedy, Mayor of the City of Kew in 1963.

While the Amendment C64 Independent Panel agreed that the villa is of individual heritage significance, they recommended that it should be included in the Heritage Overlay as part of a larger extension to precinct HO142, and that Boroondara Council investigate such an extension in the future.

That same year, 1916, a quite different attic-storey house was built at 187 Cotham Road, demonstrating a strong influence from the English Arts & Crafts movement and a clear break from the Queen Anne style. Walls are finished in roughcast render and ornament is far simpler, with triangular eaves brackets and solid verandah brackets in a slim 'knife blade' shape. Later houses in this group illustrate a transition to the California Bungalow style that was so ubiquitous in the 1920s and early 1930s (see, for example, 147 & 149 Cotham Road in the extension). Houses such as the 1917 attic bungalow at 185 Cotham Road, 139 Cotham Road of 1921, and 181 Cotham Road of 1924, all have red face brick walls and a steep transverse gabled roof with prominent gabled dormers. Windows have geometric leadlights and porches are supported on heavy brick piers. Among these examples, 'Currajong' at 139 Cotham Road is particularly fine, with a hit-and-miss brick balustrade to the sleepout porch of the attic dormer. It was occupied by Frederick R Ratten when built in 1921, and presumably also built by him.



Figure 7. Attic bungalow of 1921 at 139 Cotham Road, by builder Frederick R Ratten. (Source: Context 2017)

The final Contributory houses built in the precinct extension took the place of a Victorian villa at the corner of Cotham Road and Kent Street in 1936. They include a semi-detached pair at 135-

137 Cotham Road and a detached house behind it at 2 Kent Street. Their identical chimneys and same built-date indicate they were the work of a single designer/builder. Both can be described as Georgian Revival, or Old Colonial, in style. Both have long, tiled hipped roofs and walls with a clinker-brick dado and roughcast render above. The semi-detached pair has a more obvious Georgian influence, with Tuscan-order columns to its long verandah, and a corner parapet that projects through the roof. Notably, the render of No. 137 has never been painted. The house at 2 Kent Street has a symmetrical façade with a central porch flanked by hipped projecting bays. The porch is supported by pairs of heavy piers with fluted tops.



Figure 8. The semi-detached pair of 1936 at 135 (left) and 137 (right) Cotham Road. (Source: Context 2017)

Conclusion

The current HO142 Barrington Avenue Precinct is noted in the statement of significance for its collection of Edwardian and interwar dwellings. There is also a core of surviving Victorian houses, particularly along Belmont Avenue, that are also graded as Contributory and Significant to the precinct.

The proposed precinct extension contains a very similar building stock to the existing HO142 precinct, both in their built dates, as well as in design quality and intactness. They range from Victorian Italianate villas, to Edwardian Queen Anne villas, to early interwar attic bungalows, 1920s California Bungalows, and 1930s Georgian Revival houses.

The extension is also logical in its boundaries, binding together the south ends of the streets within the existing precinct (but excluding the less intact section of the streetscape east of Marshall Avenue).

Amongst the 25 properties in the proposed extension (two of which already have individual HO numbers), 20 of them would be Contributory or Significant to the extended HO142 precinct, an overall rate of 80 percent. This compares favourably to the existing extent of HO142, which has 70 percent Contributory and Significant properties within it.

Grading and Recommendations

The following properties are recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an extension to the Barrington Avenue Precinct (HO142).

PRECINCT GRADINGS SCHEDULE*

Name	Number	Street	Grading	Built Date
Barrington	2-4	Barrington Avenue (formerly 171 Cotham Road)	Significant	1916-17
	6	Barrington Avenue	Non-contributory	
	135	Cotham Road	Contributory	1936
	137	Cotham Road	Contributory	1936
Currajong	139	Cotham Road	Contributory	1921
	143	Cotham Road	Contributory	C1891
	145	Cotham Road	Non-contributory	
	147	Cotham Road	Contributory	1920s
	149	Cotham Road	Contributory	1920s
	151	Cotham Road	Contributory	C1905
The Carrington	153-155	Cotham Road & 2A Hillcrest Avenue	Contributory	C1880s & 1920s remodel
	159	Cotham Road	Non-contributory	
Belmont	161	Cotham Road	Significant (HO284)	1891-92
	163	Cotham Road	Contributory	1891-92
	165	Cotham Road	Contributory	1891-92
	167	Cotham Road	Significant (HO285)	1911
	169	Cotham Road	Contributory	C1905
	175	Cotham Road	Non-contributory	
	177	Cotham Road	Non-contributory	
	179	Cotham Road	Contributory	C1910
Bunbury	181	Cotham Road	Contributory	1924
	183	Cotham Road	Contributory	C1910
	185	Cotham Road	Contributory	1917
	187	Cotham Road	Contributory	1916
	2	Kent Street	Contributory	C1935-37

* Does not include the gradings of properties within the original Barrington Avenue Precinct (HO142, Amendment L8 to the Kew Planning Scheme, 1991). Refer to the *Boroondara Schedule of Gradings Map* for the complete precinct gradings schedule.

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

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

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

Identified By

Context Pty Ltd

References

P Sanderson, 'Kew Urban Conservation Study', 1988.

Lovell Chen, 'Review of Heritage Overlay Precinct Citations', 2006.

Lovell Chen, 'Review of B-graded buildings in Kew, Camberwell and Hawthorn', 2005 (revised 2007, 2009) – place citations for 135-137, 161, 167, 171 and 181 Cotham Road.

MMBW Detail Plans Nos. 1590 of 1903, 1591 of 1904, and 1592 of 1904.

Sands & McDougall's Melbourne street directories, various.

HO143 Barry Street Precinct extension

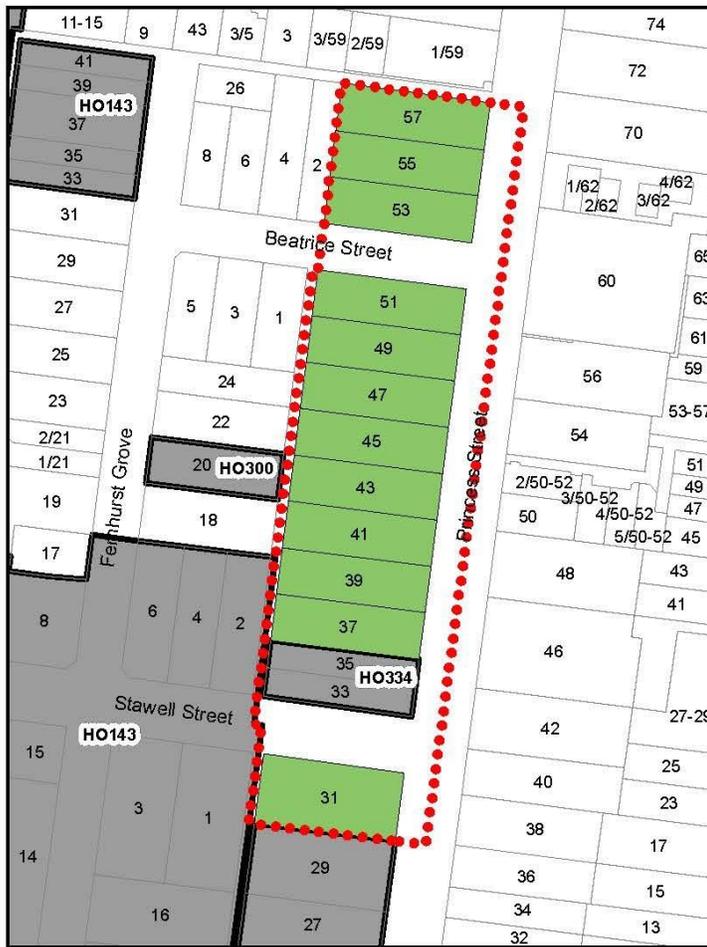
Prepared by: Context Pty Ltd

Address: 31-57 Princess Street and 19-23 Wills Street, Kew

Name: HO143 Barry Street extension	Survey Date: August 2017
Place Type: Residential	

Map of proposed extension:

Area 1: 31-57 Princess Street



GRADING

 CONTRIBUTORY

 EXISTING HERITAGE OVERLAY



PROPOSED PRECINCT EXTENSION

Area 2: 19-23 Wills Street



Precinct character and significance

The Barry Street Precinct was identified by the 'Kew Urban Conservation Study' (P Sanderson, 1988); in the report it was called Urban Conservation Area No. 1 (A).

No precinct citations as such were prepared as part of the 1988 study, but there is a brief description of the proposed precinct focusing on the character of the individually significant buildings:

This area contains 14 buildings that have been designated Grade A in the study; most of which were built during the late Victorian and Edwardian periods. This is one of the few areas containing such a concentration of large Edwardian buildings in Melbourne, and most of the houses were designed by prominent architects of the time. The topography of the area has in a number of cases been used to advantage by the designers, resulting in visually prominent buildings. (Sanderson 1988: Vol. 1, 3/17)

A statement of significance was prepared for Barry Street Precinct (HO143) as part of the 'Review of Heritage Overlay Precinct Citations' (Lovell Chen, 2006). It reads as follows:

Barry Street Precinct, Kew, is an area of heritage significance for the following reasons:

- *The place has an unusual concentration of highly graded buildings, many of which were designed by prominent Melbourne architects.*

- *The area is one of Melbourne's best concentrations of large late Victorian and Federation house designs, in varied materials and often ably utilising the topography of the area. The precinct also has a number of distinctive designs of the interwar period.*
- *The eastern area of the precinct has some more modest dwellings on smaller blocks, including substantially intact development from the late nineteenth and early twentieth centuries.*
- *Many of the streets are marked by original basalt kerbing and grading, and the area features mature gardens and street trees.*

The extent proposed in the 1988 study was much as the precinct is today: an irregular extent running from Wills Street at the north to Studley Park Road at the south, primarily along the spine of Barry Street and extending irregularly along east-west cross-streets. For the most part, the precinct did not include properties on the main roads, apart from those on Princess Street at the entrance to Fellows Street and those on Studley Park Road at the entrances to Studley Avenue and Fernhurst Grove. A similar mapping approach was used at the northernmost entrance to the precinct off Wills Street, where two properties on the corner of Wills and Barry streets were included in the precinct (25 Wills Street and 37 Barry Street).

HO143 Barry Street Precinct has retained much the same boundaries to 2017, apart from the addition of two rows of houses at 33-41 Fernhurst Grove and 15-29 Princess Street. These houses are Victorian and Edwardian in origin, in accordance with the precinct statement of significance. Both of these previous precinct extensions back onto the remaining HO143 precinct, but do not form continuous streetscapes with the precinct.

Extension character

Area 1: 31-57 Princess Street

The row of houses proposed as a precinct extension along Princess Street are mostly Victorian era dwellings with two Edwardian examples on corner sites. As illustrated by MMBW plans for this area, all the houses in the extension had been built by 1903 except for 51 Princess Street (which was built shortly afterward, c1905).

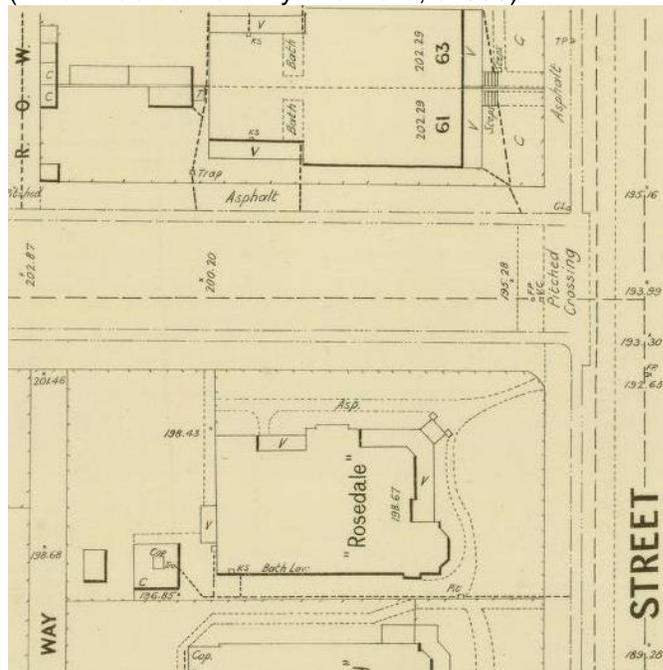


Figure 1. 'Rosedale' at 31 Princess Street on the south corner of Stawell Street, and the two-storey terrace pair at 33-35 Princess Street (HO334) on the north corner, in 1903. (Source: MMBW Detail Plan No. 1352)

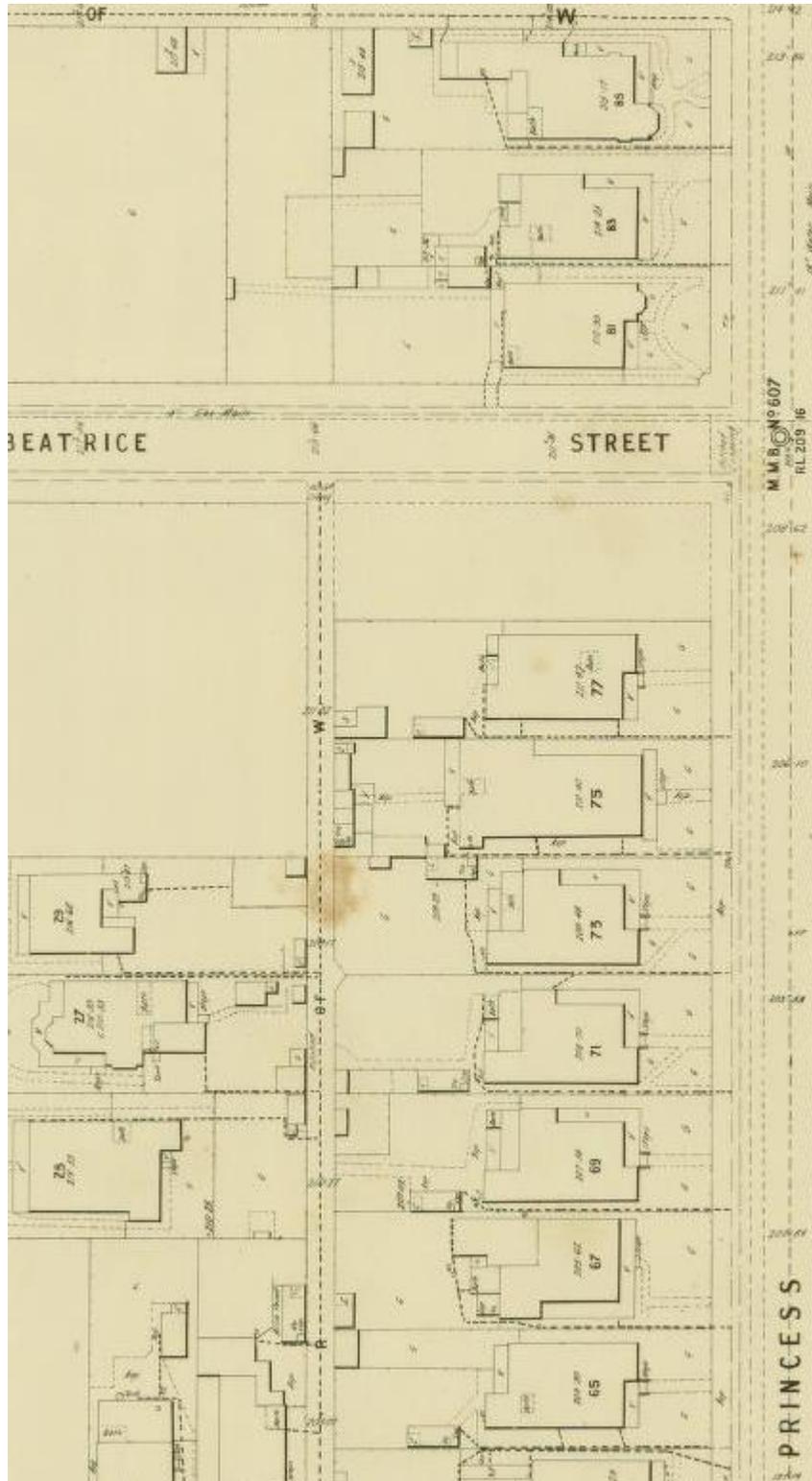


Figure 2. 37-57 Princess Street in 1903. Note that 51 Princess Street, on the corner of Beatrice Street has not been built yet. (Source: MMBW Detail Plan No. 1345)

The extension abuts the row of Victorian and Edwardian houses to the south at 15-29 Princess Street, which are already in the HO143 precinct. To the west of the extension is Stawell Street which has Victorian and Edwardian Contributory houses at this end of HO143.

The Victorian houses in the proposed extension are almost all detached, single-storey Italianate villas, with bichrome brick or rendered walls. The exception is the pair of two-storey terrace houses at 33-35 Princess Street. They are already in the Boroondara Heritage Overlay as HO334, but as they are consistent with valued period of precinct HO143 they should be considered part of the extension.

As is visible on the MMBW plan, the Victorian villas at 37-49 & 53-57 Princess Street has a variety of plans and configurations. A few have symmetrical facades, while most have a projecting rectangular or canted bay to one side of the façade. This includes four originally houses with identical details by a single builder at 37 & 41-45 Princess Street with square projecting bays.



Figure 3. The pair of terrace houses at 33-35 Princess Street (HO334, left), and three Victorian villas at 37-41 Princess Street. (Context 2017)

Two of the most intact and best examples of Victorian villas are 47 and 55 Princess Street. The house at 47 Princess Street has a symmetrical block front, and retains extensive cast-iron to the verandah, including an entrance pediment, fluted posts, frieze and brackets and balustrade. The house also retains its original iron palisade fence on a bluestone plinth.



Figure 4. 47 Princess Street. Note the original verandah iron, tiled front path, bluestone steps, six-panelled front door and groups of three windows on either side. (Source: Context 2017)

The other unusually intact house is 55 Princess Street. It has a symmetrical façade with a return verandah, and the ruled render walls have never been painted. Other details, such as the verandah iron, are also intact. Amongst the houses with rendered walls, 53 Princess Street has particularly fine details such as label moulds to the segmentally arched windows of the canted bay.



Figure 5. Victorian villas at 53 & 55 Princess Street, and the Edwardian villa at 51 Princess Street to the left. (Source: Context 2017)

The c1905 Edwardian Queen Anne villa at 51 Princess Street has a tiled pyramidal roof and projecting gabled bay with decorative trusswork. Walls are of tuckpointed Hawthorn brick with red brick dressings. The c1900 Queen Anne villa at 31 Princess Street is the largest dwelling in the extension, comparable to the larger houses in the HO143 precinct. It has roughcast rendered walls and a tiled hipped roof. Its corner site is recognised by three gables: one with a canted bay to the main Princess Street frontage, one to the corner at the centre of the return verandah, and the third at the end of the return verandah on the Stawell Street side. It appears that the porch supports were replaced in the 1920s with paired masonry piers.

The houses in the proposed extension have an overall high level of intactness. Alterations include the replacement of verandah posts (No. 39), re-rendering of walls (Nos. 41 & 43), and overpainting of brick (No. 57). All properties in the proposed extension are Contributory or Significant to HO143 Barry Street Precinct.

Area 2: 19-23 Wills Street

Figure 6. Edwardian villas at 25 Wills Street (in the precinct, at right), and at 19-23 Wills Street. (Source: Context 2017)

As noted in the description of the current boundaries of HO143 Barry Street Precinct, at the entrance to the precinct often the corner properties of the adjoining street are included to frame this visual entry. At the northern entry to the precinct, the two properties on the Wills and Barry streets corners are included in the precinct. They are a large Victorian villa at 37 Barry Street, and an Edwardian villa at 25 Wills Street.

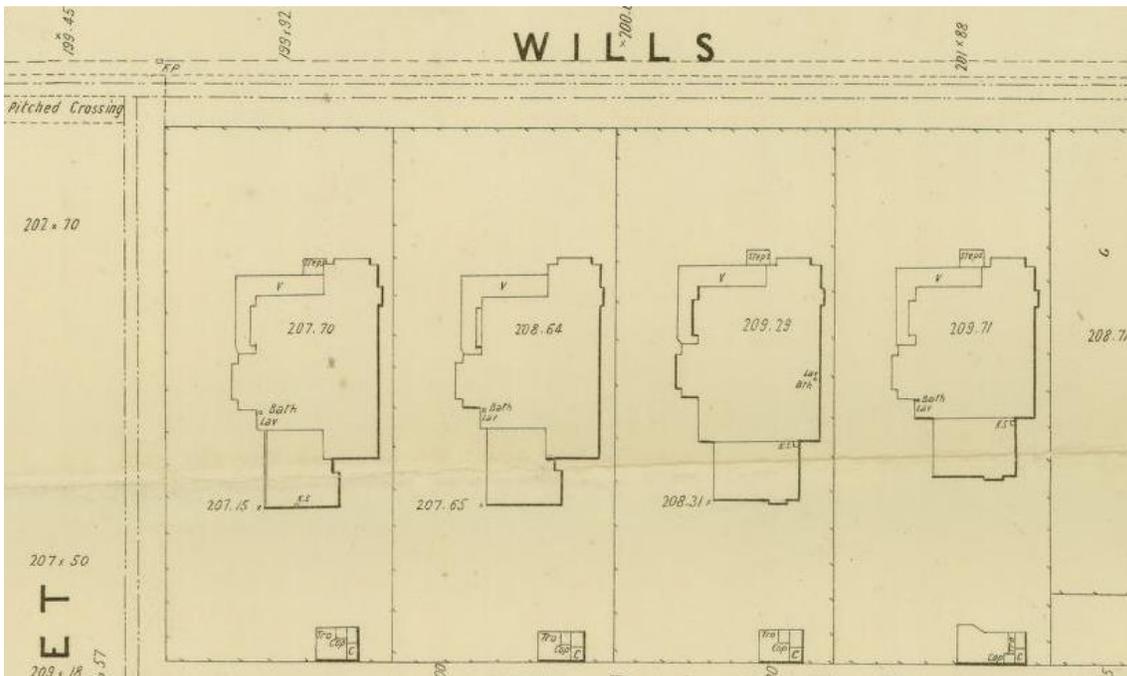


Figure 7. Footprints of the houses at 19-25 Wills Street in 1905. Note that the four have virtually identical plans (apart from the size of the rear wing), suggesting they are the work of a single designer/builder. (Source: MMBW Detail Plan No. 1335)

This approach has left out of the precinct three other adjacent Edwardian villas at 19-23 Wills Street. It is likely that they were all built at the same time by a single designer-builder, judging from their identical footprints, same roof forms (pyramidal hip with projecting front and side gables), similar corbelled chimneys, and use of pierced decoration to the brackets to the gable

eaves. In addition, they all have face brick walls with render dressings, half-timbering to the gables, as well as lobed bargeboards.



Figure 8. 25 Wills Street (in HO143).

Figure 9. 21 Wills Street. Note same gable form with rendered neck as at No. 25.



Figure 10. 19 Wills Street.



Figure 11. 23 Wills Street.

The three houses in the proposed extension are of a sufficient intactness for Contributory buildings. Alterations include the overpainting of brickwork (No. 21), and the construction of rear extensions (particularly large to No. 21).

Conclusion

The proposed extension at 31-57 Princess Street contains only properties that would be Contributory or Significant to HO143 Barry Street Precinct. They are all Victorian and Edwardian-era dwellings, which are defined as the primary valued periods of this precinct. As noted in the statement of significance, in Clause 22.05, this adjoins the eastern area of the precinct which 'has some more modest dwellings on smaller blocks'. The Victorian houses in the extension are comparable (or larger) than those already in the precinct on Princess Street and Fernhurst Grove. The Edwardian villa at 31 Princess Street is comparable in size to the larger Edwardian houses seen in the precinct, such as adjoining houses at 1 & 3 Stawell Street. The addition of this precinct would also serve to join the currently detached precinct streetscape at 15-29 Princess Street with Stawell Street, making precinct HO143 more logical in its boundaries.

The proposed extension at 19-23 Wills Street also contains only properties that would be Contributory to HO143 Barry Street Precinct. These Edwardian villas are entirely in keeping with the valued period and character as places contributory to the precinct. This is demonstrated, in particular, by their similarity to the adjoining house at 25 Wills Street, which is graded Contributory to HO143.

Grading and Recommendations

The following properties are recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an extension to the Barry Street Precinct (HO143).

PRECINCT GRADINGS SCHEDULE*

Name	Number	Street	Grading	Built Date
'Rosedale'	31	Princess Street	Contributory	C1900
'Stawell'	33	Princess Street	Significant (HO334)	C1892
'Princess'	35	Princess Street	Significant (HO334)	C1892
	37	Princess Street	Contributory	C1880s
	39	Princess Street	Contributory	C1880s
	41	Princess Street	Contributory	C1880s
	43	Princess Street	Contributory	C1880s
	45	Princess Street	Contributory	C1880s
	47	Princess Street	Contributory	C1880s
	49	Princess Street	Contributory	C1880s
	51	Princess Street	Contributory	C1905
	53	Princess Street	Contributory	C1880s
	55	Princess Street	Contributory	C1880s
	57	Princess Street	Contributory	C1880s
	19	Wills Street	Contributory	C1900
	21	Wills Street	Contributory	C1900
	23	Wills Street	Contributory	C1900

* Does not include the gradings of properties within the original Barry Street Precinct (HO143, Amendment L8 to the Kew Planning Scheme, 1991). Refer to the *Boroondara Schedule of Gradings Map* for the complete precinct gradings schedule.

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

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

Identified By
Context Pty Ltd

References

P Sanderson, 'Kew Urban Conservation Study', 1988.

Lovell Chen, 'Review of Heritage Overlay Precinct Citations', 2006.

MMBW Detail Plans Nos. 1345 & 1352 of 1903, No. 1335 of 1905.

HO150 Glenferrie Road Precinct extension

Prepared by: Context Pty Ltd

Address: 4 Belmont Avenue, 154-182 Cotham Road, 1-5 Franks Grove, 3-19 & 2-14 Rossfield Avenue, Kew

Name: HO150 Glenferrie Road extension	Survey Date: August 2017
Place Type: Residential	

Map of proposed extension:

Area 1: 4 Belmont Avenue and 154-182 Cotham Road, Kew
Area 2: 1-5 Franks Grove, Kew

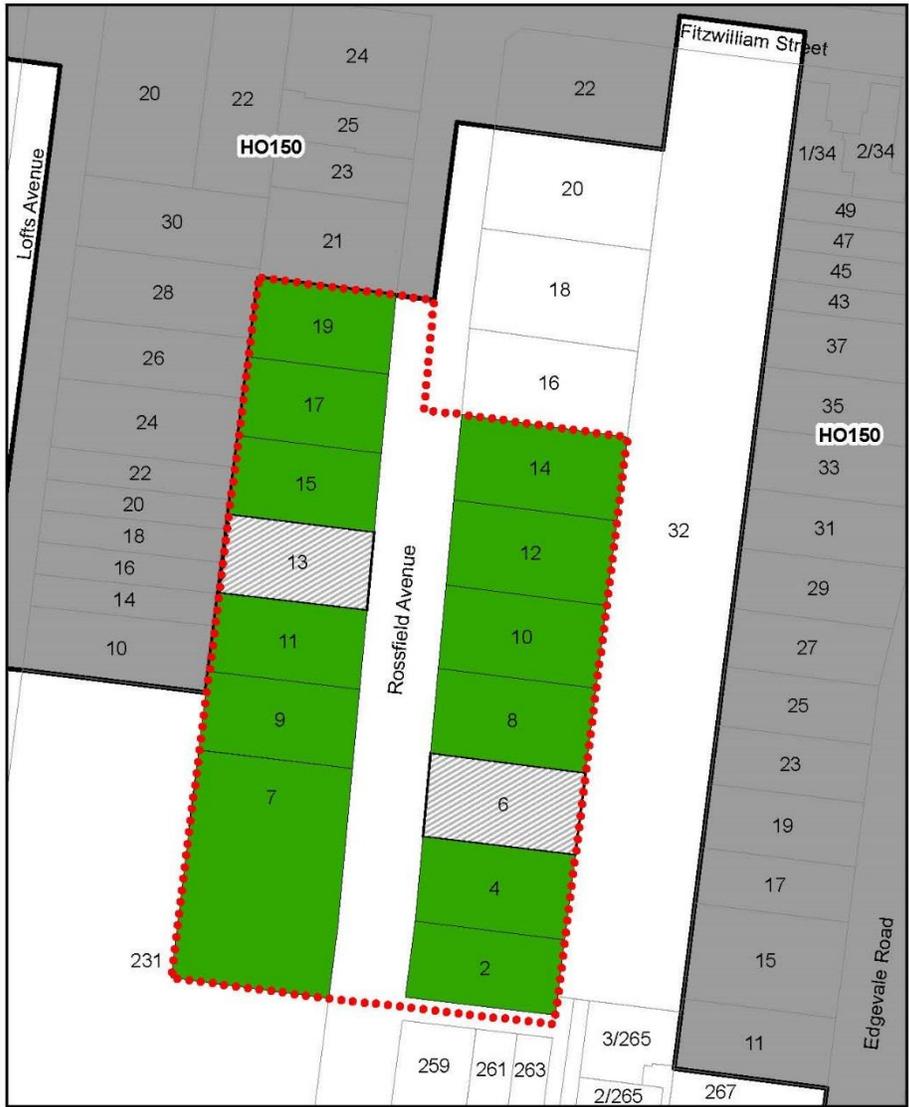


GRADING

- CONTRIBUTORY
- NON-CONTRIBUTORY
- EXISTING HERITAGE OVERLAY

PROPOSED PRECINCT EXTENSION

Area 3: 2-14 & 3-19 Rossfield Avenue, Kew



GRADING

-  CONTRIBUTORY
-  NON-CONTRIBUTORY
-  EXISTING HERITAGE OVERLAY

 PROPOSED PRECINCT EXTENSION

Precinct character and significance

The Glenferrie Road Precinct was identified by the 'Kew Urban Conservation Study' (P Sanderson, 1988); in the report it was called Urban Conservation Area No. 1 (D).

No precinct citations as such were prepared as part of the 1988 study, but there is a brief description of the proposed precinct focusing on the character of the individually significant buildings:

This area contains 16 structures that have been designated Grade A in the study. Most of these Grade A buildings are mansions built in the Victorian period and they are concentrated around the western end of the area, particularly in Glenferrie and Selbourne Roads. Many of these mansions no longer have sympathetic surroundings, and a number have been turned to institutional uses. The eastern end is of a different nature, being one of the few concentrations of small to medium scale Victorian housing in Kew, that resulted from housing estates of the 1880s such as the Edgevale Estate and the Doona Hill Estate. It has a very high concentration of Grade B and C buildings and they combine to form streetscapes of an homogenous nature. (Sanderson 1988: Vol. 1, 3/20)

A statement of significance was prepared for Glenferrie Road Precinct (HO150) as part of the 'Review of Heritage Overlay Precinct Citations' (Lovell Chen, 2006). It reads as follows:

The Glenferrie Road Precinct, Kew, is an area of heritage significance for the following reasons:

- *The western parts of this precinct are marked by mansion development of the Victorian period, and though some are surrounded by unsympathetic later development, a significant number of individually significant early Kew mansions survive here, albeit in some cases converted to institutional uses. This is one of three notable mansion precincts in Kew, the others being HO158 (Walmer Street) and HO162 (Sackville Street).*
- *More modest but still valued late Victorian residential development, such as single-fronted cottages and terrace rows, is also located in the western areas of the precinct.*
- *The eastern section of the precinct is significant for its mixture of small and medium scale Victorian housing, much of which relates to two important 1880s estates: Edgevale and Doona Hill.*
- *The area has a strong visual connection with several fine assemblages of school buildings: either in its midst (Ruyton) or at its borders (Trinity, Xavier, Methodist Ladies' College).*
- *The area includes the former Kew civic buildings and the Sacred Heart Church and School, both in Cotham Road, the latter important to the considerable Roman Catholic heritage in the area.*
- *The area also includes the entire Glenferrie Road streetscape north of Barkers Road up to Wellington Street, including two of MLC's most important buildings and a mixed 1880s to interwar streetscape.*
- *The area includes a number of individually significant architectural designs, the majority of which are Victorian mansions*

The extent proposed in the 1988 study was much as the precinct is today: an irregular polygon extending north-south along Glenferrie Road and streets to the west, and a wider section extending to Edgevale Road at the east. The precinct was originally intended to include the

northern half of Trinity Grammar School, around the intersection of Charles and Wellington streets and to the north at Cotham Road, but these areas have been left out. Another change was the addition of the east side of Union Street to the precinct, which back onto the precinct but does not share a continuous streetscape with it.

As noted in the original precinct description and the current statement of significance, HO150 Glenferrie Road Precinct has a predominantly Victorian and Edwardian character, with a smaller number of interwar dwellings. While the presence of interwar buildings is only expressly mentioned on Glenferrie Road, others in the precinct are also graded Contributory to the precinct.

One particular concentration of interwar dwellings, most of them built in the 1930s, is on Wellington Street, just east of Glenferrie Road. There are four houses at 77-83 Wellington Street, built in 1934-37, that frame the entrance to the small court known as Franks Grove. Two of them are Old English or Tudor Revival in style (Nos. 79 & 81, Significant and Contributory, respectively), one is Georgian Revival (No. 77, Contributory), while the fourth has a simple Moderne design.

Extension character

Area 1: 4 Belmont Avenue and 154-182 Cotham Road

The south side of Cotham Road to the east of the Belmont Avenue intersection comprises a row of Victorian dwellings - terrace houses, villas and a mansion - along with an Edwardian semi-detached pair. Around the corner, at 4 Belmont Avenue, is another Victorian villa.

The house at 4 Belmont Avenue is a bichrome brick Italianate villa with an asymmetrical façade. It has a two-storey rear addition set behind the original roof. The similarity in chimney detail suggests that it was the work of the same builder who constructed 2 Belmont Street next door, which is Contributory in HO150 Glenferrie Road Precinct. While No. 2 is somewhat larger, with an ogee-profile return verandah, its face brick walls have been rendered in the twentieth century. To the south, HO150 takes in Stirling Street which has a housing stock predominantly of Victorian villas, as well as a few Edwardian houses.



Figure 1. 2 (right) and 4 (left) Belmont Avenue. (Source: Context 2017)

The extension along Cotham Road includes a row of varied Victorian villas at Nos. 172-182, which were built in the late 1880s and 1890s. As was typical in the nineteenth century, most of them are Italianate in style. These include block-fronted villas (Nos. 174 & 182) and parapeted two-storey terrace houses (Nos. 160-162), as well as asymmetrical villas with a square (Nos. 176 & 178) or canted (No. 172) projecting bay. The earliest house in the street is unusual for its time (1889) as it is Gothic Revival in style. It has an asymmetrical façade with a gabled bay to one side. The gable bargeboard is elaborately scalloped and pierced, similar to the verandah fretwork,

and it has a canted bay window with a polygonal hipped roof. The property retains a pair of mature and very tall *Araucaria cunninghamii* (Hoop Pines) in the front yard.

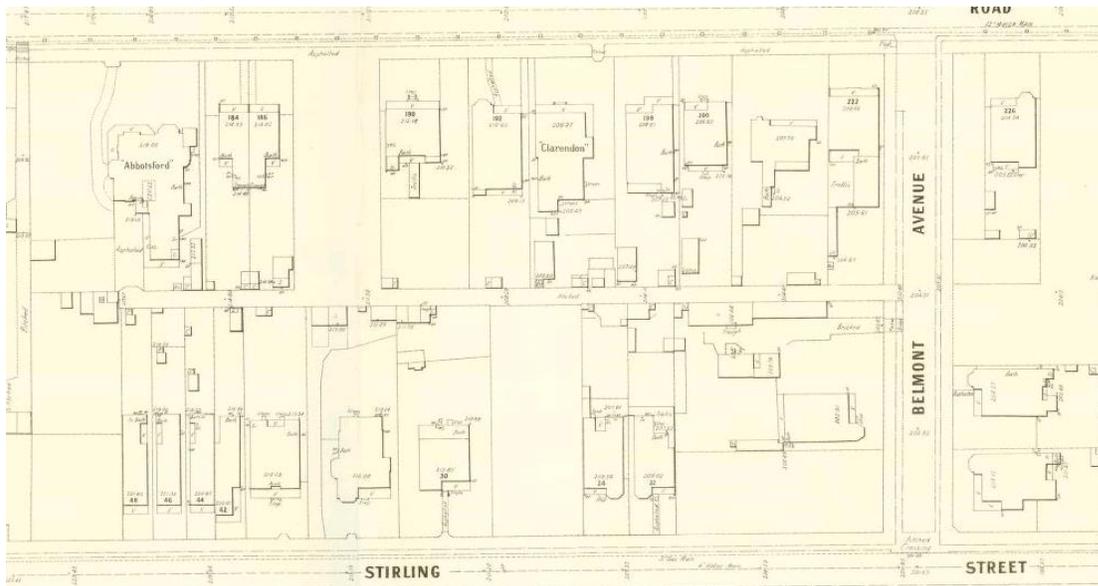


Figure 2. The area that is now 154-186 Cotham Road and the southern end of Belmont Avenue in 1904, showing all the nineteenth-century dwellings. (Source: MMBW Detail Plan No. 1575, 1903)



Figure 3. Victorian Italianate house at 178 Cotham Road. (Source: Context 2017)

Another standout among the nineteenth-century houses is the former 'Abbotsford' at 154 Cotham Road, which is now the home to the Missionary Sisters of St Peter Claver. This two-storey red brick mansion was constructed in 1894 and is an early example of the Queen Anne style. It has gables to the front and west side elevations, with a two-storey return verandah between them. The verandah is distinguished by its canted ends, heavy turned posts to the first floor, and slender round brick columns to the ground floor (similar to those seen at Ussher & Kemp's 98 Riversdale Road, Hawthorn, of 1899-1900, HO179). The house retains elaborate stained-glass

highlight windows to the ground floor, though one front window has been bricked up. The architect has not been identified.



Figure 4. The 1894 mansion at 154 Cotham Road which is now home to the Missionary Sisters of St Peter Claver. (Source: Context 2017)

The final Contributory building to be constructed in the precinct extension is the semi-detached pair at 164-166 Cotham Road, of 1915. It has red brick walls and a hipped tile roof and is massed to appear like a single detached villa. Both dwellings have deeply arched ladder fretwork to their front verandah.



Figure 5. The semi-detached pair at 164-166 Cotham Road. (Source: Context 2017)

Alterations to the houses on Cotham Road include the overpainted brick (No. 182), visible rear extensions set behind the main roof (Nos. 174, 180), rebuilding of front verandah (Nos. 172, 176),

removal of chimneys (No. 176), and extensions to the sides (No. 154). There is one Non-contributory property at No. 168 (single-storey brick units).

The proposed extension is very similar in its housing stock to the adjoining section of HO150 on Belmont Avenue and Stirling Street, with its strong Victorian character with a smaller number of Edwardian buildings. The 1890s mansion at 154 Cotham Road is in keeping with the 'mansion development of the Victorian period' noted in the precinct statement of significance. And like other examples noted in the statement of significance, it too has been 'converted to institutional uses'. The proposed areas to be added to the existing streetscape are of a high integrity, with only one Non-contributory property among them (168 Cotham Road,

Area 2: 1-5 Franks Grove

As noted in the discussion of the current HO150 Glenferrie Road Precinct, there is a concentration of 1930s houses on Wellington Street, just east of Glenferrie Road. As seen on the 1903 MMBW plan of the area, a very large block on the north-east corner of the Wellington Street and Glenferrie Road intersection was entirely vacant at the time and apparently not developed until the interwar period.

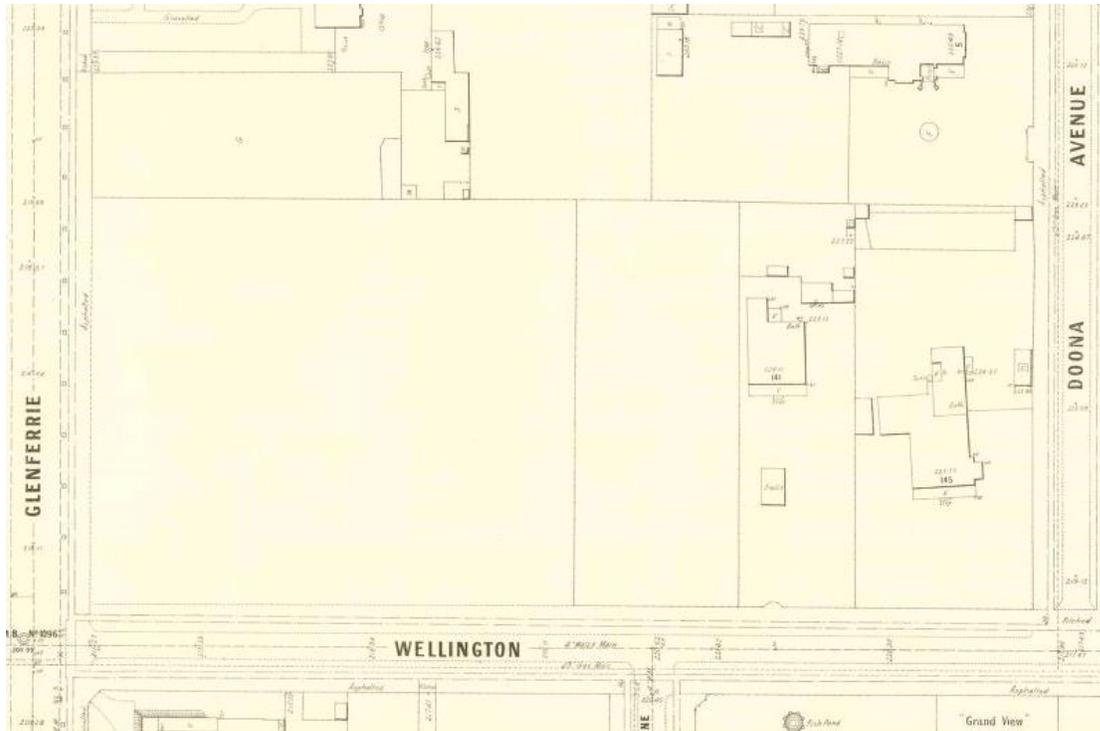


Figure 6. The north-east corner of Glenferrie Road and Wellington Street, which was vacant in 1903. Franks Grove was created just north of the outlet of Selbourne Road (visible at centre bottom). (Source: MMBW Detail Plan No. 1575, 1903)

Land owned by Edwin Franks Millar was subdivided in 1929 to create what is now 77-83 Wellington Street, 898-904 Glenferrie Road, and 1-4 Franks Grove in 1929 (LP 12882). The executors of Millar's will sold off all the house blocks between 1929 to 1936 (CT V.5486 F.108). The Franks Grove cul-de-sac was first listed in the street directories after 1935, with Peniston Flats (5 Franks Grove) and two other houses had been completed by 1937, and another one was being built. By 1941, the fourth and final house had been constructed.

This period of construction at 77-83 Wellington Street directly corresponds with that of the Significant and Contributory houses in the HO150 precinct, which were part of the same 1929 subdivision that created Franks Grove.

Stylistically, they are also closely related. Peniston Flats, which is visible at the top of the cul-de-sac from Wellington Street, is a two-storey building in the Georgian Revival style, like 77 Wellington Street. The flats building has clinker brick to the ground floor and render above, two-storey polygonal stair towers, and Tuscan-order columns to the central porch area. The house on Wellington Street has a similar materiality, with clinker brick walls, a tiled hipped roof, and Tuscan-order columns to the front porch.



Figure 7. Peniston Flats at 5 Franks Grove, 1935-36. (Source: Context 2017)

There is a bold Streamlined Moderne house at 2 Franks Grove which has walls of variegated tapestry brick, a hipped roof largely concealed behind a parapet, and curved to the corners and central front porch (supported on dwarf Tuscan columns). It has a very intact setting, retaining its brick front fence, curved garden path, divided-track driveway and attached garage. While similar in style to the Contributory 83 Wellington Street, its design is far more interesting.



Figure 8. The Moderne house at 2 Franks Grove. Note the original front path and driveway. (Source: Context 2017)

Finally, there are two Old English/Tudor Revival houses, at 3 & 4 Franks Grove, that can be compared to the larger examples of this style at 79 & 81 Wellington Street (Significant and Contributory). The house at No. 4 has clinker brick walls with accents in glazed manganese and cream brick batts (half bricks). The house at No. 3 is a simpler version of this style, apparently built just before the outbreak of World War II.



Figure 9. East side of Franks Grove, showing Peniston Flats (left), the Old English house at No. 4 (centre), and the Moderne house at No. 2 (right). (Source: Context 2017)

One of the original houses in the proposed precinct extension, at 1 Franks Grove, has been demolished and replaced recently. It is a two-storey dark grey brick box that is set to the side of the court, not impeding any views.

Area 3: 2-14 & 3-19 Rossfield Avenue

The land that would become Rossfield Avenue was only partly developed at the turn of the century. There were several houses at its north and south ends, facing the existing Fitzgerald Street and Barkers Road, as well as a few early homesteads facing Barkers Road but set well back from it. Shortly after 1910, a brick villa was constructed at what is now 2 Rossfield Avenue (initially with a Barkers Road address).



Figure 10. Earliest house in the precinct 2 Rossfield Avenue. (Source: Context 2017)

In the early 1920s, Henry Berry & Company Pty Ltd owned the land that would become the road reserve, as well as land that would be subdivided to create 2-16 & 3-19 Rossfield Avenue (CT V4669 F713). In 1927 and 1928 the company sold off the blocks of land at 5-19 & 4-16 Rossfield Avenue. Already in 1928 the street directory recorded nine existing houses on the street (five of them still vacant), and another seven houses under construction. By 1929 all houses at Nos. 2-16 & 5-19 were completed and occupied. The final two houses, at Nos. 3 & 21, were completed by 1934.



Figure 11. Looking north along the west side of Rossfield Avenue (Nos. 15-21). (Source: Context 2017)

The houses along the street are very consistent in their scale and setbacks, which is due partly to their very rapid construction, and also due to the influence of one man. Builder Arthur Harper Ford purchased seven blocks of land in 1927 and 1928 and was apparently responsible for construction these houses, at 6 (demolished), 10, 11, 14, 15, 17 & 19 Rossfield Avenue. Many houses also retain their original dwarf brick front fence and concrete two-track driveway.

Ford's houses are all brick California bungalows, all but one of which has a transverse gabled roof. Great variety is created within these strictures by the uses of different material finishes (such as timber and asphalt shingles, pressed-metal panels in roughcast and fish-scale patterns, rock-faced concrete blocks, contrasting brick colours), porch treatments (such as chunky dwarf columns, tapered and straight piers, paired piers), and major and minor gables facing the street. One house (No. 17) has a hipped roof and two picturesque jerkin-head minor gables.

Apart from the California Bungalow style, there is an early 1930s house at No. 3 with roughcast rendered walls and brick bat detailing that adopts motifs from both the Tudor Revival and Spanish Mission styles (a depressed Tudor arch and a Serlian window motif, respectively). Its closest comparison is a bungalow of similar age, materiality and style (it also has a Tudor arch to the porch) at 21 Rossfield Avenue, which is already a Contributory place in the HO150 precinct.



Figure 12. The Tudor Revival house at 21 Rossfield Avenue (right, Contributory in HO150), along with California Bungalows at Nos. 17-19 to the left. (Source: Context 2017)

The houses have highly intact facades, though a number of them have a two-storey extension to the rear (at Nos. 4, 8, 11, 12, 15), with the extension to No. 8 the most intrusive as it sits partway before the roof ridgeline. There are two contemporary dwellings, at Nos. 6 & 13, that are Non-contributory. A row of Non-contributory mid-20th century flats at Nos. 16-20 have been left out of the precinct extension.

Conclusion

The proposed extension of HO150 Glenferrie Road Precinct at 4 Belmont Avenue and 154-182 Cotham Road contains predominantly Victorian as well as Edwardian dwellings. This housing stock is in keeping with the predominant character of the HO150 Glenferrie Road Precinct as a whole, as is the inclusion of the mansion formerly known as 'Abbotsford' at 154 Cotham Road. They are also similar in scale and style to houses in the adjacent part of Belmont Avenue and Stirling Street that are already Contributory to HO150.

The proposed extension of HO150 Glenferrie Road Precinct at 1-5 Franks Grove contains a collection of late interwar houses and flats. Franks Grove was subdivided along with the adjoining area of Wellington Street (Nos. 77-83), and dwellings were built at the same time. Due to the brief period of development, the houses in these two parts of the subdivision are also united stylistically, with Georgian Revival, Old English/Tudor Revival, and Moderne styles seen on both streets, making this a very logical extension. The late interwar houses at 77-83 Wellington Street are graded Contributory and Significant to HO150, in keeping with the mention in the statement of significance of interwar dwellings north of Barkers Road up to Wellington Street.

The proposed extension of HO150 Glenferrie Road Precinct at 2-14 & 3-19 Rossfield Avenue is a very consistent streetscape of interwar houses, particularly California Bungalows. Its high level of consistency in style, scale, setbacks and materials is thanks to the rapid development of the street (1927-34) as well as the involvement of a single builder who constructed half of them. The precinct continues the interwar development at the north end - 21 Rossfield Avenue, Contributory in HO150.

Grading and Recommendations

The following properties are recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an extension to the Glenferrie Road Precinct (HO150).

PRECINCT GRADINGS SCHEDULE*

Name	Number	Street	Grading	Built Date
Myrnong	4	Belmont Avenue	Contributory	1892
Abbotsford	154	Cotham Road	Contributory	1894
	160	Cotham Road	Contributory	C1892
	162	Cotham Road	Contributory	C1892
	164	Cotham Road	Contributory	1915
	166	Cotham Road	Contributory	1915
	168	Cotham Road	Non-contributory	
	172	Cotham Road	Contributory	C1896
	174	Cotham Road	Contributory	C1891
Clarendon	176	Cotham Road	Contributory	C1895
	178	Cotham Road	Contributory	C1892
	180	Cotham Road	Contributory	1889-90
Wymond Girls' School (former)	182	Cotham Road	Contributory	C1890
	1	Franks Grove	Non-contributory	
Peniston Flats	2	Franks Grove	Contributory	C1935-41
	3	Franks Grove	Contributory	C1935-41
	4	Franks Grove	Contributory	C1935-41
	5	Franks Grove	Contributory	C1935-37
	2	Rossfield Avenue	Contributory	C1910-14
	3	Rossfield Avenue	Contributory	C1930-34
	4	Rossfield Avenue	Contributory	C1927-29
	5	Rossfield Avenue	Contributory	C1927-29
	6	Rossfield Avenue	Non-contributory	
	7	Rossfield Avenue	Contributory	C1927-29
8	Rossfield Avenue	Contributory	C1927-29	
9	Rossfield Avenue	Contributory	C1927-29	
10	Rossfield Avenue	Contributory	C1927-29	
11	Rossfield Avenue	Contributory	C1927-29	
12	Rossfield Avenue	Contributory	C1927-29	
13	Rossfield Avenue	Non-contributory	demolished	
14	Rossfield Avenue	Contributory	C1927-29	
15	Rossfield Avenue	Contributory	C1927-29	
17	Rossfield Avenue	Contributory	C1927-29	
19	Rossfield Avenue	Contributory	C1927-29	

* Does not include the gradings of properties within the original Glenferrie Road Precinct (HO150, Amendment L8 to the Kew Planning Scheme, 1991). Refer to the *Boroondara Schedule of Gradings Map* for the complete precinct gradings schedule.

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

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

Identified By

Context Pty Ltd

References

P Sanderson, 'Kew Urban Conservation Study', 1988.

Certificates of Land Title, Vol. 5486 Fol. 108, Vol. 4669 Fol. 713.

Lovell Chen, 'Review of Heritage Overlay Precinct Citations', 2006.

Lovell Chen, 'Review of B-graded buildings in Kew, Camberwell and Hawthorn', 2005 (revised 2007, 2009) – place citation for 180 Cotham Road.

MMBW Detail Plans Nos. 1573 and 1575, 1903.

Sands & McDougall's Melbourne Street Directories, various years.

HO162 Sackville Street Precinct extension

Prepared by: Context Pty Ltd

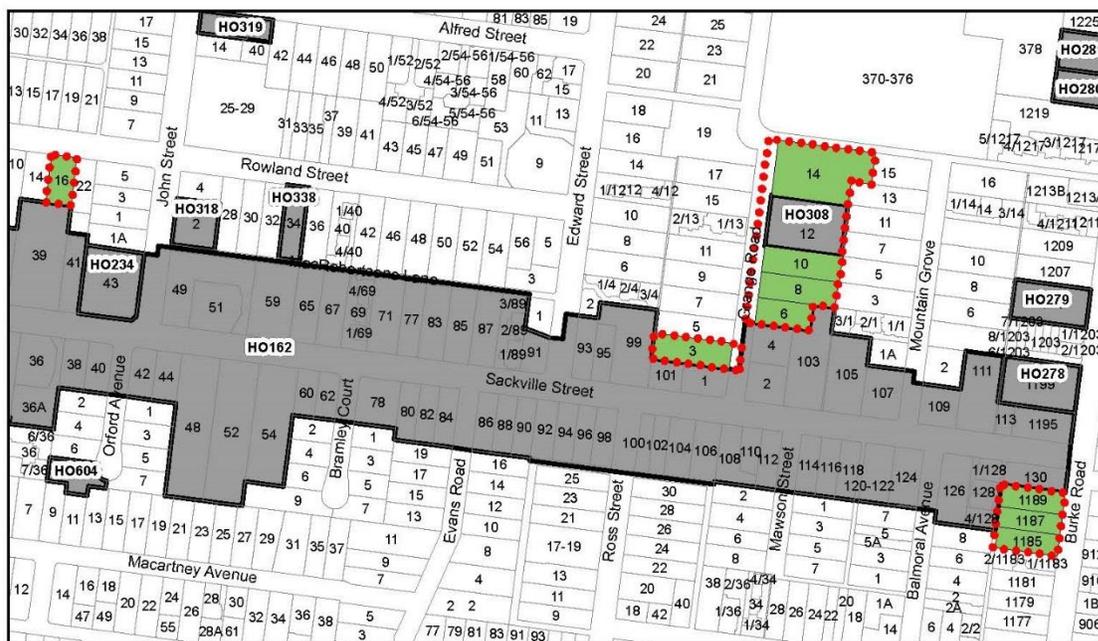
Address: 1185-1189 Burke Road; 3 & 6-14 Grange Road; and 16 Rowland Street, Kew

Name: HO162 Sackville Street extension

Survey Date: August 2017

Place Type: Residential

Map of proposed extension:



GRADING

 CONTRIBUTORY

 EXISTING HERITAGE OVERLAY



PROPOSED PRECINCT EXTENSION

Precinct character and significance

The Sackville Street Precinct was identified by the 'Kew Urban Conservation Study' (P Sanderson, 1988); in the report it was called Urban Conservation Area No. 1 (E).

No precinct citations as such were prepared as part of the 1988 study, but there is a brief description of the proposed precinct focusing on the character of the individually significant buildings:

Sackville and Wrixon Streets contain 8 houses that have been designated Grade A in the study. Most are mansions of considerable size built in the late Victorian period, that are set on their original, Generous allotments of land. Between these there is a high concentration of Grade B and C buildings. They combine, particularly at the western end of the street, to form

an impressive collection of large houses, many of architectural distinction. Of the Grade B and C houses in the area, most were built after the Victorian period, but they have maintained the architectural distinction of the street. The Urban Conservation Area is recommended with the intent to maintain this group of large houses on their original land holdings. (Sanderson 1988: Vol. 1, 3/21)

A statement of significance was prepared for Sackville Street Precinct (HO162) as part of the 'Review of Heritage Overlay Precinct Citations' (Lovell Chen, 2006). It reads as follows:

The Sackville Street Precinct, Kew, is an area of heritage significance for the following reasons:

- *The place contains a number of individually significant mansions generally dating from the late Victorian period, set on generous allotments. These are supported, visually, by a series of smaller houses which range in date from the Victorian era to the Federation and interwar periods. There are several pleasant houses from the post-WWII period.*
- *As is the case for Harcourt Street Hawthorn (HO151), the area is important for its ability to demonstrate a pattern of early mansion development supplemented by smaller houses added from the Federation through to more recent periods.*
- *The area is notable for its imposing envelope of street trees which arch over the street for most of its length, and for its large and mature gardens.*

The extent proposed in the 1988 study was much as the precinct is today: a linear extent along the entire length of Sackville Street, excluding frontages to adjacent streets with the exception of two properties forming an eastern 'gateway' to the precinct off Burke Road (1195 Burke Road and 130 Sackville Street).

An additional property at 4 Grange Road, not shown on the 1988 map, has been included in the HO162 precinct. This is an early interwar bungalow. The area in the precinct around Grange Road was developed primarily in the early interwar period, including houses at 103, 104, 105, 106, 107 & 110 Sackville Street, as well as 1, 2 and 4 Grange Road (all Contributory to the precinct, except for the Significant 105 Sackville Street).

Another notable change between the 1988 precinct extent recommendations and the current boundaries of precinct HO162 is that the properties that are now 6-16 Rowland Street were recommended for inclusion in the precinct, but are now outside of it. This was due to inclusion in 1988 of the entire extent of the grounds of the 1888 mansion 'Heathfield' at 39 Sackville Street (Significant in HO162), which at that time retains its extensive gardens. Since that time, the gardens have been subdivided, creating new properties at 31 & 35 Sackville Street and 6-16 Rowland Street. While the new Sackville Street addresses have been retained within the precinct (as Non-contributory properties with contemporary houses), 6-16 Rowland Street was excluded from the precinct extent.

Extension character

Area 1: 16 Rowland Street

As noted above, the property that is now 16 Rowland Street was once part of the grounds of the mansion 'Heathfield' (39 Sackville Street).

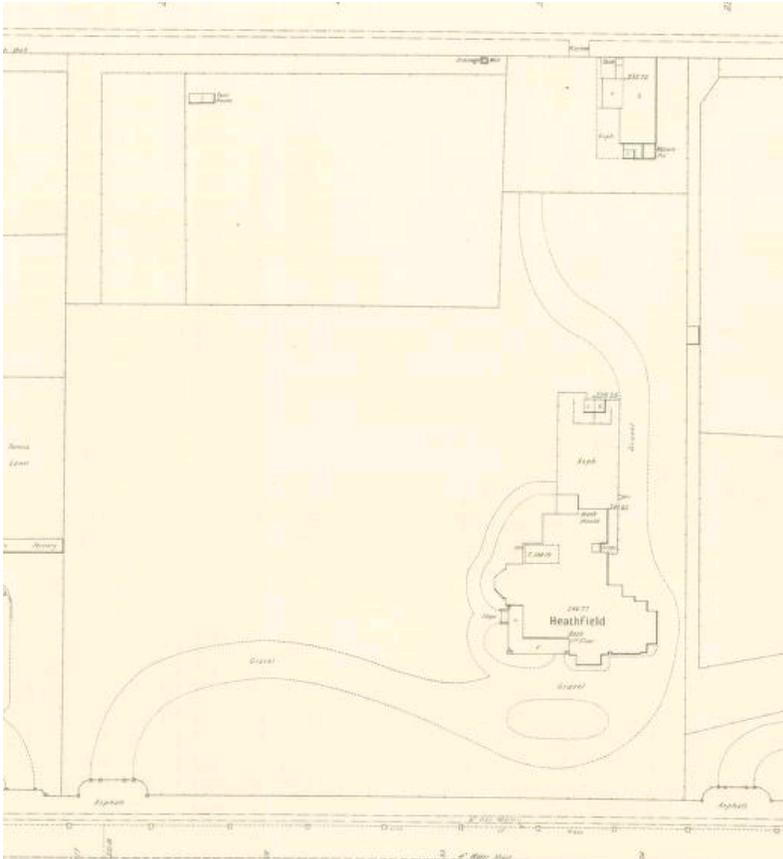


Figure 1. 'Heathfield' and grounds in 1904. Note the Stables in the upper right-hand corner, fronting on to Rowland Street. (Source: MMBW Detail Plan No. 1569, 1904)

As noted, the mansion is a Significant property in the HO162 precinct and retains a small part of its original grounds at 39 Sackville Street.



Figure 2. 'Heathfield' at 39 Sackville Street; Significant in HO162. (Source: Context 2017)

Directly behind 39 Sackville Street, the stables of 'Heathfield' survive at 16 Rowland Street. They have been converted into a residential dwelling, and extended to the south (rear) and east.

While the mansion is Italianate in style, the stables are Gothic Revival, with a cross-gabled roof and decorative bargeboards and finials.



Figure 3. The former 'Heathfield' stables at 16 Rowland Street. (Source: Context 2017)

The walls of the former stables are finished in ruled render, and windows are both standard rectangular double-hung sashes, as well as decorative arched windows in the western gable. It appears that all joinery elements, including ledged and bracketed stable doors on the west elevation have either been replaced in kind or recently refinished.

Alterations to the former stables include the loss of a verandah on the west side (where the stable doors are), and the construction of two extensions. There also appears to be a tiny, flat-roofed extension along the east elevation filled with timber garage doors. Set further back from the street is a hipped-roof extension, connected to the former stables by a narrow link. This building has rendered walls and quoins at the corners, and a chimney that suggests a 1930s built date. The garage doors along the west elevation of the stables and this small dwelling may have been interwar alterations to allow the housing of cars and the chauffeur. This would coincide with the extensions to the rear of 'Heathfield' made in 1932 by its then-owners the Franciscan Order.

To the rear is a much larger and more recent extension, with a double-storey section at the back of the site and a single-storey link with the stables building. While the use has changed, and it has been extended, the former stables have a built form that is still recognisable as such.

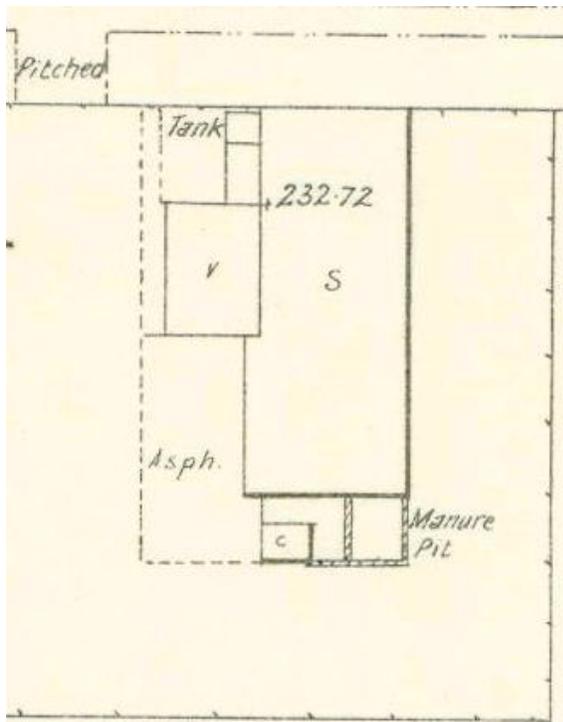


Figure 4. Footprint of the ‘Heathfield’ stables in 1904 (above). Note the verandah on the west elevation (since removed). Compare to a current aerial of 16 Rowland Street. The former stables has a cross-gabled roof, while the extensions have hipped roofs. (Sources: MMBW Detail Plan No. 1569, 1904, and Google Maps, 2017)

While horses provided essential transport in the nineteenth and early twentieth century, only the well-off could afford to have their own horses and carriage. As expensive and high-status possessions, both horses and carriages were generally housed in well-constructed, substantial buildings, second in architectural importance only to the main house itself. Most stables were two-storey structures with a hay loft on the top floor, like the ‘Heathfield’ stables. Though often converted to motorcar garages in the early twentieth century, thus extending their usefulness, stables are an increasingly rare building type.

In the Boroondara Heritage Overlay, 19 stables associated with residential dwellings have been identified. Of them, seven are at properties (mansions and gentlemen’s retreats) of State significance. Nearly half of them (nine) are located in Hawthorn, Boroondara’s oldest suburb. Three of them are located in Kew:

- 6 Studley Park Road, Kew (HO223) – Whitty House, an Italianate mansion of 1908-09 retains its stables.
- 96 Studley Park Road, Kew (VHR H515) – ‘Raheen’, a mansion of 1868-88, retains a large stable block.
- 1 Tennyson Street, Kew (HO349) – timber building of c1917 behind a significant house and shop of c1916.

As an integral part of the ‘Heathfield’ and a rare surviving stables building, 16 Rowland Street should be included in the Heritage Overlay. Considering the changes over time to the building, a Contributory grade is considered appropriate.

Area 2: 3 & 6-14 Grange Road

Grange Road was created when land to the south-west of the Kew Reservoir was subdivided in the early twentieth century. It is shown on a 1913 MMBW plan (Detail Plan No. 1566), but the southern half shown (1-19 & 2-14 Grange Road) was still vacant at the time, as was the surrounding section of Sackville Street, between Burke Road and Edward Street.

One of the first houses to be constructed on the street was 12 Grange Road, an attic-storey Arts & Crafts Bungalow of c1920 (HO308) with an unusual roof of blue-glazed terracotta tiles. Other houses on the street were built from the early interwar period (late 1910s) through to the outbreak of World War II. They form a continuous streetscape on the east side with the two 1920s bungalows already in the HO162 precinct (2 & 4 Grange Road), and around the south-west corner (adjacent to 1 Grange Road, which is already in the precinct).



Figure 5. East side of Grange Road, with 4 Grange Road (at right, in precinct), as well as 6, 8 & 10 Grange Road (left). (Source: Context 2017)

Like the adjoining part of the HO162 precinct, most of the houses in the extension are early interwar attic-storey bungalows, or later interwar California Bungalows. A Moderne two-storey flats building of c1940 at 10 Grange Avenue is an exception.

Of particular note is a substantial brick attic-bungalow at 14 Grange Avenue. It has a transverse gable roof which extends over a front porch supported on brick piers. The central dormer window has an arched window beneath a tiled hood. There is a smaller dwelling or sleepout next to the main house, which may have been built at the same time, judging from the chimney. This chimney is identical in pattern to those seen on nearby attic-storey bungalows at 130 Sackville Street (Contributory to HO162) and 1185-1189 Burke Road (in the proposed HO162 extension), so appears to be the work of the same designer/builder.



Figure 6. Attic-storey bungalow at 14 Grange Road. (Source: Context 2017)

Of the later houses in the proposed extension, 8 Grange Road is a classic California Bungalow. The large site allows a sprawling L-shaped plan with a major and a minor gable to the front and the front porch tucked into the entrant corner. The walls are of red brick, with a gable treatment of both timber shingles and roughcast render.



Figure 7. The California Bungalow at 8 Grange Road. (Source: Context 2017)

The houses in the proposed extension have a high level of intactness, apart from new French doors to Nos. 3 and 6. There may also be some non-original dormer windows to the sides of the

roof at 6 Grange Road. The Mintern Abbas Flats at No. 10 retain their original garages at the rear, divided track driveway, and low brick front fence. No. 8 also retains an original clinker brick front fence (though it was damaged when viewed in 2017).

Area 3: 1185-1189 Burke Road

As noted in the HO162 precinct background, only the two corner properties at the intersection with Burke Road were included in the original (and current) extent of HO162 Sackville Street Precinct. The property on the southern corner, 130 Sackville Street, is a Contributory attic-storey bungalow, which faces Burke Road.



Figure 8. The contributory house at 130 Sackville Street. The adjoining attic-storey bungalows (1185-1189 Burke Road) are visible in the background. (Source: Context 2017)

Like other Contributory and Significant houses in the east end of the HO162 precinct, which was undeveloped by 1913, 130 Sackville Street is an early interwar attic-storey bungalow with a strong Arts & Crafts stylistic influence.

The same is true of the three houses to its south, at 1185-1189 Burke Road. Judging from the street directories, the entire row (including 130 Sackville Street) was built between 1917 and 1920. Judging by their details, the four houses were designed by a single person. Three of them (130 Sackville Street, 1185 & 1187 Burke Road) have the same unusual chimney design: a slender brick shaft with a smooth rendered top punctuated by two projecting headers on each face. The house at 1189 Burke Road has a different chimney top, with indented rectangles in the render, but other details, such as windows, suggest it was designed by the same person as 130 Sackville Street.

The three houses in the extension all have brick walls, with the major and minor gables filled with simplified half-timbering (fibro-cement with timber straps) or timber shingles in the gables. Windows are in box frames with simple leadlights, and more elaborate Art Nouveau lights to the front door and surrounds. All have at least one bay window with a simple hood ornamented by expressed rafter tails. Porches are supported on dwarf brick piers with a timber post on top, or on heavy brick piers. Nos. 1185 and 1187 are both gable-fronted with a minor gable and attic sleepout within the roof form. No. 1189 has a transverse gable roof, and a large half-timbered dormer dominating the façade. It is similar in form to the dormer on the Sackville Street elevation of 130 Sackville Street.



Figure 9. The gable-fronted attic-storey bungalow at 1185 Burke Road. (Source: Context 2017)

The three houses at 1185-1189 Burke Road are highly intact as viewed from the street, with various rear extensions visible in aerials.

Conclusion

The proposed extension of HO162 Sackville Street Precinct at 16 Rowland Street will allow the protection on an original outbuilding associated with the Significant mansion formerly known as 'Heathfield', already in the precinct. As noted above, stables are an increasingly rare building type, in Boroondara and elsewhere. Stables of prestigious residences, such as 'Heathfield', were not just utilitarian outbuildings, but were architecturally designed in their own right, especially when they were on public view. The 'Heathfield' Stables are a good example of this as the fronted Rowland Street, and were designed in a picturesque Gothic Revival style.

The proposed extension to the precinct at 3 & 6-14 Rowland Street contains properties that continue the area of interwar development seen in the east end of the precinct. They make a logical continuation northward, as 1, 2 & 4 Grange Road are already in the precinct. The houses in the extension are of a comparable size, intactness and design quality as those already in the precinct, with 14 Grange Road particularly distinguished. As noted in the current precinct statement of significance, in Clause 22.05, interwar houses are part of the valued character of the precinct.

The proposed extension at 1185-1189 Burke Road also contains substantial and intact dwellings of the early interwar period that would be Contributory to HO162 Sackville Street Precinct. They both continue a streetscape that is already in the precinct, extending south from 1195 Burke Road, and also figuratively reunite a row of unified houses designed and built as a group. Their contributory nature to the precinct is clearly demonstrated by their similarity to 130 Sackville Street (Contributory), which stands at the start of the row.

Grading and Recommendations

The following properties are recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an extension to the Sackville Street Precinct (HO162).

PRECINCT GRADINGS SCHEDULE*

Name	Number	Street	Grading	Built Date
	1185	Burke Road	Contributory	C1920
	1187	Burke Road	Contributory	C1920
	1189	Burke Road	Contributory	C1920
	3	Grange Road	Contributory	C1930
	6	Grange Road	Contributory	C1915-20
	8	Grange Road	Contributory	1920s
Mintern Abbas Flats	10	Grange Road	Contributory	C1940
	12	Grange Road	Significant (HO308)	C1920
	14	Grange Road	Contributory	C1915-20
'Heathfield' Stables	16	Rowland Street	Contributory	C1888

* Does not include the gradings of properties within the original Sackville Street Precinct (HO162, Amendment L8 to the Kew Planning Scheme, 1991). Refer to the *Boroondara Schedule of Gradings Map* for the complete precinct gradings schedule.

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

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

Identified By
Context Pty Ltd

References

P Sanderson, 'Kew Urban Conservation Study', 1988. Including Grade B Citation No. 18 for 39 Sackville Street.

Lovell Chen, 'Review of Heritage Overlay Precinct Citations', 2006.

Lovell Chen, 'Review of B-graded buildings in Kew, Camberwell and Hawthorn', 2005 (revised 2007, 2009) – place citation for 12 Grange Road.

MMBW Detail Plans Nos. 1569 of 1904 & 1566 of 1913.

Sands & McDougall's Melbourne Street Directories, various years.

HO520 Kew Junction Commercial Heritage Precinct revised citation - extension to include 137-139 High Street, Kew

Original citation prepared by Lovell Chen (2013), revised by Context (2017). Changes are highlighted.



High Street, north side, looking east.

History

Establishment and Early Development of Kew

Charles Grimes, Surveyor General of New South Wales, was charged with the survey of the Port Phillip district and discovered the Yarra River in 1803. He and a party travelled up what he called the Freshwater River (the Yarra) and after disembarking at Dight's Falls made a brief survey of the land to the east. Reports of the country were mixed – one of the party reflected on the quality of the country, while Grimes was not impressed.¹ It was not until the mid-1830s that settlers and squatters recognised the potential of the country to the east of the Yarra and travelled from New South Wales and Van Dieman's Land to settle the area.

Much of the land in the present day City of Boroondara was taken up as part of a vast pastoral estate by John Gardiner, Captain John Hepburn and Joseph Hawdon in 1836. John Gardiner soon bought out his partners, but by 1839 had given up the estate and it was reclaimed by the colonial government of New South Wales. Robert Hoddle undertook initial surveys of the region in 1837 and proclaimed the Parish of Boroondara. 'Boroondara' was taken from a compilation of aboriginal names Hoddle had compiled in his fieldbook, which suggested it was from the Woiwurrung language and translated as 'where the ground is thickly shaded'.² Kew was earmarked as farmland and larger blocks were surveyed for this purpose. Bulleen Road (now High Street), Cotham Road, Princess Street and Denmark Street had probably already been developed as roads and formed the boundaries of Crown portions in Hoddle's survey.

Under Hoddle's supervision, T H Nutt carried out further land surveys in 1843 and the first land sales in the Parish of Boroondara were held in Sydney shortly after. The survey divided Gardiner's former estate into lots varying between ten and 200 acres in size³. Few of the original 150 portions sold in initial auctions.

The discovery of gold in the 1850s brought a massive influx of people to Victoria. The population boost and accompanying demand for land prompted further land sales in Kew, and auctions were

held in 1851. Allotments that had been slow to sell in previous auctions were more popular and some of the prime land close to the river fetched exorbitant sums of 480/- per acre.⁴

The general area of this precinct, located on both sides of High Street, and part of Cotham Road, to the east-north-east of the junction of the five ways (see below), was first sold as three large allotments in the Crown Land sales of October 1851. The boundaries of these large lots in part followed existing tracks and stock routes, formalising these routes into the principal roads of the area which met at the five ways road junction.⁵

The land that would become Kew Junction formed most of Section 87, which was purchased by speculator Mr N A Fenwick at the 1851 land sales. Fenwick bought the land with a view to subdivision and the 122 acres of the allotment cost £4/6/ per acre. Section 87 extended from the corner of High and Princess Streets, bounded by Eglinton Street to the north and just past Derby Street to the west.⁶ Fenwick employed surveyor George Wharton to survey and lay out 'Kew Estate' (which afterwards gave its name to the suburb) into streets and half-acre allotments, which were sold off at substantial profit at £25 apiece.⁷ Wharton's plan drew on Hoddle's layout of inner Melbourne and the streets of Kew Estate were laid out in a similar fashion: wide streets interspersed with narrow streets.⁸ Fenwick named the larger streets of Kew Estate for English statesmen, including Walpole, Pakington, Derby and Disraeli.

Following Fenwick's success, other speculators took up land in the area. A conglomerate of four speculators acquired Section 86, directly to the south of Fenwick's and bounded by Bulleen Road (now High Street) and Cotham Road, in 1852. Another portion of 74 acres, between Cotham Road and Denmark Street, was also sold to speculators. These investors quickly resold the allotments to others, who then subdivided the land over time.⁹ Development of the residential allotments was rapid, although the quality of the dwellings established was variable. The appeal of Kew was heightened by its proximity to Melbourne and by the 1860s it had attracted a relatively high proportion of professional and middle class residents. A majority of these were of English extraction.¹⁰ In 1858, James Bonwick described Kew as '...the prettiest place out of the dust of Melbourne.'¹¹

Much of the residential and commercial development of the area was concentrated around the junction of Bulleen Road (now High Street), Princess Street and Cotham Road, while the land along the Yarra River and to the north was developed primarily as market gardens and dairy farms. By the 1860s a number of churches had been established in the general area, with schools following.

On 4 October 1856 the Roads Board for the Parish of Boroondara was established, comprising parts of the suburbs of Hawthorn, Kew and Camberwell. The Board was vigorous in its development of the area and expended some £25,000 on local road infrastructure over the subsequent four years.¹² In 1860, Hawthorn succeeded from the Roads Board of Boroondara to establish a separate roads entity. The move was quickly followed by the succession of Kew in December 1860. Three years later Kew was proclaimed a Borough.

The concentration of settlement at Kew Junction and away from the Yarra River created problems with water shortages. In 1865, a main connecting Kew to the Yan Yean water system was constructed down the centre of High Street, terminating at the junction with Cotham Road. In the late 1880s, streets branching off High Street at Kew Junction were also connected to the main. At this stage, however, street construction did not extend past Eglinton Street, meaning the mains followed a similar pattern.¹³

Kew Junction: Commerce, Transport, Public Buildings & Public Works

With the growth of residential development in Kew, businesses moved in to service the population. Establishing premises on High Street, known in earlier times as Bulleen Road or Main Road,

shopkeepers benefited from the custom of both the local residents and also from the traffic passing through on the way to Lilydale or the Woods Point goldfield.¹⁴ According to James Bonwick, writing in 1858, Kew was 'well supplied with stores and the usual tradesmen of a township', with the first storekeeper, reputedly Mr French who established a grocery in August 1853;¹⁵ an early post office also operated out of a store in Cotham Road from 1856.¹⁶ Other early businesses included butchers, a blacksmith, bakery, ironmongery, painter, bootmaker, drapers and a chemist. The Prospect Hill Hotel opened in 1857 (today the Dan Murphy store at 299 High Street¹⁷); and the Greyhound Hotel (today the Skinny Dog Hotel at 151-55 High Street) in 1874.¹⁸

Construction continued around Cotham Road and High Street, which were cemented as social and commercial centres by the 1860s. James Moragan added to the development of High Street with construction of a series of wooden shops and dwellings between Charles Street and Highbury Grove circa 1863, which he rented out to various tenants.¹⁹ The pace of development in the rest of Kew, however, was effected by its isolation and the barrier presented by the river. Despite construction of the Johnston Street Bridge (1858), a punt across the Yarra (c.1860) and the Victoria Bridge (1884) which connected Kew with the inner suburbs, development of public transport was slow.

The (then) Borough of Kew experienced generally slow but steady growth in the middle years of the nineteenth century. The number of businesses also grew, concentrated in the area to the east of the five ways road junction, up to the intersection of High Street and Cotham Road. The name 'Kew Junction' was generally given to this area, between the five ways 'junction' and the High Street/Cotham Road 'junction'.

High Street was also modified in this period. Before 1865 the road was much steeper in this area, but was regraded by the Borough Council through lowering the street level (by about one metre, or three or four feet) at the intersection with Cotham Road; and also infilling a hollow between Brougham and Princess streets.²⁰

By the 1870s and 1880s the prosperity of Kew had increased sufficiently for the opening of several bank branches. After initially operating out of existing buildings, the ES & A Bank moved into a purpose built premises in 1884 (175 High Street), with the National Bank of Australasia doing the same in 1888 (185 High Street).²¹ The 1888 National Bank replaced an earlier branch of the bank located at 87 High Street in 1885. The new premises were designed by architects George Inskip and W E Robertson. The branch incorporated a residence at the rear of the banking chamber and on the second floor of the building.²²

The ES & A Bank was designed by prominent architects Leonard Terry and Percy Oakden, who were responsible for the design of a number of ES & A banks, including branches at Ascot Vale, Brighton, Hawthorn, Melbourne, Oakleigh, South Melbourne and Windsor. The partnership of Terry and Oakden formed in 1874, although the partners retained an individual approach to their design work. Terry, often in partnership with Oakden, was also responsible for the design of many buildings included in the Victorian Heritage Register which, in addition to banks, included churches and residences. Plans for the Kew building indicate that it had a banking chamber and hall, as well as rooms for tellers, ledgers, the manager and a strong room. The second floor of the building was presumably used as the manager's residence.²³

Kew was serviced primarily by horse drawn trams and omnibuses prior to its connection to the rail network. The Kew and Hawthorn Omnibus Co., which had stables in Denmark Street, serviced several short routes around Kew and into neighbouring suburbs.²⁴ The promise of a railway line in the 1880s prompted further development and subdivision.

With the boom of the 1880s, the population of Kew increased, growing to 7462 by 1891, followed by a more moderate increase to 8119 inhabitants by 1901. The horse-drawn tram service, beginning in December 1887, conveyed passengers to and from the Boroondara Cemetery to the east of the precinct area, down High Street and along Barkers Road, before turning west to

Victoria Bridge. The Kew spur railway line also opened about this time, with the Kew railway station located to the south of the precinct area, on the corner of Denmark and Wellington streets (on land now occupied by the VicRoads complex).²⁵ The short spur line connected Kew to the eastern suburbs lines at Hawthorn railway station, via the Barker railway station on Barkers Road. A frequent rail service was still in operation at least until 1939, with a rail service running daily to Hawthorn in peak times. Off peak, a rail motor coach service travelled via Denmark and Power streets, bypassing the Barker railway station site. The spur line was formally closed on 13 May 1957.²⁶

The depression of the 1890s effectively halted subdivision and construction in Kew and a number of planned estates failed. Despite agitation for the electrification of tramways along High Street, the service remained horse drawn for a number of years. The Borough of Kew also attempted to garner support for a large public transport scheme, which included the establishment of a tram link along Glenferrie Road to St Kilda. Construction of the project commenced prior to the outbreak of World War I, but lack of funds thereafter meant it was put on hold. By 1914, trams in Glenferrie Road, Cotham Road, Burke Road and the former horse tram route had been electrified.²⁷ Construction of the tramway along Barkers Road and High Street was commenced in 1915 and completed soon thereafter. Transport continued to impact on the success of development, and much subdivision was concentrated in undeveloped areas of East Kew, where further tram lines were planned.

The complex of (former) public buildings on the triangular allotment at the corner of High Street and Cotham Road, comprising a post office (VHR 885; HO68), court house and police station (VHR994; HO69), were also opened in 1888, at a cost of £10,000.²⁸ The buildings were designed by the Public Works Department architect, J Harvey, with the design accommodating the apex of the road junctions.²⁹ Other buildings constructed in the late nineteenth century include terrace rows of two storey shops and commercial buildings at 121-127 High Street, 169-173 High Street, 283-291 High Street and 315-319 High Street.

The Kew War Memorial (VHR 2035; HO572), prominently located in the small triangle of land on the west side of the public buildings complex, was erected by Kew Council in 1925 to honour soldiers from Kew who had fought and died in the Great War (World War I). Architect Harry Tompkins was responsible for the design, submitted while he was (for a time) Mayor of Kew. The memorial is regarded as a particularly fine example of a Classical style war memorial, built of granite and marble in a circular temple form, supported on Ionic columns. Together with the court house, police station and post office, the memorial contributes to what is considered to be a very fine civic precinct, the components of which are all identified as being of significance to the State of Victoria.³⁰

Interestingly, Harry Tompkins was also responsible for the design of other buildings in the precinct in this period, including 176-180 High Street (no longer extant), and the existing buildings at 221 (modified), 223-225 and 305 High Street, all built in the early 1920s.³¹

The Melbourne and Metropolitan Board of Works (MMBW) plan for the area in 1902 shows that by this time, the frontages to High Street between the five ways junction and Cotham Road had been closely developed. The plan indicates that a majority of the buildings are of brick construction, however at that time some timber buildings remained. Development to the north-east of this area is not as dense, with several vacant frontages and some residential development, particularly on the south side of High Street.

Writing in 1910, Barnard describes the junction area as 'the business portion of the Borough'. The Prospect Hill area, located on High Street to the east of the intersection of High and Union streets, is described as being 'almost joined by business premises with the more important part between the Post Office and the Junction', where once it was a separate commercial centre. Barnard was less complementary about the buildings themselves, stating 'The shop architecture

of Kew is unfortunately in many cases not attractive....why pull it down before it is absolutely necessary seems to be the prevailing policy.³²

By the 1920s and 1930s however, many of the older premises had been redeveloped and new shop buildings were being constructed; in some cases, new shopfronts were also added to existing buildings in this period. Buildings within the precinct which generally date from the interwar era include ~~137-141~~ - 149, 305-311, 321-323, 325-333, 142-146 and 154-160 High Street. Number 234-248 High Street is a Victorian era terrace row, the façade of which was remodelled in c.1930-40. An oblique aerial photograph of Kew Junction from this period (c.1925-35, see Figure 9 below) indicates that few timber buildings remained by this time, however many awnings and post-supported verandahs are still apparent to the street.

This period of development in the precinct corresponded with the opening of the electric tramway along High Street in 1915, and a large increase in the local population of Kew between about 1920 and the early 1930s. Additionally, Council passed a by-law in 1927 that forbade the establishment of any new industries, commercial ventures or places of amusement within the City boundaries, effectively ensuring the residential character of the municipality. Exceptions were made for main roads and intersections in Kew, allowing for the establishment of shops in these areas and effectively isolating these types of development in pockets such as Kew Junction.³³

Car ownership had been steadily increasing since the 1920s, although relatively low numbers of Victorians owned cars until the 1950s. In 1948, General Motors-Holden began production of the Holden Sedan, a relatively inexpensive family model which catered for the increasing demand from families and boosted car sales.³⁴ With the subsequent increase in car ownership, the problem of Kew's isolation from public transport began to disappear; car ownership was also affordable for Kew's large middle class population.

The increase in car ownership created problems at Kew Junction, especially on High Street, although traffic congestion along the street had been recognised as a problem as early as 1920. A project to widen the street commenced in 1934 when Council acquired approximately 80 metres of (linear) land on the south side of the street between Fenton Way (near Cotham Road) and Denmark Street, which allowed the road to be widened by approximately four metres (12 feet) and also the footpath to be increased in width.³⁵ Retail and commercial buildings were subsequently constructed on the new road alignment (south side of High Street) where many buildings of the interwar era are now concentrated.

The road widening project was not fully completed, however, with a portion at each end of the widened section of High Street remaining unchanged. Congestion therefore remained a problem with the narrow ends of this section of the street, and in 1943 Town Clerk W D Birrell urged the completion of the project, but this did not eventuate. In 1954, Kew was identified as a major traffic corridor in the Board of Works Planning Scheme, and earmarked for the development of new roads to deal with the congestion.³⁶ High Street was eventually declared a metropolitan highway in February 1957, and the work to complete the widening was undertaken.³⁷ The identified need for increased road infrastructure also culminated in the eventual construction of the Eastern Freeway which, while reducing traffic through the suburb and heavy traffic zones like Kew Junction, also effectively cut the south of the suburb off from the Yarra River and parklands in the north.

The widening also impacted on the form of the five ways junction, in particular opening it up (through demolition of buildings) on the north side of High Street where the street meets the east side of the junction, and realigning the corner at Princess Street. The junction, pre-widening, can be seen in the oblique aerial image at Figure 9.

Save for these later works, the majority of the precinct appears to have been substantially developed by World War II. Development since that time has included the (ongoing) replacement

of many original or early ground floor shopfronts, removal of post-supported verandahs and erection of cantilevered awnings, and overpainting of some upper level (first floor) façades. Individual allotments have also been redeveloped, with the original buildings removed and replaced by post-WWII infill development.

As part of a State-wide restructure of local government, the City of Kew was incorporated into the larger City of Boroondara in 1996.

Mid-Twentieth Businesses at Kew Junction

The following list is a 'snap shot' of businesses at Kew Junction in the middle decades of the twentieth century, including several of long-standing. It begins in the interwar era and continues through to the 1960s, and has been compiled from Sands and MacDougal Directories of 1920-1965. All dates are approximate.

- 142-4 High Street – H, Seligman; Upholsterer. 1945 – 1965
- 174 High Street – Elizabeth of Kew; Miliner. 1945 – 1965
- 192 – 196 High Street – Miss V A Cornish; Estate Agent. 1935 – 1965
- 198 High Street – L Mas; Hairdresser. 1945 – 1965
- 242 High Street – Arthur Snell. 1925 – 1965
- 242 High Street – Mrs E Newman. 1925 – 1955
- 119 High Street – Ritchie & Long; shoe store. 1945 – 1965
- 121 High Street – Appleton & Wright; Mercer. 1935 – 1965
- 127 High Street – H Holmes & Son; ironmongers. 1920 – 1965
- 129 High Street - H J & J L Marsh; Butchers. 1920 – 1965
- 133-35 High Street – J P Aarons; Electrical engineers. 1945 – 1965
- 137 High Street – Basile & Palamara; Fruiterers. 1927-1942
- 139 High Street – AG Carter; Boot repairer. 1927-1942
- 153-55 High Street – Charles Turnley. 1935 – 1965
- 157-63 High Street – G J Coles & Co Ld; Fancy Goods. 1955 – 1965
- 159-61 High Street – Crofts Stores; Grocers. 1935 - 1955
- 171 High Street – Carol Smith; Ladies Drapers. 1945 – 1965
- 181 High Street – Crook National Stores; Grocers. 1945 – 1965
- 189 High Street – P Cohen; Hairdresser. 1920 – 1955
- 197 High Street – Langknitt Drapery (formerly Langham Knitting Mills). 1935 – 1965
- 199 High Street – 'L'Argent'; Ladies Hairdresser. 1945 – 1965
- 211 High Street – Bob Stewart; Mercer. (formerly Mrs A Stewart). 1935 – 1965

- 217 High Street – S Famularo; Fruiterer. 1935 – 1955
- 219 High Street – ‘The Mayflower’, Art Needlework. (formerly Mrs G E Thurman, Art Needlework). 1935 – 1965
- 223-25 High Street - Miss G V Twiss; Milliner. 1945 – 1965
- 317 High Street – C A Skiptaris; Fishmonger. 1945 – 1965
- 331 High Street – Arnette, First. (formerly ‘Naenette’), 1945 – 1965 (Lovell Chen, 2010)

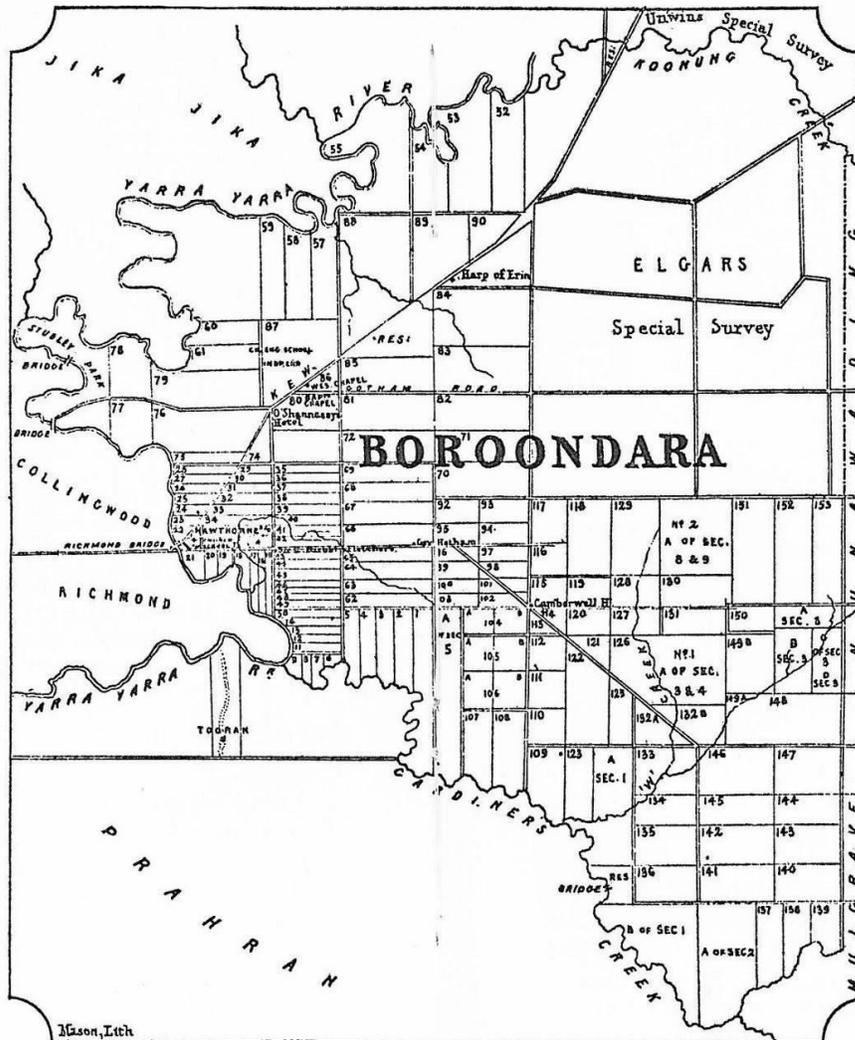


Figure 1 Parish of Boroondara, original survey portions.
Source: Barnard, 1910.

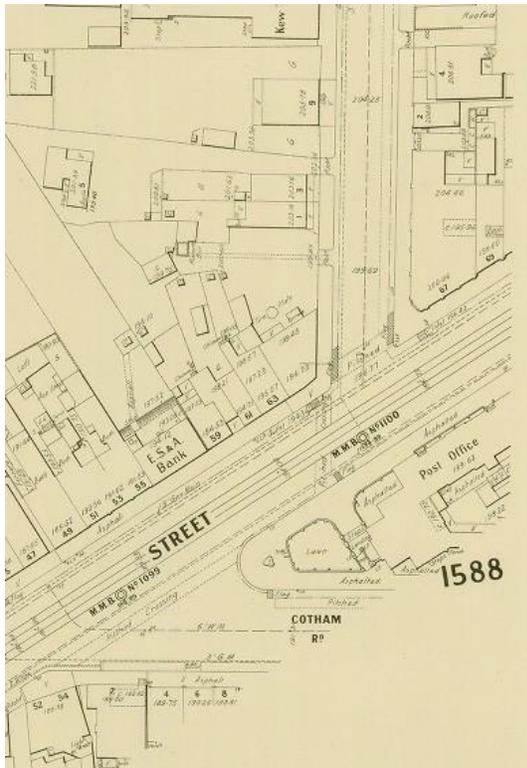


Figure 2 Extract from MMBW plan 1581, 1903. The plan shows the intersection of High Street and Cotham Road. Note the post office on the triangular site.
Source: State Library of Victoria.



Figure 3 High Street in the 1890s, looking east; the five ways road junction is at bottom of picture. The then recently completed post office is indicated by the arrow.
Source: State Library of Victoria.

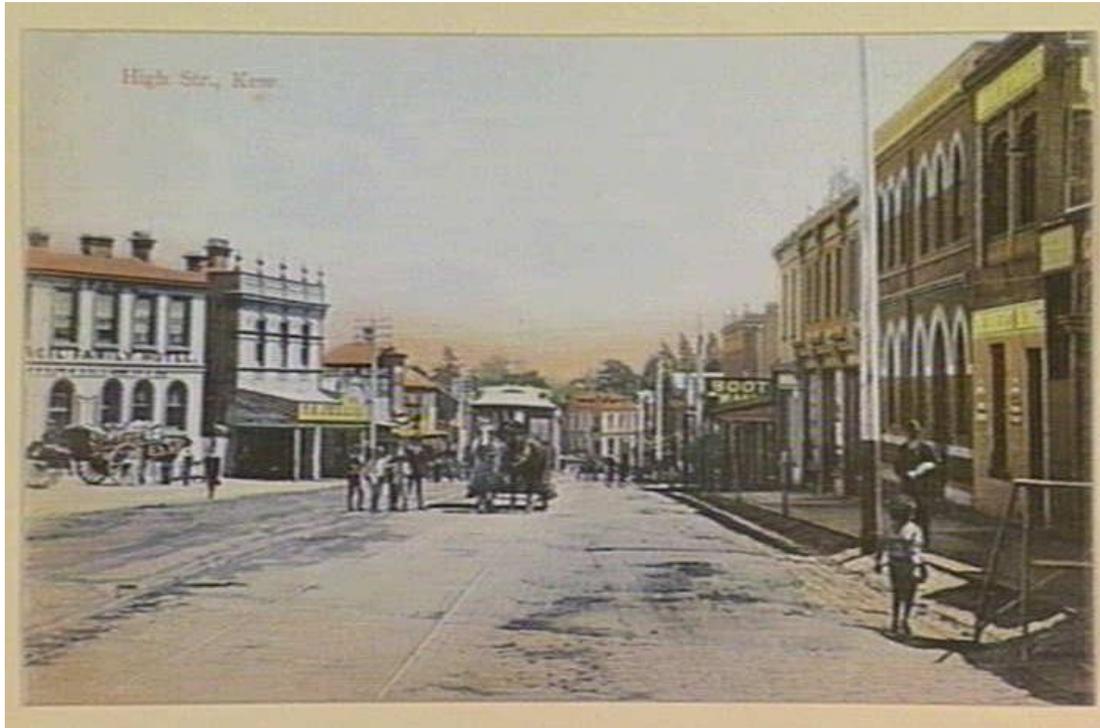


Figure 4 High Street in c.1900 looking west. Note the horse drawn tram.
Source: State Library of Victoria.



Figure 5 Looking south-west along High Street in the post-WWII period. The War Memorial (just visible) and junction with Cotham Road are at left.
Source: State Library of Victoria.



Figure 6 Kew Railway Station, c.1890, today the site of the VicRoads complex in Denmark Street, Kew (just outside the precinct area).

Source: State Library of Victoria.

Description

The Kew Junction Commercial Heritage Precinct has a predominantly retail and commercial built form character. The valued heritage buildings form several substantially contiguous groups along both the north and south sides of High Street, east of the five ways junction; extend into Cotham Road from the junction with High Street; and break up into smaller non-contiguous groups of heritage buildings further east on High Street. The key focal point within the precinct is the very distinguished group of former public buildings concentrated in the post office, police station and court house complex on the landmark triangular site at the junction of High Street and Cotham Road. The significance of this civic group is recognised through their individual inclusion in the Victorian Heritage Register and the Heritage Overlay. The five ways junction, although located immediately outside the precinct boundary, is also highly visible from within the precinct.

The majority of buildings are two-storey terraces, with ground floor shopfronts, parapeted first floors, and zero setbacks to the main street frontages. There are also some single storey examples, and larger commercial buildings some of which have corner presentations. Roofs and chimneys are typically not prominent (i.e. not highly visible), and include hipped roof forms, and skillion or single-pitched roofs. Awnings, which have replaced original verandahs in most instances, are principally cantilever types with boxed soffits and standard-depth fascias. The upper (first) floors of the buildings generally have a comparatively high level of intactness, albeit some original unpainted surfaces have been overpainted. Most ground level facades/shopfronts have been altered, although some of long standing remain (of some age if not necessarily original) and are contributory elements; these include those at [137](#), 141, 158, 160, 172, 174, 192-196, 198, 234-248 High Street.

The built form extends back into the properties, where outbuildings, carparking spaces, etc. are located to the rears, many with ROW rear access. In some cases, the rear yards of the original allotments have also been truncated and presumably subdivided and given over to common or public carparking areas. Some buildings, including in particular on the north side of High Street, also have angled (or cranked) footprints behind their street frontages, following the irregular allotment plans (as can be seen in Figure 9).



Figure 7 Junction of High Street and Cotham Road, with former Kew Post Office (VHR 885; HO68), and adjacent Memorial (VHR 2035; HO572), at centre.



Figure 8 High Street, south side, looking towards intersection with Cotham Road.



Figure 9 Oblique aerial photograph looking south-west (High Street at centre) towards the five ways road junction (at top of image) c.1925-35. Note the irregular (angled) allotments on the north side of High Street (right half of picture).

Source: State Library of Victoria

As is typical of historic retail strips, the precinct is generally linear in nature with the valued built form presenting as a 'wall' of building frontages. This 'wall', including in views looking up High Street from the west at the five ways junction, has a generally consistent two-storey scale (as can be seen in the images included in this citation). The majority of architectural detailing is also concentrated in the visible streetscape facades, with the precinct therefore deriving much of its heritage character from the building frontages, as opposed to appreciating the three dimensional form of buildings. The exception to this is of course the corner buildings in the precinct, and the public buildings on their triangular central site.

It is also the case that in most instances the rear areas and elements of the graded properties (outbuildings, carparks, etc) tend to be of little or no heritage interest.

Also as is typical with commercial precincts, signage, colourful advertising and shop names are abundant, generally found on the fascias of awnings/verandahs, in windows and on parapets, or attached to first floor facades as detached signs, or screens. In some cases, the latter include whole of façade screens which conceal original walls/fabric beneath, as occurs with two of the terraces at 10- 16 Cotham Road.

The majority of built form within the precinct boundaries dates from the Victorian and interwar eras,

with some more limited Federation and post-WWII development (up to the 1960s). While this area of Kew was first developed in the late 1850s and 1860s, no individual buildings or built form fabric from this early period, including original timber buildings, have been identified as part of this assessment, although early building components may remain behind existing street frontages or located within property allotments where they are not obvious or discernible in streetscape investigations.

Architectural analysis

Commercial Italianate (terraces)

The oldest buildings in the precinct are predominantly in the adapted Renaissance revival style,³⁸ typical of terraced shops in Melbourne of the 1880s, as at 6-16 Cotham Road, 169-173 High Street or 283-291 High Street. This style and approach to commercial building design was widespread in inner suburban shopping strips, including elsewhere in Boroondara as at Camberwell and Hawthorn. The terraces variously have balustraded or moulded parapets; elaborate cornices and friezes with a moulding over the central bay; some of the friezes have sculpted festoons or swags; other elements include moulded string courses at the window sills and arch springing points; round or stilted segmental arches over paired upper-storey windows; and squared piers which often support urn or orb finials. Chimneys usually have plain stacks and broad, elaborately sculpted cornices finished in stucco. Classical orders are not normally used in these frontages, although informal Italian Romanesque columns derived from Corinthian support arches are evident in some fronts, as with the triple arcade at 115 High Street.

Free-standing Italianate & Renaissance Revival

Larger Kew Junction buildings such as Inskip and Robertson's splendid National Bank of Australasia (HO67) at 185 High Street (1888) continue this style in ways similar to the larger banks and hotels in Camberwell or Hawthorn. The National Bank building also has clear parallels with the Commercial Bank at the Glenferrie Road-Burwood Road corner (c.1887), the Hawthorn Hotel in Burwood Road (1888), and the Palace Hotel in Burke Road (1887-8). Free-standing Italianate buildings generally display a more extensive set of Renaissance detailing than is seen in commercial terrace buildings. The National Bank building, for example, uses a sculpted stone-fronted base, pilasters on each level, sculpted pediments and spandrels, rusticated stone effects on the lower storey, lugged aedicules around the upper and some ground floor windows, a cartouche frieze with relief consoles, and a full set of orbed finials set above gabled piers. In date this building comes near the close of consistent Renaissance revival usage, and has additional Mannerist³⁹ elements such as scroll pediments and 'quasi' orders, where fragments of floral Corinthian (upper storey) and Doric fluting (ground storey) are spread across each pilaster. The timber window frames are fully sculpted in Renaissance mouldings, a device seen on major city buildings of the time such as Sulman and Power's Ross House in Flinders Lane, Melbourne.

Commercial Gothic

The most conspicuous example of this style in the precinct is 175 High Street, the former ES & A Bank of 1884; it also has parallels with Guyon Purchas' Wilton at 63 Cotham Road, outside the precinct and now the Kew RSL (1886).⁴⁰ The treatment of exposed Hawthorn brick with stucco parapets, courses and arch dressings draws on the earlier Gothic banks of architect William Wardell and others, influences which also appear in Wardell's own (former ES & A Bank of 1885) at the corner of Burke and Riversdale roads, Hawthorn East (Camberwell Junction).⁴¹

Late 19th Century English Queen Anne Revival ('Queen Anne')

In the late 1880s-c.1890, several buildings in the precinct adopted a mode which can be described as 'Queen Anne'. These include the aforementioned police station, court house and post office at the junction of High Street and Cotham Road (1886, 1888). Several other commercial frontages are in this manner, as at 119-127 and 315-319 High Street. The National Bank of Australasia also has several of these touches in amongst its otherwise late Renaissance revivalism. These elements, which are evident across the exteriors of the post office and court house buildings, include vertically exaggerated pediments resembling equilateral triangles; extruded triglyph or flute mouldings; exposed face brick on both storeys (sometimes over-painted here); and small pediments supported on relief consoles. The public buildings also show another characteristic detail of this early free style: exposed face brick chimneys criss-crossed by 'strapwork' and string courses of raised and angled brick headers. This is additionally seen in many surrounding houses and recurs along with a typically early free style frontage, at 315-319 High Street.

While 'Queen Anne' is a term which is often applied to these designs,⁴² the term more accurately refers to London and other British buildings of Queen Anne's time, before 1713. It was later applied to early free style London architecture of the 1860s and 1870s, associated with Norman Shaw, Eden Nesfield and others in a circle influenced by the aesthetic movement, and exploring both open internal planning and the direct expression of materials and internal function. Apart from exposed face brick, fanciful gabling and stuccoed window trim, however, this work differed from the original Queen Anne in most other respects. As Norman Shaw and others worked with free treatments of asymmetrical house design, this term was extended to cover new and reforming architecture outside Britain, as with North America's 1880s Shingle Style and Australian architecture of the Federation period (the late 1880s to c. 1915).⁴³ Bernard Smith and others have also considered this architecture as reflecting a distinct Australian Federation style.⁴⁴

Early 20th Century (1900s-1920s)

Some early twentieth century buildings in the precinct are in a more Classically and Baroque-based mode, as in the shop buildings at 141-143 High Street. Of the latter the rustication, raised flat panels and swags have been influenced by the contemporary revival of 'English Renaissance' (now known as Edwardian Baroque)⁴⁵ common in the 1900s. Ionic was the preferred order in Australia's Baroque Revival of c.1895-1925, but Baroque Mannerism and formal complexity often vied with Greek classical purism in designs from this period, spurred by Greek hero-mythologizing in World War I.⁴⁶ This Classical purist tendency gained ground on the Baroque after c.1914, influenced by architectural shifts in the United States and France.⁴⁷

The next major group of buildings in the precinct in this period is a range of commercial buildings dating from the 1910s-1920s, in both single- and double-storey forms. The single-storey buildings typically have a deep upper parapet, some framed in brick-coursing, covered in stucco, and retaining hints of Art Nouveau or Arts and Crafts influences. Ground floor shop fronts may also retain tile detailing, window framing, top lights over doors, and also clerestory windows above the awning to draw in natural light. Examples include 145-149, 179-183 High Street and 40-52 Cotham Road.

The two-storey buildings of this period extend the single-storey approach at ground floor level, with generally unadorned first floors. These include 198-202 High Street, overpainted but with corbelled piers and paired windows sitting on heavy bracketed sills; 305-311 and 321-323 High Street. Number 192-196 High Street is similarly plain but with clinker brick colour relief in course lines and window sills to the first floor façade. Somewhat more complex treatments are seen in 113 High Street, which has a recessed balcony and bracketed cornice over a signage panel; 119 High Street, with 'mortarboard'-capped piers and a reversed arch above the awning; the former butcher's at 129-131 High Street, with a broad curving cornice and signage panel in the parapet; **137-139 High Street, with a Serlian window to the recessed balcony and clinker brick accents**; 201-203 High Street, with flat projecting panels recalling the Edwardian Baroque; 213-219 High Street, with five scooped or curved brick parapet bays in a plain face brick; and 223-225 High Street, an asymmetrical front with three rusticated piers and non-original windows. Almost all these frontages also have clerestory windows to let in light above the awnings.

Late interwar and immediately post-war (1930s-1950s)

A large number of commercial buildings in the precinct date from this period, when modern 'functional' (unornamented) architecture was being absorbed into Australian practice. The building frontages are marked by continued colouration through the use of courses of clinker, glazed brick and some stucco. Tudor and Old English styles were popular in residential architecture, and this influence was reflected in some commercial buildings, where gables and clinker brick distinguished the street elevations. These include 142-146 and 154-160 High Street which are vaguely Medieval in character and emphasise this with exposed face brick. Number 154-160 High Street extends this with diagonal brickwork treatment, although its windows are modernist double-hung sashes with horizontally emphasised glazing bars.

Other examples from this period are 'parapet' types, generally with a pitched roof behind or possibly a single-pitch roof sloping away from the street. Among the two-storey buildings of this type, 325-333 High Street is unusual in its use of stepped and pent parapet lines. Many have been overpainted and previously relied on varied brick texture and colour for relief. Those that retain unpainted exposed brickwork include the tapestry and clinker brick building at 162-164 High Street, and the cream brick of 254-256 High Street.

1960s & Beyond

Several of the buildings from this later era are typical but nevertheless competent designs for their period. Those which contribute to the precinct include the ANZ Bank building at 176 High Street, and the former Commercial Banking Corporation of Sydney (CBC) bank branch, the (current) Silk Gallery building on the opposite corner at 178 High Street, with its associated single-storey shops to Fenton Way.

Comparative Analysis

The Kew Junction Commercial Heritage Precinct focused on Kew Junction is similar to many inner and middle-ring historic commercial strips and shopping centres in Melbourne which had their origins in the mid-nineteenth century, but lost all or most of their original timber shops and first generation commercial buildings. Camberwell Junction compares in this way, although some commercial buildings from the 1850s and 1860s survive in Fitzroy and Richmond. The precinct, while lacking a major transport presence such as a centrally placed railway station (as at Burke Road, Camberwell, Glenferrie Road, Hawthorn or Maling Road, Canterbury), does have some civic presence in the very distinguished group of former public buildings (post office, police station and court house) complemented by the War Memorial, located on the prominent triangular site at the corner of High Street and Cotham Road. The significance of this civic group is recognised through their individual inclusion in the Victorian Heritage Register and the Heritage Overlay.

The precinct also compares favourably with other historic commercial precincts in retaining a relatively high proportion of intact upper (first) floor facades. This goes beyond Boroondara examples to include retail precincts in Fitzroy (Smith and Brunswick streets); Richmond (Swan Street and Bridge Road); and Prahran/South Yarra (Chapel and Greville streets).

While the Kew Junction Commercial Heritage Precinct lacks the concentrated and often exuberant Victorian and early twentieth century character of Glenferrie Road, or the aforementioned Brunswick, Smith, Chapel and Greville streets, it has a notable collection of interwar (1920s and 1930s) commercial and retail buildings. The precinct also compares favourably in this context through retaining some interwar ground floor shopfronts, although as with the other comparable historic shopping strips most earlier shopfronts have been removed/replaced.

Assessment Against Criteria*HERCON Criteria**Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.*

The Kew Junction Commercial Heritage Precinct is of local historical significance. From the mid-nineteenth century, this area of Kew Junction has been a commercial centre and more broadly a civic and social focus for residents of Kew, attracting many prominent public and commercial buildings as well as numerous local businesses established and supported by the community over many decades. The earliest businesses on High Street were established in the 1850s, when the street served local residents as well as traffic passing on the road to Lilydale or beyond to the Woods Point goldfield. As the number of businesses grew, they were concentrated in the area to the east of the five ways road junction, and up to the intersection of High Street and Cotham Road. This is now known as 'Kew Junction', after the intersections of the principal roads in the area. The local growth in population and prosperity in the later decades of the nineteenth century attracted banks, hotels, a variety of merchants, a horse-drawn bus/tram service, and the Kew spur railway line. This burst in growth and development culminated in the late 1880s in the outstanding complex of public buildings (post office, court house and police station) constructed on the prominent and elevated triangular site at the junction of High Street and Cotham Road. The significance of this civic group is recognised through their individual inclusion in the Victorian Heritage Register and the Heritage Overlay. Later, after a section of High Street was widened in 1934 to relieve traffic congestion, a number of retail and commercial buildings were constructed on the new road alignment (south side of High Street), adding

to the growing number of interwar era commercial buildings. In the 1950s, when Kew was identified as a major traffic corridor in the Board of Works Planning Scheme, and High Street was declared a metropolitan highway, additional road widening was undertaken which in particular impacted on the form of the five ways junction, opening it up through demolition of buildings on the north side of High Street.

Criterion B - Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural history.

Not applicable

Criterion C - Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.

Not applicable

Criterion D - Importance in demonstrating the principal characteristics of a class of cultural places or objects.

The Kew Junction Commercial Heritage Precinct is significant for demonstrating several of the principal characteristics of historic retail strips/shopping centres in inner and middle-ring suburbs of Melbourne. These include the comparatively high level of intact and parapeted first floor façades, in contrast to the ground floor shopfronts which have often been altered/replaced; and the generally linear nature of the precinct, whereby the valued built form presents as a 'wall' of building frontages with the majority of architectural detailing concentrated in the streetscape facades. The precinct is also similar to other historic commercial centres which had their origins in the mid-nineteenth century but have substantially lost their original timber shops and first generation commercial buildings.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

The Kew Junction Commercial Heritage Precinct is of local architectural significance. It retains many comparatively intact buildings constructed in the second half of the nineteenth century through to the first half of the twentieth century, some of which are architecturally distinguished. The precinct also has several focal points, including the five ways junction and the notable group of former public buildings on the landmark triangular corner site at the junction of High Street and Cotham Road. Architectural styles evident in the precinct include Italianate and Renaissance Revival, Commercial Gothic, Queen Anne, Baroque influenced buildings of the early twentieth century, and a rich collection of interwar buildings displaying Art Deco characteristics. While the precinct may lack the concentrated and often exuberant Victorian and early twentieth century character of comparable retail precincts in Boroondara and outside the municipality, it has a notable collection of interwar (1920s and 1930s) commercial and retail buildings.

Criterion F - Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Not applicable

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

The Kew Junction Commercial Heritage Precinct is of local social significance, as the focus of retail, commercial and some civic activity in Kew for over 150 years.

Criterion H - Special association with the life or works of a person, or group of persons, of importance in City of Boroondara's history.

Not applicable

Significant sites within the precinct

Former A W Padbury & Co, Funeral Parlour 13-15 Cotham Road

The former premises of the A W Padbury & Co., funeral directors, is of architectural and historical significance at a local level. The building, a two-storey rendered brick interwar structure, was purpose-built as a funeral home, replacing or refurbishing an earlier parlour. It incorporates details and features which are distinctive and demonstrate this historic use: There is a central carriageway through the building, leading to a rear parking area, for the passage of hearses and a chapel and reception rooms to the west side of the carriageway. The chapel entry is marked by a small cantilever canopy, incorporating decorative metal detailing and adjoins a tripartite Gothic-arch form window, marking the chapel. Label moulds, terminating in cement decorations, frame the ground floor and some of the first floor openings, giving the building an ecclesiastical flavour that also assist in demonstrating its original use. The building, although now used for a different purpose than its original one, retains a high level of external intactness and is also of historic significance for its association with one of Kew's pioneer families. The parlour was the first of several operated by the firm in Melbourne's eastern suburbs in the inter-war years.

The Block, 6-16 Cotham Road

The Block is a row of five rendered brick late Victorian two-storey shop buildings, designed as a unified whole, and is of architectural and historical significance at a local level. Constructed in c. 1900, the shop row retains a high level of ornamentation to the first floor level, although the upper facades of 6-10 Cotham Road are presently screened from view by signage. The building is less common in the precinct context in that it comprises a row of shops, constructed as a single event, in a streetscape where historic commercial premises are more commonly single shop buildings. The Victorian shop row form, which is much more common in the inner suburbs north and south of the city centre, is less common in the Kew context. The degree of ornamentation and scale of the building may have been a response to the prominent siting of the buildings, at the historic civic heart of Kew, opposite the Post Office and Court House.

115 High Street

115 High Street, a two storey rendered brick late Victorian shop building, is of architectural and historical significance at a local level. Within the context of the Kew Junction Precinct the building displays a number of distinctive and uncommon architectural details including an inset colonnaded balcony, set above a frieze of cast ironwork. Its cement decoration is accomplished with escutcheons set flanking the centre arch and a scallop shell infilling the segmental pediment. The inset balcony form, while seen in other later buildings contained within the precinct is not demonstrated elsewhere in buildings of this date.

National Bank of Australasia, 185 High Street

The former National Bank of Australasia, a two storey brick and render Victorian building is of architectural and historical significance at a local level as reflected by its individual inclusion in the Schedule to the Heritage Overlay as place number HO67. Prominently sited and addressing the north-east corner of High Street and Walpole Street, the bank retains significant Italianate ornamentation. This is demonstrated in its moulded pediment, the window framing and engaged pilasters as well as the rich decoration incorporating cartouches displaying the banks insignia which surround the arched window heads to the ground floor. The building retains a high level of intact external detail, including original painted timber doors studded with decorative bosses to the corner splay and a fanlight above, as well as much of its timber window framing. Sited opposite the former Kew Court House and Post Office complex, the subject building reinforces the significance of this important civic group and is of considerable historical and architectural significance in its own right. A heritage citation (number 69) is included for the National Bank in the City of Kew Urban Conservation Study, 1988.

315-319 High Street

The former Goss' Buildings, constructed in 1890 and adopting an early Federation Anglo-Dutch form and decoration, are of architectural and historical significance at a local level. The building comprises a

terrace row of three two-storey shop and dwellings, constructed of red face brick incorporating horizontal banding of cream brickwork, and elaborate cement render decoration. The first floor elevation retains a high level of intactness, including its unpainted brick finish, cement decoration and window framing, and original sash windows to all three shops. The central parapet element, above the date of construction has however been removed. The building retains the capitals of the pilasters to the ground floor facade, visible above the modern cantilever awning. Flanked by buildings constructed 20 to 30 years later than the subject building, Goss's Buildings are a significant early shop row of considerable scale and detailing in what was at its time of construction, an area of Kew which was slower to develop in a commercial sense, as evidenced by the date of construction of the surrounding buildings.

154-160 High Street

The row of four brick two-storey interwar shop buildings is of architectural and historical significance at a local level. In 1934 the then City of Kew had acquired land along the south side of High Street between Denmark Street and Fenton Street, to permit both road and footpath widening works. The building was one of a number of shop premises constructed after the works were completed in the mid 1930s. The building, similarly to the neighbouring shop buildings to 142-146, 162-164 and 170-174 High Street, also constructed at this time, skilfully utilises a variety of different brick types and finishes. Here though the decorative effect is entirely reliant on the finish and patterning of the bricks, there being no render or pressed cement decoration in evidence. Symmetrically realised and with gablets enclosing a series of unusual semicircular brick projecting window heads, the building retains its original amber terracotta tiled roof and narrow eaves, projecting out over stepped courses of very narrow bricks. The shop to 160 High Street retains its ground floor shopfront intact, apart from the tiling.

War Memorial, High Street

The Kew War Memorial is included in the Victorian Heritage Register as place number H2035 for its architectural, historical and social significance to the State of Victoria, and is identified as HO572 in the Schedule to the Heritage Overlay. In addition to its State significance, the Kew War Memorial is of local significance as the memorial to commemorate the citizens of Kew who were lost in World War I. The memorial is located on a highly prominent site within the commercial precinct at the intersection of High Street and Cotham Road, and is the key focal point of the group of civic buildings within the precinct. A heritage citation (number 81) is included for the Kew War Memorial in the City of Kew Urban Conservation Study, 1988.

Former Kew Post Office, 186 High Street

The former Kew Post Office is included in the Victorian Heritage Register as place number H0885 for its historic and architectural significance to the State of Victoria, and is identified as HO68 in the Schedule to the Heritage Overlay. The former Kew Post Office, together with the adjoining Court House and Police Station, form a group of architecturally distinguished nineteenth century civic buildings at the prominent intersection of High Street and Cotham Road. The group of buildings form the historic civic centre of the commercial precinct and the broader suburb. The commercial precinct expanded from and around this civic centre. A heritage citation (number 68) is included for the former Kew Post Office, Court House and Police Station in the City of Kew Urban Conservation Study, 1988.

Former Kew Court House and Police Station, 188 High Street

The former Kew Court House and Police Station are included in the Victorian Heritage Register as place number H0944 for its historic and architectural significance to the State of Victoria, and is identified as HO69 in the Schedule to the Heritage Overlay. The buildings, with the Kew Post Office, form a prominent group of civic buildings within the precinct at the apex of the intersection of High Street and Cotham Road. The group of buildings formed the historic centre of the local commercial precinct in Kew. A heritage citation (number 68) is included for the former Kew Post Office, Court House and Police Station in the City of Kew Urban Conservation Study, 1988.

Statement of Significance

What is significant?

The Kew Junction Commercial Heritage Precinct has a predominantly retail and commercial built form character, with the majority of contributory buildings, as well as some individually significant buildings within the precinct boundaries dating from the Victorian and interwar eras, with some more

limited Federation and post-WWII development (up to the 1960s). The precinct includes several substantially contiguous building groups along both the north and south sides of High Street, east of the five ways junction; extends into Cotham Road from the junction with High Street; and breaks up into smaller non-contiguous groups of heritage buildings further east on High Street. The key focal point within the precinct is the (former) public buildings group (post office [VHR 885; HO68], police station and court house [VHR 994; HO69] and war memorial [VHR2035; HO572]) on the landmark triangular site at the junction of High Street and Cotham Road.

The earliest businesses on High Street were established in the 1850s, albeit no buildings appear to survive from this period. As the number of businesses grew, they concentrated in High Street to the east of the five ways road junction, up to the intersection with Cotham Road; this area is now known as 'Kew Junction'. Development in the later decades of the nineteenth century attracted banks, hotels, a variety of merchants, horse-drawn transport services and the Kew spur railway line. This burst in growth culminated in the late 1880s in the construction of the outstanding complex of public buildings (post office, court house and police station) on the prominent and elevated triangular site at the junction of High Street and Cotham Road. Development picked up again in the interwar period, including new buildings constructed on the south side of High Street following the road alignment of

1934. The road works were aimed at improving traffic congestion, a constant problem at Kew Junction from the 1920s, and still being addressed with road widening and realignment in the late 1950s when the five ways junction was altered and opened up.

Significant and contributory buildings are principally two-storey terraces, with ground floor shopfronts (many of which are not original); parapeted first floors which display overall a high level of intactness; and zero setbacks to the main street frontages. There are also some single storey and larger commercial buildings, some of which have strong corner presentations.

The precinct is generally linear in nature with the valued built form typically presenting as a 'wall' of building frontages, and the majority of architectural detailing concentrated in the visible streetscape facades.

How is it significant?

The Kew Junction Commercial Heritage Precinct is of historical, social and architectural significance to the City of Boroondara.

Why is it significant?

The Kew Junction Commercial Heritage Precinct is of local historical and social significance. It has been a commercial centre and a civic and social focus for residents of Kew since the mid-nineteenth century, attracting many prominent public and commercial buildings as well as numerous local businesses established and supported by the community over many decades. The Precinct is also significant for demonstrating several of the principal characteristics of historic retail strips/shopping centres in inner and middle-ring suburbs of Melbourne. These include the comparatively high level of intact and parapeted first floor façades; the generally linear nature of the precinct whereby the valued built form presents as a 'wall' of building frontages; and the concentration of architectural detailing in the streetscape facades.

Architecturally, the Kew Junction Commercial Heritage Precinct is also of local significance. It retains many comparatively intact buildings constructed in the second half of the nineteenth century through to the first half of the twentieth century, including through to the post-WWII period (up to the 1960s), some of which are architecturally distinguished. Architectural styles evident in the precinct include Italianate and Renaissance Revival, Commercial Gothic, Queen Anne, Baroque influenced buildings of the early twentieth century, and a rich collection of interwar buildings

displaying Art Deco characteristics. The precinct also has a notable intact collection of interwar (1920s and 1930s) commercial and retail buildings.

Recommendations

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

External Paint Colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences exemptions	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified by

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Specific:

- ¹ *City of Kew Centenary 1860 – 1960*, City of Kew, 1960, p. 1.
- ² Boroondara history and heritage: <http://boroondara.vic.gov.au/our-city/history>. Accessed 13 January 2010.
- ³ Rogers, Dorothy, *A History of Kew*, Lowden Publishing Co., Kilmore, Vic., 1973, p. 1-2.
- ⁴ Barnard, F. G. A. *The Jubilee History of Kew, Victoria: Its origin and progress 1803 – 1910*, E. F. G. Hodges, Mercury Office, Kew, 1910, p. 7.
- ⁵ Lay, Max. *Melbourne Miles: the story of Melbourne's Roads*, 2003, p. 127.
- ⁶ Barnard, p. 9.
- ⁷ Barnard, p. 10.
- ⁸ Rogers, p. 15.
- ⁹ See Parish Plan reproduced in Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, p.4/6
- ¹⁰ Pru Sanderson Design Ltd, *Kew Urban Conservation Study*, Volume 2, p. 5.
- ¹¹ Rogers, p. 14.
- ¹² Sanderson, p. 4.
- ¹³ Rogers, p. 94.
- ¹⁴ Barnard p.31
- ¹⁵ Bonwick, James, *A Sketch of Boroondara*, 2nd ed. 1968, p.9
- ¹⁶ Barnard pp.64-65.
- ¹⁷ This building has been significantly altered and does not contribute to the heritage character of the precinct.
- ¹⁸ Barnard pp.64-66; Sands & McDougal Directory 1861.
- ¹⁹ Rogers, p. 133.
- ²⁰ Barnard p.66
- ²¹ Barnard pp.64, 77-78
- ²² Information obtained from NAB archives.
- ²³ Information obtained from Westpac archives.
- ²⁴ Rogers, p. 188.
- ²⁵ Vaughan, pp.42-44
- ²⁶ Harrigan, Leo J., *Victorian Railways to '62*, Melbourne: Victorian Railways Public Relations and Betterment Board, 1962, p. 287.
- ²⁷ Sanderson, p. 11.
- ²⁸ Barnard pp. 64, 78
- ²⁹ See Victorian Heritage Register citation for the police station and court house, VHR 944; and also the citation for the Kew post office, VHR 885.
- ³⁰ See Victorian Heritage Register citation, VHR 2035.
- ³¹ Information included in Property Service Plans, obtained from Yarra Valley water.

- ³² Barnard pp. 38, 62, 66
- ³³ Sanderson, pp.4/15-4/17
- ³⁴ Davison, Graeme, *Car wars: how the car won our hearts and conquered our cities*, Allen & Unwin, Sydney, 2004.
- ³⁵ Vaughan pp.50-56
- ³⁶ Benyei, J. 'The significance of the Eastern Freeway to North Kew', 1979 as cited in Sanderson, p.25.
- ³⁷ Sanderson, p. 24.
- ³⁸ Renaissance revivalism, with round-arched windows and revived cornices from the 15th and 16th centuries, gained momentum in Germany and then Britain between 1830 and 1848, and appeared in Australia as a developed form with James Blackburn's Queen Mary Club in Hobart (1844). Its elements were standard in larger Melbourne villas by the 1860s and adapted to terraced shop fronts soon after. In commercial buildings it supplanted temple-form Greek revivalism.
- ³⁹ Architecture which alludes to classical rules but flouts them. Dominant in Italy in the 1510s-1560s, it was reprised in the Baroque period (c.1640-1750) and in two later Baroque and Mannerist revivals, 1850-65 and 1890-1910. In addition, Australia had a wave of Mannerist architecture in its public buildings during the 1880s. See Richard Apperly, Robert Irving, Peter Reynolds, *Identifying Australian Architecture*, Angus and Robertson, Sydney, 1989, esp. 'Victorian Mannerist', pp. 64-67.
- ⁴⁰ Sanderson, v. 2a, Citation 15.
- ⁴¹ See Victorian Heritage Register citation, VHR 534.
- ⁴² Apperly and others, 'Federation Anglo-Dutch', pp. 112-115, and 'Federation Queen Anne', pp. 132- 135.
- ⁴³ Mark Girouard, *Sweetness and Light: the Queen Anne Movement*, Yale, London, 1981.
- ⁴⁴ Bernard Smith, 'Architecture in Australia', *Historical Studies*, August 1969, a reaction to Freeland's book; Miles Lewis, 'Architecture from Colonial Origins', *The Heritage of Australia*, Macmillan, Melbourne, 1981, esp. pp. 79-82.
- ⁴⁵ British examples are examined in Alastair Service, *Edwardian Architecture*, Thames and Hudson, London, 1977, esp. Part 1, Ch. 4, and Part 3, Ch. 10.
- ⁴⁶ Summed up in Hudson and Wardrop's Melbourne Shrine of Remembrance (1922-34) which combined the temple front of the Athenian Parthenon with the stepped crown of the Helicarnassus Mausoleum.
- ⁴⁷ These gathered momentum around 1910-12, and were a reaction against contemporary Neo-Baroque. Conrad Hamann, in discussion with Vincent Scully, Yale University, September 1980.

7.2 Precinct Schedule of Properties

Precinct Kew Junction Commercial Heritage Precinct: Schedule of Properties Within Precinct Boundaries

Name	Address	Existing Heritage listings	Previous Grading (1988)	Previous Grading (1992)	Precinct Grading (2010)	Date/level of intactness/other comments
Public Toilets	9 Cotham Road				Contributory	c1940-50 Good Located on the south side of the former Kew Courthouse and Police Station.
Former A W Padbury & Co	13-15 Cotham Road		B	B	Significant	c. 1920 Good Former premises of Padbury funeral directors/undertakers, retains original central carriageway
	2 Cotham Road				Non-contributory	unknown
The Block	6-16 Cotham Road		B (10-16)	B	Significant	1900 Good Nos 6-10 have boarding/advertising screen over the upper level façades, which appears to conceal original wall fabric beneath.
	24 Cotham Road		C		Contributory	1880-90 Good
	26-28 Cotham Road		C		Non-contributory	A non-original c.1950s frontage has been added to an earlier building.

Name	Address	Existing Heritage listings	Previous Grading (1988)	Previous Grading (1992)	Precinct Grading (2010)	Date/level of intactness/other comments
Ashby Chambers	32-38 Cotham Road		C	B	Non-contributory	c1920s Former 'De Lux' Dance Hall. Building has been rendered externally (post 1992), and non-original mouldings applied to external Openings
	40-52 Cotham Road		C	D	Contributory	c1920s Fair
	113 High Street		C	D	Contributory	c1920s Fair
	115 High Street		B	B	Significant	c1880-90 Good
	117 High Street			D	Non-contributory	c1900-10 Poor
	119 High Street		C	B	Contributory	c1910-20 Good
	121-127 High Street		C	B	Contributory	1880s-90s Good
Former Butcher	129-131 High Street		C	D	Contributory	c1910-20 Good
	133-135 High Street		C	B	Contributory	c1880-90 Good
	137-139 High Street		C	C	Contributory	1927 Good
	141-149 High Street		C	B (141-143) D (145-149)	Contributory	c1920 Good
Former Greyhound Hotel	151-155 High Street		C	B	Contributory	1870s Fair
	157-163 High Street				Non-contributory	unknown

Name	Address	Existing Heritage listings	Previous Grading (1988)	Previous Grading (1992)	Precinct Grading (2010)	Date/level of intactness/other comments
	167 High Street		C	C	Contributory	c1880-90 Fair
	169-173 High Street		C	C	Contributory	c1880-90 Good
Former ES&A Bank	175 High Street		C	B	Significant	1884 Good
	177 High Street		C	C	Contributory	c1910-20 Good
	179-183 High Street		C	C	Contributory	c1910-20s Good
National Bank of Australia	185 High Street	HO67	A	A	Significant	1888 Good
	187-191 High Street				Non-contributory	c1970-80
	193-195 High Street				Non-contributory	unknown
Former Todd Bros Grain Merchants	197-199 High Street		C	B	Contributory	c1900 Fair This building was given a make-over in the interwar period, including alterations/over painting to the façade above the awning, for Langknitt Drapery. Further alterations occurred in 2012-13.
	201-203 High Street		C	D	Contributory	c1920-30 Good

Name	Address	Existing Heritage listings	Previous Grading (1988)	Previous Grading (1992)	Precinct Grading (2010)	Date/level of intactness/other comments
Bob Stewart building	205-211 High Street		C	D	Non-contributory	c1930s Poor This building has been modified, and has a non-original first floor façade.
	213-219 High Street		C	B	Contributory	c1910s-20s Good
	221 High Street		C	C	Non-contributory	c1920 Poor This building has been modified, with render applied to the exterior and a non-original parapet added.
	223-225 High Street		C	C	Contributory	c1920 Good
	283-291 High Street		C	B	Contributory	c1880-90 Good
Former Prospect Hill Hotel	299 High Street			C	Non-contributory	1857 (includes extensive later works) Poor This building has been extensively altered and extended.
	305-311 High Street		C	C	Contributory	c1920s Good
	313 High Street		C	C	Contributory	c1910s-20s Good
	315-319 High Street		B	B	Significant	1890 Good Former Goss's Buildings

Name	Address	Existing Heritage listings	Previous Grading (1988)	Previous Grading (1992)	Precinct Grading (2010)	Date/level of intactness/other comments
	321-323 High Street		C	C	Contributory	c1910s-20s Good
	325-333 High Street		B	C	Contributory	c1930-40 Good
	142-146 High Street		B	B	Contributory	c. 1935 Fair
	148 High Street				Non-contributory	c1980
	154-160 High Street		B	B	Significant	c. 1935-40 Good
	162-164 High Street		B	C	Contributory	c. 1935-40 Good
	170-174 High Street		B	C	Contributory	c1935-40 Good
	176 High Street		C		Contributory	c.1960s Good
	178 High Street & 1-7 Fenton Way		C		Contributory	1963 Good
War Memorial	High Street	VHR H2035 HO68	A	A	Significant	1925 Good
Former Kew Post Office	186 High Street	VHR H0885 HO68	A	A	Significant	1888 Good
Former Kew Court House and Police Station	188 High Street	VHR H0944 HO69	A	A	Significant	1888 Good
	192-196 High Street			D	Contributory	c1920-30 Good

Name	Address	Existing Heritage listings	Previous Grading (1988)	Previous Grading (1992)	Precinct Grading (2010)	Date/level of intactness/other comments
	198-202 High Street		C	D	Contributory	c1920-30 Good
	204 High Street			D	Contributory	c1920-30 Good
	234-248 High Street		C	D	Contributory	c1880-90/c1930-40 Fair This is a Victorian building with an interwar make-over of the exterior; the latter treatment makes a contribution to the precinct.
	254-256 High Street		C	D	Contributory	1935 Good
	2 Walpole Street		C		Contributory	1890-1900 Good

High Street, North Side



113 High Street (Contributory)



115 High Street (Significant)



117 High Street (Non-contributory)



119 High Street (Contributory)



121-127 High Street (Contributory)



129-131 High Street (Contributory)



32-38 Cotham Road (Non-contributory)



40-52 Cotham Road (Contributory)



113 High Street (Contributory)



115 High Street (Significant)



117 High Street (Non-contributory)



119 High Street (Contributory)



121-127 High Street (Contributory)



129-131 High Street (Contributory)



133-135 High Street (Contributory)



137-139 High Street (Contributory)



141-149 High Street (Contributory)



141-149 High Street (Contributory)
(another view)



151-155 High Street (Contributory)



157-163 High Street (Non-contributory)



167 High Street (Contributory)



169 - 173 High Street (Contributory)



175 High Street (Significant)



177 High Street (Contributory)



179-183 High Street (Contributory)



185 High Street (Significant)



187-191 High Street (Non-contributory)



193-195 High Street (Non-contributory)



197-199 High Street (Contributory)



201-203 High Street (Contributory)



205-211 High Street (Non-contributory)



213-219 High Street (Contributory)



221 High Street (Non-contributory)



223-225 High Street (Contributory)



283-291 High Street (Contributory)



299 High Street (Non-contributory)



305-311 High Street (Contributory)



313 High Street (Contributory)



315-319 High Street (Significant)



321-323 High Street (Contributory)



325-333 High Street (Contributory)

High Street, South Side



142-146 High Street (Contributory)



148 High Street (Non-contributory)



154-160 High Street (Significant)



162-164 High Street (Contributory)



170-174 High Street (Contributory)



176 High Street (Contributory)



178 High Street (Contributory) (see 1-7 Fenton Way below)



186 High Street (Significant)



188 High Street (Significant)



192-196 High Street (Contributory)



198-202 High Street (Contributory)



204 High Street (Contributory)



234-248 High Street (Contributory)



254-256 High Street (Contributory)



War Memorial (Significant)

Walpole Street



2 Walpole Street (Contributory)

Fenton Way



1-7 Fenton Way (Contributory)

**HO527 High Street South Residential Precinct revised citation -
extension to include 1-3 and 4 Bowen Street, Kew**

Original citation prepared by Lovell Chen (2013), revised by Context (2017). Changes are highlighted.

Precinct	High Street South Residential Precinct, Kew	Reference No	
Streets	High Street, Barkers Road, Bowen Street, Henry Street, Miller Grove	Survey Date	14 August and Sept 2008; ± September 2008; June 2017



High Street South Residential Precinct: Heritage Overlay plan.



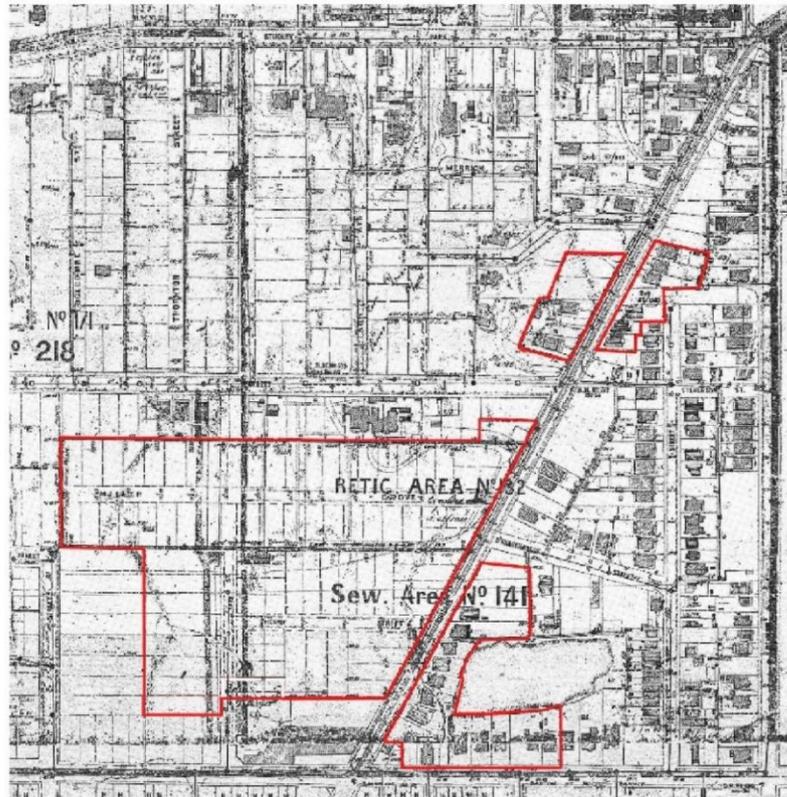
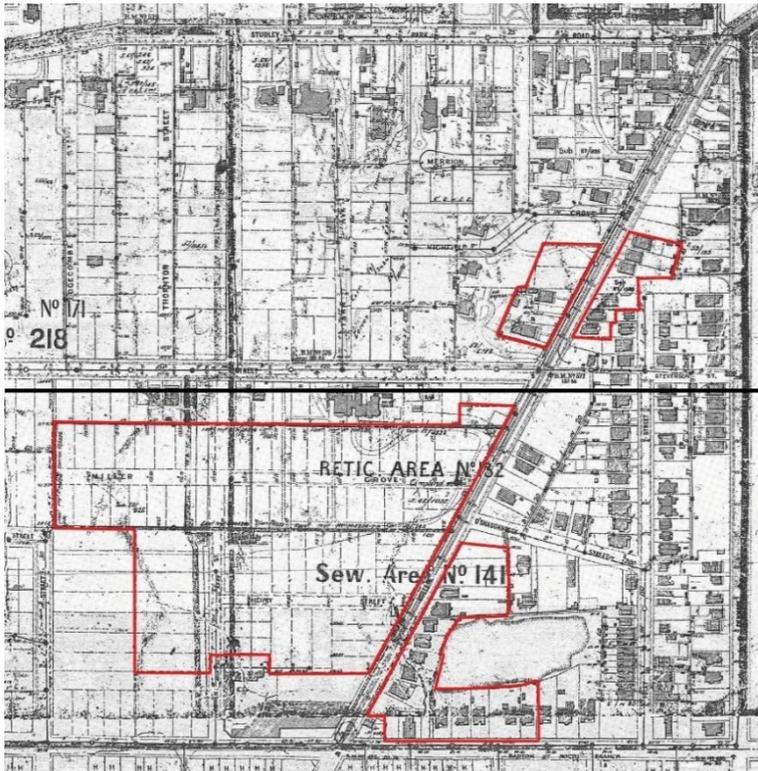
74 High Street (mid-1900s; significant)



Clockwise from top left: 6 High Street (c. 1914; significant); 18 High Street (c. 1910s; significant); 73 High Street (1906; significant); and 86 High Street (1880s; contributory).



Clockwise from top left: 10 Henry Street (c. 1925; contributory); 16 Bowen Street (c. 1920; contributory); 4 Miller Grove (c. 1914; contributory); 24 Miller Grove (1913-14; significant).



REVISED MAP

MMBW plan number 40 dating from 1894, overlaid with further development and allotment boundaries to the early decades of the twentieth century. The red line represents the approximate High Street South Residential precinct boundary.

History

Originally a bullock track, High Street was formed during the 1850s when the subdivision of land either side of the thoroughfare to Bulleen formalised the diagonal alignment of the street between Barkers Road and Kew Junction. The Kew portion of the street, an extension of Church Street through Hawthorn, has variously been known as Kew Road, Bulleen Road, Red Lion Street, Government Road and High Street South, the latter coming into use during the 1920s.¹

The land on either side of High Street was first sold as three large allotments as part of the early Boroondara land sales in 1851. On 18 September 1851 Charles Payne purchased allotment 74, consisting of 29 acres in the triangle formed between High Street, Denmark Street and Barkers Road. John Bakewell purchased allotments 75 (32 acres) and 76 (126 acres) stretching from the current Studley Park Road to Barkers Road, and High Street to Hodgson Street.² During the early 1850s, Payne sold his triangular allotment to Patrick O'Shaughnessy, who proceeded to build the Kew Hotel on the peak of his block and farm the land at the rear.³ Similarly, Bakewell subdivided his land and sold off smaller allotments during the 1850s, most notably a large portion of allotment 76 which was subsequently acquired by Stephen Henty.⁴

Miller Grove, Bowen and Henry Streets were cut through land which had originally formed the Henty family's large Victorian estate, *Findon*, and the associated Findon paddock to the south. *Findon* was constructed as Stephen Henty's town house in 1856.⁵ In 1867 the estate was mortgaged to prominent financier and member of the Legislative Council, Henry 'Money' Miller.⁶ The house was subsequently occupied by Miller from 1871 until his death in 1888.⁷ FGA Barnard notes in his *Jubilee History of Kew* that *Findon* passed to one of Miller's daughters on his death and on publication of the book (1910) had 'not been occupied for many years, but the grounds have been kept up'.⁸ The *Findon* estate, including the Findon paddock to the south, was subdivided in 1913,⁹ and Henry Street and Miller Grove were named after the former owner of the estate, and Bowen Street presumably named after Dr Aubrey Bowen, the ophthalmic surgeon, who married Jane, one of Henry Miller's daughters.¹⁰

The MMBW plan of c. 1904 (with a later overlay of 1933) shows the alignment of Miller Grove, Henry and Bowen Streets without residential development around the turn of the century.¹¹ The plan also indicates that the southern end of High Street was largely undeveloped at this time, with only five residences situated on the eastern side of the street, presumably due to the clay hole on adjoining land (which was later used as a rubbish tip and acquired by the Council in 1911).¹² The area underwent more concentrated development during the early twentieth century with a number of Federation style dwellings constructed along the Barkers Road frontage and the eastern side of High Street. In his *Jubilee History of Kew of 1910*, FGA Barnard commented that on the eastern side of High Street near Barkers Road there 'had recently sprung up a number of modern villas of varying designs...'.¹³

The development of the subdivided Miller Grove area and the remaining vacant allotments along High Street occurred during the late 1910s and 1920s with modest villas and bungalows. The desirability of the area for suburban residential uses was presumably aided by the replacement of the former horse tramway (established 1887) along High Street with an electric tramway in 1915 and the area's proximity to Kew Junction. Unlike other areas of suburban development, including in Boroondara, construction of dwellings in Kew during the early twentieth century tended to occur in the form of single buildings or small pockets, rather than in a wholesale manner as streets or large estates, although the *Findon* estate development within the precinct is in contrast to this.¹⁴

Description

The High Street South Residential precinct is a precinct with two parts – the larger area is located to the south of High Street close to the intersection of Barkers Road and the other area is located further north along High Street. The larger precinct includes all properties in Miller Grove and Henry Street, the majority of residential properties in Bowen Street and extends along the both the east and west sides of High Street (including properties between numbers 4 and 28 on the east and properties

between numbers 9 and 39 on the west side) and the north side of Barkers Road (including properties between numbers 81 to 101). The northern section is a small group of properties in High Street which includes numbers 63 to 73 on the west side and 72 to 98 on the east side. The area was gradually developed during the Victorian, Federation and interwar periods for residential purposes.

Buildings within the precinct are typically single and attic storey, double-fronted detached villas. A few larger double-storey villas, terraces and semi-detached dwellings are scattered throughout. Characteristics of the precinct include the predominant use of brick and roughcast render including in the construction of double-fronted Federation-style villas with prominent, decorative verandahs/porches and pitched terracotta tiled roofs.

In terms of Victorian development, the precinct comprises a number of single-storey brick Victorian villas, which are generally double fronted, and are dispersed throughout the precinct. These dwellings are indicative of the earlier phase of ribbon development along High Street prior to the 1890s Depression. As the century turned and economic conditions improved, much of the intervening allotments were occupied by Edwardian or Federation villas, fairly evenly divided between brick and timber villas and duplex pairs. Many of the timber residences featured notched weatherboards.

Interwar development in the precinct, in the form of bungalows and attic-storey houses, is primarily found in Henry Street, Bowen Street and the west end of Miller Grove, and their streetscape character therefore differs from that of High Street. Again, brick construction predominates, although not exclusively. These streetscapes also display more generous building setbacks and front gardens.

There is some later housing stock and non-contributory development, especially near the corners of Stevenson Street, which is likely to have replaced earlier housing stock. The allotments to Barkers Road generally are larger than those to High Street, and thus the houses – all brick villas – are of a grander scale.

Comparative Analysis

The High Street South Residential precinct compares with the Prospect Hill Road Precinct (HO159) in Camberwell and the Grace Park and Hawthorn Grove precinct (HO152) in Hawthorn, in that it reflects subdivision and development of the area during the Victorian (pre-1890s) and Federation (1890- 1920s) eras, with the majority of the dwellings dating from the Federation period into the later 1910s and 1920s. The period of the precinct also complements the dwellings within the West Hawthorn precinct (HO220) to the south-east. The High Street South Residential precinct is distinguished, however, in generally having more varied building plans and massing.

The houses within the High Street South Residential precinct constructed during the Victorian and Federation periods are generally typical examples of modest suburban villas in polychrome brick and other materials, although the Federation houses have consistently vigorous diagonal compositions expressed in both plan and roof form, and lively ornament as in fretworked verandah frieze detail. The alignment of High Street assists this and is particularly distinctive in the precinct context. The street has a long row of sharply angled frontages, so that the houses present substantial side as well as frontal elevations to the

street, and utilise angled return verandahs and stepped-back massing.

The relative intactness of residential development to High Street, where it is closest to the adjoining early twentieth century retail development (i.e. the shopping centre to the south, outside the precinct) is higher than is typically found in similar areas in Boroondara.

Elsewhere in the municipality, such as at Camberwell Junction, the shopping centres show residential heritage loss at the intersection of residential and retail areas.

The 1920s (interwar) bungalows and attic-storey houses located in the precinct, primarily in Henry Street, Bowen Street and the west end of Miller Grove, typify examples scattered more widely throughout Kew and the Harp Road area, and here they avoid the signature weatherboard of Camberwell, Surrey Hills, Glen Iris and areas of South Hawthorn. The occurrence of juxtaposed front gable 1920s bungalows is also higher here than elsewhere in Boroondara, where the simpler transverse roof type is often more common (as in the Mont Albert Road area of Surrey Hills, Glen Iris or the Sunnyside Estate in Camberwell South). The precinct also has a high concentration of transitional houses, located between the Federation and 1920s bungalow modes, to a degree not seen elsewhere in Boroondara.

Assessment Against Criteria

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

The High Street South Residential precinct is of historical significance as an example of the gradual pattern of subdivision and development of Kew from the mid-1870s through to the first decades of the twentieth century. The precinct, particularly along High Street, demonstrates a common pattern in the area, with some initial development in the later Victorian period, generally close to Kew Junction, followed by a downturn in the 1890s due to the economic 'bust', and then new development in the years after the turn of the century when economic conditions improved. In contrast, development to the west of High Street, including that of the former *Findon* estate, more readily exemplifies the residential subdivision of large nineteenth century estates in the early decades of the twentieth century. Three new streets (Miller Grove, Bowen Street and Henry Street) were formed after *Findon* was sold for subdivision in 1913, resulting in a linear-form subdivision of medium sized allotments which were developed during the late 1910s and 1920s. The electrification of the tram service on High Street in 1915 also contributed. Despite the drawn out history of development, unifying characteristics of the Victorian and Federation era dwellings, and the later interwar development, include the generally consistent use of brick and uniformity of allotment sizes. The generally free-standing houses on generous sized allotments also reflect on the apparent affluence of the original residents and the desirability of the area.

Criterion B - Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural history.

Not applicable.

Criterion C - Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.

Not applicable.

Criterion D - Importance in demonstrating the principal characteristics of a class of cultural places or objects.

Not applicable.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

The High Street South Residential precinct is of aesthetic significance for incorporating a

variety of building types and styles from the Victorian and Federation eras, and interwar period. Dwellings of single and attic storeys, including double-fronted detached villas and some larger double-storey villas, are found in the precinct together with terraces and semi-detached dwellings. Brick and roughcast render are common materials, while double-fronted Federation-style villas stand out due to their prominent, decorative verandahs/porches, including some with highly ornamented timber fretwork, and pitched terracotta tiled roofs. The diagonal alignment of High Street in particular, with dwellings on sharply angled frontages, has encouraged vigorous diagonally-oriented designs which are notable for their consistent orientations, views of side elevations, and entrance and verandah ornamentation. Conversely, the 1920s bungalows in the west of the precinct display a comparatively high occurrence of juxtaposed front gables, rather than the simpler transverse roof type more common elsewhere in Boroondara.

Criterion F – Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Not applicable.

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

Not applicable.

Criterion H – Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara’s history.

Not applicable.

Statement of Significance

What is significant?

The High Street South Residential precinct developed gradually between the late nineteenth and the first decades of the twentieth century. The development of the area generally relates to the initial horse tramway along High Street in the nineteenth century, followed by the introduction of the electric tram and the subdivision of the Findon Estate in the early twentieth century. The proximity to Kew Junction is also important. Of note are the high number of reasonably intact Victorian and Federation era dwellings, and the interwar dwellings in the western area of the precinct.

Buildings within the precinct are typically single and attic storey, double-fronted detached villas. A few larger double-storey villas, terraces and semi-detached dwellings are scattered throughout. Characteristics include the predominant use of brick and roughcast render, and Federation-style villas with prominent, decorative verandahs/porches and pitched terracotta tiled roofs. Interwar housing, in the form of bungalows and attic-storey residences, is primarily found in Henry Street, Bowen Street and the west end of Miller Grove.

Specific buildings of individual and contributory significance which are important to the precinct are identified in the attached schedule.

How is it significant?

The High Street South Residential precinct is historically and architecturally significant to the City of Boroondara.

Why is it significant?

Historically, the High Street South Residential precinct is significant for demonstrating the gradual pattern of subdivision and development of Kew from the mid-1870s through to the first decades of the twentieth century. The development on High Street followed a common

pattern in the area, with initial development in the later Victorian period, generally close to Kew Junction, followed by a downturn in the 1890s economic 'bust', and then new development in the improving years after the turn of the century. Conversely, development to the west of High Street, including that of the former *Findon* estate, more readily exemplifies the residential subdivision of large nineteenth century estates in the early decades of the twentieth century. New streets (Miller Grove, Bowen Street and Henry Street) and medium sized allotments were created from a linear-form subdivision in 1913, which were subsequently developed during the late 1910s and 1920s. Despite the drawn out history of development, unifying characteristics of the Victorian and Federation era dwellings, and the later interwar development, include the generally consistent use of brick and overall uniformity of allotment sizes. The generally free-standing houses on generous sized allotments also reflect on the apparent affluence of the original residents and the desirability of the area.

Architecturally, the High Street South Residential precinct is significant for incorporating a variety of building types and styles from the Victorian and Federation eras, and interwar period. Dwellings of single and attic storeys, including double-fronted detached villas and some larger double-storey villas, are found in the precinct together with terraces and semi-detached dwellings. Brick and roughcast render are common materials, while double-fronted Federation-style villas stand out due to their

prominent, decorative verandahs/porches, including some with highly ornamented timber fretwork, and pitched terracotta tiled roofs. The diagonal alignment of High Street, with dwellings on sharply angled frontages, has encouraged construction of vigorous diagonally-oriented designs with views of side elevations, and entrance and verandah ornamentation. Conversely, the 1920s bungalows in the west of the precinct display a comparatively high occurrence of juxtaposed front gables, rather than the simpler transverse roof type more common elsewhere in Boroondara.

Recommendations

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

External Paint Controls	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences exemptions	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified By

Lovell Chen, Assessment of Heritage Precincts in Kew, 2013.

References

General: Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988; Lovell Chen, *Review of B-graded buildings in Kew, Camberwell and Hawthorn*, January 2007 (revised June

2007 and November 2009).

Specific:

- ¹ Lay, Max. *Melbourne Miles: the story of Melbourne's Roads*, 2003, p. 127.
- ² Parish of Boroondara, plan B 415(5), undated.
- ³ Rogers, Dorothy. *A History of Kew*, 1973, p.37.
- ⁴ Rogers, Dorothy, *A History of Kew*, pp. 63 and 76.
- ⁵ Rogers, Dorothy, *A History of Kew*, p. 63.
- ⁶ Rogers, Dorothy, *A History of Kew*, p. 63.
- ⁷ Rogers, Dorothy, *A History of Kew*, pp. 64-65.
- ⁸ Barnard, FGA. *Jubilee History of Kew: Its origin and progress 1803-1910*, 1910, p. 37.
- ⁹ LP 6041, Lot 33, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001; MMBW detail plan number 1297, Borough of Kew, c. 1903.
- ¹⁰ Rogers, Dorothy. *A History of Kew*, p. 65. The Aubrey Bowen wing of the Royal Victorian Eye and Ear Hospital is named for Dr Bowen.
- ¹¹ MMBW plan number 40, Collingwood and Kew, c. 1904 with 1933 overlay.
- ¹² Vaughan, W D. *Kew's Civic Century*, 1960, p. 188.
- ¹³ Barnard, FGA. *Jubilee History of Kew: Its origin and progress 1803-1910*, 1910, p. 37.
- ¹⁴ Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, p. 4/12.

Precinct	High Street South Precinct, Kew		Reference No	
Number	Street Address	Current Grading	Previous Heritage control /listing	Approximate Construction Date
81	Barkers Road	Contributory	C grade	1910s
83	Barkers Road	Significant	HO270; B grade	c. 1887
85	Barkers Road	Significant	HO270; B grade	c. 1887
87	Barkers Road	Contributory	C grade	mid-1900s
89	Barkers Road	Contributory	C grade	mid-1900s
91	Barkers Road	Contributory	C grade	c. 1900
93	Barkers Road	Contributory	C grade	c. 1900
95	Barkers Road	Contributory	C grade	mid-1900s
99	Barkers Road	Contributory	Ungraded	c. 1900
101	Barkers Road	Contributory	C grade	c. 1900
1	Bowen Street	Contributory	C grade	1915
3	Bowen Street	Contributory	C grade	1915
4	Bowen Street	Non-contributory		Contemporary
5	Bowen Street	Contributory	HO275; B grade	1915
6	Bowen Street	Contributory	C grade	c. 1920
8	Bowen Street	Contributory	C grade	c. 1920
7	Bowen Street	Contributory	HO276; B grade	1917
9	Bowen Street	Contributory	C grade	1920s
12	Bowen Street	Contributory	C grade	c. 1920
13	Bowen Street	Contributory	C grade	c. 1918
15	Bowen Street	Contributory	C grade	c. 1920
16	Bowen Street	Contributory	C grade	c. 1920
22	Bowen Street	Contributory	Ungraded	c. 1918
24	Bowen Street	Contributory	Ungraded	c. 1918
5	Henry Street	Contributory	C grade	c. 1920
7	Henry Street	Contributory	C grade	c. 1920
8	Henry Street	Contributory	C grade	c. 1915
10	Henry Street	Contributory	C grade	c. 1925
4	High Street	Contributory	C grade	c. 1910

Number	Street Address	Current Grading	Previous Heritage control /listing	Approximate Construction Date
6	High Street	Significant	HO310; B grade	c. 1914
8	High Street	Contributory	C grade	c. 1880s
9	High Street	Contributory	C grade	1920s
10	High Street	Significant	C grade	c. 1910s
11	High Street	Contributory	C grade	c. 1920
12	High Street	Significant	C grade	c. 1910s
15	High Street	Contributory	C grade	c. 1920s
16	High Street	Significant	C grade	c. 1910s
18	High Street	Significant	C grade	c. 1910s
19	High Street	Contributory	C grade	c. 1920
21	High Street	Contributory	C grade	c. 1920s
25-27	High Street	Contributory	C grade	c. 1915
26	High Street	Contributory	Ungraded	mid-1900s
28	High Street	Contributory	C grade	mid-1900s
29	High Street	Contributory	C grade	c. 1920s
33	High Street	Contributory	C grade	c. 1910s
35	High Street	Significant	HO311; B grade	1914
39	High Street	Contributory	C grade	c. 1920
63	High Street	Contributory	C grade	1870s
67	High Street	Contributory	C grade	1890s
69	High Street	Contributory	Ungraded	late 1910s
72	High Street	Contributory	C grade	mid-1900s
73	High Street	Significant	HO312; B grade	1906
74	High Street	Significant	C grade	mid-1900s
84	High Street	Contributory	C grade	1880s
86	High Street	Contributory	C grade	1880s
4	Miller Grove	Contributory	C grade	c. 1914
5	Miller Grove	Contributory	C grade	c. 1920
6	Miller Grove	Contributory	C grade	c. 1920s
7	Miller Grove	Contributory	C grade	c. 1920
9	Miller Grove	Contributory	C grade	c. 1920
10	Miller Grove	Contributory	C grade	c. 1922

Number	Street Address	Current Grading	Previous Heritage control /listing	Approximate Construction Date
15	Miller Grove	Contributory	C grade	c. 1922
16	Miller Grove	Contributory	C grade	c. 1918
17	Miller Grove	Contributory	Ungraded	c. 1922
18	Miller Grove	Contributory	C grade	c. 1920
20	Miller Grove	Contributory	C grade	c. 1920
23	Miller Grove	Contributory	C grade	c. 1915
24	Miller Grove	Significant	HO322; B grade	1913-14
25	Miller Grove	Contributory	C grade	c. 1914
26	Miller Grove	Significant	HO323; B grade	1917
27	Miller Grove	Contributory	C grade	c. 1914
28	Miller Grove	Significant	HO324; B grade	1915
30	Miller Grove	Contributory	C grade	1920s
31	Miller Grove	Contributory	C grade	c. 1917
33	Miller Grove	Contributory	C grade	c. 1914
34	Miller Grove	Contributory	C grade	c. 1917
36	Miller Grove	Contributory	C grade	c. 1920
39	Miller Grove	Contributory	C grade	c. 1917
42	Miller Grove	Contributory	C grade	c. 1916
44	Miller Grove	Contributory	C grade	c. 1919

Urangeline (former Edzell, Mildura)

Prepared by: Context Pty Ltd

Address: 349 Barkers Road, Kew

Name: Urangeline (former Edzell, Mildura)	Survey Date: February 2015
Place Type: Residential (former), Institutional	Architect: Reed Smart & Tappin
Grading: Significant	Builder:
Extent of Overlay: The building and a curtilage of 15 metres on the west side and 5 metres on the other sides, as shown on the extent map	Construction Date: 1884-85

**Historical Context**

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

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

in the survey to form the nucleus of main roads (Sanderson 1988:4/1). In 1840, squatter John Hodgson established a run at Studley Park on the eastern bank of the Yarra River. Hodgson also operated a punt across the river. The first Kew land sales took place in 1845.

Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2). The district's name, derived from Kew Gardens outside of London, was first applied to the allotment north of Kew Junction, which was subdivided in 1851 (Morrissey 2008).

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

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

History

Now part of Carey Baptist Grammar School, the Victorian mansion currently known as 'Urangeline' was part of Crown Allotment 71, Kew. The extent of its 7-acre estate was bounded westerly by Wrixon Street and southerly by Barkers Road. The northern extension of Auburn Road was originally named Merrion then renamed Wrixon Street after William H Wrixon's residence on the northwest corner of its intersection with Barkers Road (CareyNews 10 March 2016).

The beginnings of 'Urangeline' date to 1883 when James Cooper Stewart purchased part of the land in Barkers Road (RB 1884). It was in July 1883 that he initially commissioned the architects Reed, Henderson & Smart to erect his residence in Barker's Road, Kew (Age 26 July 1883:3). Construction did not commence until the following year, and by 14 January 1884, Stewart purchased four adjoining blocks, making 7 acres in total (CareyNews 10 March 2016). In April 1884 Reed, Henderson & Smart again invited tenders to erect a residence for Stewart (Age 22 April 1884:3).

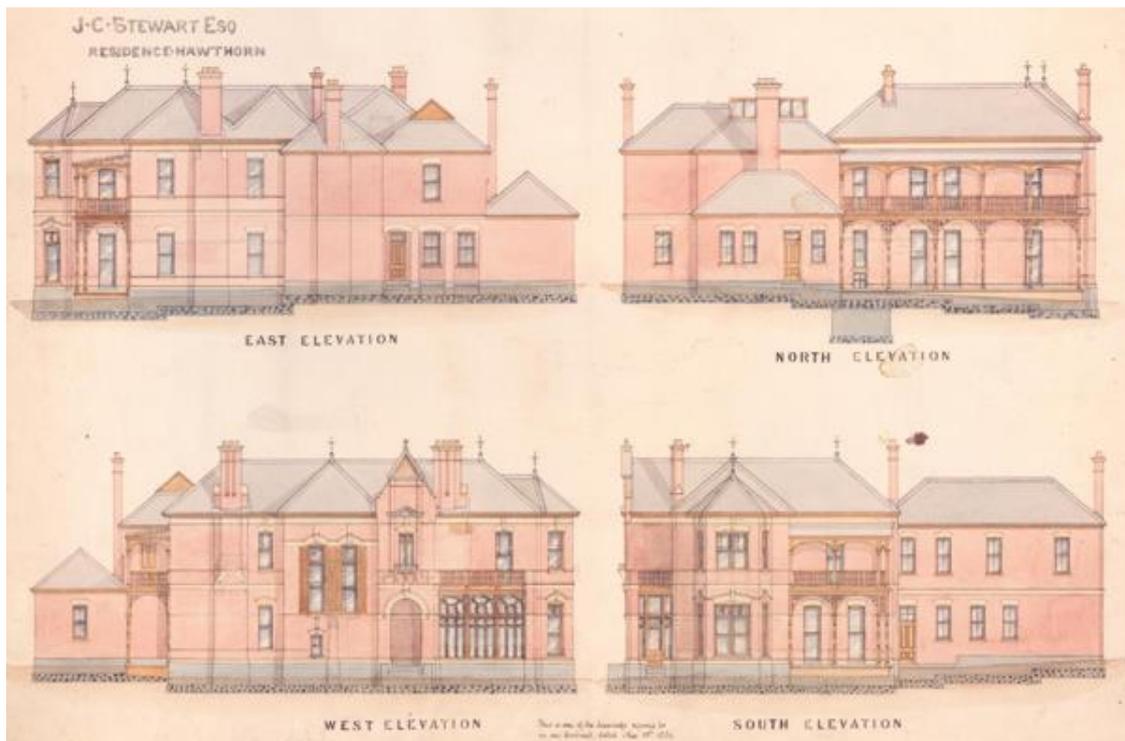


Figure 1. An original drawing by Reed, Henderson & Smart (Source: *CareyNews* 10 March 2016).

The house was built on the highest point of the land in late 1884 or early 1885, increasing the Net Annual Value (NAV) of the site from 125 to 300 pounds. Stewart named the property 'Edzell', after his birthplace in Scotland (*CareyNews* 5 May 2016).

J C Stewart was articled to solicitor Edward England for five years whilst studying law at the University of Melbourne, and became partner in the law firm Malleson England and Stewart (now Malleson Stephen Jacques) in July 1868. In 1870 he was elected to the Melbourne City Council and became Lord Mayor in 1885-6 (*CareyNews* 10 March 2016). In 1885-6, in the same period Stewart was the Lord Mayor of Melbourne, the NAV jumped to 450 and reached the peak of 500 pounds in 1888 (RB 1885-1888). After residing in the property for about four years, Stewart moved to Toorak, where he commissioned Reed Smart & Tappin to erect his new property and brought the name 'Edzell' with him (see VHR record for H0691, 76 St Georges Road, Toorak).

The next in line was Alexander McEdward, who moved in around the end of 1888 and named the property 'Mildura', after the homestead in Mildura he had left behind in rural Victoria. He was a grazier and absentee landlord of Mokanger Station, Cavendish (see VHD record for 'Mockanger Homestead Complex'). A McEdward and his wife Alexandrina Jessie had nine children, two of whom died in infancy (*CareyNews* 5 May 2016). A McEdward died in July 1894 and the property was transferred to his wife. At the time of his death, the NAV of property has decreased to 400 pounds, then dropped by 170 pounds to 230 pounds in the 1895-6 rate cycle (RB 1894-6), most likely due to the economic depression. It was during the McEdward family's residency that the property became known as 381 Barkers Road (S&Mc 1893-6).

The residence consisted of a large hall, a stairway, drawing room, conservatory, dining room, breakfast room, study, kitchen, pantry, larder, dairy, servant's hall, scullery, laundry and a large cellar. In upstairs were five bedrooms with three balconies, two bathrooms, a

billiard room and two servants' bedrooms. There were also stables for horses and carriages, and grooms who looked after the horses (*CareyNews* 5 May 2016).

In 1895, the Melbourne and Metropolitan Board of Works Detailed Plan depicted the estate with the house labelled 'Mildura' at the corner of Wrixon Street and Barkers Road. At this point, the land was laid with gravelled driveway and paths, a tennis court and outbuildings to the east of the house, allowing wide view towards the south-west (see Figure 2).

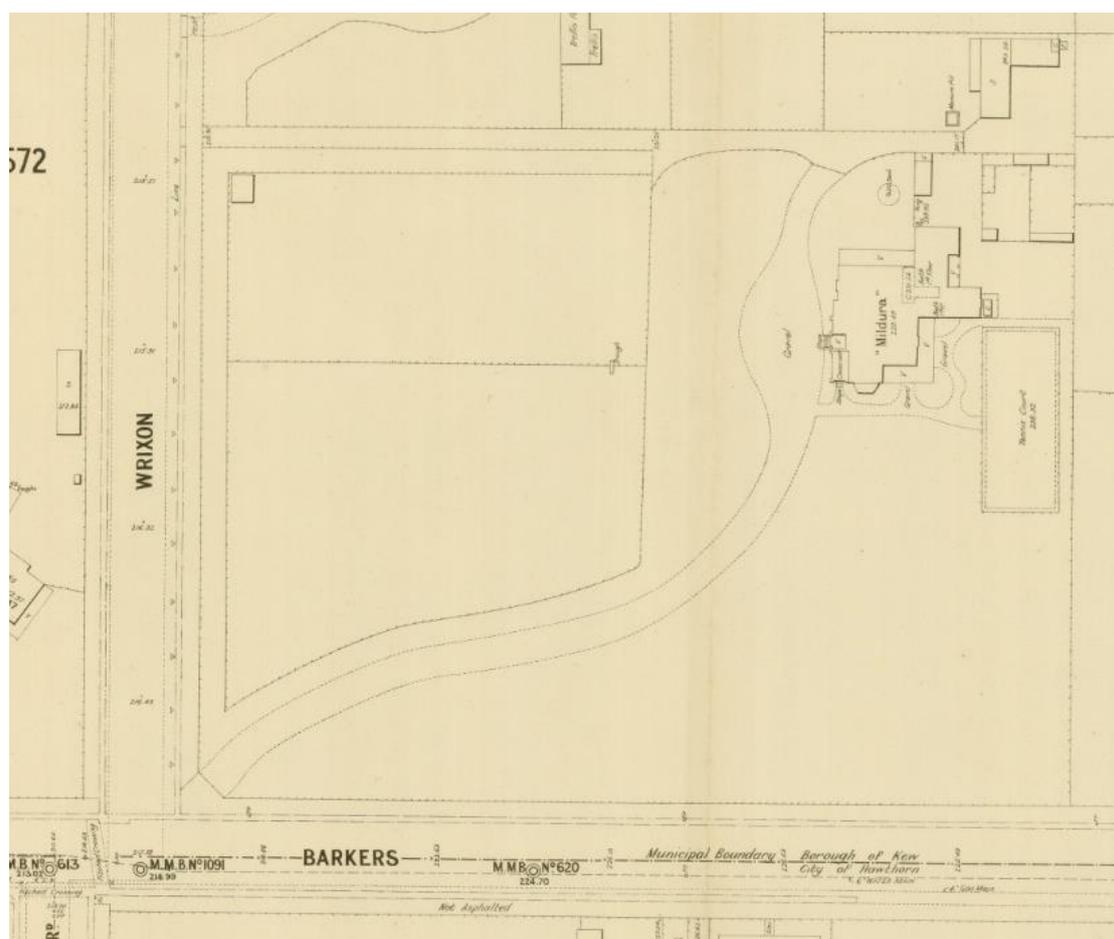


Figure 2. An extract from Melbourne and Metropolitan Board of Works Detailed Plan No 1563, 1895, showing 'Mildura' and surrounding land (Source: SLV).

On 20 September 1899, the property was taken over by Thomas Rand, who was a retired pastoralist formerly lived on Mahonga Station, Riverina. He renamed the property 'Urangeline' after one of the family properties south of Narrandera and northwest of Albury (Melbourne Mansions Database 'Mildura'). 'Urangeline' is also the name of a district in Riverina. The Carey Baptist Grammar School's Honorary Archivist Alfred Mellor noted that the name is likely to be of an aboriginal elder of Wirandjuri tribe living in Riverina (*CareyNews* 5 May 2016). Rand lived in the residence until 1913, when he moved to Burke Road, Glen Iris. He was one of the foundation members of the Royal Automobile Club of Victoria (RACV) in 1903 and was vice-president for many years until six months before his death in August 1938. He was also active in various community works, organising RACV's children's outings and providing transport for returning soldiers and nurses (*Argus* 18 August 1938:11).

Around 1913-5, the property was briefly occupied by William Henry Felstead, who was a well-known figure in Melbourne commercial circles (*Age* 10 December 1913:20; S&Mc 1913-5). Being born and raised in North Melbourne, he was long engaged with inner-city trades business. He was the managing director of merchants Beath, Schiess and Felstead Ltd, president of the Reform League in State politics and a leading member of the Chamber of Commerce (*Argus* 28 April 1917:18).

The Rands returned to the property in 1915 and remained until the property was purchased by the Baptist Union for its denominational school in late 1922 (S&Mc 1916-22; *Argus* 12 February 1923:10). At this time, around 1000 people gathered at the premise to celebrate the acquisition of the property for the Baptist grammar school, which was soon to be opened. The site was described as “a fine property, consisting of eight acres of land and a large two-storey house, known as ‘Urangeline’, situated at the crest of a hill overlooking Auburn and Glenferrie, at the corner of Barkers Road and Wrixon Street, Kew” (*Argus* 11 December 1922:7).

Carey Baptist Grammar School officially opened on Saturday 10 February 1923 by Mrs W Moore followed by opening ceremony and speeches by Dr W Moore, the president of the school, and the Revs F W Boreham and F S Tuckwell, and Mr A F Fullard (*Argus* 12 February 1923:10). A modern block of classrooms had been erected by the school council under the supervision of architect J Edmund Burke. New tennis courts and a sporting oval of 440 feet were to be added to the ground. In the first year of opening, over sixty boys have been enrolled (*Table Talk* 15 February 1923:23).



Figure 3. Opening of Carey Baptist Grammar School (*Table Talk* 15 February 1923:7).

Together with a later purchased adjoining property ‘Cluny’, the former land of ‘Urangeline’ has been transformed into a school campus, providing room for five ovals, a gymnasium and other school facilities. As a result of the school’s expansion, ‘Urangeline’ is left as the only remaining evidence of former Victorian estate. Not much is known about alterations

The house is two storeys in height, with tuckpointed red brick walls with cement-render dressings and a complex hipped roof covered in slates. Chimneys are also of red brick with cement-render cornice and stringcourse as well as vertical straps of projecting headers.

The building is entered via a recessed porch on the west elevation. It is set below a steep gable that extends above the roofline decorated with chequerboard tiling in the apex. This detail was characteristic of Reed, Henderson & Smart's early Queen Anne designs, and is also seen on their 'Bona Vista' of 1884. At the first-floor level, above the arched porch entry, is a narrow window with a projecting sill carried on large scrolled corbels, and above it is a triangular entablature. To the left of the entrance tower are two double-height stained glass windows marking the internal staircase.

To the right of the entrance tower is a slightly projecting pavilion which shares the same detailing with the rest of the house. Comparison with the original plans and an early photo (Lewis 2004:78) indicate that this is a later extension. Originally there was a glazed conservatory at ground floor level, with its front wall in line with the tower, and a small terrace above it. It is not known precisely when this extension was made, but it is not visible in a c1905 photo of the house. Considering the consistent detailing, including windows and run cement-render stringcourses, this appears to be an early alteration.



Figure 6. 'Urangeline' viewed from the south-west. The early extension to the west elevation is visible to the left, the canted bay of the south elevation is centre, and the return verandah is at right. (Source: Context 2015)

The south elevation is dominated by a two-storey canted bay at its centre. The central window of the first floor has a projecting sill on scrolled corbels similar to the one above the entrance. There is a return verandah at the south-east corner. While shown in the original architect's plans as much smaller, with no return, it is visible in its current form in

a c1905 photo of the house (Lewis 2004:78). A single turned timber post survives at ground level, though the first-floor retains original solid arched timber valances and turned timber balustrade. Part of the first-floor level has been enclosed.



Figure 7. An early view of ‘Urangeline’ (then ‘Mildura’) from the south-west entrance drive. Carey Grammar dates the photo as c1905. Note the return verandah visible at right. (Source: Lewis 2004: 78)



Figure 8. A surviving turned timber verandah post at the west end of the verandah, ground floor. (Source: Context 2015)

Most windows have segmentally arched heads with cement-render lintels and projecting keystones. Windows are mainly tall, slender double-hung sashes with a decorative version of margin glazing (where the borders of the window are set off with glazing bars).

Comparative Analysis

Victoria's economic crash of the early 1890s creates an obvious boundary between the excesses of the ornate 'Boom-style' architecture, characterised by exuberant cement-coated facades and cast-iron detail which draw upon classical forms, and the simpler Federation-era houses with their more natural palette of face brick and timber fretwork influenced by the Arts & Crafts movement. In fact, some architects had already been experimenting with this materials palette and new forms of massing in the late 1880s.

The residential style known in Australia as Queen Anne Revival was dominant by the turn of the century, and formed the builder's vernacular by 1915. The origins of the Queen Anne Revival style, in its more traditional form as well as its transformation into the recognisably Australian Federation villa, were English Domestic Revival designs by English architects Richard Norman Shaw and William Eden Nesfield. They drew their inspiration from traditional English rural buildings and Tudor architecture (Tibbits 1989:52).

The first Queen Anne Revival houses in Australia, dating from the 1880s to mid-1890s, were mostly architect designed and show a more direct British influence as well as a greater stylistic eclecticism than the Federation Queen Anne houses that filled Melbourne's suburbs after 1900. These houses often had a pronounced vertical massing and gabled roofs, showing a strong medieval influence. This contrasts with later sprawling Federation bungalows with hipped roofs extending over encircling verandahs. Apart from medieval (mainly Gothic and Tudor) influences, architects of this period drew upon styles as diverse as Romanesque (with muscular round arches and banded voussoirs), Scottish Baronial (with its pointed towers and crow-stepped parapets), Anglo-Dutch (with curvilinear gable parapets), Art Nouveau (with its sinuous ornament), and Japanese design (with overlapping line patterns of verandah fretwork). A correct, 'academic' use of historical forms was rare, instead they were employed and combined to suit the architect's fancy in a manner often referred to as 'Free Style'.

One of the biggest changes from Victorian Italianate to Queen Anne houses was in the form of the roof and verandah. The low-line M-profile hipped roof was supplanted by high gabled and hipped roofs with complex forms, turrets and gablets at the top. Tall chimneys of corbelled red brick, often with roughcast detail, were another distinguishing feature. Eventually the separate verandah structure, set below the eaves, was replaced by an unbroken roofline that swooped down to incorporate the verandah. Another transition was in cladding materials, moving from cement render or brown Hawthorn and cream brickwork to simpler red face brick with render bands, and from slate roofs to terracotta Marseille tiles with decorative ridgecapping and finials. Red brick combined with lighter bands, of cream brick or smooth render, is referred to colloquially as 'blood and bandages'. Howells (1989:16) believes this wall treatment was derived from the polychromy of English Gothic Revival architects. Lewis (2004:77) also notes the reaction from the 1880s onward to the Victorian 'shams' of render, graining and gilding. This led to the use of red brick in the sold-called 'modern Italian style' which is a form of Renaissance Revival (see, for example, 'Raheen', designed in 1883). Lewis states that Reed, Henderson & Smart were the architectural practice 'who led a red brick revival', first with their 'Modern Italian' buildings (the first in 1882) and later with the Queen Anne style (2004:75).

The early Queen Anne houses made use of decorative window treatments such as margin glazing and tiny square panes of coloured glass for highlight windows. By about 1900 this was supplanted by curvilinear Art Nouveau leadlight patterns.

Miles Lewis (2004:77 note 86) identifies 'Urangeline' as the first or second Queen Anne building to be designed in Melbourne. (The only earlier possibility, 'Mooroolbeek', also in Kew, has been demolished.) As such, it displays transitional features such as the continued use of a low-line slate-clad hipped roof typical of the Victorian Italianate, as well as the more vertical massing typical of the early examples of the Queen Anne style in Australia.

Within the City of Boroondara, 'Urangeline' can be compared with other substantial Queen Anne dwellings designed by Reed, Henderson & Smart as well as by other prominent architects at the time, including:

- 9 Eglinton Street, Kew (HO298). This single-storey villa was designed by Reed, Henderson & Smart and constructed c1883-84. It is among the first of the group of red brick houses designed by the practice, along with 'Urangeline' and professors' houses at the University of Melbourne (1882-87). It is a distinctive and externally intact example of a transitional design of the early 1880s, with more of a Greek classical influence than the medievalising Queen Anne.



Figure 9.9 Eglinton Street. (Source: Lovell Chen, 2005)

- Kew RSL at 63 Cotham Road, Kew (HO200). Built as a private residence in 1886 to a design by architect Guyon Purchase in the Domestic Gothic style. The walls are of red brick with render dressings and a hipped slated roof. At the corner is a round turret with a French influence. It was considered a very progressive design for its time.
- 1 Fellows Street/99 Princess Street, Kew (HO195). A pair of attached houses massed to look like a single mansion. Designed by Oakden, Addison & Kemp and built in 1889. Walls are of red brick with cream brick dressings. The roofscape is very eclectic with a crenelated tower, projecting gables, and a slated hipped roof.
- 'Holyrood' (now St Dominic's Priory) at 816 Riversdale Road, Camberwell (HO228). A picturesque two-storey red brick Queen Anne villa of 1890, designed

by the successor firm Reed, Smart & Tappin, with eclectic detailing including half-timbering, a shingled corner tower, and casement windows. It is considered an outstanding early and intact example of the style.



Figure 10. 'Holyrood' at 816 Riversdale Road. (Source: Google Streetview, 2017)

- 'Shenton' at 41 Kinkora Road, Hawthorn (VHR H788). A two-storey red brick Queen Anne villa of 1890. It has an asymmetrical façade with a gabled bay to one side and a verandah with timber fretwork to the other. The red brick walls have cream brick dressings.

- 'Ramornie' at 24 Pakington Street, Kew (HO103). A substantial two-storey red brick Queen Anne of 1890. It has corner towers with witch's hat roofs, and a two-storey verandah with cast-iron detail across the façade between them.



Figure 11. 'Ramornie' at 24 Pakington Street, Kew. (Source: Google Streetview, 2014)

- 'Pontefract' at 199 Whitehorse Road, Balwyn (HO420). A large two-storey polychrome brick Queen Anne house built in 1892. It has decorative half-timbering to the gables, and the verandah has turned timber posts and a solid arched timber frieze. Large additions were made to the rear when it was converted to apartments in the 1930s. The architect is not known.



Figure 12. 'Pontefract' at 199 Whitehorse Road, Balwyn. (Source: Lovell Chen, 2005)

- 'Elderslie' at 15 Alma Road, Camberwell (HO365). A modest single-storey villa designed by architect Evander McIver and built in 1890-91. It is considered a prototype for the emerging Federation villa, with an asymmetrical plan, red brick walls, pyramidal hipped roof, and Japanese influenced timber fretwork.
- 'Kantara' at 622 Riversdale Road, Camberwell (HO400). An important early example of Australian Federation villa design of 1892, with red brick walls, integral verandah roof and a decorative corner tower.
- 30 Howard Street, Glen Iris (HO387). A two-storey brick house with cream brick dressings of 1894-95. Queen Anne in style, it shows influence from contemporary American free style architecture. The verandah has turned timber posts and a ladder-back frieze combined with solid arched timber panels.

'Urangline' shares its early date with 9 Eglinton Street, of c1883-84, which is another example of Reed, Henderson & Smart's pioneering use of red face brick. It shares details such as the decorative margin glazing to the sash windows, as well as continued use of the low-line Victorian Italianate roof form covered in slates. 9 Eglinton Street is smaller in scale, and exhibits a predominantly neoclassical flavour, which was not as influential as the picturesque Queen Anne first developed at houses such as 'Urangeline'.

In its scale, 'Urangeline' is most comparable with substantial dwellings such as 'Holyrood', 'Ramornie', and 'Pontefract', and is one of a number of surviving nineteenth-century mansions in Kew and other Boroondara suburbs. It is distinguished from these other examples by its seminal place in the introduction of the Queen Anne style in Melbourne and Victoria. As such it may be of State significance, though the change in setting (loss of the garden), addition of the two-storey bay to its main west elevation, and loss of detail from the return verandah would have to be considered if exploring this level of significance. It is most certainly a very important example within Kew and the City of Boroondara, and has been used as a comparative example for a range of houses already on the Boroondara Heritage Overlay.

Assessment Against Criteria

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

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

'Urangeline' is of historical significance for its association with Carey Baptist Grammar since 1922. The Baptist Union acquired the property that year to serve as the home of its new denominational school, which officially opened in February the following year. It has been associated with the school since that time.

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

NA

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

NA

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

NA

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

'Urangeline' exhibits a number of features that would come to characterise the Australian version of the Queen Anne style, which became so popular in the late 1890s and early 1900s. These include picturesque asymmetrical massing, the combining of medieval motifs (such as the gable above the entrance) with classical ones (such as the segmentally arched windows with keystones, and triangular pediment to the entrance tower), tuckpointed red face brick walls and chimneys with cement-render dressings, timber verandah detail including turned posts and balusters, and solid timber friezes, and the decorative margin glazing to the sash windows.

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

'Urangeline' is important as one of the very first, and the oldest surviving, example of the new Queen Anne style in the Melbourne metropolitan area. The style was strongly influenced by the English Domestic Revival designs by English architects Richard Norman Shaw and William Eden Nesfield, which in turn drew inspiration from picturesque English rural buildings and Tudor architecture. In Australia, the style was a reaction against what was considered 'sham' Victorian architecture, with cement render finishes and ornament singled out for special condemnation. Reed, Henderson & Smart were responsible not only for introducing the Queen Anne style to Melbourne, but they also led the revival in the use of red face brick, of which 'Urangeline' is also a very early example.

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

Carey Grammar students and alumni hold strong associations with 'Urangeline', which has served first as the base and later as the symbolic heart of their school.

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

'Urangeline' is significant for its association with the designers, Reed, Henderson & Smart, as a demonstration of the practice's seminal role in introducing the Queen Anne style to the Melbourne area and also as leaders of the red brick revival, both of which transformed Melbourne's suburbs.

Statement of Significance

What is Significant?

'Urangline', originally known as 'Edzell' and later as 'Mildura', at 349 Barkers Road, Kew, is significant. The house was designed in 1883 by architectural practice Reed, Henderson & Smart for Scottish-born solicitor James C Stewart, and erected in 1884. The house was later owned by grazier Alexander McEdward, who renamed it 'Mildura' (1888-99), and then pastoralist Thomas Rand (1899-1922) who gave it its present name. The property was then purchased by the Baptist Union to serve as the home for the newly established Carey Grammar School.

How is it significant?

'Urangeline' is of local historical, aesthetic, technical (creative), social and associative significance to the City of Boroondara, and potentially to the State of Victoria.

Why is it significant?

'Urangeline' is of historical significance for its association with Carey Baptist Grammar since 1922. The Baptist Union acquired the property that year to serve as the home of its new denominational school, which officially opened in February the following year. It has been associated with the school since that time. It is also of social significance to Carey Grammar students and alumni who hold strong associations with 'Urangeline'. (Criteria A & H)

'Urangeline' is of creative significance as one of the very first, and the oldest surviving, example of the new Queen Anne style in the Melbourne metropolitan area. The style was strongly influenced by the English Domestic Revival designs by English architects Richard Norman Shaw and William Eden Nesfield, which in turn drew inspiration from picturesque English rural buildings and Tudor architecture. In Australia, the style was a reaction against what was considered 'sham' Victorian architecture, with cement render finishes and ornament singled out for special condemnation. Reed, Henderson & Smart were responsible not only for introducing the Queen Anne style to Melbourne, but they also led the revival in the use of red face brick, of which 'Urangeline' is also a very early example. 'Urangeline' is of associative significance as a demonstration of the practice's seminal role during this period. (Criteria F & H)

'Urangeline' exhibits a number of features that would come to characterise the Australian version of the Queen Anne style, which became so popular in the late 1890s and early 1900s. These include picturesque asymmetrical massing, the combining of medieval motifs (such as the gable above the entrance) with classical ones (such as the segmentally arched windows with keystones, and triangular pediment to the entrance tower), tuckpointed red face brick walls and chimneys with cement-render dressings, timber verandah detail including turned posts and balusters, and solid timber friezes, and the decorative margin glazing to the sash windows. (Criterion E)

Grading and Recommendations

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

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

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

Identified By

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

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Howells, Trevor 1989, *Towards the Dawn: Federation Architecture in Australia 1890-1915*, Hale & Iremonger.

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Tibbits, George 'An Emanation of Lunacy' in Howells, Trevor & Nicholson, Michael (eds.) 1989, *Towards the Dawn: Federation Architecture in Australia 1890-1915*, Hale & Iremonger.

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'THE WILLIAM CAREY CHAPEL'

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 349 Barkers Road, Kew

Name: 'The William Carey Chapel'	Survey Date: 24 July 2017
Place Type: Religious	Architect: Cecil R. and Graham F. Lyons Pty Ltd
Grading: Significant	Builder: Platt Brothers
Extent of Overlay: To the north, a 6m curtilage from the northern most edge of the chapel; to the east, a 17.5m curtilage from the eastern most edge of the chapel to the property boundary to Daniell Place; to the south, a 2.5m curtilage from the eastern most edge of the chapel; and to the west, to the west elevation of the chapel's narthex (refer Figure 8).	Construction Date: 1969-71



Historical Context

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

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

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

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

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

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

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

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

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

History

'The William Carey Chapel' was constructed between November 1969 (BP 1563) and August 1971 (Torch 2011:23). The Chapel was designed by Cecil R. and Graham F. Lyons Pty. Ltd, architects, and was constructed by Platt Brothers builders. Construction of the Chapel coincided with that of a Matriculation Study Centre (since demolished) which was also designed by Cecil R. and Graham F. Lyons Pty Ltd (refer Figure 1 and Figure 2).

Established in 1923, Carey Baptist Grammar School was initially a boys' school, accommodating both boarders and day boys, created with the support of the Baptist Union of Victoria. From 1986, the enrolment of girls in all-year levels saw the school adopt a co-educational platform (About - Our History 2017). The school's original building consisted of the residence 'Urangeline', on the former 'Urangeline' estate located at the corner of Barkers Road and Wrixon Street, Kew, which had been purchased by the Baptist Union of Victoria from Mr and Mrs Thomas Rand in December 1922, (*The Argus*, 11 December 1922:7). Rand purchased the property then known as Mildura, in September 1899, renaming it 'Urangeline' after the former Rand family property of the same name in the Riverina district (Horsley 2016). The new school subsequently proceeded to increase its campus with the purchase of adjoining residential properties: 'Tower Hill' and 'Opawa' in Brougham (Daniell) Place (MMBW Detail Plan no. 1563, 1903). The school was named for the Revd. Dr. William Carey, the Baptist missionary and self-taught language scholar who undertook significant humanitarian work in India during the 18th century (About - Our History 2017).

The necessity of a school chapel was raised, immediately following World War II. The Chapel was proposed as a memorial to those former students, known as 'Old Grammarians', who had lost their lives during the conflict and as recognition to those who had served in the armed forces. While the construction of an assembly hall, Memorial Great Hall, prevailed under then headmaster V.F.O. Francis, such development did not progress until the purchase of the 'Tower Hill' property. Subsequent demolition of 'Tower Hill' saw the site allocated for the Chapel (Torch 2011:23). On 22 March 1969, the site was dedicated at a service presided over by the Vice President of the School Council, Mr Alfred Mellor, with a commemorative eucalypt planted by the President of the Baptist Union of Victoria, the Revd. Professor B.S. Brown (Torch 2011:23).

Construction of 'The William Carey Chapel', in conjunction with the adjoining Matriculation Study Centre, commenced in November 1969 (Torch 2011:23 / BP 1563). Externally, the Chapel was described as ('Great Day for Carey'):

... in the form of a square-based pyramid, its green slate roof rising from ground level to the apex about 56 ft. above ground level.

External walls, visible beneath the roof slopes, are built in cinnamon bricks, creating an unusually rugged surface expression.

Externally, notable features of the building were its green Welsh slate-clad roof ('Pyramid of Many Sides') and rusticated external wall surface of split-faced brickwork. Additional features included a 25ft. (7.6m) high stained timber crucifix ('Great Day for Carey') and an extensive external illumination system for the Chapel. Designed by Cecil R. and Graham F. Lyons Pty Ltd and installed by electrical contractors E.H. Waldron Pty Ltd, the system consisted of four 1500-watt tungsten halogen lamps, one oriented toward each face of the Chapel, and included the careful placement of 'large decorative stones' as part of landscaping efforts at external entry points so as to minimise the risk of glare to patrons when leaving the Chapel (refer Figure 4). In October 1971, the architects' efforts were rewarded with a \$50 prize to Carey Baptist Grammar School as part of the City of Light competition, a State Electricity Commission sponsored initiative to beautify Melbourne for the benefit of visitors to the annual spring racing carnival (*Electricity Sales News* 1971:unpaginated). A new off-street car park also formed part of the overall development ('Great Day for Carey').

At the time of the building's opening, it could seat 240 people at full capacity, yet possessed the potential for its conversion to accommodate smaller audiences with the assistance of a system of internal sliding doors ('Pyramid of Many Sides'). A guiding factor of the Chapel's interior included art and its ability to be exhibited, the ('Great Day for Carey'):

... walls of the narthex... designed as display panels for students to exhibit their religious art works, one panel being occupied by a bronze tablet recording the life of William Carey, the celebrated missionary whose name is commemorated by the chapel.

Other features are the baptistry for teaching purposes, a symbolic tree, sculptured by Clifton Pugh, and is visually linked with a bronze bas-relief of William Carey by Walter Magilton.

The c.1971 completion of the artwork in the baptistry by acclaimed Melbourne artist Clifton Pugh, named 'Tree of Life' ('Pyramid of Many Sides'; refer Figure 3), occurred at the height of the artist's popularity, immediately prior to his successive wins at the Archibald Prize in 1972 and 1973 respectively (National Portrait Gallery 2012). The visually linked bas-relief of William Carey was mounted on a large boulder outside the baptistry ('Pyramid of Many Sides').

Initially quoted at \$92,964 (BP 1563), with all furnishings and landscaping accounted for, the cost of the Chapel totalled \$102,000 ('Great Day for Carey'). Money for construction of the Chapel was raised from the \$400,000 'Onward Carey Development Project', a fundraising appeal to the school community which had been officially launched at a dinner at Kew City Hall, on 21 March 1969 (Torch 2011:23).

After 25 years since its initial proposal, the Chapel was dedicated at 3pm on Sunday 1 August, 1971, by the President of the Baptist Union of Victoria: the Revd. Merlyn Holly. The sermon was given by the Chairman of the School Council, Mr E.E. Dunshea, with the keys of the chapel jointly presented to the school headmaster, Mr G.L. Cramer, by the school administrator, Mr A.E. Grimwade, and representatives from the architects' (Cecil R. Lyons) and builders' (Mr D.V. Platt) offices ('Great Day for Carey' / Torch 2011:23).

Cecil R. Lyons and Graham F. Lyons Pty. Ltd.

Cecil Rayner (1927-2009) and Graham Fisher Lyons (1930-) were an architect partnership of Geelong-based brothers who undertook projects across post-war metropolitan Melbourne. No doubt influenced by their father (a builder) who passed away when they were at a young age, Cecil and Graham gained diplomas in architecture from the Gordon Institute of Technology, at Geelong (1945), with Cecil proceeding to a Bachelor of Architecture, via night school, from the Architecture Atelier at the University of Melbourne in 1951 (T Lyons, pers. comm., 24 July 2017). Following periods spent individually in various architectural practices, the brothers came together in the office of the notable architect Harry Norris in the late 1950s, where they remained until their resignations to commence their own practice in c.1963 (T Lyons, pers. comm., 24 July 2017). Initially commencing from leased offices, near Flagstaff Gardens, in King Street, Melbourne, the partnership of Cecil R. and Graham F. Lyons Pty Ltd purchased permanent offices, a terrace house, at 351 Moray Street, South Melbourne in 1968 where the practice continued to operate from until its closure in 2013 (L Lyons, pers. comm., 24 July 2017). At the partnership's height in the 1970s it employed 14 people. The practice's expansion was the result of the construction of thirty-five state-school libraries being supervised as part of the Commonwealth education policy under the then Whitlam Government. Another significant client, the mining conglomerate Hamersley Iron Pty Ltd, in Western Australia, contributed to the practices output from 1967-1971 (Cecil R. and Graham F. Lyons Pty Ltd c.1990).

Throughout their career, the partnership was prevalent in the areas of ecclesiastical, educational, healthcare, financial, commercial and industrial projects. Being strict Baptists (L Lyons, pers. comm., 24 July 2017), all ecclesiastical projects were for the Baptist Union of Australia, including nine churches across metropolitan and regional Victoria. Many educational projects were also religious based, including Carey Baptist Grammar School, Kew (1964-1977). So too were healthcare projects, with many undertaken for church-affiliate organisations including the Baptist Church Social Service Department from 1973, Uniting Church Social Services from 1979 and the Brotherhood of St Laurence (1985-86). Financial and commercial projects were undertaken for some Australia's largest commercial entities of the day, including fifteen bank branch projects for the Commonwealth Bank of Australia, from 1979, and projects for Hamersley Iron Pty Ltd across Western Australia from 1967-1971 (Cecil R. and Graham F. Lyons Pty Ltd c.1990). However, the single-largest project undertaken by the practice was that for the Royal Children's Hospital at Parkville in 1977: the twelve-storey, 106 staff flat building 'Ferguson House' in Flemington Road (Cecil R. and Graham F. Lyons Pty Ltd c.1990). Constructed as nurses' accommodation, it was the largest load-bearing brick building constructed in Victoria at the time (T Lyons, pers. comm., 24 July 2017). While domestic commissions were few when compared with their more prevalent larger projects, they did complete several within the Geelong area, the most notable being their own homes: Cecil and his wife Patricia at 43 Fraser Street, Herne Hill (c.1952 with additions) and Graham and his wife Lorraine at 41 Fraser Street, Herne Hill (c.1965) and 35 Brinsmead Lane, Leopold in c.1978 (T Lyons, pers. comm., 24 July 2017).

While their portfolio of works represented projects of varying size and complexity across thirty years of practice, 'The William Carey Chapel' is acknowledged as one of the defining projects of the partnership (T Lyons, pers. comm., 24 July 2017).

In 1992, Cecil Lyons retired from the practice (T Lyons, pers. comm., 24 July 2017), Graham continuing as a sole practitioner until his retirement at the age of 82 in 2013 (T Lyons, pers. comm., 24 July 2017). Cecil died on 7 June 2009 (MyHeritage 2017). Graham, with his wife Lorraine, still resides at 35 Brinsmead Lane, Leopold.

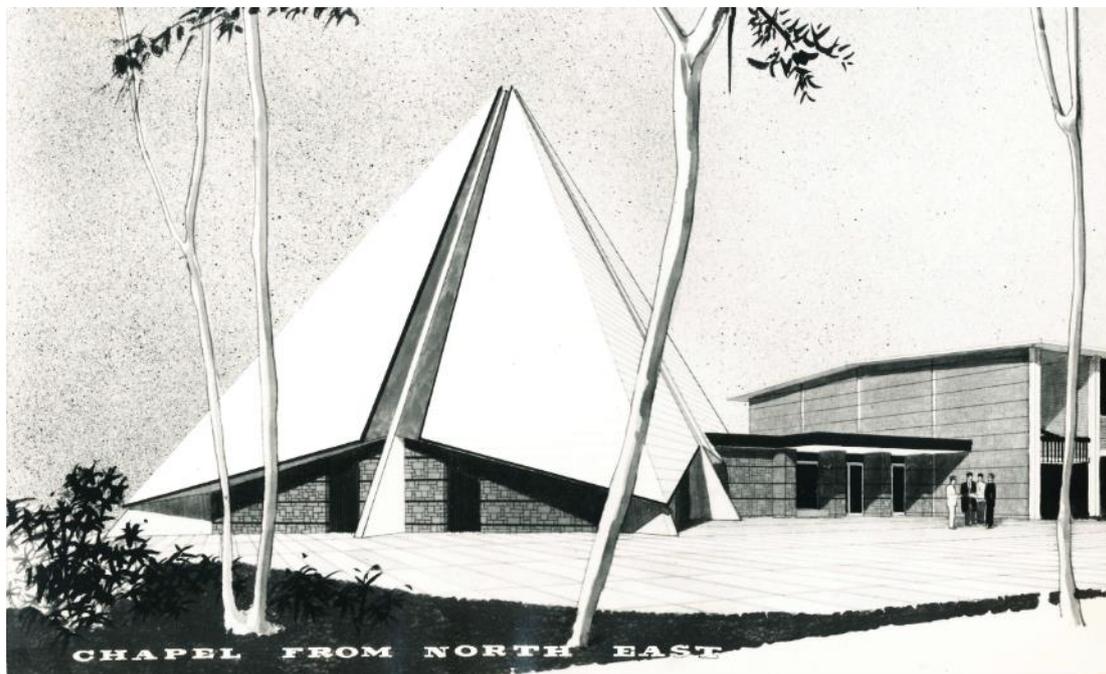


Figure 1. Architectural perspective of 'The William Carey Chapel', c.1969. External view of the building from within the Carey Baptist Grammar School campus, looking south-west. The single-storey link formed part of the chapel and provided a connection to the Matriculation Study Centre building (since demolished). (Source: Cecil R and Graham F Lyons Architects Pty Ltd Architects)

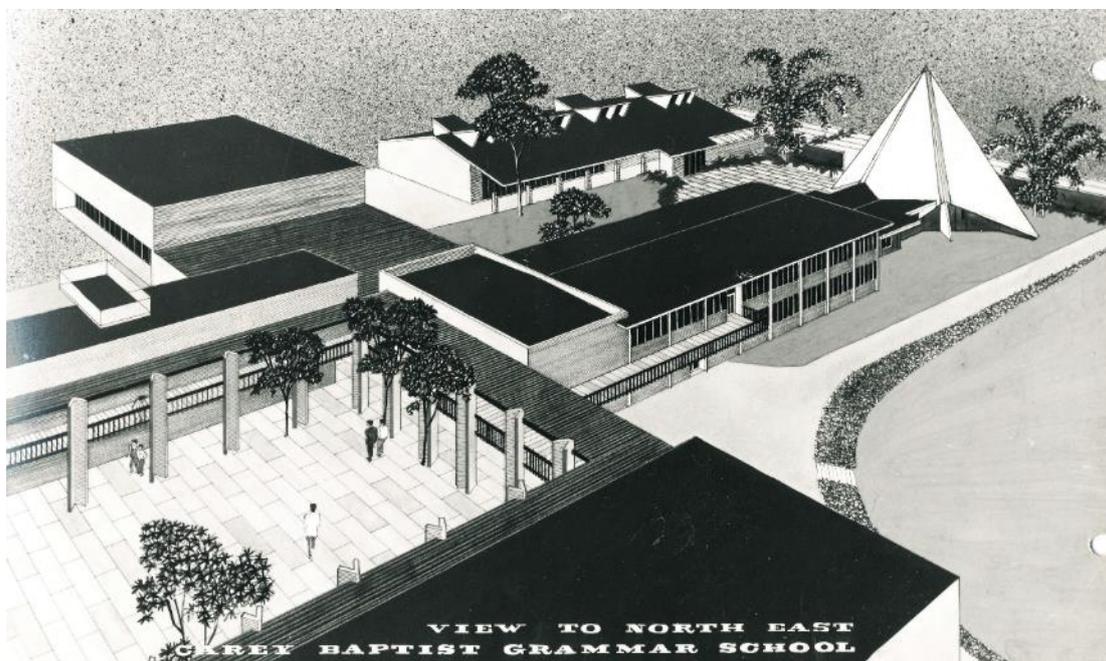


Figure 2. Architectural perspective of Carey Baptist Grammar School, looking north-east. Apart from the Chapel and its single-storey link, the remainder of buildings shown in the illustration have either been demolished or significantly altered if still standing. (Source: Cecil R and Graham F Lyons Architects Pty Ltd Architects)



Figure 3. A view of the sculpture 'Tree of Life', c.1971, by Clifton Pugh (artist). The location of the tree in the baptistry was part of its visual orientation with the William Carey Memorial, a bas-relief of missionary William Carey, the Chapel's namesake, located on a large boulder external to the building. Admiring the sculpture is then Carey school captain, Neil Rogers. (Source: Cecil R. and Graham F. Lyons Pty Ltd)



Figure 4. Night view of 'The William Carey Chapel' under floodlight, looking west, 1971. The carved timber crucifix is at left. The tree in the foreground is likely the commemorative Lemon Scented Gum planted in 1969. (Source: *State Electricity News* 1971:unpaginated)

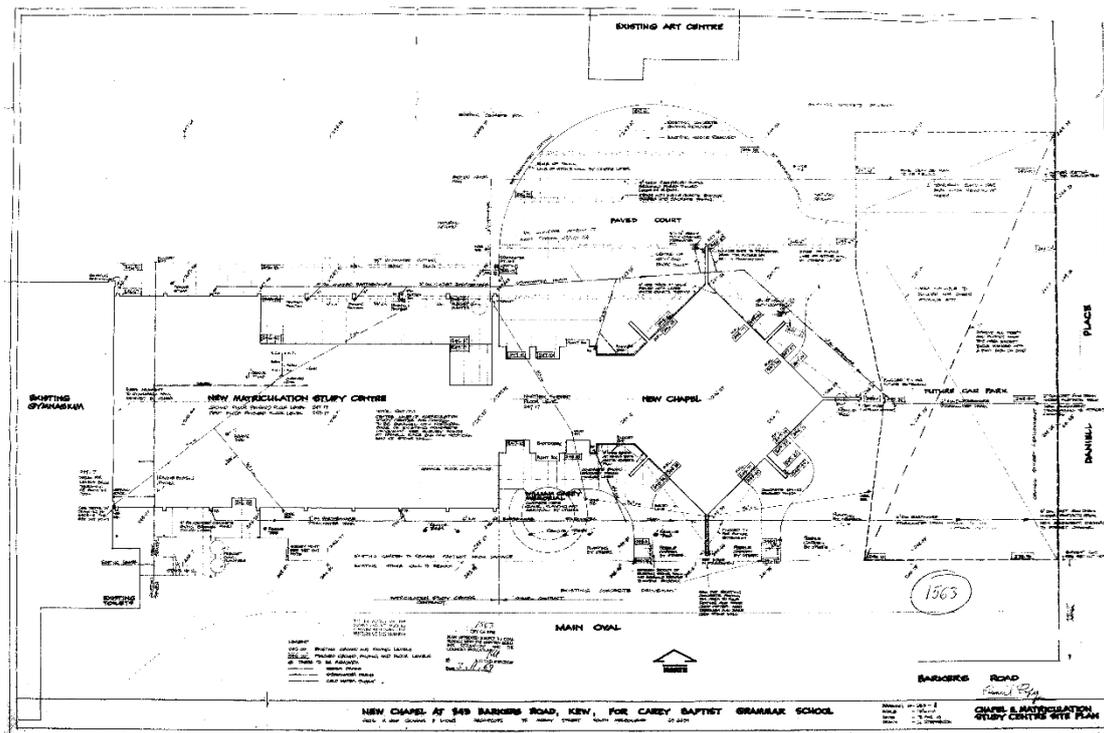


Figure 5. Site Plan for 'The William Carey Chapel' and former Matriculation Study Centre. The study centre has since been demolished. (Source: Building Permit 1563)

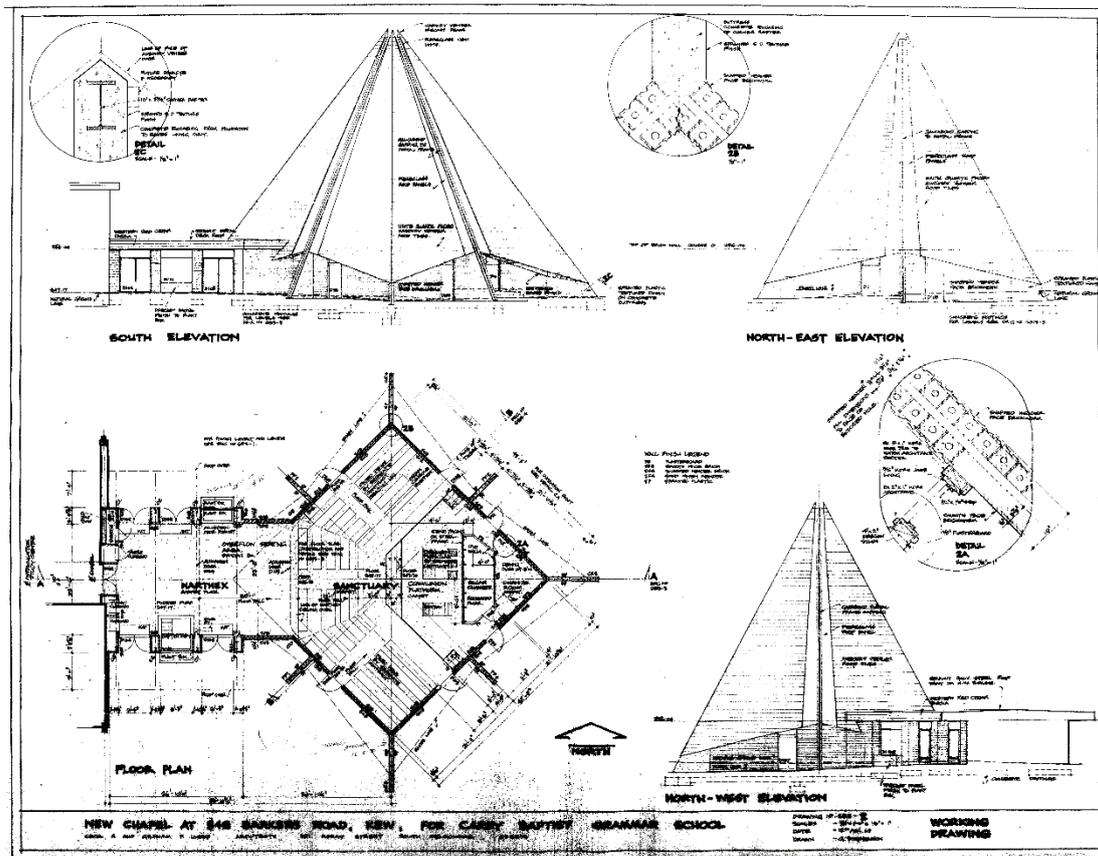


Figure 6. Floor Plan and Elevations for 'The William Carey Chapel'. (Source: Building Permit 1563)

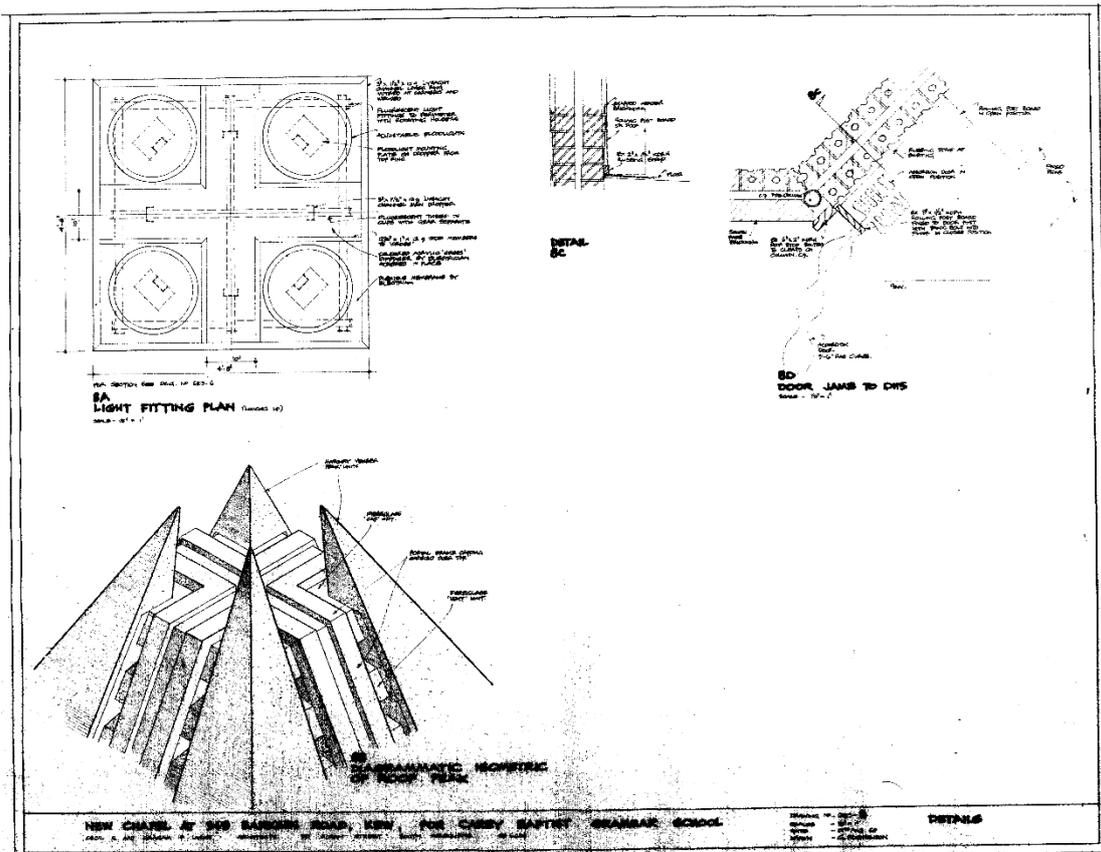


Figure 7. Roof peak and lighting details for 'The William Carey Chapel'. (Source: Building Permit 1563)

Description & Integrity

The subject property, 'The William Carey Chapel', forms part of the larger property at 349 Barkers Road, Kew, known as Carey Baptist Grammar School. The larger property is located in that part of Kew bordered by Sackville Street to the north, Daniell Place to the east, Barkers Road to the south and Wrixon Street to the west. The subject property is located on the west side of Daniell Place, being located in that part of the street between Mount Street and McCartney Avenue.



Figure 8. Aerial view of 'The William Carey Chapel' and its immediate environs d. The area outlined in red is the recommended extent of the proposed Heritage Overlay. (Source: Google Maps, 2017)

The Chapel is a single-level pyramidal shaped structure, extending to a total height of 17m at its apex. Extending down to the ground level where it is supported on overpainted rendered concrete blade walls, at its four corners, the roof of the Chapel is clad with green Welsh slate. A single line of Perspex clad glazing extends as strip skylights up the centre of each roof face, culminating in a pierced apex (refer Figure 9). At the base of the building, at the centre of each elevation, the roof height raises where it is supported on additional overpainted concrete blade walls, to create a deep eave lined with timber slats, exposing the exterior walls of the building beneath; the blades align with the Perspex glazed skylights of the roof above. The remainder of the walls are constructed from cinnamon coloured brickwork, the face of which has been split through creating a rusticated wall surface (refer Figure 10). Entrances in these locations consist of overpainted vertical timber clad doors with varnished timber door handles, some with steps constructed from bluestone sets (refer Figure 11). An olive green colour scheme to timber joinery, located on the less visible south-east elevation of the chapel, appears to be an earlier colour scheme when compared with the blue colour scheme to joinery

elements on the more visible elevations of the chapel (refer Figure 11 and Figure 13). A repoussé copper sign on the south-east side of the buildings denotes the name of the chapel (refer Figure 13).

On the west side of the building is the narthex, a partially glazed single-storey link that connects to adjoining three-storey school buildings. The school chapel is arranged on an angle to the narthex. Originally, the narthex connected the chapel with the adjoining two-storey Matriculation Study Centre; the latter has since been demolished (refer Figure 1, Figure 2 and Figure 5).

Within the immediate grounds of the Chapel, significant original landscaping elements remain. These include the extensive use of bluestone setts for the construction of steps and paving, raised garden beds and a 7.6m high timber crucifix. A large *Corymbia Citriodora* (Lemon Scented Gum) immediately adjacent to the chapel is believed to be the commemorative tree planted at the time of the chapel's construction, because its size in comparison with other vegetation in the immediate vicinity. Although not sighted, the William Carey Memorial, a boulder mounted with a copper bas-relief of William Carey, is believed to remain on the south-west side of the chapel. To the east, a bitumen car park separates the chapel from Daniell Place (refer Figure 11 and Figure 14).

Overall, 'The William Chapel' exhibits a high level of integrity. This is a result of the built form and detailing of the Chapel, and its associated landscaping features, according with that documented in the original permit drawings held by the City of Boroondara.



Figure 9. View of the lower-level details of the chapel, including the deep eaves concealing the rusticated split-brick details with Welsh slate roof over. (Source: Trethowan, 2017)



Figure 10. Detail view of the rusticated wall surfaces to the lower levels of the building. The detail has been achieved by splitting bricks in two, exposing the cores at the centre of each brick. All timber joinery of the building is painted either green or blue, apart from the varnished timber handles of the doors. (Source: Trethowan, 2017)



Figure 11. View of the lower section of the north-east elevation of the chapel, showing the construction and landscaping details of the building. The steps and foreground paving consists of bluestone sets. Beyond the set paving, in the immediate foreground, the paving is substituted with concrete pavers. (Source: Trethowan, 2017)



Figure 12. View of the Narthex, showing the north entrance, looking south. Note that the original Matriculation Study Centre building, also designed by Cecil R. and Graham F. Lyons Pty Ltd, has been demolished. (Source: Trethowan, 2017)



Figure 13. View of the copper signage, and brick work detail, at the entrance to the chapel, on the south-east elevation of the building. (Source: Trethowan, 2017)



Figure 14. View of the chapel from the car park, looking west. The bluestone retaining walls, including the timber crucifix, formed part of the original landscaping scheme. The Lemon Scented Gum at right of the image, according to its height, is believed to be the commemorative tree planted by the President of the Baptist Union of Victoria in 1969. (Source: Trethowan, 2017)

Comparative Analysis

Post-war Ecclesiastical Architecture - 1950 to 1970

The austerity of the immediate post-war years and the loss of those skilled in the manual trades brought with it the full embrace of Modernism. The expression of the modern church explored new materials, plans and forms, now catered to by the new and readily available structural techniques. Stylistic references to 'revival' styles were meticulously avoided, with the inherent symbolism of the place executed through abstracted forms and minimalist adornment through articulation of brickwork, stained glass and modern sculpture (Goad 1992: 143-144).

From the 1960's, the extension of post-war religious architecture continued but developed into two strands of design thought: the conventional and the radical. The conventional often retained the hall-like nave and utilised plain faced brickwork and render to re-establish the link of the 'revival' styles. More radical designs came about through modest sized congregations and their limited budgets. Each project pursued a uniqueness which often came from the manipulation of spaces, shapes and textures to create dramatic displays and interactions of light and tactility. Other characteristics employed the use of straight lines to emphasise verticality and heavenly connotations (Apperly et. al. 1989:230-231).

Within the City of Boroondara, the building of new churches was focused in developing areas especially to the north and south of the former City of Camberwell, including Kew East, Ashburton and Balwyn North with some replacement churches in Balwyn and Canterbury (Built Heritage 2012:169-173).

Key practitioners of the time included Mockridge, Stahle & Mitchell, Chancellor & Patrick, Ivan Anderson & Associates, Bruce Kemp and Bates Smart & McCutcheon. Often each firm had close relationships with certain denominations which led to multiple commissions across the city and state.

Several modern church interpretations were undertaken in the municipality with the new focus on the human scale and rational planning. Examples include: St Faith's Anglican Church, Glen Iris and St Paul's Anglican Church, Kew East.

St Faith's Anglican Church, 8 Charles Street, Glen Iris (HO571/H2254) was built in 1957-58 (refer Figure 15), some 10 years prior to 'The William Carey Chapel'. Here, Mockridge, Stahle and Mitchell designed a circular planned church, with a curved narthex and triangular sanctuary. The roof was clad in slate and capped with a prefabricated copper spire. Walls of pale brick and stonework wrap the steel frame and contrast with the simple internal finishes. The architects took a holistic approach to the design, which included designing all furnishings, such as the pews, pulpit, tables and candlesticks. The circular plan conveyed a sense of unity and intimacy and was further employed by Mockridge, Stahle and Mitchell in designs for Whitley College, Parkville in 1962-65 and the Religious Centre, Monash University in 1967-68. The unique form of the subject site is a good example of the experimentation undertaken in this period, however also retains key references such as the slate roof and articulated surfaces seen in examples such as St Faith's.

Planned on a hexagon, St Paul's Anglican Church at 63 Windella Avenue (cnr. Hale Street), Kew East was built in 1960 (refer Figure 16). Designed by Earle and Bunbury, notable modern church architects, an exposed steel skeleton holds the pyramidal roof. Eaves are created by the offset framing to the wall, with few openings to the wall excluding the strip windows above and a single vertical window facing Windella Avenue. Subtle historic influences such as top lighting were carried across into the design, albeit in a modern interpretation. The plain faced concrete blockwork and steel structure were expressed unadorned whereby the distinct surfaces of the subject site created a natural rock-like feature which created a greater connection to the ground through the extruded corners of the structure.

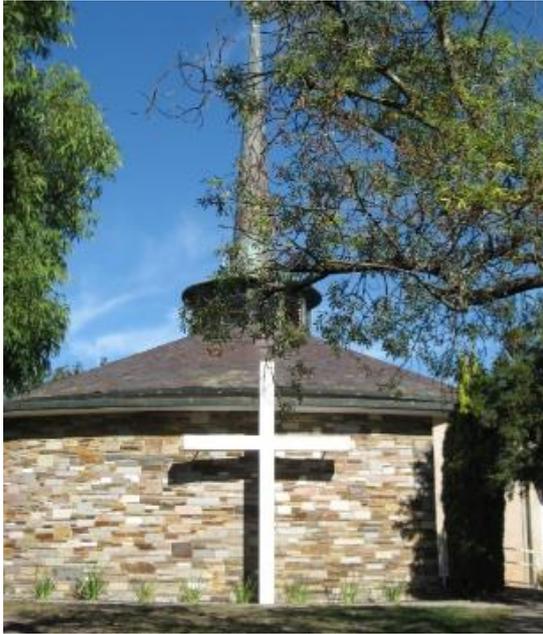


Figure 15. 'St Faith's Church', 8 Charles Street, Glen Iris, 1957-58, by Mockridge, Stahle & Mitchell (architect). (Source: Heritage Victoria)



Figure 16. 'St Paul's Church', 63 Windella Avenue, Kew East, 1960, by Earle & Bunbury (architect). (Source: Heritage Victoria)

School Memorial Chapels

The City of Boroondara has been previously identified, through the inclusion of properties in Heritage Overlays, as a municipality in which a prevalence of denominational schools have constructed architect-designed memorial chapels, many as war memorials in honour of fallen alumni, as part of their campuses (Built Heritage 2012:178-180).

The earliest example of a purpose built war memorial, while not a chapel, was the 'War Memorial Hall' at Scotch College (HO608); refer Figure 18. Constructed 1920-1922 to a design by architect Henry Kemp in commemoration of all the 'old boys' who served in the Great War, the design was to be an extension of the new school buildings and was composed as the eastern extension of the Quadrangle of the Senior School, in order to take in the morning sun. The foundation stone was laid on 5 March 1920 (Context 2016:8) with the hall's dedication taking place on ANZAC Day, 1922 (*The Argus* 9 May 1922:8). Designed in the Gothic Revival style, the architecture of the hall was a reference to the extant architecture of the school campus. However, like 'The William Carey Chapel', the 'War Memorial Hall' also constituted a new part of an integrated school campus and was not constructed as a physically isolated structure.



Figure 17. Elevation of the 'Scotch College Memorial Hall' as designed by architect Henry Kemp. (Source: The Scotch College and its War Memorial (Booklet), State Library of Victoria).



Figure 18. 'Scotch College War Memorial Hall', Scotch College, 1 Morrison Street, Hawthorn. (Source: Scotch College Heritage Citation, Context, 2016).

The second earliest of these was the 'Xavier College Memorial Chapel', designed in 1927 by Ole Jorgensen (Xavier College 2017), of the firm Schrieber and Jorgensen (VHR citation, H0893). Built to coincide with the Golden Jubilee of Xavier College in 1928, the chapel was constructed as a memorial to the young Xavierians who died in service of the country in World War I, its construction running from June 1927 through to September 1934 (Xavier College 2017). Representing a monumental example of revivalist Baroque architecture (VHR citation, H0893), the Chapel represents an architectural gesture to the Italian origins of the Society of Jesus, who established the College, and the Classical-Revival architecture of the existing campus buildings (refer Figure 17). 'Xavier College Memorial Chapel' is included on the Victorian Heritage Register.



Figure 19. ‘Xavier College Memorial Chapel’, Xavier College, 135 Barkers Road, Kew, 1927-34, by Schrieber and Jorgenson (architect). (Source: Heritage Victoria)

In 1933, Scotch College (HO608) commenced the construction of the ‘Littlejohn Memorial Chapel’ (Gould 1992:unpaginated), its dedication occurring in 1936 (Scotch College 2017); refer Figure 18. Designed by Robertson Kirkland of the firm Scarborough, Robertson and Love architects (RIBA), the Gothic architecture of the chapel was a reference to the school’s Scottish heritage and collegiate traditions born from the Scottish enlightenment at Aberdeen University (Scotch College 2017). Unlike ‘The William Carey Chapel’, and other denominational school chapels in the municipality, the ‘Littlejohn Memorial Chapel’ was not constructed as a war memorial, but instead was named in memorial for former Scotch College headmaster William Littlejohn (1904-1933).



Figure 20. ‘Littlejohn Memorial Chapel’, Scotch College, Hawthorn, Melbourne: the west front’, Scotch College, 1 Morrison Street, Hawthorn, 1933-36, by Scarborough, Robertson & Love (architect). (Source: RIBA Architecture Image Library)

In 1959, during the post-war period, an Italian influenced memorial chapel, the ‘Fitchett Chapel’, emerged at Methodist Ladies College (MLC), 207 Barkers Road, Kew; the modern Romanesque/Tuscan-inspired brick chapel constructed to the design of architect F. Clarence Armstrong (Sanderson 1988); refer Figure 19. It was constructed as a

memorial 'in thanksgiving for peace after the war of 1939-45' (Chapel Memorial Stone, 21 Feb. 1959). Like 'The William Carey Chapel', 'Fitchett Chapel' also signalled a departure from tradition and the role architecture played on the campus of traditional schools. While a grand Gothic-Revival style chapel had been planned at MLC since 1947 (*The Age* 11 April 1947:2), complementing the traditional architectural language of the campus, this was instead dispensed with for the Italian inspired chapel that exists today. Like MLC, 'The William Carey Chapel' instead opted for a departure from the norm, opting for a slate-clad pyramid shaped form, reminiscent of a traditional church spire and the landmark status associated with such forms. Part of MLC is included in a Heritage Overlay within the Boroondara Planning Scheme.

While the chapels by Schrieber and Jorgensen (Xavier) and Scarborough, Robertson and Love (Scotch) celebrated the tradition of their respective institutions through a form of architectural conservatism that responded to the architecture of their respective campuses, the designs of Clarence Armstrong (MLC) and Cecil and Graham Lyons (Carey) signalled a departure from the tastes of tradition, instead choosing to celebrate the renewed optimism the post-war period with various forms architectural experimentation that became representative of latter ecclesiastical architecture. Post-war architecture typically defined, in built form, a sense of optimism following World War II which signalled a departure from the norm, instead opting for stylistic, structural and social experimentation. 'Fitchett Chapel' communicated this in a largely traditional built form of nave and spire, albeit with Italian inspired stylistic details that differed from the distinctive Gothic Revival language of the MLC campus. 'The William Carey Chapel' communicated this through a pyramid-shaped built form, clad with Welsh slate with a rusticated masonry base of split-faced brickwork, communicating the landmark status of a church spire while responding to the low-scale built form of the school campus, a result of its development from a disparate collection of historic mansion estates and villa residences accumulated by the school since its establishment in 1923.

In addition, like 'The William Carey Chapel', the 'Fitchett Chapel' also incorporated significant artworks as part of its overall aesthetic. While those at 'The William Carey Chapel' celebrated the teachings of Revd. Dr. William Carey, the sculpture 'Tree of Life' (Clifton Pugh, 1971) specifically, those in the 'Fitchett Chapel' instead focussed on the achievements of twenty-one inspiring women who made contributions to Christianity, considering MLC's position as a women's educational institution. These teachings were depicted in twenty-one stained glass windows, including the Queen of Tonga, HM Sālote Tupou III, who visited MLC in the 1950s (MLC 2017).



Figure 21. 'Fitchett Chapel', Methodist Ladies' College, 207 Barkers Road, Kew, 1959, F. Clarence Armstrong (architect). (Source: Methodist Ladies' College)

Within the context of memorial chapels constructed for the campus of denominational schools in the City of Boroondara, 'The William Carey Chapel' is a significant example. Embodying the architectural optimism of the post-war period, the Chapel represents an outstanding example of ecclesiastical architecture that signals a departure from the typical pre-World War II response to a continuation and/or interpretation of a pre-existing architectural language adopted by such schools as Xavier and Scotch Colleges. The post-war period also represented a time during which social expectations were challenged, with art proving an increasingly popular medium communicating such ideals, the Chapel and that at MLC, proving repositories for such artwork and their associated teachings. Further, the school represents an integral part of the ongoing tradition of celebrated architecturally designed chapels, a tradition established by Scotch College in c1920-22, and continued into the twentieth century.

Assessment Against Criteria

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

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

'The William Carey Chapel' (1969-1971) reflects the established pattern of architect-designed memorial chapels for denominational school campuses in the City of Boroondara. The chapel, designed by Cecil R. and Graham F. Lyons Pty Ltd and constructed by builders Platt Brothers, sits amongst the distinguished company of other architect-designed memorial chapels, including 'Scotch College War Memorial Hall' (1920-22) by Henry Kemp, 'Xavier College Memorial Chapel' (1927-34) by Schrieber and Jorgensen and the 'Fitchett Chapel' (1959) by F. Clarence Armstrong, and is therefore representative of the ongoing development of memorial chapels, post both World Wars, within the municipality.

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

N/A

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

N/A

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

'The William Carey Chapel' is representative of the post-war design ethos, sense of optimism and architectural modernisation that became representative of latter ecclesiastical architecture. The high quality design of the chapel incorporates an honesty of structure and material, clean lines and an overall sense of innovation in design.

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

'The William Carey Chapel' is important for its architectural innovation and re-imagination of traditional ecclesiastical design. This is expressed through the reinterpretation of traditional form and material conventions, using a pyramid shaped form and split-faced brickwork, stained glass and Welsh slate. Extant landscaping to the perimeter of the building, including bluestone retaining walls, decorative boulders forming part of the detailed external lighting system; a commemorative *Corymbia Citriodora* (Lemon Scented Gum), planted by the President of the Baptist Union of Victoria in 1969 to commemorate the dedication of the chapel site, and timber crucifix also forms part of the original design. As part of its communication of religious theory, that of the Revd. Dr. William Carey for whom the chapel is named, it utilises symbolic artwork, the most notable of which is the sculpture 'Tree of Life', sculpted by Archibald Prize winning artist Clifton Pugh (1924-1990) for the baptistry of the chapel in c.1971. The William Carey Memorial, a bronze bas-relief image designed by artist Walter Magilton mounted on a boulder outside the baptistry window, serves as a memorial to the school's namesake.

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

N/A

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

'The William Carey Chapel' is important for its connection with the memory of 'Old Grammarians' who lost their lives in World War II, for whom it was constructed in memory of, and the wider Carey Baptist Grammar School community given the Chapel's ongoing use as a place of religious worship. The site on which the chapel is constructed has remained continuously occupied by the Carey Baptist Grammar School since the construction of the chapel and this strong association with the site remains today.

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

N/A

Statement of Significance

What is Significant?

'The William Carey Chapel' and its immediate grounds, 349 Barkers Road (off Daniell Place), Kew are significant to the City of Boroondara. The chapel is a post-war example of ecclesiastical building at a denominational school dedicated to the memory of alumnus lost to war. Designed by architects Cecil R. and Graham F. Lyons Pty Ltd, it possesses a high level of architectural integrity. It retains original landscaping elements externally, including bluestone retaining walls, decorative boulders and a commemorative Lemon *Corymbia Citriodora* (Lemon scented Gum), and the William Carey Memorial: a bronze bas-relief image mounted on a boulder to commemorate the school's namesake. Internally, it possesses the significant sculpture 'Tree of Life' by highly acclaimed Australian artist Clifton Pugh.

How is it significant?

'The William Carey Chapel' is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

'The William Carey Chapel' (1969-71) is of historical significance as it is representative of an established pattern of construction of architect-designed memorial chapels at denominational schools, immediately following both World Wars, and the associated losses inflicted upon those school communities by such conflicts in the City of Boroondara. (Criterion A)

'The William Carey Chapel' is a significant example of ecclesiastical architecture that is representative of the design ethos, optimism and architectural modernisation expressed in post-war period. The design features honesty of structure and material, clean lines and an overall sense of innovation in design characteristic of this period. The chapel is also significant for its re-imagining of religious iconography as an art form, most notably in the sculpture 'Tree of Life' by Archibald Prize winning artist Clifton Pugh (1924-1990). Sculpted in c.1971 for the baptistry of the chapel, the sculpture symbolises the religious theory of the Revd. Dr. William Carey, the renowned Baptist missionary and self-taught language scholar, for whom both the chapel and Carey Baptist Grammar School are named. The entire chapel complex is of aesthetic significance as a complete example of largely intact building and its original landscaped setting, complete with commemorative plantings and memorial sculpture. (Criterion D & E)

'The William Carey Chapel' is of social significance for its associations with the memory of former school alumni, known as 'Old Grammarians', lost in World War II and ongoing connections with the wider Carey Baptist Grammar School community. The site on which the chapel is constructed, and the chapel itself, have remained in the continuous occupation of Carey Baptist Grammar School, since the construction of the chapel in 1969-71, and these strong associations continue today. (Criterion G)

Grading and Recommendations

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

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

External Paint Colours	
Is a permit required to paint an already painted surface?	No

Internal Alteration Controls Is a permit required for internal alterations?	Yes – ‘Tree of Life’ sculpture by Clifton Pugh.
Tree Controls Is a permit required to remove a tree?	Yes – Lemon Scented Gum
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – Crucifix and associated bluestone retaining walls, paths and steps. William Carey Memorial (boulder mounted with bronze bas-relief of William Carey).
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd

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Lindum

Prepared by: Context Pty Ltd

Address: 315 Barkers Road Kew

Name: Lindum	Survey Date: August 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: c1905



Historical Context

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

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

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

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

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

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

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

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

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

History

'Lindum' at 315 Barkers Road is near the intersection of Wrixon Street and Barker's Road, Kew. The 14 acres of land on the northeast corner of the intersection was formerly owned by William Henry Wrixon, solicitor, who died in December 1893, and was granted

to W H Wrixon's brother Sir Henry John Wrixon, barrister and politician, who was at that time living in 'Raheen', Studley Park Road, Kew (PROV). W H Wrixon's former 6-roomed wooden house was built on the very east of the 14-acre land, close to Wrixon Street diagonally facing southwest. The beginning of the driveway off Barkers Road was about where the current gateway of 315 Barkers Road is situated (see Figure 1).

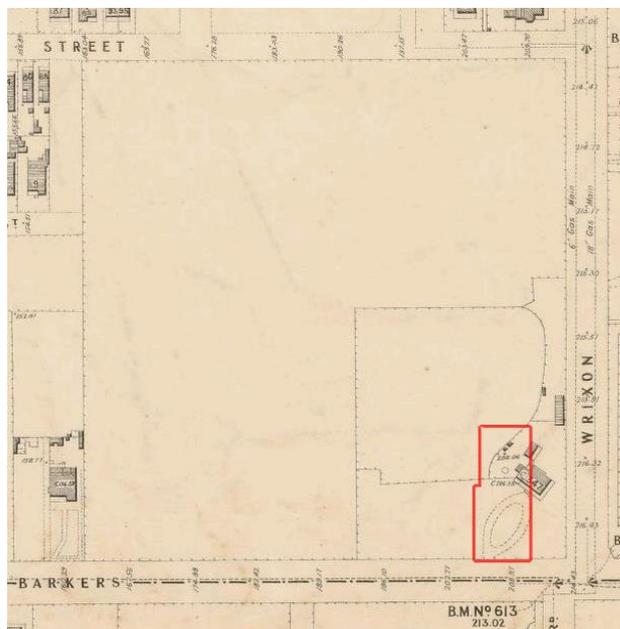


Figure 1. Current extent of land at 315 Barkers Road (after subdivision in 1954) marked on an extract of Melbourne and Metropolitan Board of Works Detailed Plan No 1572, 1903 (Source: SLV).

In 1903, the land was transferred to the auctioneers Yeo Crosthwaite and Co and became subdivided into building allotments (*Age* 3 October 1903:20). It is not known who commissioned or designed the residence, but one possibility is that the auctioneers Yeo Crosthwaite and Co engaged in developing some of the housing allotments in their management. For instance, from March to May 1908, an 'excellently finished new modern Queen Anne villa with 9 rooms' (*Argus* 28 March 1908:14).

The first occupier of the Queen Anne villa was Mrs Barbara Ross Eady (née McPherson), who relocated from Sydney after her husband William Wilton Eady's death in 1892. The family moved to Melbourne as Barbara R Eady's younger brother Sir William McPherson took responsibility for them. Just before moving into Kew, Mrs Eady, her son Marshall Thomas Wilton and two daughters, Adelaide Jessie and Marion Annette, tenanted at a 7-roomed house known as 'Lindum' in Shakespeare Grove, Hawthorn (RB 1907).

M T W Eady, the eldest son of Barbara was away from home working for Ruston & Hornsby Ltd in Lincolnshire, England, and at the time of his return to Melbourne in 1907, the Eady family moved to a larger, newly built villa of 9 rooms in Barkers Road (AEC 1908). The subject residence in Barkers Road was also named 'Lindum' by the family. The house appeared in the street directory just as 'Lindum' without a street number, and it was in the mid-1910s that it became 315 Barkers Road (S&Mc 1910-17).

Barbara R Eady resided in 'Lindum' until her death in March 1928. The house was sold by instructions from M T W Eady on 1 September 1928. By this time, 'Lindum' consisted 9 rooms including entrance hall, drawing room, billiard room and panelled inglenook fireplace. Bathroom and kitchen were serviced with hot water, and gas and fire stoves were installed in the kitchen. The residence was accompanied with a detached washhouse, wood and coal stores, workshop and garage. The land had a 130-foot

frontage to Barkers Road by a depth of 200 feet, which provided enough room for a tennis court on the premise (*Argus* 29 August 1928:2).

According to the Sands & McDougall street directories, the residence was shortly vacant until J S Dickson's occupancy in 1930, and Roy George Parsons, manager, occupied 315 Barkers Road from 1932 (S&Mc 1929-45). Parsons live in the property throughout the 1940s until his relocation to Balwyn Road, Balwyn in the early 1950s (*Age* 1 May 1953:9).

In November 1954, the vacant house was again auctioned for sale by G.G.Henderson Pty Ltd, being labelled as spacious brick family home, but the auction appeared to be unsuccessful, being advertised for sale with a fixed price of £8,000 in the following month (*Age* 17 November 1954:2; *Age* 4 December 1954:43). At this time, the house was described to be of 9 rooms, 6 rooms downstairs and 3 bedrooms upstairs, consisting internal and external bathrooms and two garages. Also, the land was subdivided into two, with the vacant land on the west of the house being sold for the new development (*Age* 30 October 1954:38). As the result, the frontage of 315 Barkers Road was reduced to 76 feet 4 inch (*Age* 28 February 1962:24).

Description & Integrity

The house at 315 Barker Road is on an allotment with large garden to the front and rear. To the west side there is a small setback from the side boundary and a driveway setback to the east. The large house currently occupies the centre of the site, and the front garden is dominated by several mature trees including a Canary Island palm *Phoenix canariensis*, two elm trees and a blue spruce.

The house is designed in the Queen Anne style and has a highly picturesque, yet formal composition. Originally designed to have both formal and garden frontages, it features a symmetrical front elevation with recessed entry set between a pair of projecting gables. The steeply pitched roof accommodates dormer windows to the south and east. The tiled terra-cotta roof is complex in form with a series of cascading hip roofs that resolve at the rear into a single wide hip across the whole width of the building. The front features matching gable ends with roughcast render and vertical timber strapping flanking an arched porch with ox-bow arched brick and roughcast parapet.

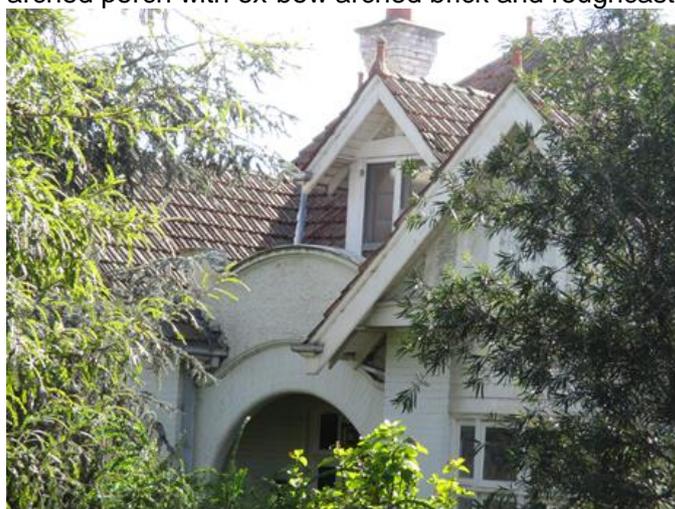


Figure 2. Ox-bow arched brick parapet to the porch

The roof extends into a faceted verandah to the west, although now constrained in its outlook. The verandah has plain posts and the same roughcast and timber detail to its spandrels. The exceptionally tall and slender chimneys have corbelled brickwork to their tops. Each of the front bow windows of four panes has decorative shingled cladding above with both square cut and bevelled corners shingles. Apart from the painting of the brickwork the house has a high degree of integrity and no visible external additions.

Comparative Analysis

A new style began to typify the inner suburbs of Boroondara from the early 1900s, which was neither defined by small cottages nor grand mansions. Many vacant blocks from 1880s' estates were filling up with single-storeyed residences in the Queen Anne style, adaptations of English styles and Edwardian villas, which gradually increased in scale to include attic storeys (Butler & McConville 1991:18).

The Queen Anne style is characterised by a complex, asymmetrical form set below a steeply pitched hipped roof (pyramidal or with gablets). In a few cases, there is a modest attic storey indicated by original dormer windows. There may be a strong diagonal emphasis, expressed in the verandah form or by the presence of a corner bay window or entrance. There are also examples with a more formal or symmetrical composition to the front where there is both a highly picturesque and lively composition and in the hands of skilled architects, often a formal composition as well.

The Queen Anne style is characterised by roofs clad in terracotta tiles, slate or corrugated iron (this last one more common for timber houses), with decorative terracotta elements including capping, finials and other decoration. Features include projecting gabled bays, bay windows, hoods over windows (sometimes with decorative bracketing), red brick chimneys with decorative details such as corbelling, strapwork, roughcast or terracotta chimney pots, and sash or casement windows often with decorative highlight windows (filled with leadlight or coloured glass). Verandahs tend to be one of two types: a verandah that is continuous with the main roof and often returns around the side, with turned timber posts and decorative timber fretwork; or smaller porches which may have a separate roof form, and in rarer cases the porch extending to an elegant shaped parapet.

Architect Christopher Cowper was renowned for his Queen Anne houses in the middle ring suburbs of Brighton, Kew, Hawthorn and Camberwell, as typified by his own house at 14 Studley Avenue, Kew (c1907) and 'Constantia', 9 Hilda Crescent, Hawthorn (1907-12). (Context 2005:20). Several houses by Cowper are useful comparisons with 315 Barkers Road, although generally these houses are less picturesque in form, such as No. 11 Barrington Avenue Kew, (Barrington Avenue Precinct HO142) and 8 Denmark Street Kew (HO296). Lindum has a similar symmetrical composition with central arched porch and a pair of bow windows set in projecting gable roofed forms. It is more conventional that Cowper's work in its adoption of symmetrical form and matching windows.



Figure 3. 167 Cotham Road Kew, (HO285) with entry porch that is a similar architectural feature to 315 Barkers Road. Otherwise the house is a more conventional Edwardian style.



Figure 4. 24 Miller Grove Kew, 1914, (HO322) is a fine and broadly externally intact example Queen Anne house featuring a pair of front gables similar to 315 Barkers Road.



Figure 5. 19 Linda Crescent Hawthorn, (Contributory in HO152) Although less picturesque in form, this house shows both the central porch with parapet and the pair of gables forming a symmetrical composition.



Figure 6. 8 Denmark Street Kew (HO296), 1813 by Christopher Cowper who designed several houses in this form with central porch set between flanking gables.



Figure 7. 2- 4 Barrington Avenue Kew



Figure 8. 11 Barrington Avenue Kew by architect Christopher Cowper

315 Barkers Road illustrates a symmetrical Queen Anne composition with a central porch set between a pair of gables. When compared with these, 315 Barkers Road combines the more picturesque and flamboyant features of the Queen Anne (steeply pitched roof, elaborate chimneys, leadlight windows) with the formal front composition. Furthermore 315 Barkers Road features the rarer feature of a porch with parapet extending above the roofline.

Assessment Against Criteria

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

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

NA

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

NA

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

NA

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

315 Barkers Road is a fine example of the Queen Anne style that is characterised by a complex, asymmetrical building form set below a steeply pitched hipped roof. 315 Barkers Road is a notable example of the Queen Anne style with a formal or symmetrical frontage but also exuding a highly picturesque and lively overall composition. This more formal approach is demonstrated through many houses in Boroondara, including those by noted architect Christopher Cowper.

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

315 Barkers Road is of aesthetic significance for its characteristic features including its highly picturesque and cascading hipped roof form with dormer windows and a terra cotta tiled roof. The frontage is notable for its ox-bow arched parapet and central arched entrance between steeply pitched gable ends over bow windows. The west elevation is notable for its faceted verandah that once overlooked garden but is now curtailed in this regard by the limitations of a smaller site. The exceptionally tall, slender and well modelled chimneys complement the overall composition and are significant features in themselves. The combination of materials is highly characteristic of the style and, although now overpainted, the combination of rough cast render, timber shingles, brickwork and leaded glass to the main windows all contribute to the detail of this house. The Canary Island palm *Phoenix Canariensis* is a tall and well formed specimen that adds to the garden setting.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

The nine-roomed house at 315 Barkers Road, situated on land subdivided in 1903 from a 14-acre allotment owned by solicitor William Henry Wrixon, is significant. The house, built in a Queen Anne Style between 1903 and 1908, originally occupied by Barbara Ross Eady, and named Lindum is significant.

How is it significant?

The house at 315 Barkers Road is of local aesthetic and architectural significance to the City of Boroondara.

Why is it significant?

315 Barkers Road is a fine example of the Queen Anne style that is characterised by a complex, asymmetrical building form set below a steeply pitched hipped roof. 315 Barkers Road is a notable example of the Queen Anne style with a formal or symmetrical frontage but also exuding a highly picturesque and lively overall composition. This more formal approach is demonstrated through a number of houses in Boroondara, including those by noted architect Christopher Cowper. (Criterion D)

315 Barkers Road is of aesthetic significance for its characteristic features including its highly picturesque and cascading hipped roof form with dormer windows and a terra cotta tiled roof. The frontage is notable for its ox-bow arched parapet and central arched entrance between steeply pitched gable ends over bow windows. The west elevation is notable for its faceted verandah that once overlooked garden but is now curtailed in this regard by the limitations of a smaller site. The exceptionally tall, slender and well modelled chimneys complement the overall composition and are significant features in themselves. The combination of materials is highly characteristic of the style and, although now overpainted, the combination of rough cast render, timber shingles, brickwork and leaded glass to the main windows all contribute to the detail of this house. The Canary Island palm *Phoenix Canariensis* is a tall and well formed specimen that adds to the garden setting. (Criterion E)

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

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

Melbourne and Metropolitan Board of Works Plan, as cited.

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

City of Kew Rate Books (RB), as cited.

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

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Sanderson, Pru Design Pty Ltd 1988, *City of Kew Urban Conservation Study: volume 2*, prepared for the Victorian National Estate Committee and City of Kew.*Victorian Places* 2015, Monash University and University of Queensland, <http://www.victorianplaces.com.au/kew>, accessed 12 July 2017.Sands & McDougall, *Melbourne and Suburban Directories (S&Mc)*, as cited.

Shops

Prepared by: Context Pty Ltd

Address: 1139-1141 Burke Road Kew

Name: Shops	Survey Date: August 2017
Place Type: Commercial	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1916-17



Historical Context

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9). Subdivision slowed with the economic depression of the 1890s, but, by the end of 1897, housing construction had begun anew. As noted by local historian Andrew Frost, the *Kew Mercury* confirmed the recovery on 30

May 1899 when the newspaper reported that in the previous year 'there had been a strong demand for "medium class" houses within reasonable distance of train or tram, and that over £9,000 of new buildings had been erected in Kew' (Frost nd:3-4). In 1901 Kew's population was 9469 (*Victorian Places* 2015).

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

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

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

History

The 'Balmoral Hill Estate' Kew, 47 small lots on the west side of Burke Road between Mount Street and Sackville Street, was auctioned by Frederick Linsey Flint in November 1887 (Balmoral Hill Estate 1887). The success of this auction must have spurred Flint to follow soon after with the 'Hillside' subdivision, which was advertised in September 1888 and encompassed the area surrounded by Burke Road, Mount Street, Carlisle Street and Barkers Road. It consisted of 26 "business and villa sites" (Argus, 21 September 1888:3; 'Hillside, Camberwell' 1888). In January 1891 Flint advertised for sale Lots 1 and 10 in the 'Hillside' subdivision, suggesting only these were unsold (Argus, 17 January 1891:2). Kate Linsey Flint, wife of Frederick Linsey Flint, became the owner of Lot 10 in January 1892 (CT 2407 F.234).

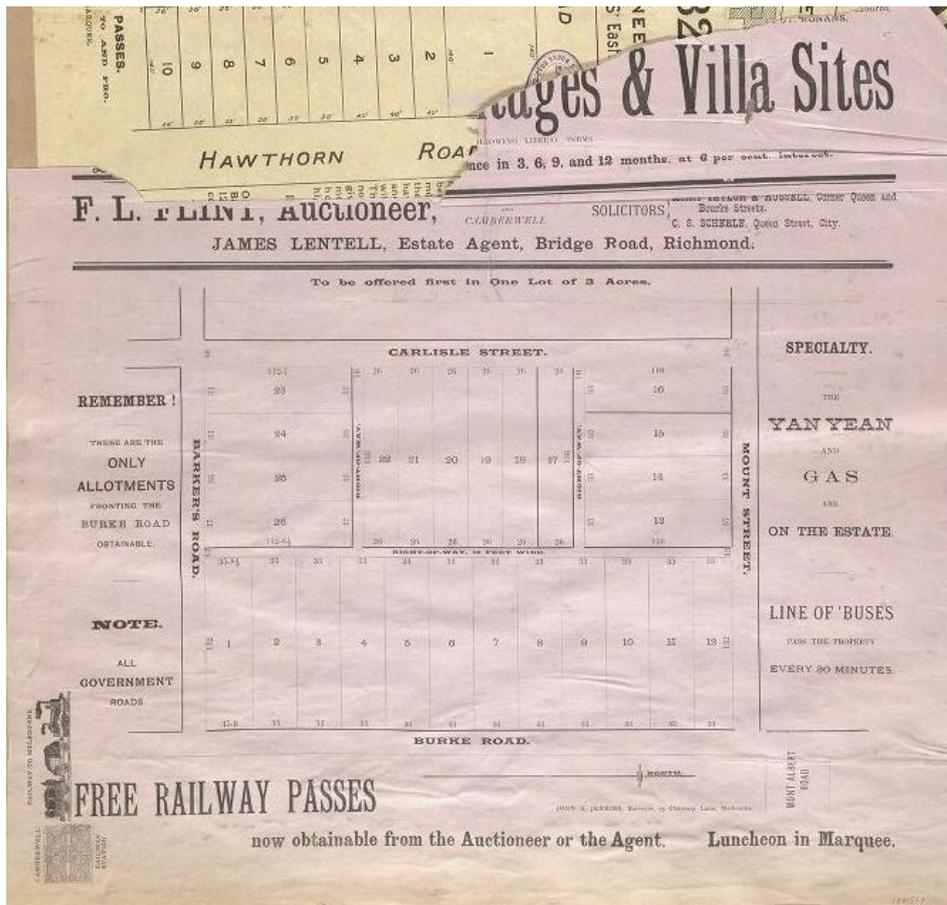


Figure 1. 'Hillside, Camberwell', Auctioneer's plan, 1888, John S. Jenkins Surveyor 75 Chancery Lane Melbourne. (Source: SLV map collection)

Development was slow. In 1903 Lot 10 was vacant and there were two houses on the Burke Road part of the 'Hillside' subdivision, one on Lots 2 and 3 and one on Lot 7. Six houses had been built on the fourteen lots behind (MMBW DP No.1561, 1903). The 'Balmoral Hill Estate' to the north had seventeen houses (Sanderson 1988:4/9).

Arthur John Stevens, bootmaker of Landale Street, Box Hill, became the owner of Lot 10 of the 'Hillside' subdivision in April 1916 (CT V.2404 F.234). Stevens was born in Bournemouth, England in c1869 (BDM Event No.8295/1940). He married Jessie Elizabeth Harris in 1892 (BDM Event No.2465/1892). Jessie was born in St Kilda in 1871 (BDM Event No.5728/1871). The family was living in Prahran by the turn of the century. Son Albert Edmund was born in Prahran 1901 and another son Arthur Bernard was born in Prahran in 1906 (BDM Events Nos.5962/1901 & 13235/1906). Arthur John Stevens had a bootmaker's shop at 69 High Street Prahran in 1913 (Prahran Telegraph, 11 October 1913:5).

Arthur John Stevens had the two-storey building with two shop fronts and residence upstairs built on Lot 10 of the Hillside subdivision in Burke Street in 1916-17. The Sands and McDougall directory first shows A.J. Stevens, bootmaker, residing and trading at what was then 15 Burke Road Kew in 1918 (S&McD 1918). By the 1919 directory the other shop in the building was occupied by William Brown, fruiterer, and the numbering had changed, with Stevens at 180 Burke Road and Brown at No.182 (S&McD 1919).

By 1924 the section of the 'Hillside' subdivision fronting the west side of Burke Road between Barkers Road and Mount Street was fully developed apart from one lot. To the south of Stevens' building were a confectioner and a butcher, and to the north was a

picture framer's shop and a draper. The remainder of the lots were occupied by residences. The other shop in Stevens' building was occupied by Modral Brothers Grocers (S&McD 1924). In the 1930 directory the Stevens' shop was numbered 176 Burke Road and the other shop in the building was occupied by Mrs M. Coultas, grocer (S&McD 1930).

By 1937 the current numbering had been adopted, with Stevens sharing his boot repair shop at No.1141 with his daughter Elsie, who was a dressmaker. Their other shop, No.1139, was occupied by D.E. Charlston, lawn mower repairer (S&McD 1937).

Arthur John Stevens was still living at 1141 Burke Road when he died in 1940, at the age of 71 (Argus, 10 September 1940:10). By 1941 daughter Elsie had a dressmaker's shop at No.1141 and E. Kinlay, boot repairer, was in the shop at No.1139 (S&McD 1941). Jessie Elizabeth Stevens remained in the residence until she died in 1947 (S&McD 1946; Argus, 10 March 1947:16).

Rachael and Austin Daghish became the owners in 1949 (CT V.7304 F.672). A jeweller's and watchmaker's shop at No. 1139 was offered for sale in 1951 (Age, 8 September 1951:24).

Description & Integrity

The pair of shops at 1139-1141 Burke Road are located within a small commercial area near the intersection of Burke Road and Mont Albert Road. The building occupies approximately half of the depth of the site, with the remainder vacant towards a laneway at the rear. The pair of shops are substantially intact and feature a highly stylised façade treatment in red brick and render. The boldly designed façade utilises a largely two-dimensional design to eye-catching effect.

The unequal width of the ground floor frontages is resolved on the first floor into a symmetrical composition of paired windows set either side of an arched motif in banded brick and render surmounted by an oversized keystone. The façade features brick and render panels surrounding the sash windows, each featuring the same keystone treatment. The panels are framed with plain rendered pilasters and a small cornice at the pediment.

The shopfronts on the ground floor feature original metal framed glazing apart from the top-light windows where the framing has been replaced with timber. Both shopfronts feature recessed entries with terrazzo flooring and original blue green tiling to the stall boards. The cantilevered verandah has a pressed metal soffit. The Edwardian pair of shops are both boldly designed and highly intact.

Comparative Analysis

Commercial buildings of the Edwardian period are in several precincts including those at Maling Road Canterbury, Glenferrie Road Hawthorn and Union Road Surrey Hills. These precincts provide similar examples of shops that are both Individually Significant and Contributory within precincts. Some more isolated examples exist in smaller commercial areas outside precincts, for example, 556-558 Glenferrie Road, Hawthorn (recommended for Individual Significance in the Hawthorn component of the Boroondara municipal-wide study).

- The pair of shops at 556-558 Glenferrie Road, Hawthorn have upper floors recessed behind balconies with pierced brick balustrades and flat arched lintels. The parapets are shaped with multiple curved profiles and the individual shops are defined by engaged pilasters. Restrained render details in the form of a cornice and string course, panels and cappings are used to great effect highlighting the red brick walls.

- 123-125 Maling Road, Canterbury (Significant within HO145 - Maling Road Shopping Centre and Residential Environs, Canterbury), built several years earlier than 1139-1141 Burke Road employs some stylised and simplified parapet detailing but otherwise has some well executed but typical Edwardian features with upper floor oriel windows and moulded brick pilasters.
- The former Hawthorn Motor Garage at 735 Glenferrie Road, Hawthorn (HO570) comes closer to the inventive manipulation of elements of brick arches with contrasting panels and a highly graphic two-dimensional façade.
- 737-743 Glenferrie Road, Hawthorn (Contributory within HO491 - Glenferrie Road Commercial Precinct, Hawthorn) is a bold composition of four interwar shops displaying transitional elements, including an arcaded first floor with semi-circular arches, a standard Italianate balustrade, intact tiled shopfronts and cantilever verandah. It has a simplicity of detail that is typical of its era.
- 135-139 Maling Road Canterbury (Contributory within HO145) is an austere version with an oriel window but otherwise highly restrained 1920s render decoration.



Figure 2. 123-125 Maling Rd, 1911, Significant in HO145.



Figure 3. 735 Glenferrie Road, Hawthorn, HO570 a highly inventive façade.



Figure 4. 556-558 Glenferrie Road, Hawthorn, recommended for individual significance in Boroondara municipal-wide heritage study.



Figure 5. 737-743 Glenferrie Road, contributory place in HO491.



Figure 6. 135-139 Maling Road, Canterbury, contributory in HO145, a fairly austere commercial building that has a lower integrity than 1139-1141 Maling Road.

When compared with other Edwardian shops, 1139-1141 Burke Road, Kew is unusual, without another known precedent in Boroondara. The highly stylised and graphic qualities of the façade are distinctive and complemented by the integrity of the place with its original cantilevered verandah and pair of shopfronts with tiled stallboards.

Assessment Against Criteria

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

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

Historically the small commercial centre on the Hillside subdivision on Burke Road between Barkers Road and Mount Street demonstrates a local neighbourhood shopping centre. The building at 1139-1141 Burke Road, Kew represents the Edwardian period when this shopping centre was established. The business occupants of 1139-1141 Burke Road demonstrate the requirements of the local neighbourhood at that time.

The building, constructed in 1916-17 by bootmaker A.J. Stevens and with one shop occupied by him, is historically significant as a suburban boot making establishment before the development of large scale manufacture and supply in the footwear industry. The occupations of the tenants of other shops including William Brown, fruiterer who occupied the other shop at the time of Stevens' occupation illustrates another aspect of local neighbourhood shopping at that time.

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

NA

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

NA

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

The pair of Edwardian shops with residences above, at 1139-1141 Burke Road demonstrate an innovative design for the period, using the standard materials of face brick and render in a highly stylised and graphic manner. The shops are enhanced by an original cantilevered verandah and pair of shopfronts with tiled stallboards and most of the original shopfront window framing intact.

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

Aesthetically the shops are significant for their graphic façade featuring brick and render panels surrounding paired sash windows, each featuring the same keystone treatment. The pair of shops are significant for the highly unusual central arched motif in banded brick and render surmounted by an oversized keystone. This contrasts with the simplicity of the façade panels that are framed with plain rendered pilasters and a small cornice at the pediment. The pair of shops are aesthetically significant for their cantilevered verandah featuring a pressed metal soffit, shopfronts featuring original metal framed glazing, recessed entries with terrazzo flooring and original blue green tiling to the stall boards.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

The pair of Edwardian shops with residences above, at 1139-41 Burke Road Kew, built in 1916-17 on the Hillside subdivision by bootmaker Arthur John Stevens is significant. One shop was originally occupied by Stevens and the other by fruiterer William Brown, with other local businesses developing in adjacent shops.

How is it significant?

The pair of shops with residences above at 1139-41 Burke Road Kew is of local historical, aesthetic and architectural significance to the City of Boroondara.

Why is it significant?

Historically the small commercial centre on the Hillside subdivision on Burke Road between Barkers Road and Mount Street demonstrates a local neighbourhood shopping centre. The building at 1139-1141 represents the Edwardian period when this shopping centre was established. The business occupants of 1139-1141 Burke Road demonstrate the requirements of the local neighbourhood at that time. The building, constructed in 1916-17 by bootmaker A.J. Stevens and with one shop occupied by him, is historically significant as a suburban boot making establishment before the development of large scale manufacture and supply in the footwear industry. The occupations of the tenants of other shops including William Brown, fruiterer who occupied the other shop at the time of Stevens' occupation illustrates another aspect of local neighbourhood shopping at that time. (Criterion A)

The pair of Edwardian shops with residences above, at 1139-1141 Burke Road demonstrates an innovative design for the period, using the standard materials of face brick and render in a highly stylised and graphic manner. The shops are enhanced by an original cantilevered verandah and pair of shopfronts with tiled stallboards and most of the original shopfront window framing intact. (Criterion D)

Aesthetically the shops are significant for their graphic façade featuring brick and render panels surrounding paired sash windows, each featuring the same keystone treatment. The pair of shops are significant for the highly unusual central arched motif in banded brick and render surmounted by an oversized keystone. This contrasts with the simplicity of the façade panels that are framed with plain rendered pilasters and a small cornice at the pediment. The pair of shops are aesthetically significant for their cantilevered verandah featuring a pressed metal soffit, shopfronts featuring original metal framed glazing, recessed entries with terrazzo flooring and original blue green tiling to the stall boards. (Criterion E)

Grading and Recommendations

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

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

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

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

Identified By

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

References

Age, as cited.

Argus, as cited.

Prahran Telegraph as cited

Births, Deaths and Marriages *as cited*

Built Heritage, 2012, City of Boroondara Thematic Environmental History, prepared for the City of Boroondara

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

Certificates of Title *as cited*

Frost, Andrew nd, 'Kew in the 1890s Depression', Historical periods series, Kew Historical Society, <http://kewhistoricalsociety.org.au/khs/wp-content/uploads/Kew-in-the-1890s-Depression-1.pdf>, accessed 20 July 2017.

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

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

'Grange Hill' (former 'Hillsbury')

Prepared by: Context Pty Ltd

Address: 301 Cotham Road (part), Kew

Name: 'Grange Hill' (former 'Hillsbury')	Survey Date: August 2017
Place Type: Residential	Architect: George Wharton
Grading: Significant	Builder:
Extent of Overlay: The building and a curtilage of 2 metres on the north side, to the title boundaries on the east and west sides, and along the line continuing east from the rear boundary of 10 Glendene Avenue to the south, as shown on the extent map	Construction Date: 1858, 1882 (major additions)

**Historical Context**

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

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

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

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

The district's name, derived from Kew Gardens outside of London, was first applied to the allotment north of Kew Junction, which was subdivided in 1851 (Morrissey 2008). The commercial precinct known as today's Kew Junction was established by 1852, and by 1854, two hotels had opened in Kew.

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

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

History

The Victorian mansion known as 'Grange Hill' (formerly 'Hillsbury') is now part of Genazzano College, at 301 Cotham Road. It is located in the northern part of the campus, at the east end of Glendene Avenue, off the east side of Normanby Road.

The land that 'Grange Hill' stands on was part of Crown Allotment 83 of Boroondara, which was sold as part of the last land sale in Kew on 16 October 1851. Mr Charles Vaughan purchased portion no. 83 together with the neighbouring portion 85, and soon subdivided and disposed of much of his land (Rogers:23).



Figure 1. The original extent of 'Hillsbury' surveyed in the late 1880s, shown in an extract of 'Borough of Kew' plan, 1888 (Source: SLV).

The estate had its entrance on the east side of Normanby Road, which was originally named Connor Street, after Connor's Creek that ran to the south of the estate. The Borough of Kew map (Figure 1) and the later Melbourne and Metropolitan Board of Works Plan shows that the end of creek on the east side of Normanby Road was redirected through underground drains (MMBW 160 feet to 1 inch Plan no. 66).

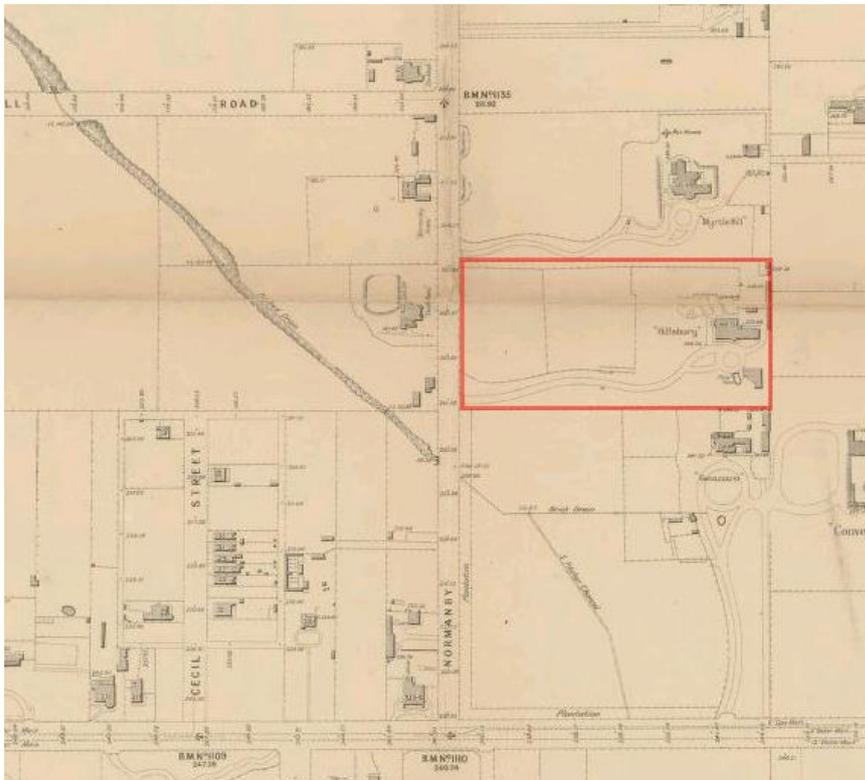


Figure 2. MMBW Plan showing the creek and underground drains in the beginning of the 20th century. Grange Hill is marked in red (MMBW 160 feet to 1 inch Plan no. 66).

The estate was originally named 'Hillsbury', possibly derived from its elevated position, and the name continued to be used until the time of subdivision in 1919 (Age 6 December 1919:3). The name 'Hillsbury' consistently appeared in the rate books of Kew

throughout the 1860s and 1890s (RB 1865-1898). The Melbourne and Metropolitan Board of Works (MMBW) Detailed Plan published in 1913 also shows the subject property labelled as 'Hillsbury' (MMBW Detail Plan no. 1607).

Although it is not clear when the residence was first constructed, its first stage was possibly erected as a seven-room brick villa by the owner Mr George Wharton (1822-1891), a prolific architect and town planner. In October and November 1858, Wharton advertised 'Hillsbury' for sale or to let, which at that point was described as a 'seven-room house' that is 'beautifully situated' on 5 acres of land with other conveniences including stabling, coach house, servant's room, water tank and large garden (*Argus* 16 November 1858:8; *Argus* 27 October 1858:8). The property was not sold until after 1865, remaining in the ownership of Wharton while being leased to tenants including Charles Reid, merchant (RB 1863/4-1864/5).

From around 1866, 'Hillsbury' was owned by Hon George Paton Smith (1829-1877), a journalist, barrister, M.L.A. and Attorney-General of Victoria in 1868-9 (RB 1866/7). During his residency, in 1869, Paton Smith attempted to sell the house and land by auction. According to the description, the house had been extended to eight rooms by this time, six of which were in a cemented brick structure, with '5 or 10 acres' of fenced land consisting orchard, vines and shrubbery (*Argus* 13 April 1869:2).

The precise boundaries of Smith's 10-acre land are not known, though the net annual value of the property did not increase notably from the time of Wharton's ownership. The Net Annual Value (NAV) of 'Hillsbury' was 100 pounds in the first year it was specifically recorded by the Borough of Kew for the 1863/4 rate cycle, and remained relatively constant at 100 pounds throughout the years until the 1873/4 rate cycle, except for once it rose to 109 pounds in 1868 (RB 1863/4-1873/4).

Following the unsuccessful land sale, the Smith family continued to occupy the premise until shortly after G P Smith's death in December 1877, with his son George Victor Smith being the ratepayer in 1879 (RB 1878/9). The property was again on the market in July 1879, being described to have 5 acres of land with garden, shrubbery and paddock, on which a 10-roomed family residence and outbuildings were built. It is likely that the house was extended to ten rooms around 1873, with its NAV increased by 20 pounds in 1874 (RB 1874/5).

The next in line was Mr Edward Baines, who for many years traded as a wholesale ironmonger in Little Collins Street, Melbourne. Moving into the premise in 1880 (S&Mc 1881), it appears that Baines largely extended and remodelled or, less likely, reconstructed the house in 1882. While whether there was an architect is not clear, it was a Carlton builder, Alexander Sturrock, who supervised the process, calling tenders for various works for Baines's 'new residence' (*Argus* 25 September 1882:3; 14 July 1882:3). This appears to be the time in which the house was remodelled to its current elegant Italianate appearance, as the cast-iron verandah detail is typical of the 1870s and early 1880s.

By the 1882/3 rate cycle, the NAV was 150 pounds, and increased to 200 pounds by 1886 and to 250 pounds at its peak in 1890 (RB 1882/3-1890/1). Like many other properties in Kew, the NAV dropped to 140 pounds during the 1890s, struck by the economic depression (RB 1893/4-1898/9).

The prosperity of 'Hillsbury' during E Baines's ownership was in part due to the reputation of the garden. The garden was featured in the weekly newspaper *Australasian* on a number of occasions during the 1890s and in 1900 (*Australasian* 29 December 1894:11; 2 December 1893:10; 14 November 1891:7; 15 October 1892:10; 17 March 1900:13).

The grounds and sublime setting of the estate can be understood from the detailed descriptions. The article 'Hillsbury, Kew' published in December 1894 read:

Hillsbury, the estate of Mr Edward Baines, on Normanby Road, comprises both rising and undulating ground ... the drive from the entrance to the residence winds according to the contour of the land, and since the trees have attained fine dimensions, the view ahead is restricted until the top of the hill is reached, and the residence and its immediate surroundings burst upon the view. The drive at this point winds around a large circular bed, having in its centre a well-grown specimen of Araucaria Cunninghamsi from forty to fifty feet high. ...

It continues to describe other garden features including a stone-lined lily pond and conservatory and lists the name of trees and flowers growing in the garden. By 1891, there was also a maze near Baines's residence (*Australasian* 14 November 1891:7). Most of the significant features from this period no longer survive today, but the circular garden bed and the curved driveway bending towards the east of the residence are remnants of former garden (Figure 3).

During Baines's residency, 'Hillsbury' was surveyed by MMBW and depicted in the Borough of Kew Detailed Plan No 1607, published in 1913. According to the plan, the main entrance was located at the southeast corner of the estate, continued with a serpentine driveway to the round driveway to the south of the mansion, which survives today. The main residence appears with verandah and canted bays on its west and south elevations and has a rear wing on the east side, possibly part of the earlier house. Along the eastern boundary, wooden structures probably associated with gardening and stabling were installed. A greenhouse was located to the southeast of the mansion, next to a fish pond. On the northwest end of the residence was a large rockery with winding paths. Fowl runs and troughs scattered around the land show that there were domestic animals.

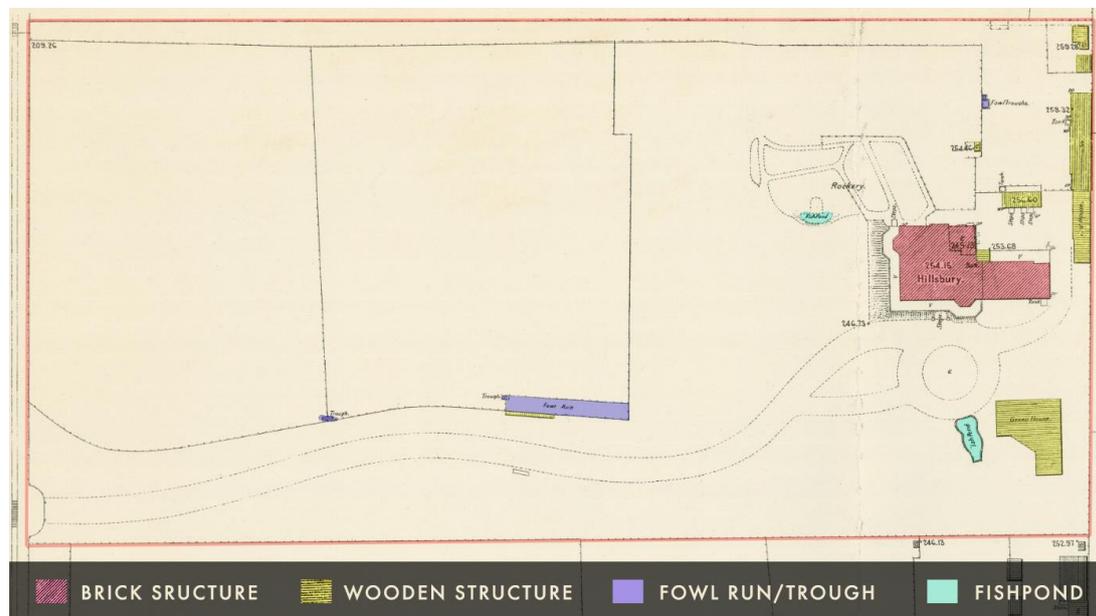


Figure 3. A section of MMBW plan showing the setting of 'Hillsbury' (MMBW Detailed Plan No 1607, 1913).

E Baines died in June 1916, and 'Hillsbury' (then numbered 36 Normanby Road) was to be sold by public auction held in February 1918. Being introduced as 'that well-known

property situated on the crown of the hill in Normanby Road', the 12-roomed two-storey brick mansion was described as following:

The house is of brick, cemented, with verandah and balcony, and consists, on the ground floor, entrance hall, drawing, dining, breakfast, and sewing rooms, two maid's rooms, bathroom, kitchen, pantries and servants' hall, and upstairs, four large bedrooms, bathroom, linen-press and etc.; also weatherboard store, tool-house, stabling and laundry. (Argus 13 February 1918:2).

In December following year, the land was subdivided into 14 allotments, with the new Glendene Avenue being laid in the middle of allotments, and sold as 'Grange Hill Estate' by solicitors Yeo, Crosthwaite and Co. Its 'wonderful garden soil' was noted in the auction notice (Age 5 December 1919:3). The mansion also became known as 'Grange Hill' from this point ('The Grange Hill Estate, Normanby Road, Kew' 1919). The name 'Hillsbury' was retained by Mrs Hettie (Henrietta) Mary Baines, widow of E Baines, who removed to East Malvern (Age 26 September 1945:8).

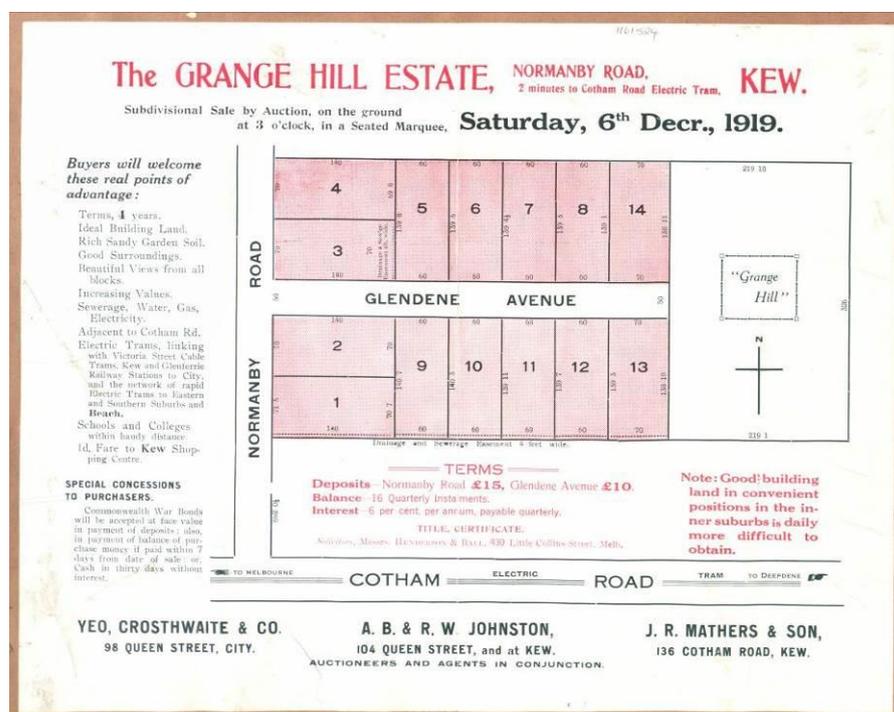


Figure 4. 'The Grange Hill Estate, Normanby Road, Kew' 1919 (Source: SLV).

The residence, now renamed 'Grange Hill', became 12 Glendene Avenue after the subdivision and construction of the Avenue. The mansion was continually occupied as a private residence, by builder Arthur Charles Hurlstone and his family including his children, his son-in-law and grandchildren (S&Mc 1923-1942). The Hurlstone family occupied the house through to the 1940s, until the death of Mrs Annie Hurlstone, A C Hurlstone's widow, in July 1948. The estate during the Hurlstones' ownership was captured in an aerial, taken around 1928-30. The aerial shows the extension to the back of the 1880s Italianate villa, some of the remaining outbuildings and the driveway depicted in the MMBW plan as well as the adjacent Glendene Avenue in the course of development (see Figures 5 & 6).

Soon after Mrs Hurlstone's death, in 1948, the residence and its land, then reduced to 2 acres, was purchased by the adjoining institution Genazzano FCJ College. Since being owned by the College, 'Grange Hill' has been refurbished to serve as classrooms for

Prep to Year 4 education, and also housed a library and specialist facilities. In 2012, 'Grange Hill' was redeveloped to accommodate an Early Learning Centre (H2o Architects 2012).



Figure 5. 'Grange Hill' c.1928-30, showing the outbuildings and garden features remaining. An extract from Airspy c.1928-30, 'Convent of the Faithful Companions, Kew' (Source: SLV).

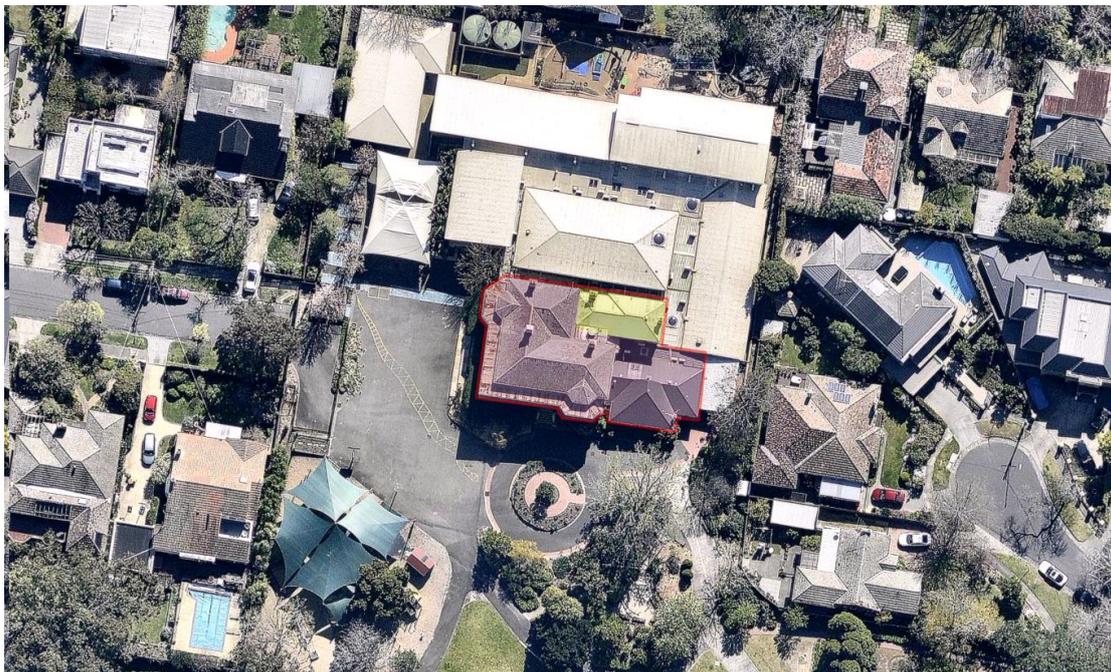


Figure 6. Recent aerial (13 September 2015) showing the unchanged roof line and circular garden bed, as well as new school buildings on the north side. Marked in yellow is the extension visible in the 1920s aerial (Source: Nearmap).

George Wharton, architect

George Wharton was a prolific Victorian-era architect and town planner, who participated in the surveys and subdivisions of suburban lands mainly in the Eastern suburbs such as Kew, St Kilda, Williamstown and Prahran. As an architect, his career broadly spanned from residential and commercial buildings to community buildings, between the 1850s

and the 1890s. His practice involved partnerships with English-born architect Charles Vickers (Wharton & Vickers) and surveyor George Robert Burns (Wharton & Burns). He was the President of the Victorian Institute of Architects.

Although Wharton had designed many buildings throughout the second half of the nineteenth century, many residential examples are either demolished or not identifiable, though Brynmawr (Stonnington HO7) is an exception. Other examples include: See Yup Society Temple (VHR H0219); Former Wesleyan Church, Kew (Boroondara HO150 & HO221); St Columb's Anglian Church, Hawthorn (Boroondara HO164); Savings Bank, Abbotsford (Yarra HO53) and Grace Darling Hotel, Collingwood (Yarra HO135).

Wharton was an important figure in the formation of the Municipality of Kew in 1860, possibly being responsible for the naming of the locality. He later served as Kew's first Chairman in 1861-2 (Barnard 1910).

Description & Integrity

'Grange Hill' is a two-storey Victorian Italianate villa standing on a slight rise with a vista overlooking Glendene Avenue to the west. Located at the eastern end of Glendene Avenue, which was formed on the former garden land after the 1919 subdivision, it is now part of the Genazzano Faithful Companions of Jesus College, 301 Cotham Road, Kew.



Figure 7. West elevation of 'Grange Hill'. (Source: Context 2017)

In its form and detail, it displays the classic characteristics of an Italianate villa from the 1870s to mid-1880s. The roof form is a low-line hip and valley, clad in slate, and it has bracketed eaves with turned droppers, rendered and corniced chimney shafts, and a return verandah with cast-iron posts and detail. The two main elevations, south and west, are mirror images with a projecting canted bay to one side and a return verandah stepping around the bay on each level. The verandah roof has a shallow concave profile and sits below the eaves.



Figure 8. Detail of the north-west corner of 'Grange Hill'. Note the slated hip roof, rendered and corniced chimney, bracketed eaves, two-storey canted bay, and delicate verandah iron with the frieze framed in timber and separate corner brackets. (Source: Context 2017)

The cast-iron verandah frieze is framed in timber with separate brackets below; a form seen in the 1870s and early 1880s. The verandah posts are likely to be of cast iron, fluted with Corinthian capitals. The patterns of the cast-iron work on the two level are the same, though the ground floor elements are larger in scale, reflecting the hierarchies in the floor heights. On both floors, the window openings are reeded-stop chamfered. A triple French window on the first floor (west elevation) is a later change.

The front door is not visible from Glendene Avenue, but it is shown in a black-and-white photo on a Building Identification Form from the 'Kew Conservation Study'. The image shows a central entrance on the south elevation set within a round-arched opening under a label mould. The highlight windows are also arched, and there appear to be double sidelights on either side. (NB: The house is listed at 12 Glendene Avenue in the study, and called 'St Raphael's'.)

Connected to the east of the two-storey Italianate mansion are a single-storey brick structure that was shown on the MMBW Plan in 1913, and may be a remnant of the 1858 house. There is also an extension made to the north side of the mansion in the 1910s-20s, shown in the 1920s aerial. On the north elevation, there is a contemporary single storey addition linking the mansion to another school building.



Figure 9. The remanent garden area to the south of the house with a circular garden bed. (Source: Context 2017)

All the timber outbuildings and the majority of garden features had been removed from the site, except for the intact circular garden bed and serpentine driveway in front of the south elevation. The rubble edge around the garden bed is possibly an addition from the interwar period.

Comparative Analysis

'Grange Hill' is a fine and intact example of a substantial Italianate villa or mansion built prior to the Boom era of the late 1880s. Through the first half of the nineteenth century, the Italianate style spread widely in Britain fuelled by the works of architects such as John Nash and Charles Barry and through designs promoted in pattern books such as Charles Parker's *Villa Rustica* (1832). In 1845, the style received Royal endorsement when Prince Albert, working with architect Thomas Cubitt, designed 'Osbourne' on the Isle of Wight as a retreat for Queen Victoria and the Royal family. 'Osbourne' with its plain stuccoed expression and tall balustraded tower would become the model for many large residences throughout the Empire including Government House in Melbourne. The style emerged as the preferred expression for Melbourne's grandest mansions of the middle decades of the nineteenth century.

There are a number of apt comparisons in the Boroondara Heritage Overlay:

- 'Mount View', Wellington Street (part of Ruyton Girls' School, 12 Selbourne Road), Kew (HO205). This is a substantial two-storey rendered Italianate house completed in 1888 to a design by Frederick de Garis. It has bold cement-render detail and an asymmetrical massing with two-storey canted bays on two sides. It

is unusual in that it did not have a verandah, but uses cast iron for first-floor balconettes.

- 'Berrington' at 29 Sackville Street, Kew (Significant in HO162 - Sackville Street Precinct, Kew). A two-storey rendered Italianate villa with an asymmetrical façade created by a shallow two-storey canted bay window. It was built in 1888-90. The house retains very elaborate cast-iron ornament to the verandah.
- 'Lancewood' at 880 Glenferrie Road, Kew (Significant in HO150 - Glenferrie Road Precinct, Kew). A two-storey Italianate mansion with a symmetrical block façade, rendered walls, and two-storey return verandah, built in 1889.
- 6 Gellibrand Street, Kew (HO304). This is a relatively late example of the Italianate style, built c1891. It is two-storeys, with rendered walls and a richly decorative two-storey verandah that follows the alignment of the canted bay window.
- 1 Sackville Street, Kew (Significant in HO162). This house is a fine but somewhat compromised version of a two-storey late Italianate villa. It has an asymmetrical façade with two-storey canted bay window and rendered walls. The house was converted to flats and in the process the verandah was removed and an extension built onto part of the front façade. These flats have recently been demolished, and an arcaded masonry verandah constructed.

In comparison with these other examples, 'Grange Hill' is distinguished by its large size and elevated siting. In its size and massing, it is most similar to 'Berrington' and 6 Gellibrand Street. Due to its earlier built date, 'Grange Hill' has more restrained render detail, and its verandah iron is much more delicate. The timber framing of the verandah frieze is particularly typical of the 1870s and early 1880s.

It is not known how much of the 1858 house survives at the present 'Grange Hill'. If it does, this would make it one of a very small number of pre-1860 houses to survive in Kew, with other examples in the Heritage Overlay including: 'Roseneath' (part), 62 Peel Street (HO104); 'D'Estaville', and 7 Barry Street (VHR H201).

Assessment Against Criteria

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

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

NA

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

NA

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

'Grange Hill' is of scientific significance due to its pre-1858 origins, which may comprise the eastern wing of the house or the core of the main section. Such remnants would provide more information about the now-rare residential work of prolific architect George Wharton, as well as being one of a very few pre-1860 dwellings to survive in Kew.

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

'Grange Hill' is of architectural significance as a fine and largely intact representative example of a substantial Italianate villa or mansion. It demonstrates the principal characteristics of this style, including a low-line hipped roof clad in slates, rendered chimneys with run cornices, bracketed eaves with cast-iron verandah set below, and two principal facades with an asymmetric plan formed by a two-storey canted bay window. The delicate verandah cast iron demonstrates the earliest format of separate frieze and brackets, with a timber framing member below the frieze, as was common in the 1870s and early 1880s.

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

'Grange Hill' is of aesthetic significance for its landmark size and elevated siting, with the retention of part of its early garden. The elegant concave-roofed verandah which steps out around the canted bay windows is also of note.

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

NA

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

NA

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

If the pre-1858 house survives in a legible form, 'Grange Hill' may also be significant for its association with its first designer and owner, architect George Wharton. While a prolific architect of the nineteenth century, almost none of his residential work survives. And as his own house, the design would be particularly valuable in understanding his oeuvre. As the survival of the pre-1858 section has not been confirmed, this aspect has been encompassed under Criterion C for now.

Statement of Significance

What is Significant?

'Grange Hill', originally 'Hillsbury', at 301 Cotham Road, Kew, is significant. It is a two-storey rendered Italianate mansion that stands at the east end of Glendene Avenue, on the Genazzano FCJ College campus.

The first stage was a seven-room dwelling erected before 1858 by its owner, architect George Wharton. It was extended to ten rooms in the 1870s by later owners Hon George Paton Smith and his family. In 1882, builder Alexander Sturrock called for tenders to construct a 'new residence' for owner Edward Baines. It is not known if the earlier house was retained as a rear (east) wing or otherwise incorporated into the mansion.

The grounds of 'Hillsbury' were subdivided in 1919, creating Glendene Avenue, and the residence was renamed 'Grange Hill' by new owners, Arthur Charles Hurlstone and family. It was acquired by Genazzano FCJ College in 1948.

'Grange Hill' is significant to the extent of its nineteenth-century fabric, with the c1910-20s extension to the north-east corner of contributory value. The remnants of the garden, particularly the round garden bed in front of the house, and any early plantings, are also contributory.

How is it significant?

'Grange Hill' (formerly 'Hillsbury') is of local scientific, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

'Grange Hill' is of scientific significance due to its pre-1858 origins, which may comprise the eastern wing of the house or the core of the main section. Such remnants would provide more information about the now-rare residential work of prolific architect George Wharton, as well as being one of a very few pre-1860 dwellings to survive in Kew. (Criterion C)

'Grange Hill' is of architectural significance as a fine and largely intact representative example of a substantial Italianate villa or mansion. It demonstrates the principal characteristics of this style, including a low-line hipped roof clad in slates, rendered chimneys with run cornices, bracketed eaves with cast-iron verandah set below, and two principal facades with an asymmetric plan formed by a two-storey canted bay window. The delicate verandah cast iron demonstrates the earliest format of separate frieze and brackets, with a timber framing member below the frieze, as was common in the 1870s and early 1880s. (Criterion D)

'Grange Hill' is of aesthetic significance for its landmark size and elevated siting, with the retention of part of its early garden. The elegant concave-roofed verandah which steps out around the canted bay windows is also of note. (Criterion E)

Grading and Recommendations

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

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

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

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'OMRO'

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 230 Cotham Road, Kew

Name: 'Omro'	Survey Date: 24 July 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1914



Historical Context

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

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

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

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

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

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

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

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

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

History

'Omro', 230 Cotham Road, Kew was constructed for the American spirit-medium and entrepreneur William Marion Fay and his wife, Eliza Lydia Fay (*Argus* 19 August 1921:6). Completed by March 1915 (*Argus* 6 March 1915:15), Fay commissioned 'Omro' on account of the couple ceding their former home to their son, solicitor Franklin (Frank) Ethelbert Fay as a home for him and his family (*Argus* 29 November 1890:1). The name 'Omro' was possibly influenced by a property of the same name in Park Street, South Melbourne where Frank Fay was residing in 1902 (*Argus* 22 April 1902:1).

William and Eliza Fay resided at 'Omro' until William Fay's death there, at the age of 81, on 16 July 1921 (*Argus* 18 July 1921:1). Upon William's death, Eliza relocated to her son's home, 'The Hawthorns', Kew, where she resided until her death there, at the age of 82, on 20 September 1925 (*Argus* 22 September 1925:1).

Upon Eliza Fay's departure from 'Omro', the property became the residence of the Royal Italian Consul-General of Australia, New Zealand and the Fiji Islands (*Ballarat Star* 30 January 1920:1), with Commendatore Antonio Grossardi, his wife Donna Adelaide and their daughter (*Table Talk* 12 February 1920:6), residing there by 1925 (S&Mc 1925). 'Omro' served only a brief tenure as the official residence of the Royal Italian Consul-General, the Grossardis relocating to the mansion estate 'Clonmel' at 12 Lisson Grove, Hawthorn by October 1926 (*The Age* 21 October 1926:9). Following the Grossardis' departure, the property became the home of Victor G. Watson, who purchased the property at auction in August 1930 (*Argus* 9 August 1930:2). Watson remained at 'Omro' until c.1932 (S&Mc 1930-31).

From 1932 (S&Mc 1931), 'Omro' became the home of Walter John and Winifred Violet Price (*Argus* 3 April 1935:1). Born in Adelaide in 1892, Walter John Price, BA, was educated at St Peter's College and Adelaide University (*Argus* 24 February 1947:4). Price was the senior classical master at Trinity Grammar School, Kew, where he commenced teaching in 1921 (*Argus* 24 February 1947:4). Price was a leading member of the Kew community, possessing multiple community positions, including president of the Kew sub-branch of the R.S.L., a member of the council of Swinburne Technical College and a member of the council of Rockingham Red Cross Convalescent Home (*The Age* 24 February 1947:2). Elected to the Kew City Council in 1937, as representative of the Central ward (*The Age* 13 July 1937:17), Price was elected mayor in 1940, an office he held until 1941 (Victorian Collections 2017). During Price's tenure as mayor, Winifred relished her position as mayoress, hosting numerous events in the house and its 'lovely gardens' (*The Age* 10 February 1941:3), including the annual meeting of the Parents' National Educational Union in July 1940 (*The Age* 23 July 1940:3) and a garden fete, for the Kew League of Youth, opened by Mr L.H. Hollins M.L.A., Member for Hawthorn (*Argus* 31 October 1945:11), in February 1941 (*Argus* 7

February 1941:10). A sitting member of the Kew City Council until his death, Councillor Price died at 'Omro', at the age of 55, on 23 February 1947 (*Argus* 24 February 1947:4) leaving Winifred to continue at the house alone. By 1949, Winifred Violet Price was still residing at 'Omro' (ER 1949).

William Marion Fay (1840-1921)

William Marion Fay was born in 1840 in the United States of America, where he was a resident of Buffalo, New York (Carnegie 2011). In 1864, Fay began his professional career as the England tour manager (Carnegie 2011) to a pair of American spirit-medium brothers: Ira and William Davenport (Moses 2014:49). The Davenport Brothers caused a sensation across America and Europe with their mystification of audiences as part of the American spiritualist movement, utilising the 'spirit cabinet' used by mediums during a séance. The brothers were highly regarded, eventually teaching famed escape-artist Harry Houdini the method of escaping from bonds (Biography – W.G. Alma). While touring with the Davenports, Fay performed as their support act when William Davenport was too ill to perform (Carnegie 2011), using the stage name 'Professor W.M. Fay' his act was named the 'Dark Séance' (refer Figure 2). Fay eventually left the Davenports' employ, establishing his own act with another of the Davenports' employees, Harry Kellar. Named the first Dean of American Magicians in 1909 (Arts Centre Melbourne 2012), Harry Kellar's was the largest and most elaborate stage illusion show touring in the late 19th and early 20th centuries (Ellenberger 2013). Establishing themselves as 'Fay & Kellar', the two performers toured the United States with successful appearances in Cuba and Mexico before proceeding to further tour success across the South American continent. The pair cleared over \$40,000 in eight months across their performances in South America and Mexico (Houdini 1924:28). While enroute to Portugal from South America, the steamer on which they were travelling, the RMS Boyne, was wrecked. This caused them to lose all their belongings, equipment and takings from the South American shows and spelt the end of the partnership of 'Fay & Kellar'.

Upon returning to England, Fay re-joined the Davenport Brothers' act and proceeded on tour with them to Australia. In 1877, while on tour in Sydney, William Davenport succumbed to illness, spelling an end to the touring company, with Ira Davenport returning to the United States and Fay remaining in Australia (Carnegie 2011). Fay, and his wife Eliza, initially settled in Hay, New South Wales (*Australian* 6 December 1890:46), with their son Ethelbert Fay (*Argus* 18 July 1921:1) who was born in 1864 (*The Age* 4 April 1944:5). By 1890, William and Eliza Fay had relocated to Melbourne, having purchased the mansion estate 'The Hawthorns' (*Table Talk* 30 May 1890:9) in Brougham Place (current Daniell Place), Kew (*The Age* 4 April 1944:5). In 1895, following a brief resurrection of a tour in conjunction with Ira Davenport in the United States, Fay retired as a showman (Carnegie 2011), turning his time to farming from which he became quite wealthy (Moses 2014:49). While retired, Fay's reputation did not wane. He hosted several luminaries from his illustrious past, including former partner Harry Kellar on several occasions (Carnegie 2011) and, in 1910, famous escape artist Harry Houdini while the latter was on his Australian tour (Moses 2014:49).

William Marion Fay passed away at 'Omro', 230 Cotham Road, Kew at the age of 81, on 16 July 1921 (*Argus* 18 July 1921:1). Eliza Lydia Fay survived her husband as owner until her own death, at the age of 82, at her son Frank's home 'The Hawthorns' on 20 September 1925 (*Argus* 22 September 1925:1). William and Eliza Fay were interred at Melbourne General Cemetery, Carlton (Carnegie 2011).

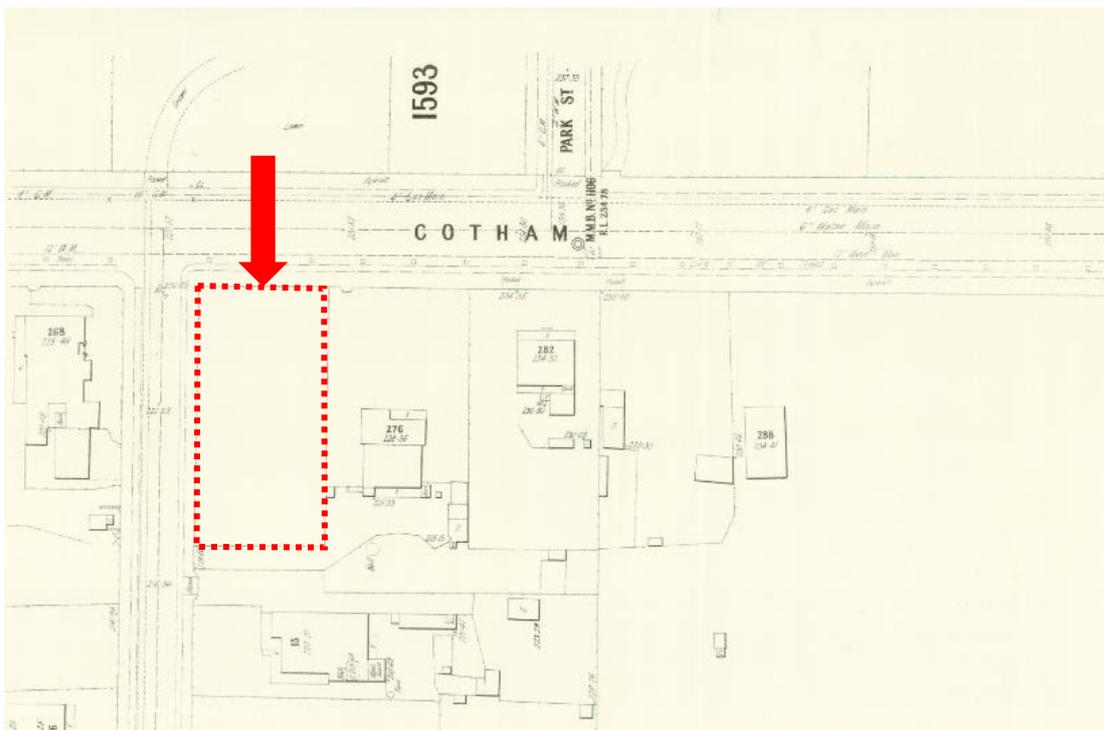


Figure 1. Extract of the 1904 MMBW detail plan no. 1570, Borough of Kew. The future location of ‘Omro’, 230 Cotham Road, Kew is outlined in red. North is up the page. (Source: State Library of Victoria)

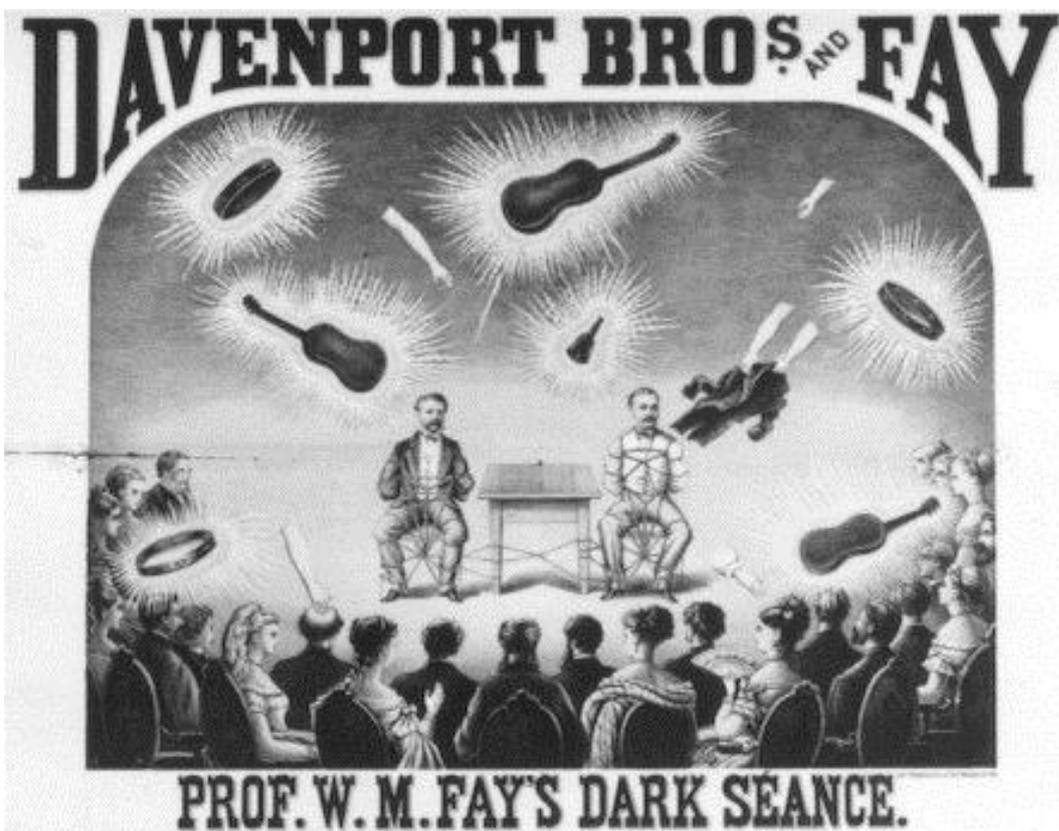


Figure 2. An early print advertisement for the Davenport Brothers and their supporting act, Professor W.M. Fay’s ‘Dark Séance’, c.1876. (Source: W.G. Alma conjuring collection, State Library of Victoria)

Description & Integrity

The subject property is located within that part of Kew bordered by Cotham Road to the north and Thomas, Sackville and Davis streets to the east, south and west respectively. Bordered by Cotham Road to the north and Davis Street to the west, the property is bordered by the neighbouring properties at 232 Cotham Road and 64 Davis Street to the east and south respectively.



Figure 3. Aerial view of 'Omro', 230 Cotham Road, Kew; the property is outlined in red. North is up the page. (Source: Google Maps 2017)

'Omro' is a single-storey bungalow residence, concealing an attic level with a balcony. Possessing a simple hipped roof form with tall tapering brick chimneys, the form incorporates transverse gables on the front and rear (north and south) elevations, and gablets on the east and west elevations. The transverse gables accommodate the covered first-floor balcony, on the front elevation, and a larger dormer window on the rear elevation. Constructed from finely detailed unpainted red brick, the house features render dressings, rough-cast surfaces, timber fretwork and terracotta gablet details. Given the sloped site, a lower ground floor level has been created at the rear of the house, accommodating a garage with access from Davis Street; these works are later additions. At ground floor level, the front façade is arranged as two verandahs separated by a central projecting bay accommodating a large picture window; this bay is surmounted by the covered first-floor balcony. The verandahs are accommodated beneath a continuous terracotta tile roof, which serves as an extension of the main roof. The verandah roofs are supported by a series of twin brick pillars with tapered bases, which in turn are supported on brick piers which form brick balustrades. On the verandah in the north-west corner of the house, accommodating the front door, the balustrade incorporates a curved detail topped by a painted cement capping. However, the verandah to the north-west, which provides access from the internal living areas to the garden, has a decidedly more simple

and traditional balustrade detail that suggests at the verandah being an extension of the internal living areas. At first floor, the covered balcony adopts the same twin brick details evident at ground floor level.

The house retains significant period features from its original design in the early-twentieth century, including brickwork details, timber double-hung sash windows, casement windows with arched heads, fixed lead-light glazing and terracotta finials in the shape of a dragon.

Alterations have been undertaken to the property through the subdivision of the rear garden and construction of two townhouses comprising 62 and 64 Davis Street. Minimal alterations have occurred to the house itself (refer Figure 4 and Figure 5).

The townhouses have been constructed in what originally would have constituted the back yard. As a result, the remnant grounds of the house are restricted to the front setback. A series of mature plantings date from the establishment of the garden in 1914, one of the most notable being a large specimen of *Phoenix canariensis* (Canary Island Date Palm); refer Figure 5. While extensive hard landscaping features exist, including red brick pathways, formal garden beds and concrete paved outdoor entertainment areas, these appear to be recent additions. The front setback is screened from Cotham Road by a tall rendered masonry wall constructed in 1983 (BP 285); refer Figure 6.



Figure 4. View of the principal elevation from the front setback, looking south-west. (Source: realestateview.com.au)



Figure 5. View of the principal elevation from the front setback, looking south-east. The Canary Island Date Palm at left of the image is an early planting. (Source: Context, 2017)



Figure 6. View of the principal elevation from Cotham Road, looking south. The masonry wall in the foreground is a modern construction. (Source: Context, 2017)

Comparative Analysis

Interwar bungalows

Following Federation and the creation of the Commonwealth of Australia, a progression in Australian architecture towards an informal, ruralised style of living occurred, this being a 'local manifestation' of a movement that was occurring internationally at that time. In the local context, this desire for the outdoors and simple living was materialised in a series of common architectural traits, including relatively simple external forms, a general plainness and lack of applied decoration and the use of 'natural' materials including roughcasting, plain brickwork and stained timber (Clare 1984:22).

At the beginning of the twentieth-century, the context of the City of Boroondara as a semi-rural municipality, its suburbs on the fringes of the expanding Melbourne metropolis proved the perfect locale for the development of a ruralised vernacular for an urban population and the adoption of the idea of the suburb as 'an intermediate zone combining the advantage of the city and the country', the bungalow typology being 'a critical expression of this movement' (Clare 1984:22). This materialised in the form of large houses with attics rather than two full storeys, resulting the ability of building large residences which had smaller dimensions and therefore resulted in a lack of monumentality.

Combined with the 'Melbourne habit of building detached houses on garden allotments', a new relationship between this style of house and its surroundings developed, the previous role of the verandah as a mediation between the protection of the indoors with the harsh external climate developed with the traditional verandah reimagined as a series of alternate uses including balconies, sleep outs and outdoor rooms (Clare 1984:23). These variations in the vernacular were realised in a variety of built forms, including attic villas consisting of a basic rectangular plan 'with large, steeply pitched gables on at least three sides' or even 'on all four sides', this vernacular executed in a variety of materials including the finely detailed red brick, terracotta and half timbering of the Queen Anne style to a more robust roughcast and shingled finish of the Craftsman aesthetic (Clare 1984:36-45).

From 1912, the attic bungalow vernacular was reimagined with typical single ridged first floor forms with dormer windows replaced with projecting gabled balconies. These first-floor balconies typically enclosed entry porches at ground floor level and were major elements on the exteriors of such houses. Two basic types of projecting balcony villa possessed either flat-roofed or gabled balconies. Within the Melbourne context, this design was practiced predominantly by the firms of Sydney, Smith & Ogg and Blackett & Forster, with both practices realising designs with the gabled balconies; flat-roofed balconies appear to have been a characteristic exclusive of Forster & Blackett. A villa example at Brighton by Sydney, Smith & Ogg, published in 1915 periodical, saw a gabled balcony projecting in line with a verandah, supported on timber posts at ground floor level, which extended across the front of the house, this arrangement perceived as 'a relic of an earlier, homestead school of architectural nationalism' (Clare 1984:52). Another symmetrical arrangement realised in 1915 was that of 'Carronbank', 4 Marshall Avenue, Kew, by Forster and Blackett (demolished). Here, the projecting balcony enclosing the entrance porch, at ground floor, saw the porch flanked by projecting bay windows and the balcony by large dormer windows with flat roofs (Clare 1984:53). Other architects were also known to have constructed examples, however, heavy masonry versions of the type seen in many suburbs were not adopted by builders until the 1920s (Clare 1984:52).

Utilising finely detailed red brick, render dressings, rough-cast surfaces, timber fretwork, terracotta and gablet details typical of the Queen Anne period, 'Omro' at 230 Cotham Road, Kew is an example of attic villa referencing the bungalow aesthetic and the informal ruralised style typified by this vernacular. This arrangement is complemented by the addition of a gabled balcony at first-floor level, representing an ultimate reference to a design vying for a connection with the outdoors and the surveying of landscape. As such,

the house expertly demonstrates the development of the attic bungalow vernacular arising in Australia following Federation in 1901.

Within the context of the City of Boroondara, the architects Blackett and Forster realised several residences in this form between 1912-1915, incorporating flat-roofed balconies at first-floor level, an extant example existing at 57 Wattle Valley Road, Canterbury, constructed c.1915 (Contributory within HO145 - Maling Road Shopping Centre and Residential Environs, Canterbury); refer Figure 8. While remaining largely intact, this example has seen the first-floor balcony infilled with glazing (Clare 1984:53).

Other examples of flat-roofed balconies of the period, while not attributed to a specific architect, include 6 High Street South, Kew constructed c.1914 (Significant within HO527 - High Street South Residential Precinct, Kew); refer Figure 9. Here the terracotta tile flat-roofed balcony consists of a timber structure clad with shingled weatherboards and finished with timber fretwork supported by paired timber columns on a dwarf red brick wall, the whole appended to the front of the expressed red brick bungalow-style villa (Lovell Chen 2005).

Extant examples incorporating gabled roofs are usually somewhat later, however, an early example constructed in the later years of the Federation period was that built in 1911-12 at 20 Howard Street, Kew (HO317); refer Figure 7. Designed by an unknown architect, it possesses a complex gabled roofscape, including a covered balcony, with a ribbed brick base and gabled roof that projects from the principal roof form of the residence, immediately above the front door. While the house itself appears largely intact, the balcony has been infilled with timber-framed multi-paned sashes (Lovell Chen 2005).

Later examples of the form were considerably larger, being more grand in their architectural aspirations. One such example is 930-932 Burke Road, Deepdene (HO372), a considerably later example dating from c.1919-22. A monumental edifice incorporating multiple transverse gables, one of the largest contains the first-floor balcony, is oriented north to take advantage of the view (Lovell Chen 2005). As a result, 930-932 Burke Road lacks the finesse of earlier examples despite possessing the basic built forms associated with the attic bungalow vernacular prevalent elsewhere in the City of Boroondara (refer Figure 10). Similarly, as the attic bungalow vernacular evolved, later examples undertaken by building firms saw large villas incorporate basic forms, however, lacking the finesse of earlier examples. One such residence is 'Uralla', the R.T. Foster residence at 34 Avenue Athol, Canterbury (not identified as heritage in the Canterbury Gap Study) designed by Dunlop Home Builders in c.1929 (refer Figure 11). Here, the style of this residence moves away from that of the initial vernacular revival evident in earlier examples to 'a more geometric Art Deco style' (Clare 1984:56).

When viewed in this context of extant examples in the City of Boroondara, 'Omro' at 230 Cotham Road, Kew is a refined example of attic bungalow, incorporating a first-floor balcony with gable roof, from the latter part of the Federation period. Given its position amongst a distinguished company of architect-designed villas of similar size and detail, it is likely that 230 Cotham Road was also architect-designed.



Figure 7. 20 Howard Street, Kew, 1911-12. (Source: Lovell Chen 2005)



Figure 8. 57 Wattle Valley Road, Canterbury, c.1915, by Blackett and Forster. (Source: Google Maps 2017)



Figure 9. 6 High Street South, Kew, c.1914. (Source: Lovell Chen 2005)



Figure 10. 930-932 Burke Road, Deepdene, c.1919-22, by Walter Butler (attributed). (Source: Lovell Chen 2005)



Figure 11. 'Uralla', 34 Avenue Athol, Canterbury, c. 1929, by Dunlop Home Builders. (Source: Clare 1984)

Assessment Against Criteria

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

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

'Omro', 230 Cotham Road, Kew (c.1914) reflects the established pattern of the development of semi-rural areas for urban populations, and the design response to such contexts with an attic villa referencing the bungalow aesthetic, and the informal ruralised style typified by this vernacular, in the City of Boroondara. The property, despite having an unidentified architect and builder, sits amongst distinguished company of architect designed residences, incorporating first-floor balconies as a design feature that references a connection with the outdoors and the surveying of landscape. The property is a relatively early example of attic bungalow vernacular, with covered gabled balcony, in the municipality and represents a largely intact and refined example of late Federation period architecture with Queen Anne-style detailing.

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

N/A

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

N/A

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

N/A

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

'Omro' is a good example of a Federation-era attic bungalow, incorporating a balcony at first floor level. Utilising finely detailed red brick, render dressings, rough-cast surfaces, timber fretwork, terracotta and gablet details typical of the Queen Anne style, the house is an early example of attic villa referencing the bungalow aesthetic and the informal ruralised style typified by this vernacular. Retaining the openness of its balcony, it represents an overall intact example when compared with other examples of comparable date in the municipality that have seen their balconies enclosed, thereby impacting upon the inherent reference of these features with the outdoors and the surveying of landscape. As such, the house expertly demonstrates the development of the attic bungalow vernacular. A large Canary Island Date Palm in the front garden, considering its size, accords with the construction of the residence and establishment of the garden, and contributes to the property's presentation.

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

N/A

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

N/A

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

'Omro', 230 Cotham Road, Kew was commissioned by the internationally renowned American spirit medium and entrepreneur William Marion Fay (1840-1921) as his own home. William Fay was an influential member of the popular 19th century American spiritualist movement. Travelling extensively as manager of, and support act to, the influential spirit medium Davenport Brothers, Fay adopted the pseudonym of Professor W.M. Fay when performing. Fay eventually established his own show with the popular American magician Harry Kellar, the first 'Dean of American Magicians', and surviving Davenport Brother Ira Davenport. Fay's own influence prompted visits to him by both Harry Kellar and world-famous escape artist Harry Houdini, the latter having been heavily influenced by the Davenport Brothers in the early days of his career.

Statement of Significance

What is Significant?

The property named 'Omro', and its front garden containing a Canary Island Date Palm, at 230 Cotham Road, Kew are significant to the City of Boroondara. The house was commissioned by the internationally renowned American spirit medium William Marion Fay as a home for himself and his wife, Eliza Lydia Fay.

How is it significant?

'Omro' is of local historical, aesthetic and associative significance to the City of Boroondara.

Why is it significant?

'Omro' is of historical significance as a relatively early example of attic bungalow that represents an established development pattern of bungalow style residences referencing an informal ruralised style architecture for urban populations attracted to semi-rural areas. The house was more than likely architect-designed. (Criterion A)

'Omro' is representative of an early example of Queen Anne style attic bungalow, incorporating a covered balcony at first floor level, of the Federation-era. Featuring finely detailed red brick, render dressings, rough-cast surfaces, timber fretwork, terracotta and gablet details typical of the period, the house expertly references the informal ruralised style typified by the vernacular arising in Australia following Federation in 1901. Its setting is enhanced by a mature Canary Island Palm in the front garden, which was a popular species in the early twentieth century and appears to be an early planting. (Criterion E)

'Omro' is important for its associations with the world renowned American spirit medium William Marion Fay, a contemporary of the renowned mediums the Davenport Brothers, the 'Dean of American Magicians' Harry Kellar and famous escape artist Harry Houdini. Fay having commissioned 'Omro' as his own residence for he and his wife, Eliza Lydia Fay, in 1914. (Criterion H)

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

References

The Age, as cited.

The Argus, as cited.

The Australian, as cited.

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RESIDENCE

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 264 Cotham Road, Kew

Name: Residence	Survey Date: 24 July 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1930



Historical Context

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

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

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

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

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

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

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

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

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

History

In the late-nineteenth century, the land fronting Cotham Road between Davis Street and Thomas Street consisted of a large property owned by Henry Thomas (S&Mc 1893); refer Figure 1. It is likely that the present day Thomas Street is his namesake. By 1904, the property was occupied by Chinese market gardener Hop Lee (S&Mc 1904) who resided in a small cottage on the property, addressed as 288 Cotham Road (refer Figure 1).

Following Lee's sale of the property, a portion was eventually purchased by George F. Smith (S&Mc 1920-30), who resided in a 'brick villa' in the north-east corner of the property, at the intersection of Cotham Road and Thomas Street (refer Figure 2); it is unclear whether Smith purchased the entirety of the property occupied by Hop Lee.

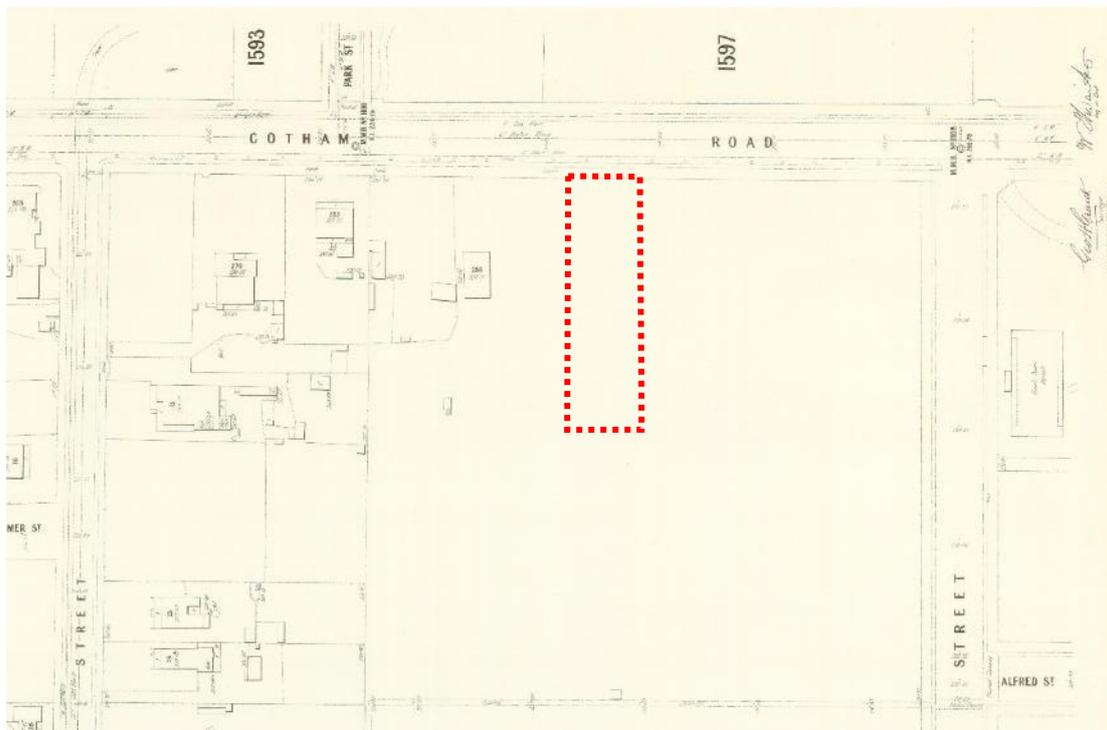


Figure 1. Extract of MMBW Detail Plan No. 1570, dated March 1904. Indicated in red is the approximate location of the subject property. (Source: State Library of Victoria).

In 1922, a subdivision of the property occurred with the land sale advertised as the 'Grenville Estate'. Of the 22 allotments located within the estate, six fronted Cotham

Road with the remainder fronting an extension of Alfred Street (refer Figure 2), which until that time had only extended as far west as Thomas Street (refer Figure 1).

The construction of residences on the Cotham Road allotments was slow, with only four having been built upon by 1930 (S&Mc 1930). Between 1930 and 1931 (S&Mc 1931), a new residence was constructed on Allotment 4, with a two-storey villa, built for Robert Leslie Howett, added to the estate's Cotham Road streetscape.

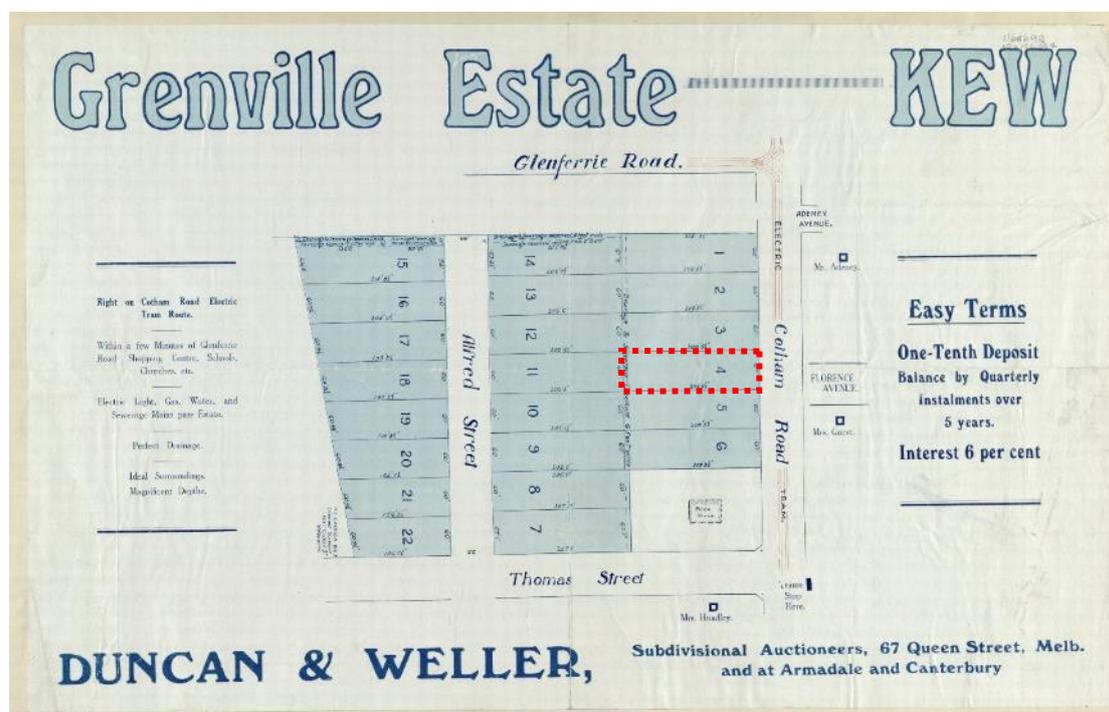


Figure 2. 'Grenville Estate' brochure. Advertisements for the auction of the site occurred in April 1922 (*The Argus* 1 April 1922: 22). The subject site is indicated in red. (Source: State Library of Victoria).

From 1925, Robert Leslie Howett had resided at 63 Cotham Road (S&Mc 1925), prior to the relocation of his family (*The Argus* 16 November 1933:12) to 264 Cotham Road. In business, he was a Founding Director of the Australian-branch for R. & W.H. Symington and Co. (*Daily Commercial News and Shipping List* 14 December 1921:5), the British corset manufacturers established at Market Harborough, Leicestershire in 1830 (The National Archives). At the time of the construction of 264 Cotham Road, the Australian arm of the company was described as 'the largest manufacturing firm of its kind in Australia' (*The West Australian* 15 May 1931:7).

During the 1930s, Howett and his wife made a significant contribution to the social scene of Kew, with 264 Cotham Road serving as a venue for many of these events (*The Argus* 22 July 1936:15), including tennis parties (*The Argus* 15 September 1938:11). A tennis court continued to occupy the rear section of the property by 1945 (refer Figure 3). Howett's wealth was eluded to in the tabloids of the day, following his purchase of a Siddeley 'Special' automobile, it being described as 'one specially magnificent car' (*Table Talk* 24 September 1936:36).

Howett and his family continued to reside at 264 Cotham Road until the mid-1960s, after which they relocated to a residence in Mary Street, Kew (ER 1931-65). Following the Howett's sale, the property eventually became the home of neurosurgeon Francis Morgan, who resided there by the mid-1980s (*The Age* 19 July 1985:24).



Figure 3. Aerial view of 264 Cotham Road, Kew; the property is outlined in red. Note the tennis court in the backyard of the property. (Source: University of Melbourne Map Collection)

Description & Integrity

The subject property is located within that part of Kew bordered by Cotham Road to the north and Thomas, Sackville and Davis streets to the east, south and west respectively. Facing Cotham Road to the north, the property adjoins the neighbouring properties at 262 and 266 Cotham Road to the west and east respectively. It is noted that property is larger than the allotment advertised in 1922 (refer Figure 2), extending into what would have originally constituted the rear garden of 11 Alfred Street.



Figure 4. Aerial view of 264 Cotham Road, Kew; the property is outlined in red. (Source: Google Maps, 2017)

The subject property is a highly intact two-storey red brick residence. The design of this interwar, Georgian Revival style residence is well composed in its incorporation of oversized, but none the less correct, architectural details. American Georgian Revival influences are noted in the over-sized details of the building, including simulated quoining, deep eaves with modillions, centrally-placed broken pediment and presentation of the central porch.

The residence is symmetrically composed about a central portico and entry, with concrete structure and stuccoed detailing, the whole façade framed by simulated quoining in relief brickwork (refer Figure 5). The portico consists of paired arrangements of simplified Tuscan columns supporting a heavy entablature surmounted by a masonry balustrade. Above the entrance portico is a simple double-hung sash window flanked by glazed doors that provide access to the roof of the portico, it having the additional purpose of a balcony. Above the central window, a gable is created by a broken pediment as seen in American Georgian Revival designs. At the centre of the gable, an arch motif executed in herringbone brickwork with a soldier course lintel to the perimeter further reinforces the central focus of the façade and symmetrical arrangement of fenestration around these details. The fenestration is regular and repetitive, with single-paned double-hung sash windows set flush with the external face of the elevation. At ground-floor level, the windows flanking the entry are horizontally oriented with soldier course brickwork sills and lintels. At first-floor level, the windows are also horizontally oriented, apart from the centrally located window and flanking doors which are vertically oriented. While each window incorporates the same soldier course sill and lintel detail, in this instance the lintel detail continues across the entirety of the first floor as a continuous string course. Above each window, canvas awnings have been installed. The tiled roof is hipped with deep boxed eaves, modillions and timber lining boards. Two symmetrically placed chimneys, with brick corbelling, are located towards the front of the dwelling with a third and fourth chimney, with original chimney pots, located further to the south. The forward-most chimneys are semi-engaged with the side elevations.

On the side and rear elevations, an altogether conventional design approach exists where all windows are double-hung sash windows arranged sporadically across each elevation, indicating their placement based on the internal functions of the building rather than an overarching design scheme. At ground floor level, they are vertically oriented with moulded stucco sills and stuccoed entablature. At first-floor level, the windows are more squat, with brick sills differentiating between the main reception spaces on ground level and the private upper levels as seen in American Georgian Revival designs. Both ground and upper floor windows are shuttered.

While the property appears to have a single, large hipped roof when viewed from the front, at the rear, it possesses dual hipped roof forms, creating an 'M' shaped roof.

At the rear of the residence, a series of new works have been undertaken in the form of a single-storey addition and new free-standing garage (refer Figure 7). The details of these structures suggest they represent later works.

Landscape features in both the rear and front setbacks, including the masonry fence to the front boundary, are all later additions. Despite this, early landscape features appear to remain, including a brickwork wall with arched opening in the east setback appears to be an early feature (refer Figure 6, Figure 7 and Figure 8). An additional potential early feature is a red brick boundary wall, at the end of the backyard, with relevance to a tennis court that originally existed in this locale (refer Figure 3 and Figure 8).



Figure 5. View of the principal elevation of the house, looking south-east, from Cotham Road. Note the arched brick garden wall in the side setback at right of the house. (Source: Trethowan, 2017)



Figure 6. View of the principal elevation of the house, looking south-west, from Cotham Road. (Source: Trethowan, 2017)



Figure 7. View of the rear elevation of the house, looking north, from the paved terrace area. Note the rear elevation of the original section of the house remains intact at first-floor level. A later rear addition and garage is noted at right of the image. (Source: realestate.com.au)



Figure 8. View of the rear garden, looking south from the paved terrace area. (Source: Source: realestate.com.au)

Comparative Analysis

Georgian Revival

In the early twentieth century, Australian architecture was influenced by the Georgian Revival movements in both England and America, and its own legacy of the Georgian tradition (Cuffley 1990:75). William Hardy Wilson, and his book of drawings titled *Old Colonial Architecture in New South Wales and Tasmania* published in 1924 were considered to be amongst the greatest inspirers of this style (Cuffley 1990:85). In addition to Hardy Wilson, Professor Leslie Wilkinson was a key influencer of the style, as a lecturer on English and Mediterranean architectural traditions, who had arrived in Australia in 1918. Writing extensively on the Georgian Revival, Wilkinson became highly sought after as a designer of private houses amongst a select clientele in the late 1920s (Cuffley 1990:75).

Increasing in popularity throughout the 1920s and 30s, Georgian Revival architecture became synonymous with the upper-middle-class concepts of 'good taste' (Apperly, Irving & Reynolds: 1989:150) and architects throughout Australia began to apply the principles espoused by Professor Leslie Wilkinson (Cuffley 1990:77). Georgian Revival architecture was noted for its clarity, simplicity, reasonable proportions and restrained, simplified classicism often adopting the use of Classical detail and Orders. The style was favoured by academically trained architects, and by the mid-1930s, was often combined with Moderne streamlining and details typical of the eclectic interwar period. Subsequently, the style became popular as a range of building types including houses, blocks of flats, institutional buildings and modestly sized commercial structures (Apperly, Irving & Reynolds: 1989:150).

While buildings designed in the new style emerged under university-trained architects early last century, the style was later adopted and mass produced by designer-builders who speculatively offered design and build packages at reasonable terms. Later in the interwar period hybrid designs were produced by the designer builders to offer different products. This resulted in mixing styles on the same building giving eclectic but rarely elegant results.

Comparative Examples

Only three Georgian Revival dwellings are identified as *Individually Significant* within the Boroondara Planning Scheme. Of the three, only one is earlier than the subject site with the other two being later than 1936. Two have been attributed to individual architects, with one attributed to the State Bank Building department.

'Ingoda', 10 Fitzgerald St, Balwyn is in an Individual Heritage Overlay (HO384) and was constructed in 1924 to a design by noted architect George Henry Hallandal of the Commonwealth Department of Works. Hallandal was the owner of the site, and it was to be the architect's own house where he lived with his parents until 1927 (Lovell Chen 2007). The design of this dwelling fuses both Georgian and Mediterranean sources, in the tradition of Professor Leslie Wilkinson. The dwelling, earlier than 264 Cotham Road, is of 'architectural significance as a representative and intact example of a two-storey stuccoed brick residence of the early 1920s, embodying the Neo-Georgian and Mediterranean fusion that interested architects at the time' (Lovell Chen 2007). Representing a less pure iteration of the Georgian Revival style, the Mediterranean and Georgian inspired details of 'Ingoda' are subtle in their connotations in order to achieve a single cohesive design. Equally, 264 Cotham Road represents a less than pure iteration of the Georgian Revival style, in its connotations of American Georgian Revival architecture. This is seen through the incorporation of multiple details, the majority monumental in their proportions, to draw attention to the façade, while other details that

are typically monumental in dimension on account of their construction, are far more subtle suggesting their incorporation on decorative, rather than practical, grounds. One such detail is the use of shallow semi-engaged chimneys on the side elevations of the residence, a pronounced detail commonly associated with Colonial Revival architecture. However, within this context their subtle extrusion, barely beyond the external wall surfaces of the residence, are further suggestions of American Georgian Revival design.



Figure 9. 'Ingoda', 10 Fitzgerald Street, Balwyn, 1924, by George Henry Hallandal (architect). (Source: City of Boroondara)

91 Maud Street, Balwyn North (HO392) is a two-storey example of the style, constructed in 1940 to a design of the State Savings Bank, under the direction of G Burrige Leith (Victorian Heritage Database Record for '91 Maud Street, Balwyn North'). The dwelling is extremely simple and conservative in execution, and is an example of the Neo-Georgian designs that appear in the State Savings Garden City housing of the late interwar period. This conservative approach differs from the design of 264 Cotham Road which offers more overt Classicism and more lavish detailing of the American Georgian Revival style. The house appears relatively intact externally and is demonstrative of one form of the State Bank housing prototypes used by the general public in this period (Lovell Chen 2005).



Figure 10. 91 Maud Street, Balwyn North, 1940, by G Burrige Leith (architect). (Source: City of Boroondara)

'Xanadu', 119 Doncaster Road, North Balwyn (HO383) is a two-storey example of the style, completed considerably later in the stylistic period (c.1948) and designed as a residence and consulting rooms. The eclectic design, by Vincent Ward, is a combination of the Georgian, Jacobean and Italianate styles, and remains mostly intact externally. The dwelling reflects 'a mixture of both progressive architectural thinking (expression of function through fenestration), and studied traditionalism' (Lovell Chen 2005). It does not present the same readily identifiable design intent of Georgian Revival design as the subject site.



Figure 11. 'Xanadu', 119 Doncaster Road, Balwyn North, 1948, by Vincent Ward (architect). (Source: City of Boroondara)

An additional and notable example of Georgian Revival architecture is seen at 67 Mont Albert Road, Canterbury (refer Figure 12). Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme by the 'Canterbury Heritage Gaps Study' (Context et. al. 2016), this highly intact two-storey red brick interwar residence presents as a well composed and overall refined example of American Georgian Revival architecture. This is apparent in influences including deep eaves with modillions, shuttered window arrangements and the presentation of a central porch. The window proportions also bear some relationship with early American Georgian architecture as displayed by Gunston Hall, Virginia, United States of America (1759). Constructed in 1935 for Keith L. Ballantyne (ACD 1933), a member of the prominent Ballantyne family of architects (Goad 2012:63), the residence has been attributed to Ballantyne's brother architect Frederick Ballantyne on account of his exposure as a pupil in the office of Walter Burley Griffin in 1918 and travel to the United States in the early 1920s (Goad 2012:63). In comparison to the architectural refinement and subtle architectural aspirations of 67 Mont Albert Road, 264 Cotham Road exhibits an over exuberance of architectural aspiration evident in the accumulation, and monumental scale, of details concentrated to the façade of the residence, including the oversized broken pediment, modillions, and simulated quoining. While lacking in overall refinement, most notable in the horizontal orientation of the fenestration pattern of the façade of the residence when compared with the vertical orientation typically associated with Georgian Revival architecture, it none the less represents a readily identifiable example of the Georgian Revival style despite being a less scholarly designer-builder iteration.



Figure 12. 67 Mont Albert Road, Canterbury, 1935, by J F W Ballantyne (architect). (Source: Trethowan, 2016)

Assessment Against Criteria

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

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

N/A

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

N/A

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

N/A

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

264 Cotham Road is an intact example of a two-storey brick dwelling of the 1930s, being a hybrid design by a designer-builder in the Georgian Revival style with American influences. The dwelling embodies the principal characteristics of the style, and presents as a well composed example despite a lack of finesse in its overall composition which was common place in designer/builder examples. American Georgian Revival influences are noted in the over-sized details of the building, including simulated quoining, deep eaves with modillions, centrally-placed broken pediment and presentation of the central porch.

The dwelling is representative of the development of the Georgian Revival style in the 1920s and 30s and its popularity amongst the upper-middle classes as a result of the work of William Hardy Wilson and Professor Leslie Wilkinson.

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

264 Cotham Road, Kew is of importance through its exhibition of the Georgian Revival style with American Georgian Revival influences. Its overall composition and monumental detailing, including the central porch, projecting eave with modillions and broken pediment are of particular aesthetic note and quality. The garden wall, with arched opening, in the side setback appears to be an early or original landscape feature, based on the comparable brick work detail construction with that of the house. Considering this, it is the only early landscape feature extant which assists in providing some understanding of the original landscape layout of the property.

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

The residence at 264 Cotham Road, Kew, constructed in 1931 for the Howitt family, is significant to the City of Boroondara. The later fence, carport and rear additions are of no significance.

How is it significant?

264 Cotham Road, Kew is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

The dwelling is representative of the development of the Georgian Revival style in the 1920s and 30s and its popularity amongst the upper-middle classes as a result of the work of William Hardy Wilson and Professor Leslie Wilkinson. It is of importance as a fine and largely intact designer/builder example of the Georgian Revival style, with American Georgian Revival influences. The dwelling embodies the principal characteristics of the style. American Georgian Revival influences are noted in the deep eaves with modillions, central broken pediment, brick quoins and presentation of the central porch. The garden wall, with arched opening, in the side setback appears to be an early or original landscape feature, based on the comparable brick work detail construction with that of the house. Considering this, it is the only early landscape feature extant which assists in providing some understanding of the original landscape layout of the property. (Criteria D and E)

Grading and Recommendations

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

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

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

Identified By

Context Pty Ltd

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St George’s Hospital

Prepared by: Context Pty Ltd

Address: 283 Cotham Road, Kew

Name: St George’s Hospital	Survey Date: August 2017
Place Type: Community	Architect: Louis R Williams 1925 Leighton Irwin 1936
Grading: Significant	Builder:
Extent of Overlay: The extent is a rectangle with sides extending along the title boundary on Cotham Road, running 70 metres west from the corner of Normanby Road, and along the title boundary on Normanby Road, running 120 metres north from the corner of Cotham Road .	Construction Date: 1925, 1928-29, 1937



Figure 1. St George’s hospital main wing, (Source: Context, 2017)



Figure 2 Former midwifery wing, St George's Hospital (Source: Context, 2017)



Figure 3 Former nurses' home St Georges Hospital (Source: Context, 2017)

Historical Context

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

Public and private hospitals

The establishment of private hospitals has been a strong theme in Boroondara and especially in Kew, many hospitals operating from private residences run by nurses and religious orders. In the early post-war era, the development of private hospitals continued, particularly in the Camberwell era but on a diminished scale. Many smaller hospitals closed, which allowed St George's to dominate.

The establishment of public hospitals, whilst smaller in number than private hospitals, nevertheless encompassed the Royal Women's Hospital that established a presence in Kew, operating from Villa Alba in Walmer Street and Tara Hall in Studley Park Road. These facilities adapted nineteenth century residences and built new wings to augment the limited spaces available. Mental health was catered for on the vast Kew Asylum site from 1864 (HO485). Other hospital complexes within Kew, include Caritas Christi Hospice at 104 Studley Park Road (Stephenson & Turner, 1950s) and the Royal Talbot Hospital (part of Austin Health) was established in 1962 in Yarra Boulevard with a set of buildings designed by Bates Smart McCutcheon.

History

St George's Hospital, 283 Cotham Road, Kew is located on the north side of Cotham Road between Cecil Street and Normanby Road. Beginning as an intermediate hospital in Kew, the site evolved into a major hospital complex over the years. The three oldest surviving blocks in its premise are the Maternity Wing, Nurses' Home and General Wing, built respectively in 1925, 1928-9 and 1937.

Prior to any of these three buildings, St George's Hospital was opened at a Victorian mansion 'Ellerslie' in October 1912 by the Sisters of the Anglican Church. It was around the time when a denser residential development was moving steadily eastwards towards the spacious grounds around Burke and Cotham roads (Marshall:1). While there was a growing need for hospital in the community, the establishment of a hospital in Kew was realised by the donation of 'Ellerslie' by Miss Florence Annie Hughes, the only daughter of the late owner Mrs Anna Sarah Hughes.

Upon the bequest of her mother's estate, Miss Hughes had given 'Ellerslie' as a gift to the Diocesan sisters of the Church of England, for use of rest home for Sisters (*Age* 30 October 1912:12; Marshall:4). With the persuasion of Sister Sarah, a leading founder of the order, the property was adapted into an intermediate hospital. It was to be controlled by the Church of England Sisters of the Community of the Holy Name with nursing aides provided by the Anglican Church (Marshall:8).

'Ellerslie' was situated on 3 $\frac{3}{4}$ acres with the extent of the land roughly covering the eastern half of the current site. It was extensively altered to serve as a hospital, which at its opening contained several four-bed wards (Marshall:15).

The hospital was relatively quiet during the first years, but the future was assured with the construction of the 1915 Kew Tram Depot and the introduction of the electric tramway that brought more patients into the hospital (Marshall:20-21). Also, the hospital was intended to cater particularly for women and it responded to two new trends of the time: the introduction of the Commonwealth Maternity Allowance, or 'baby bonus', and the post-war baby boom (Marshall:22-24).

Maternity Wing, 1925

In July 1922, following the rapid growth of patient number and staffing needs, Sister Esther urged the Mission Council to provide funds for building of new hospital and conversion of 'Ellerslie' to a nurses' home. Responding to the request, the Council appointed Louis R Williams, an ecclesiastical architect, to design a new maternity wing

for the hospital. Due to the limitation of the budget, however, 'Ellerslie' was to remain as a general surgical block (Marshall:24).

The foundation stone of the new building of St George's Hospital was laid by Archbishop Lees on 22 April 1923. The original design was reported in the *Argus* (see Figure 1) after the laying of the foundation stone, but it had been altered to reduce the cost. The original estimate for a three-storey building was £40,000 (*Argus* 25 April 1923:9), but it appears that the plan was reduced to two-storeys (see 5), which provided a more modest estimate of £15,000. The final tender was accepted for £13,090 (*Age* 3 September 1924:13).

The Mission Committee had £2,350 available in the initial stage, and various community help was provided for building an up-to-date hospital in Kew. As a local fundraising project, the Mayor of Kew Cr J H Woolcock volunteered as the treasurer of a 'Brick Week' for collecting donations, which was held in Kew between 22-29 June 1923 (*Australasian* 23 June 1923:38). The hospital committee also obtained about half of the sum by an appeal launched in later that year in hopes to obtain £15,000 (*Age* 3 September 1924:13; Marshall:26).

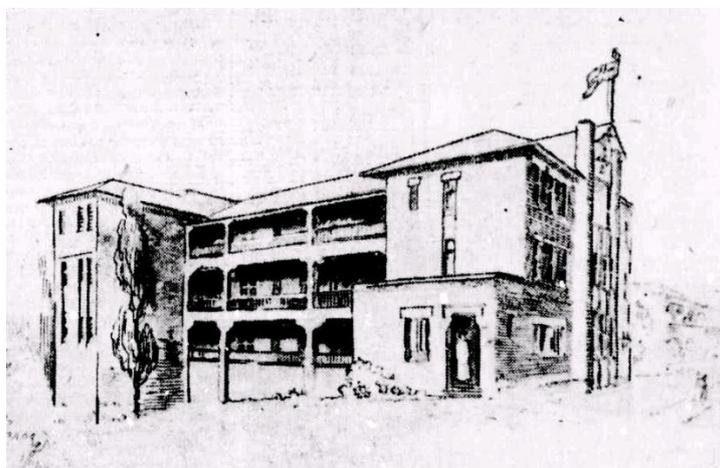


Figure 4. Abolished design by Louis R Williams for the Maternity Block (*Argus* 25 April 1923:9).

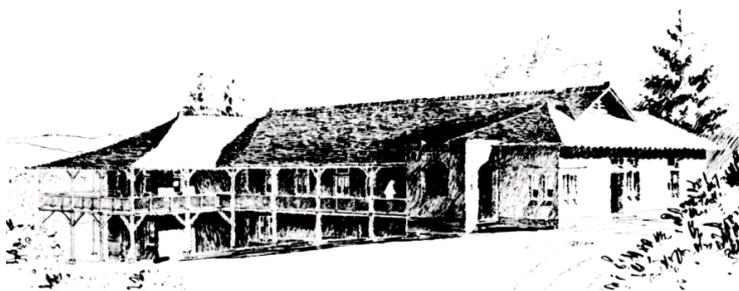


Figure 5. The Maternity Block after its completion (*Argus* 24 March 1925:9).

The new maternity wing was opened by Lady Forster on 24 March 1925, with accommodation for 23 patients, much reduced from the ambitious initial plan to house 70 beds (Marshall:26; *Argus* 25 April 1923:9; *Argus* 24 March 1925:9). Completed in red brick, the façade was designed to give an expression of an elegant villa. The architect L R Williams treated the brick to make the colour less obtrusive (*Argus* 23 April 1923:9). Wide-open verandahs were provided on the south and eastern elevations. Six wards and two single rooms were distributed on either side of a corridor, and two labour wards, the nursery, a sterilising room, a minor operations room, an isolation block and a large ward on the north-western corner had been provided. Located on a slope, the building had rooms underneath for the staff, pantry and kitchen (Marhsall:26-27).

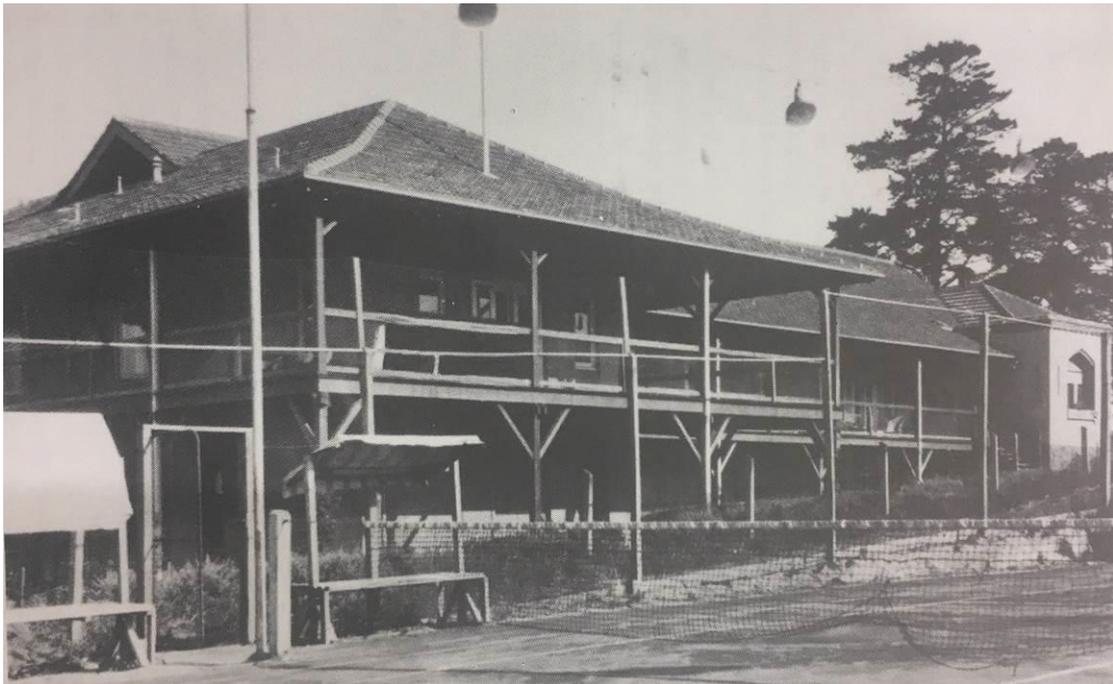


Figure 6. The Midwifery Block viewed from the Mountain View tennis court, before the alteration in 1954 (Marshall:53).

Like many other hospital buildings, the Maternity Wing also went through considerable changes since its completion. Most significant change was the extension in 1954 that turned its verandahs into internal spaces.

Despite the completion of new General Wing on Cotham Road in 1937, the overcrowding in the midwifery block was still a matter of great concern. In 1938, the Health Department advised the hospital to accommodate an extra patient in each of the three intermediate wards, as well as six patients on the balcony. This instruction was objected to but registration for accommodation of four beds on the balcony was granted under a special arrangement that to last for the duration of the war only. By the end of the War, however, the agreement had been forgotten (Marshall:54).

The construction of rooms within the verandahs was retained at the time of alteration and extension in 1954. According to the architectural drawings by Leighton Irwin & Co, the additions to the Midwifery Block included the installation of staff and patients' toilets and extension of labour wards and patient wards on the first-floor balconies. The additional exterior walls became more permanent structures, built of weatherboards.

Nurses' Home, 1929

The construction of new nurses' home was the next project in line following the completion of the Midwifery Block in 1925. The same year, the registration of St George's midwifery training school was approved by the Health Department. The school was the third largest in Victoria after the Women's and Queen Victoria Hospitals (Marshall:27). The hospital and training school were quickly outgrown, and in 1928, a decision was made to build a nurses' block although the need for extending the general wing was also urgent. A cost-efficient design of a fibro-cement bungalow was selected and a nurses' home with eight bedrooms and a sitting room was ready by Christmas 1929 (Marshall:38).

The 1929 Nurses' Home is the most unchanged among three earliest buildings surviving, with its original roofline and external features remain. The internal use of this building had

been changed to serve various requirements. In the alteration plan drawn by Leighton Irwin & Co in 1951, the building was labelled as 'Midwifery Cottage', suggesting the altered use as a supplementary midwifery block. It was possibly converted in 1937, at the time of the conversion of 'Ellerslie' to a Nurses' Home. It appears that the alteration in the 1950s was only minor, involving some changes to the light, sinks and drainer, and shelves.



Figure 7. Nurses' Home (Marshall:38).

General Wing, 1937

As the construction of Nurses' Home and the X-ray block (1931, demolished in 1969) burdened the Committee, building of new General Wing had to be postponed without choice. Nevertheless, replacement of 'Ellerslie' with modern hospital block had been consistently urged by the Sisters. Without any improvements since its conversion in 1911, the obsolete standard of the building became more and more problematic (Marshall:38).

In 1933, the *Age* reported the formation of a Building League explaining that the Sisters hoped, for last ten years, to erect a new hospital with medical, surgical and children's wards, a dietetic kitchen, two operating theatres, proper nursing quarters and modern necessities. After a long wait, the proposal was approved by the Mission Council in February 1934. With a constrained budget of £30,000, the Committee instructed the architects to produce a plan for a smaller hospital, scrapping the ideal of an 80-90-bed hospital that would well exceed £40,000 (Marshall:45). Architects Leighton Irwin & Co were appointed for the project, with L R Williams as a joint architect (*Argus* 4 August 1937:13).

The laying of the foundation stone ceremony was on 1 October 1936, performed by Archbishop Head. The stone was that of the previous Maternity Block which was laid by late Archbishop Lees on 22 April 1923. Under the same stone was inscribed: "on 1st October 1936, the original foundation stone was set in place in this new building by the Most Rev F W Head, Archbishop of Melbourne" (*Age* 2 October 1936:13).

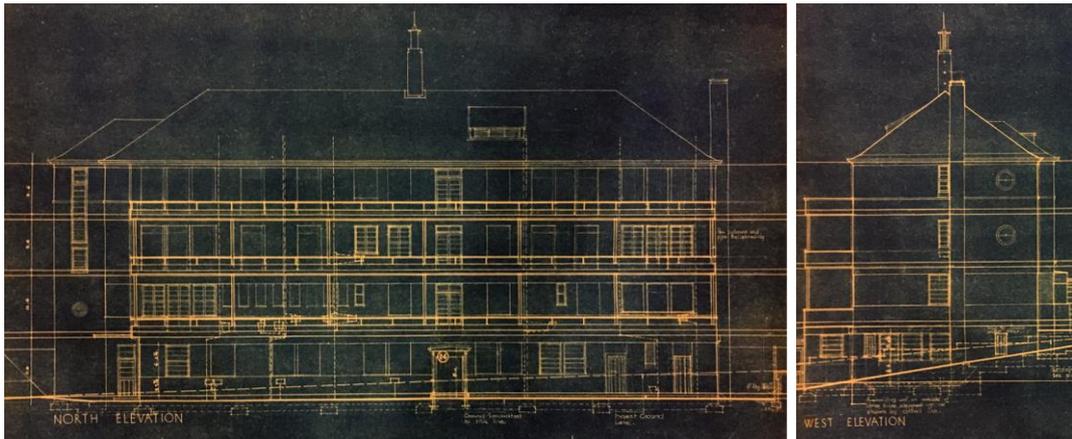


Figure 8. North Elevation by Leighton Irwin & Co, 1936 (Source: SLV).

Figure 9. West Elevation by Leighton Irwin & Co, 1936 (Source: SLV).

The final design submitted by Leighton Irwin & Co was a four-storey building of soft brown brick in Georgian Renaissance style that was still popular in post-World War 1 era when Leighton Irwin was studying architecture in London, England (Marshall:45). The plan included two operating theatres and wards facing mostly north looking through the Yarra Valley. With the use of white windows and a chocolate tiled roof surmounted with copper fleche, which reflected the Georgian influences, the feel of domesticity was expressed, to harmonise with the midwifery block (Marshall:45). The plan for housing 47 beds was threatened for the issue of cost, and it was almost decided to leave the top storey as a shell until more fund is saved. It was the most unwanted decision as it would reduce the bed capacity to 'disastrously uneconomic' number of 27. At the very last moment, another £1,050 in debenture money was gathered through the Building League, which enabled the hospital to equip the top storey (Marshall:46).

The official opening of the new building was on 3 August 1937 after twelve months of construction. In Archbishop Head's lead, Lady Latham declared the hospital open (Marshall:46). On the right of the entrance hall were the office and a large ward with a northward view over the midwifery block. On the other side were two operating theatres and auxiliary rooms. The corridors were covered in rubber to reduce noise, staircase was terrazzo-paved, and a new silent lift was available for the top two floors, where most of the beds were located (Marshall:46-47). The intermediate wards were equipped with built-in wardrobes, and some deluxe rooms had their own bathrooms. A children's ward was at the west end of the top floor. Each floor was finished with a different colour scheme and the furniture and fittings were custom-made by Mary Worthen, an American interior decorator to provide a homely atmosphere (Marshall:46). Nurses' rooms were well equipped with cupboards and cabinets, and the kitchen facility included electronic devices such as vegetable peeler and dishwasher. It is also notable that a room was provided for preparation of special meal for dietetic cases, a subject in which Leighton Irwin took a particular interest after a visit to Tennessee, USA, where he had been impressed by the emphasis on food preparation in hospitals (Marshall:47). A new covered path was laid between the Maternity Wing and new General Wing.

One of the notable changes made to this 1937 General Block is the opening of a new Midwifery Unit (1972), interconnected to the east end of the General Wing. This later addition brought a substantial impact to the hospital site as well, with 'Ellerslie' and the X-ray Block being demolished to make way for this new block. An aerial from 1976 shows the St George's General Block connected to the new Midwifery Unit built on the south-eastern corner of the site (Figure 10).



Figure 10. St. Georges Hospital, Kew. Aerial view from about 720 meters (2400 ft) (Source: SLV).

A historical photograph (Figure 11) taken in 1972 shows the addition to the back of the building, or the north elevation, which involves an extension to balconies on the first to third floors.



Figure 11. St George's Hospital, Kew Alterations to the hospital, 1972 (Source: SLV).

With the completion of the new building, 'Ellerslie' had been also converted into a nurses' home, but it was unsuccessful for providing full accommodation, with some nurses sleeping in the tents in the hospital grounds (Marshall:51). Nothing could be done, however, because the hospital had no funds left for improving facilities.

Later developments

Throughout the 1940s, it had become obvious that the hospital's financial difficulties were becoming critical burdens for the Church. On 24 August 1949, after a difficult discussion, the hospital became acquired by the Government for £154,000 (Marshall:63).

Later development after the acquisition by the Government includes the opening of Ante-natal Clinic (designed by Leighton Irwin & Co) in 1959, which provided public beds for the first time in St George's. In 1969, 'Ellerslie' and the X-ray Block were demolished for a new Midwifery Unit (designed by Jones & Campbell Pty Ltd and built by Fulton

Construction Pty Ltd) connected to the east end of the General and Surgical Wing. By this time, the hospital acquired 5.3-acre land, purchasing adjoining properties including the Mount View tennis court on the west of the original site. After rezoning for higher density development, in November 1972, 'William Buckland Foundation Children's Ward' was officially opened.

In 1988, the State Government attempted to close and sell St George's Hospital. The former patients, staffs and community members rallied against the plan and the hospital remained as a public hospital valued by the local community. (Age 24 August 1987:18; 15 February 1988:3) St George's has expertise in maternity, acute medical and surgical services, and the aged care services became developed from 1991. In 1997, it was announced that St George's Hospital was to take on its new role as a special centre for the elderly (Age 18 January 1997:173). In March 2001, St George's became part of St Vincent's Hospital under an auspice arrangement with the State Government (SVHM 2017).

Leighton Irwin & Co

Leighton Irwin (1892-1962) was a leading figure in the design of hospitals and the development of university based training for architects. As a teacher, he was important in the development of modernism in architecture schools. After 1930 his work concentrated almost solely on hospitals, influenced by the European trends in architecture, expressive modernity, functional design and advanced services for their time.

Leighton Irwin studied at the University of Melbourne and the Architectural Association in London. He practised with Roy Stevenson and as Leighton Irwin & Co between 1931 and 1943. His contribution to the architectural profession, architectural training and the development of modernism is considerable (Goad & Willis, 2012:356).

Louis R Williams

Louis Williams (1890-1980) became one of Australia's most celebrated church architects of the 1920s and 1930s when his distinctive Arts and Crafts designs were employed across the country. He practised with Alexander North as North and Williams (1913-1920) and was predominantly involved with the Anglican Church for whom he was responsible for over 130 churches. His work is often distinguished by impeccable craftsmanship in brickwork and a high quality of finish and fittings (Goad & Willis, 2012:765-6).

Community connections

St Vincent's Hospital maintains an archive with material on St Georges Hospital. St George's Hospital as a maternity and general hospital (1925-1998), is expected to have connections to the local community because of this function. The archivist at St Vincent's, notes that St George's has adapted to changing social needs and provided health care for community members across generations. It is currently focussing on aged care.

The connections to the hospital were evident at the 1989 celebrations of 40 years as a public community hospital. This was two years after the local community rallied to support the hospital following its threatened closure. It is also noted that St Georges is likely to be significant to many people in Boroondara as the place where they were born or gave birth; and in recent years as a place of rehabilitation, aged care and psychiatry services. It may also be significant as a place of clinical training and employment.

Organisations connected with St Georges include the Anglican Community of the Holy Name, now located in Cheltenham, the Kew Ladies Auxiliary (1953-2008), and the St Georges Hospital Graduate Nurses League. This organisation has been contacted through St Vincent's Nurse Alumni. There are also expected to be current staff and volunteers with a variety of such links.

Description & Integrity

St Georges Hospital site has been developed from 1911 to the contemporary period and comprises several buildings remaining from before the Second World War, including:

- Former Midwifery (maternity) wing (1925)
- Former Nurse's Home (1928-9)
- General wing (1937)

The large site runs through to Downton Grove and has a long frontage to Normanby Road. The northern part of the site is undeveloped and used for car parking. As the function of the hospital has shifted from maternity services to aged care and new single level purpose built buildings have been built.

As the earliest building, the Midwifery Wing is located towards the centre of the site and is a large 'T'-shaped two storey building with tiled hipped roof. Built of rendered masonry this building was once encircled by open verandahs which have subsequently been converted to rooms. The wide verandahs are supported by the timber posts with corner brackets but these have been filled in with weatherboard cladding and a variety of window types at first floor level. Some timber lattice decoration to the undercroft of the verandah is still in evidence. Beneath the verandahs the external wall of the ground floor is visible and has a repeating pattern of double hung sash windows. At the rear of the building are a pair of decorative leaded glass fixed windows with toplights. The building has experienced many alterations and additions but is still recognisable as the building of 1925, particularly in its roof form and the undercroft of the verandahs.

The Nurse's Home is a domestically scaled single storey bungalow located close to the Normanby Street frontage. It has an 'H' shaped plan and is surrounded by some lawn and shrubs. The hipped terra cotta tiled roof complements the rendered wall surface with face clinker brick to the base courses. The windows are intact timber sashes with face brick sill featured against the plain wall surface. Some changes have been made to the entry on the north side and the building has been adapted for another hospital purpose, however it still retains much of its external integrity.

The main wing of St George's Hospital of 1937 and facing Cotham Road is a three storey Georgian Revival building of dark brick and tiled hipped roof. The centrepiece of the roof is a slender fleche and sash windows and small mock dormer windows also reinforce the Georgian Revival style. A central large window and small balcony indicate the location of the internal stair and the spaces are set symmetrically either side of this feature. The ground floor entrance has been entirely concealed by a new single storey wing along Cotham road, creating a new and enlarged entrance to the hospital. The General Wing is now set between two contemporary buildings and no longer is a free-standing building. A three-storey contemporary building abuts the parking area and forms a new entrance.

Comparative Analysis

Throughout Boroondara a number of private hospitals were common throughout the nineteenth century, generally operating from private houses. Of the comparable public hospitals, these include Caritas Christi Hospice at 104 Studley Park Road (Stephenson & Turner, 1950s) and the Royal Talbot Hospital (part of Austin Health), established in 1962 in Yarra Boulevard with a set of buildings designed by Bates Smart McCutcheon. These sites provide limited comparison with St George's and comprise modern post war buildings.

Several hospitals in the Melbourne metropolitan area retain some of their pre-Second World War buildings. These sites include the former Repatriation Hospitals at Caulfield and Heidelberg, and the Austin Hospital, also located at Heidelberg. Hospital complexes

are generally places of high change and many sites have been totally redeveloped. There are relatively few hospital complexes where pre-1945 buildings remain within the hospital grounds.

The former Caulfield Repatriation Hospital in the City of Glen Eira. Caulfield House, has a former nurses home associated with the hospital which is similar stylistically to the main block of St Georges fronting Cotham Road. It is designed in the Georgian Revival manner with hipped roof and dark brick walls. It is substantially intact and was recently rejected by the Victorian Heritage Council for State listing, but was recommended for local listing in the Glen Eira Planning Scheme. The hospital site also contains a State listed Red Cross Rest Home built in 1916 (H2360).



Fig.12 Former Nurse's Home at Caulfield Repatriation Hospital, Caulfield House, 1936, recommended for HO. Source: Heritage Victoria Caulfield Repatriation Heritage Assessment, 2017



Fig. 13 Red Cross Rest Home at Caulfield Repatriation Hospital, 1916, VHR H2360. Source: Heritage Victoria Caulfield Repatriation Heritage Assessment, 2017

The former Austin hospital (now part of Austin Health) was established in 1882. It is the only medical hospital within the metropolitan area to have retained a complex of 19th-century buildings. The complex retains several late nineteenth and early twentieth century buildings, a number by well-known Melbourne architects, including the original Consumptive (Davies) Block of 1889-90, original Gate House (1892) and two former nurses' homes, the Marian Drummond Nurses' Home (1913-14) and the former Edward

Wilson Nurses' Home (1925). The Bowen, Marian Drummond and Edward Wilson nurses' homes are of historic significance as a unique group of the earliest surviving purpose-built nurses' homes in metropolitan Melbourne (HO62 and HO63, Banyule Planning Scheme).



Fig.14 Edward Wilson Nurses' Home at Austin Hospital, 1925, Blackett and Forster, Source: Context, 2008



Fig.15 Austin Research Centre, part of the Bowen Centre façade (east elevation), Source: Context, 2008.

The Heidelberg Repatriation Hospital commenced in 1941 with the main block built in modern style in 1940-1943 and designed by Leighton Irwin & Co. The site also contains several memorials and gardens listed on the Victorian War Heritage Inventory but the whole site has no HO.

Leighton Irwin Architects were responsible for several major hospitals including Box Hill (1960s and substantially redeveloped, no HO), Mildura Base Hospital (HO52, VHR H1934) and Heidelberg Repatriation Hospital (no HO).



Fig. 16 Mildura Base Hospital, designed by Leighton Irwin & Co, 1931-34, VHR H1934

As a hospital complex, St George's may be compared with the above metropolitan hospitals as a place retaining elements of pre-Second World War development. In a metropolitan context, this is relatively rare. The Austin Hospital provides the earliest examples and Caulfield House is close in design to that of St Georges, although more intact. The Midwifery Wing at St Georges is a particularly early hospital building, and when compared with others of a similar period at the Austin, is similarly altered in appearance. The main block of 1937 is most comparable with Caulfield House and does not represent the modern hospital designs that were the high points of Leighton Irwin's work. The Maternity Wing is not particularly representative of Louis Williams architectural career, but is of some interest as a rare example of a non-church building by him. The nurses home of 1928-29 is a modest building when compared with those of the Austin Hospital which as a group represent the earliest remaining purpose-designed nursing homes in the metropolitan area.

Assessment Against Criteria

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

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

St George's Hospital complex at 283 Cotham Road Kew is historically significant for its demonstration of the development of public hospital facilities in Boroondara. In contrast to the numerous private hospitals that opened and closed within private residences, public health facilities in Boroondara are represented by the Kew Asylum site in the nineteenth century and by Royal Talbot Hospital and Caritas Christi Hospice in the late twentieth century. St George's Hospital represents one of very few sites that demonstrate the shift from private to public.

St George's Hospital is historically significant as the site of the Victorian mansion Ellerslie, donated by Florence Annie Hughes to the Diocesan Sisters of the Church of England for use as a rest home. The site is later significant for its association with the Anglican Community of the Holy Name who adapted and operated the property as an intermediate hospital, mainly for women.

The development of St George's into a maternity hospital responded firstly to the rapid growth and settlement of Kew in the 1920s, and later to the post-war baby boom following World War 2. This is demonstrated by the development of the Maternity Wing in 1925 by Anglican architect Louis Williams and its subsequent extensions and alterations up to 1954 to accommodate ever increasing numbers of women.

The Nurse's Home of 1929 is historically significant as an important element of the site demonstrating the registration of St George's midwifery training school, which was one of Victoria's largest, along with the Women's and Queen Victoria Hospitals.

The further development of the hospital to include additional medical services is demonstrated by the building of the General Wing on Cotham Road in 1937, designed by Leighton Irwin & Co and funded by the Community of the Holy Name. Further maternity services were catered for in the 1972 extension to this wing.

St George's Hospital is historically significant as a major hospital complex demonstrating the development from private hospital based in a residence and operated by a religious order to a modern public hospital, one of few in Boroondara. Within Kew it demonstrates a strong theme of hospital care, begun in the 1860s at Kew Asylum and continuing through to the 1960s at Royal Talbot and Caritas Christi.

In a broader metropolitan context St George's Hospital is historically significant as one of several hospitals including the Austin, Heidelberg and Caulfield Repatriation Hospitals that retain elements of their pre-World War II developments.

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

NA

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

NA

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

NA

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

NA

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

St Georges Hospital at 283 Cotham Road, Kew, including the Maternity Wing of 1925 by Louise R Williams, the Nurse's Home of 1928-9, and the General Wing of 1937 by Leighton Irwin are significant.

How is it significant?

St George's Hospital is of local historic significance to the City of Boroondara.

Why is it significant?

St George's Hospital complex at 283 Cotham Road, Kew is historically significant for its demonstration of the development of public hospital facilities in Boroondara. In contrast to the numerous private hospitals that opened and closed within private residences, public health facilities in Boroondara are represented by the Kew Asylum site in the nineteenth century and by Royal Talbot Hospital and Caritas Christi Hospice in the late twentieth century. St George's Hospital represents one of very few sites that demonstrate the shift from private to public.

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In a broader metropolitan context St George's Hospital is historically significant as one of several hospitals including the Austin, Heidelberg and Caulfield Repatriation Hospitals that retain elements of their pre-World War II developments. (Criterion A)

Grading and Recommendations

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

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

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

Identified By

[name of previous heritage study, if applicable, or else Context Pty Ltd]

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Argus, as cited.

Australasian, as cited.

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Kew Service Reservoir

Prepared by: Context Pty Ltd

Address: 370-376 Cotham Road, Kew

Name: Kew Service Reservoir	Survey Date: August 2017
Place Type: Community	Architect:
Grading: Significant	Builder:
Extent of Overlay: To the title boundaries along the north side, and along the outer edge of the Cypress tree canopy along the remaining three sides, as shown on the extent map	Construction Date: 1886



Historical Context

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

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

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small.

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

Creating Melbourne's water distribution network

Once the water was conveyed to Melbourne from the remote storages it was reticulated to households via a distribution network. Apart from the distribution networks that served the growing Melbourne metropolitan area, which were created and progressively expanded by the early government water authorities and their successor, the MMBW, the local water trusts and the SRWSC developed their own networks to serve the areas outside of the jurisdiction of the MMBW. These networks were eventually to be merged into one system by the end of the twentieth century.

Suburbs were connected to the distribution network often only after lobbying by local municipal authorities and the development of Melbourne's present-day water supply system, which balloons out to the east, was shaped by the pattern of growth of the city and its suburban tentacles. The settlement of the wider metropolitan area was also closely aligned to the location of the major watersheds. Development was densest in the eastern suburbs, which were closer to the main sources of fresh water and received a slightly higher rainfall. In the west of Melbourne, the less appealing basaltic plains with stony ground and a lower rainfall attracted less suburban sprawl than in the east.

The distribution network began with the single pipe that led from Yan Yean Reservoir to the centre of Melbourne. As Melbourne grew, so too did the water supply and the network that was required to distribute it. Preston Reservoir No. 1, constructed in 1864, effectively marks the beginning of the development of the distribution network to serve the broader metropolitan area. It was the first in a series of service reservoirs connected by a series of pipelines (known as 'mains'), which enabled the water supply to be moved around the metropolis to meet demand. As Melbourne and its water supply network expanded, additional service reservoirs were built at high-points across the metropolis from the late nineteenth century onwards.

Service reservoirs are smaller reservoirs where water is stored just prior to distribution to consumers. Historically, they were built to provide the dual function of balancing supply with demand and maintaining adequate pressure throughout the distribution network. This means that they can be filled gradually (with water from the storage reservoirs) during periods of low demand, but then have a relatively large volume, locally available, and for rapid distribution when demand is high. In addition, they can sometimes assist with improving water quality by allowing water to settle and filtering impurities.

The other component of the distribution network is the series of large transfer mains that were laid to distribute water to and from the service reservoirs. One example was the high-level main that connected the Yan Yean system to the Surrey Hills Reservoir in 1891. This was to service new homes built in the high-level suburbs of Box Hill and Surrey Hills, which were unable to get adequate supply. Households were connected to the system via smaller reticulation mains branching off the larger transfer mains. As the

network expanded there was a need for pumping stations to improve the supply to various areas and the first pumping stations were installed in 1950.

The original Yan Yean system only supplied water to the immediate area of Melbourne city and its older established suburbs. Outside this boundary, local areas operated their own waterworks trusts, which often came under the jurisdiction of a road board or municipal council. By 1868, there were already shortages and it was necessary to increase the water supply during the day. As a remedy, the main from Preston to Collingwood was duplicated in 1869. Meanwhile, other municipalities continued to lobby for connection to the mains (Context 2010: 19-20).

By the late 1880s, as the supply of water increased with the additions to the Yan Yean system and the commissioning of the first stage of the Maroondah system, more areas of Melbourne were connected to main water supply and the older local waterworks were made redundant. It was during this era that the foundations of the distribution network were laid, which served the inner Melbourne and the developing suburbs then on the fringe such as Kew, Essendon and Caulfield. In the 1880s growth was rapid and dramatic. With growth on all fronts, the water supply department had trouble keeping up with providing mains for reticulation.

The network of mains slowly extended eastwards through the land boom suburbs of Kew and Camberwell. By the 1890s, there were parts of the outer east, for example in Surrey Hills and Ashburton, which still relied on rainwater tanks or backyard wells. Local councils, local progress associations and local members of parliament continued to push the needs of new areas. As the system expanded new service reservoirs were constructed from the late nineteenth century onwards beginning at Essendon (1881 and 1883), followed by Caulfield (1883), Kew (1886) and Surrey Hills (1891) (Context 2010: 21-22).

History

The earliest residents of the Boroondara area obtained their water from rain or the river. While deputation to bring a mains water supply from the Yan Yean reservoir into Hawthorn had been made as early as 1861, another four years passed before a standpipe was installed at the intersection of Burwood Road and Church Street, which commenced operation in January 1865. Before the end of the year, pipes had been laid out as far as Glenferrie Road, and along Church Street towards Kew. Further expansion took place over the next few years, with tenders being called in November 1868 for a standpipe in Auburn Road to supply water across the municipal boundary in what became the City of Camberwell. The Yan Yean water supply finally reached Camberwell in 1872, and Kew in 1878 (in the latter case, necessitating the construction of a pipe bridge across the Yarra River at Fairfield).

While it was also proposed to provide a district or service reservoir in the latter area, the project subsequently stalled. In August 1885, local residents formed a deputation to the Minister of Public Works “to secure the early construction of the Kew Reservoir”. Tenders were promptly called and, the following January, the *Government Gazette* reported that the contract for “construction of service reservoir at Kew, valued at £5977, had been awarded to one George Buckley (Built Heritage 2012: 121)

Kew Service Reservoir was constructed by the Water Supply Department in 1886 at a final cost of 6,510 pounds. It was located at the most elevated point of Kew, near the corner of Cotham and Burke roads (Rodgers 1973:183). As shown on the 1913 MMBW Detail Plan, it originally had a single basin, which has since been divided into two.

Completed within a year, the new reservoir – located on the south side of Cotham Road, west of the Burke Road intersection – had a capacity of 4,000,000 gallons. The facility,

however, did not commence operation at that time; in fact, it lay empty and disused for nearly four decades before it was officially opened by the chairman of the MMBW, David Bell, in September 1937. The reservoir – a large rectangular and covered receptacle with battered walls, sited in a reserve surrounded by mature cypress trees – remains a prominent feature in the landscape to this day (Built Heritage 2012: 122)

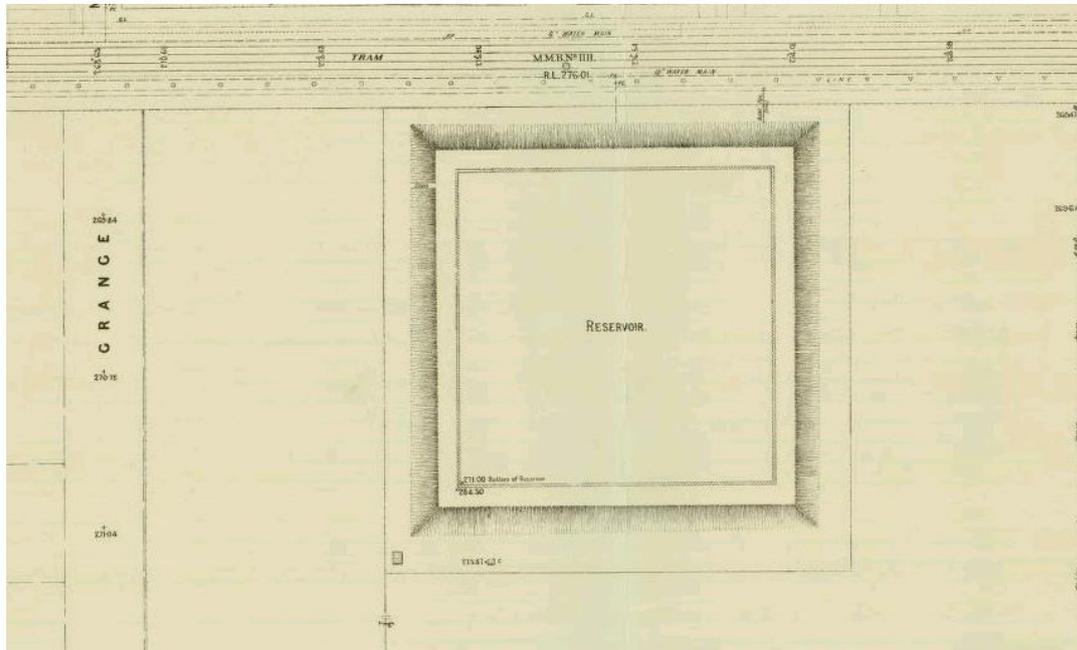


Figure 1. Kew Service Reservoir in 1913 (Source: MMBW Detail Plan No. 1567, 1913)

The Kew Reservoir is the only 1880s reservoir to remain in service today. Both Essendon reservoirs have been demolished, and Caulfield has been decommissioned. The later Surrey Hills Reservoir also remains in service. The present function of the Kew Reservoir is to supply water to the local Yarra Valley Water and City West Water reticulation networks, the Kew Pumping Station (WPS 138), and the Hawthorn PRV zone via 'refluxes' in Barkers and Auburn roads.

Description & Integrity

Kew Service Reservoir is an in-ground service reservoir with mass concrete gravity walls, a concrete floor, and bluestone coping along the upper edge of the walls. Originally open, it is now enclosed by a Colorbond steel roof. Internally, a low dividing wall separates the reservoir into two basins (depths are 3.5 and 3.6 metres respectively), each with its own inlet and outlet pipes. The reservoir is supplied with water from the Surrey Hills Reservoir. The reservoir is in good condition and, apart from the addition of the roof appears to have a relatively high degree of integrity (Context 2010).

The reservoir is surrounded by mature Monterey Cypress windrows on four sides, which have been well-maintained. The row along the Cotham Road boundary has been replanted.

Comparative Analysis

As noted in the History, the first service reservoir in the Melbourne water supply system was constructed at Preston in 1864. It was to remain the only service reservoir until two reservoirs were built at Essendon, which were both of puddle core earth bank construction.

Caulfield, constructed in 1883, was the first mass concrete reservoir constructed as part of the Melbourne water supply system. An advantage of mass concrete over puddle-core reservoirs was that concrete embankments were thinner and required less land, an important consideration when suburban land had to be acquired for the purpose. Also the concrete linings was more effective keeping water clean, and facilitated the cleaning out of silt (Context, 2007:40).

Caulfield was followed by similar, but smaller mass concrete reservoirs at Kew (1886) and Surrey Hills (1891). Caulfield remained the second largest service reservoir (after Preston No.1) until the construction of Preston No.2 in 1909. Mass concrete was to be the preferred construction technique for all service reservoirs constructed up until World War Two with the sole exception of Preston No.2, which was constructed in reinforced concrete by John Monash's Reinforced Concrete & Monier Pipe Construction Co. Despite the cost savings with the use of reinforced concrete (which used less cement) Edgar Ritchie, the Board's Engineer of Water Supply, was said to be 'hostile' to its use and was dissatisfied with minor faults in the completed reservoir, which he later gave as his reason for preferring mass concrete for service reservoirs (Context, 2007:41).

Kew Reservoir therefore directly compares with Caulfield and Surrey Hills reservoirs. Along with Surrey Hills, it is one of two nineteenth century service reservoirs still in service. As it has been roofed it is perhaps less intact than Caulfield, however, it has the mature Cypress plantings that are such an important feature of the landscape settings of reservoirs of this era, which are also found at Surrey Hills and Preston.

Assessment Against Criteria

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

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

Kew Service Reservoir is historically significant as evidence of the first phase of expansion of the transfer network by the Water Supply Department beyond the limited Yan Yean network in the late nineteenth century. Of the four reservoirs constructed in the 1880s this is one of only two to survive. The significance of the reservoir is enhanced by the fact that it remains in use as part of Melbourne's water supply system over 120 years later, whilst the other surviving 1880s reservoir at Caulfield has been decommissioned. The mature Monterey Cypress plantings are typical of the landscaping provided at such reservoirs and provide an appropriate setting. It has historic significance as a place associated with the Water Supply Department, which played an important role in the development of Melbourne's water supply prior to the establishment of the Melbourne & Metropolitan Board of Works.

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

NA

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

NA

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

NA

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

Kew Service Reservoir has aesthetic qualities as a local landmark due to the mature plantings, which mark and emphasise the prominent siting of the reservoir on a high point of land within the area.

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

Kew Reservoir has technical significance as one of the earliest surviving examples of the use of mass concrete in reservoir construction, which, with the notable exception of one service reservoir at Reservoir, would become the standard material used for the next 70 years.

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

NA

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

NA

Statement of Significance

What is significant?

The Kew Service Reservoir at 370-376 Cotham Road, Kew. The reservoir was constructed in 1886 by the Water Supply Department with battered walls of mass concrete, at the most elevated point in Kew, though it was not put into use until 1937.

The 1886 reservoir and the mature Monterey Cypress (*Cupressus macrocarpa*) windrows around the perimeter of the site are significant.

Post-1937 alterations to the reservoir, including the metal roof, are not significant.

How is it significant?

The Kew Service Reservoir is of local historic, technical and aesthetic significance to the City of Boroondara and potentially to the State of Victoria.

Why is it significant?

Kew Service Reservoir is historically significant as evidence of the first phase of expansion of the transfer network by the Water Supply Department beyond the limited Yan Yean network in the late nineteenth century. Of the four reservoirs constructed in the 1880s this is one of only two to survive. The significance of the reservoir is enhanced by the fact that it remains in use as part of Melbourne's water supply system over 120 years later, whilst the other surviving 1880s reservoir at Caulfield has been decommissioned. The mature Monterey Cypress plantings are typical of the landscaping provided at such reservoirs and provide an appropriate setting. It has historic significance as a place associated with the Water Supply Department, which played an important role in the development of Melbourne's water supply prior to the establishment of the Melbourne & Metropolitan Board of Works. (Criterion A)

Kew Service Reservoir has technical significance as one of the earliest surviving examples of the use of mass concrete in reservoir construction, which, with the notable exception of one service reservoir at Reservoir, would become the standard material used for the next 70 years. (Criterion F)

Kew Service Reservoir has aesthetic significance as a local landmark due to the mature plantings, which mark and emphasise the prominent siting of the reservoir on a high point of land within the area. (Criterion E)

Grading and Recommendations

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

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

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

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

Identified By

Built Heritage

References

Built Heritage 2012, *City of Boroondara Thematic Environmental History*, prepared for the City of Boroondara.

Context Pty Ltd. 2007 *Victoria's Water Supply Heritage. Volume 1: Thematic Environmental History*, prepared for Melbourne Water.

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Lewis, Miles, 'Australian Building: A cultural investigation. Section 7.02 Concrete', viewed on-line 1 November 2009 at <http://www.mileslewis.net/australian-building/#seven>.

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

Rodgers, Dorothy 1973 *A History of Kew*, Kilmore: Lowden publishing.

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

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

Burwood

Prepared by: Context Pty Ltd

Address: 4 Edgecombe Street, Kew

Name: Burwood	Survey Date: August 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: c.1919



Historical Context

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

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

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

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

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

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

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

History

The land at 4 Edgecombe Street was part of the former 'Edgecombe' estate (also referred to as 'Mount Edgecombe'), which was subdivided in 1912. The auctioneers P Retchford and E V Jones subdivided the strip of land on the east side of current Edgecombe Street into 12 allotments designated as villa sites with regular 60 feet frontages by varied depths from 120 to 160 feet. 'Edgecombe', the brick residence containing 16 rooms was also auctioned on the same day on 25 May 1912 (*Age* 27 April 1912:3).

The development on the east side of Edgecombe Street was not fully progressed until the end of 1910s, with its first houses built around 1917 (S&MC 1917). It was partly due to the lack of proper passage-way in Edgecombe Street, as noted in the local newspaper (*Camberwell and Hawthorn Advertiser* 28 June 1918:2). In June 1918, the Council invited tenders for constructing Edgecombe Street (*Argus* 29 June 1918:9).

The street has been fully completed this time, along the former estates 'Edgecombe', running north-south between Studley Park Road and Stevenson Street.

The subject property at 4 Edgecombe Street was constructed around 1919, as one of four houses all built briefly after the construction of Edgecombe Street (S&Mc 1918-20). Completed in Edwardian style with double gables, the residence was occupied by the owners Rupert Weeks, clerk, and his wife Elsie, who named the property 'Burwood' and resided at least until the end of 1940s.

Description & Integrity

4 Edgecombe Street is a highly intact late Edwardian house featuring a symmetrical composition of projecting gables that frame a central recessed porch. The house has transitional elements illustrating Edwardian and bungalow styles, and employing the forms, detail and materials of both. 4 Edgecombe Street features typical Edwardian gable ends of roughcast render with vertical timber strapping. The pair of large canted bay windows dominate the front elevation with their unusual flared and shingled window hoods supported on ornate timber brackets. The five bayed front windows feature leaded glass to both top and bottom sashes.

The central porch features a semicircular brick arch and half-glazed panelled door with side and top lights. The terra-cotta tiled roof has simple finals. A matching brick garage has been added to one side of the house. The timber fence and gate is sympathetic to the house but of recent construction. The house is complemented by the layout of the front garden with its symmetry around a central path.

Comparative Analysis

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

The examples below are Edwardian houses of a similar date that have been identified as Individually Significant in other studies. Late Edwardian residences included on the HO include these two examples in Miller Grove, Kew.

- 26 Miller Grove, Kew (Significant within HO527 - High Street South Residential Precinct, Kew), is of local historical and architectural significance as a good, representative and relatively externally intact example of a Federation Queen Anne villa dating from the later stages of Federation design.
- 28 Miller Grove, Kew (Significant within HO527), is of local historical and architectural significance as a good and relatively externally intact example of a Federation Queen Anne villa. Dating from the latter stages of the Federation period in residential design, the features include a distinctive canted corner verandah.



Figure 1. 26 Miller Grove Kew, (Significant within HO527), 1917. A representative late Edwardian house that is relatively undistinguished in character but typical in its range of features.



Figure 2. 28 Miller Grove Kew (Significant within HO527), 1915. A representative late Edwardian house that is relatively undistinguished in character but typical in its range of features.

The symmetrical composition is a feature that noted Boroondara architect Christopher Cowper used again and again in this regard, including a central entrance porch flanked by gables, differently designed front windows, often one bowed or square box, or a faceted bay. These forms were taken up by other designers of houses.

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

- 12 Moore Street Hawthorn, c1909 (Significant within HO152 - Grace Park and Hawthorn Grove Precincts)
- 8 Denmark Street Kew, 1913 (Significant within HO526 - Denmark Street Precinct, Kew) is of local historical and architectural significance as a representative and broadly externally intact example of a Federation attic storey house. The house makes a strong contribution to the intact and impressive group of Federation houses at the lower end of Denmark Street. Though not an outstanding example of his work, the association of the house with the architect, Christopher Cowper, is of interest.



Figure 3. 12 Moore Street, Hawthorn, HO152, (Significant within precinct) by Christopher Cowper showing the central entrance porch with flanking gables.



Figure 4. 8 Denmark Street Kew, 1913 (Significant within HO526), by Christopher Cowper showing the central entrance porch and symmetrical flanking gables.

Like the above examples, 4 Edgecombe Street is a notable and highly intact example of an Edwardian house of symmetrical form. Furthermore it is distinguished by its unusual and distinctive feature in the large flared window hoods.

Assessment Against Criteria

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

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

NA

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

NA

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

NA

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

4 Edgecombe Street is a notable Edwardian house characterised by a symmetrical frontage and compact form. The familiar elements of red brick masonry, roughcast gables with timber strapping and shingles that are hallmarks of the Edwardian style are evident in 4 Edgecombe Street, as are the characteristic main windows with multiple sashes in bayed form, and a central brick arched entrance porch. It is also a highly intact example of an Edwardian house.

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

4 Edgecombe Street is aesthetically significant for its symmetrical composition of projecting gables of roughcast render with vertical timber strapping framing a central semicircular brick arched and recessed porch. The pair of large canted bay windows dominating the front elevation are notable and feature unusual flared and shingled window hoods supported on ornate timber brackets. Aesthetically the house is complemented by the front door assemblage of half-glazed panelled door with side and top lights and the front window sashes of simple leaded glass design. The house is complemented by the central path and formal garden layout and plantings.

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

NA

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

NA

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

NA

Statement of Significance

What is Significant?

4 Edgecombe Street, named Burwood by the first owners and constructed around 1919, as one of four houses all built briefly after the construction of roadway in Edgecombe Street, is significant. Completed in Late Edwardian style with double gables, and first occupied by Rupert and Elsie Weeks who lived there for over 50 years, 4 Edgecombe Street is significant.

How is it significant?

4 Edgecombe Street is of local aesthetic and architectural significance to the City of Boroondara.

Why is it significant?

4 Edgecombe Street is a notable Edwardian house characterised by a symmetrical frontage and compact form. The familiar elements of red brick masonry, roughcast gables with timber strapping and shingles that are hallmarks of the Edwardian style are evident in 4 Edgecombe Street, as are the characteristic main windows with multiple sashes in bayed form, and a central brick arched entrance porch. It is also a highly intact example of an Edwardian house. (Criterion D)

4 Edgecombe Street is aesthetically significant for its symmetrical composition of projecting gables of roughcast render with vertical timber strapping framing a central semicircular brick arched and recessed porch. The pair of large canted bay windows dominating the front elevation are notable and feature unusual flared and shingled window hoods supported on ornate timber brackets. Aesthetically the house is complemented by the front door assemblage of half-glazed panelled door with side and top lights and the front window sashes of simple leaded glass design. The house is complemented by the central path and formal garden layout and plantings. (Criterion E)

Grading and Recommendations

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

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

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

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

Context Pty Ltd

References

Age, as cited.

Argus, as cited.

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

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

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

House

Prepared by: Context Pty Ltd

Address: 59 Pakington Street Kew

Name: House	Survey Date: August 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1914



Historical Context

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

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

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

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

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

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

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

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

History

59 Pakington Street is on the west side of Pakington Street near the corner of Eglington and Pakington Streets, Kew. The allotments between Peel and Pakington Streets, part of Crown Portion 87, had been subdivided in irregular sizes by the late 1880s ('Borough of Kew', 1888).

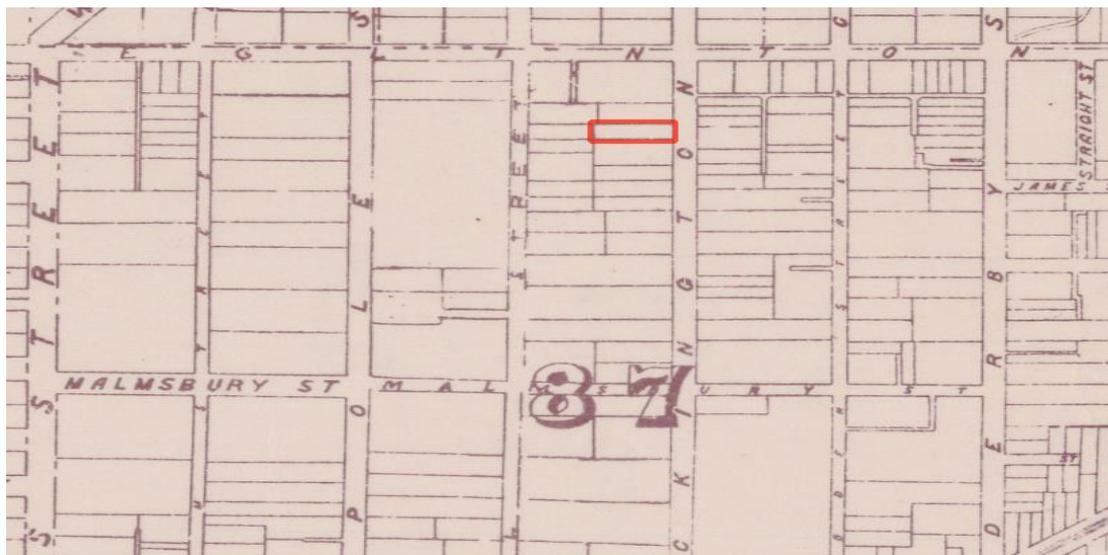


Figure 1. Extent of the land at 59 Pakington Street (marked in red). An extract from 'Borough of Kew', 1888 (Source: SLV).

The current house at 59 Pakington Street was built in 1914, replacing a Victorian house that previously occupied the site (S&Mc 1913-5). According to the Sands and McDougall directory, the first owner of current 59 Pakington Street was Albert Noel Guthrie who moved in in 1914 (S&Mc 1915). A.N.Guthrie was a captain, who was well known in the Australian Coastal service, one of the original members of the Merchant Service Guild, and a pioneer of the Australian Coastal Service (*Sydney Morning Herald* 3 December 1925:12). After his death in December 1925, his wife Sarah Speechley Guthrie continued to live in the house for the rest of her life until 1934 (S&Mc 1925-35; *Age* 24 December 1934:14).

Following the Guthries, Albert James Williams, a mechanic, occupied the property for number of years until 1940 (S&Mc 1938). From 1941, 59 Pakington Street was occupied by Frederick George and Elsie Ada Bohun (AEC 1936-80).

Description & Integrity

The house at 59 Pakington Street, Kew features a picturesque composition combined with fine timber detailing. The intersecting gable roof forms are typical of the bungalow style but in this case the front verandah and the porch set on one side are framed by heavy timber posts and brackets that are borrowed from the Arts and Crafts style vocabulary. Large curved brackets support the extended eaves. Of particular interest are the three roughcast chimneys set at a diagonal to the house, each surmounted by an elegant and simple terra-cotta chimney pot. The gable ends are clad in an unusual profile weatherboard cut to resemble shingles through the technique of alternating bevels. The window and door joinery including the pair of front windows and the glazed doors with sidelights are typical of Edwardian styles in their proportions and placement. Wall claddings are a combination of weatherboard and roughcast render.

Alterations to the house include an extension to the side and the rear, three small windows added to the south elevation and the balustrade to the front verandah. 59 Pakington Street is a modest timber house with some fine Arts and Crafts features that set it apart from many other examples of the Edwardian period.

Comparative Analysis

Arts and Crafts architecture exhibits qualities similar to overseas models from which it drew its inspiration. The style is illustrated by a hand-crafted character with the emphasis on the unpretentious and hand made, often featuring tall tapering chimneys devoid of elaborate detail, the use of roughcast or pebbledash stucco, over-sized timber decorative details and an emphasis on buildings as three-dimensional compositions as opposed to decorative facades. Eaves are often wide and prominent, with the use of bracketing and the use of dominant roof forms. Early examples (1890-1915) are hybridised with conventional Federation houses often adopting the typical house form, whilst experimenting with simpler and larger section timber for details. Later examples include adoption of the bungalow's low-slung form and expression in natural materials. By the 1920s, speculative builders had embraced the style and built houses on a large scale throughout the Australian suburbs, including many examples in Boroondara.

There are relatively few examples found to date (and on the HO) where there is a combination of the Edwardian house with elements of the Arts and Crafts style. The houses illustrated below illustrate Edwardian houses that adopt decorative detail that is influenced by the Arts and Crafts style.



Figure 2. 162 Eglinton St, Kew, 1915-6, (HO299) - a hybrid Federation house with a verandah frieze and bracketed post based on the Arts and Crafts style



Figure 3. 3 Henrietta Street Hawthorn, 1910, (HO63) adopts a typical Federation house form with a simplified timber porch detail in tapered posts with bracket.



Figure 4. 48 Foley Street, Kew, 1907 (Significant in HO526), also a typical Federation house form but with verandah and gable end detail that is moving towards the Arts and Crafts era.

59 Pakington Street is a particularly lively adaptation of an Edwardian house when compared with the above examples. It has a picturesque massing, the lower pitched roof of a bungalow and the characteristic timber and roughcast stucco walls. Of particular note

are the diagonally oriented chimneys with pebbledash finish, the two porches (one with flat roof) with large section timber posts and brackets and the unusual finish to the shingles. As a house of 1914, it illustrates an early and successful combination of the Arts and Crafts transposed onto a modest example of the Federation house.

Assessment Against Criteria

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

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

NA

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

NA

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

NA

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

59 Pakington Street is a particularly lively adaptation of an Edwardian house with picturesque massing, the lower pitched roof of a bungalow and the characteristic timber and roughcast stucco walls. The Arts and Crafts overtones are illustrated by the diagonally oriented chimneys with pebbledash finish, the two porches with large section timber posts and brackets and the unusual finish to the shingles. As a house of 1914, it illustrates an early and successful combination of the Arts and Crafts transposed onto a modest example of an Edwardian house.

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

Aesthetically 59 Pakington Street Kew is significant as an innovative example of a small Edwardian house with a picturesque composition and fine timber details. Particular features include the front verandah and the porch framed by heavy timber posts and brackets that are borrowed from the Arts and Crafts architectural vocabulary. Brackets also support the extended eaves line. The three roughcast chimneys set at a diagonal to the house, each surmounted by an elegant and simple terra-cotta chimney pot are significant features. Timber weatherboards are unusually bevel-cut to resemble shingles within the gable ends. Other features more typical of the Edwardian period include the window and door joinery of the front door. Aesthetically 59 Pakington Street is significant as a modest Edwardian house with some fine Arts and Crafts features that set it apart from many others of the same period and style.

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

NA

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

NA

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

Statement of Significance

What is Significant?

The Edwardian house with Arts and Crafts features at 59 Pakington Street Kew, built for Captain A.N. Guthrie, of the Australian Coastal Service, in 1914 is significant.

How is it significant?

59 Pakington Street is of local aesthetic and architectural significance to the City of Boroondara.

Why is it significant?

59 Pakington Street is a particularly lively adaptation of an Edwardian house with picturesque massing, the lower pitched roof of a bungalow and the characteristic timber and roughcast stucco walls. The Arts and Crafts overtones are illustrated by the diagonally oriented chimneys with pebbledash finish, the two porches with large section timber posts and brackets and the unusual finish to the shingles. As a house of 1914, it illustrates an early and successful combination of the Arts and Crafts transposed onto a modest example of an Edwardian house. (Criterion D)

Aesthetically 59 Pakington Street Kew is significant as an innovative example of a small Edwardian house with a picturesque composition and fine timber details. Particular features include the front verandah and the porch framed by heavy timber posts and brackets that are borrowed from the Arts and Crafts architectural vocabulary. Brackets also support the extended eaves line. The three roughcast chimneys set at a diagonal to the house, each surmounted by an elegant and simple terra-cotta chimney pot are significant features. Timber weatherboards are unusually bevel-cut to resemble shingles within the gable ends. Other features more typical of the Edwardian period include the window and door joinery of the front door. Aesthetically 59 Pakington Street is significant as a modest Edwardian house with some fine Arts and Crafts features that set it apart from many others of the same period and style. (Criterion E)

Grading and Recommendations

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

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

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

Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No
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Identified By

Context Pty Ltd

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Kew Primary School No. 1075

Prepared by: Context Pty Ltd

Address: 20 Peel Street, Kew

Name: Kew Primary School No. 1075	Survey Date: August 2017
Place Type: Community	Architect: Public Works Department
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1910, 1923



Historical Context

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

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

The township areas at the centre of the new suburb, known as the Village of Kew, was virtually contemporaneous with its counterpart at Hawthorn, it otherwise represented a marked contrast in that it was much larger, and constituted a private speculation rather than a government initiative. Originally known as the Kew Estate, it was laid out on Portion 87, a 122-acre (49 hectare) block bounded by present-day High Street, Princess Street, Derby Street and Eglinton Street. The land was purchased on 16 October 1851 by Nicholas Fenwick – once described as the first true speculator in Kew – who promptly engaged architect George Wharton to survey it as a township. Reportedly inspired by Robert Hoddle's 1837 plan for central Melbourne, Wharton proposed a series of alternating wide and narrow thoroughfares. These were named after prominent British statesmen (viz Walpole, Pakington and Derby), with the alternating narrow streets – again following Hoddle's precedent – adopting identical names, but with the prefix "Little". The new township was subdivided thence into half-acre blocks, which were sold for £25 each. Over the next few decades, other denominations followed the lead of the Congregationalists, and the area defined by the Village of Kew became the preferred location for new churches, including one for the Church of England on the corner of Pakington and High streets (1861) and another for the Roman Catholics on Walpole Street (1875). Other community-oriented buildings were also established within the boundaries of the village, including an Athenaeum Hall and Library in Walpole Street (1860). The Denominational School (now the site of Kew Primary School) was established in 1856 (Built Heritage 2012:46-47).

The history of education in Boroondara follows a pattern comparable to many other suburbs in the metropolitan area. Early schools in the Port Phillip District were not subject to government administration until 1848, when two discrete bodies were formed – the Board of National Education and the Denominational Schools Board – which respectively oversaw (and funded) the secular "National Schools" and any equivalent schools established by local churches. These two school boards operated in parallel until 1862, when legislation was passed to combine their functions into a single entity, the Board of Education, which ensured consistency in the establishment, funding and maintenance of public schools in Victoria. From 1862, two types of public schools operated in Victoria – Common Schools that were fully funded by the government and by local councils, and the Rural Schools, where funding was provided only for the teacher's salary. A decade later, Victoria's school system was reconfigured for the third time with the passing of the Education Act 1872, which ushered in a new era of free, compulsory and secular education (Built Heritage 2012:175).

History

Officially established in 1871, State School No. 1075 was result of amalgamation of two schools, No. 346 and No. 356, both of which were located on the west side of Peel Street.

The first school in Kew was originally a denominational school known as the Church of England School No. 346. It was established by the Church of England on 1 April 1856 (Education Department of Victoria:294). A building was erected on a land granted by Nicholas Alexander Fenwick, who is considered to be the founder of Kew (Rogers: 106).

A few years later, State School No. 356, known as the Kew Combined School, was established by the Independent Church (or Combined Protestant Churches) on 1 July 1859 (EDV:295), and was carried on with the aid of a Government grant. The classes were held in a Congregational Chapel, which was the first church in Kew (Rogers:107).

With appointment of its third headmaster, John Gladstone, school No. 356 became popular among parents in Kew and surrounds, attracting students from Hawthorn and other areas even though other schools were established at that time at Camberwell and Hawthorn (Rogers:107). By the half year ending June 1864, the attendance at School No. 356 was 98, exceeding No. 346's attendance of 89 (Rogers:107).

With the ongoing growth of Kew and increasing attendance numbers, in 1871 the committee of school No. 356 purchased a new site on the opposite side of Peel Street, which forms part of present site of Kew Primary School. The money was gathered from subscriptions from residents and a government subsidy. The relocation was carried out in hopes of establishing an independent school building, because the school was often considered as part of the Combined Church, although entirely unconnected with any denomination, on the account of it being housed on church property (*South Bourke Standard* 5 May 1871:2).

The foundation stone was laid on 29 April 1871 and the building opened as a new State School No.1075 in November same year (*South Bourke Standard* 5 May 1871:2; EDV:295). Soon after the Education Act of 1872 was enacted and free compulsory education was to be provided by the State Government (Barnard 1910:99).

Amalgamation of No. 356 and No.346 occurred in 1875, with J Gladstone remaining as headmaster. Gladstone retained his position until 1883 when he was appointed headmaster of the Central State School in Manningham Road, Hawthorn (Barnard 1910:99).

In 1882, another building was erected on the site, as the Government invited tenderers for the erection of a brick building for State School No. 1075 (*Emerald Hill Record* 31 March 1882:2). This was probably erected facing Peel Street, as later site plans depicted a brick structure to the east of the 1871 building, on the west side of the site (PROV: VPRS 3686/P6, U850).

These earliest buildings erected on the current site are now demolished, being replaced with the main building built in 1923, though part of the wall of the 1882 building was incorporated into the north-west corner of the new structure.

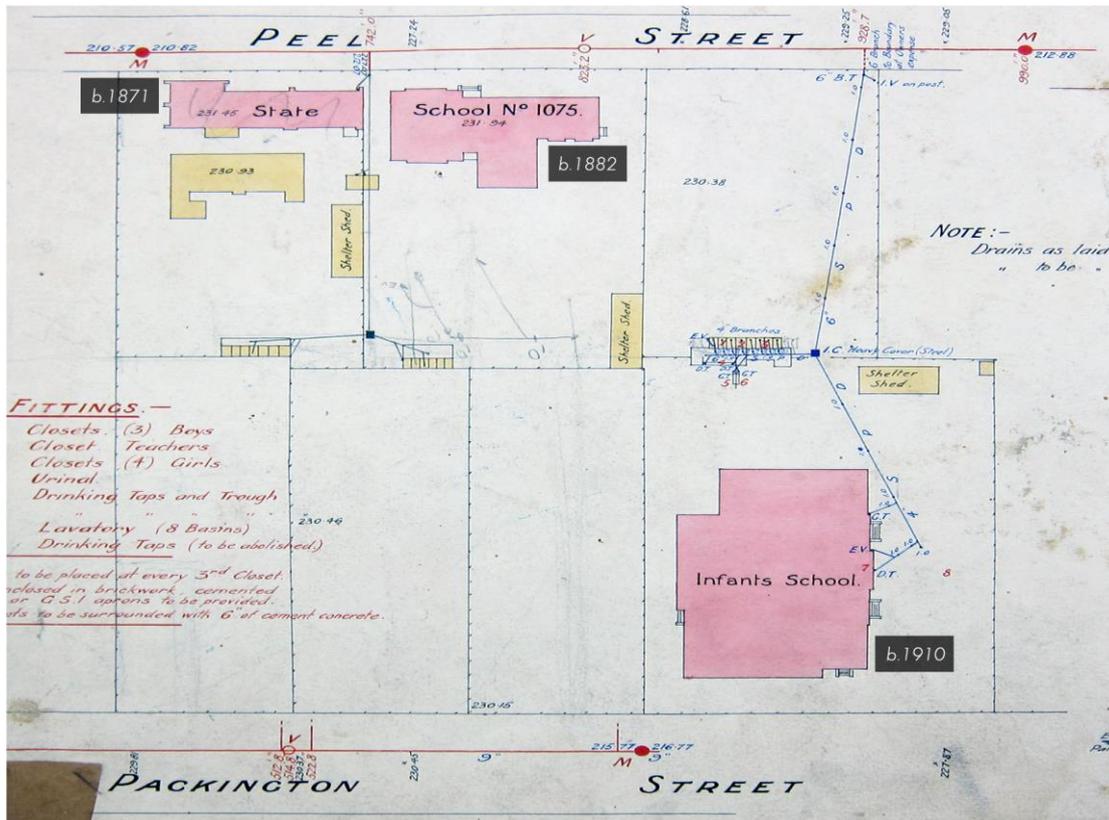


Figure 1. Site plan drawn in 1909 for the construction of Infants School. It shows the footprints of the two early brick buildings (in pink) along Peel Street. The built dates have been added. (Source: PROV)

In the current school ground, the oldest surviving buildings are the Infant School (1910), a shelter shed (1929), and new main building (1923), which replaced the abovementioned 1871 & 1882 buildings.

The nineteenth century buildings were considered outdated by the turn of the century, even though several additions had been made. Around 1909, average attendance reached 500, and the Education Department approved the erection of a new Infant School, or Junior School (Barnard 1910:99).

The Fink Commission (1899) had recommended independent infants schools. These did not ensue, but the first detached infants school building was built in Essendon in 1901. This was the prototype for a group of symmetrical gable-roofed infants buildings which featured a central pavilion hall with classrooms clustered around, and prominent roof ventilators consisting of shafts with conical caps. Such ventilators became standard design practice for Public Works Department schools, and from 1899 until around 1923 every new school was provided with them. Some 53 detached infant school buildings were built between 1901 and 1939 (VHR citation for H1321 Infant Building, Moonee Ponds West Primary School).

Designed in 1909 by the Public Works Department under supervising architect, George William Watson, the Kew Infant School became a prototype for the infant school at Footscray Primary School. With some modifications in the classroom floors and furnishings, the particular form, floor plan and ornamental details used at the Infant School at Kew became a standardised design repeated at other schools built between 1911 and 1914 (Burchell 1999:41).

George William Watson (1850-1915)

Born and educated in England, George Watson entered the Department soon after his arrival in the colony on 26 October 1872. He was an Associate of the Royal Institute of British Architects for twenty-one years and also the representative of the Society of Architects (London) in Australia. He designed and carried out many large and important government buildings including, the Sunbury Lunatic Asylum, the Public Buildings and Law Courts in Sandhurst (Bendigo), the Female Prison at Pentridge, as well as many schools, court houses and police buildings in metropolitan Melbourne and country Victoria. Watson was chief Public Works architect between the years 1910-1915, and died on 26 July 1915 (VHR citation for Moonee Ponds West Primary School).

The Kew Infant School and later standardised design included:

...six classrooms, including one double, on three sides of a 57feet 1 ½ inches by 28 feet hall and a long cloak and lavatory area between two entrances on the fourth side. Windows on this interior wall were meant to give some borrowed light for the hall but really served as a display for subsidiary leadlights. The main purpose of the remaining lower glass was to allow incidental supervision of the classrooms. There was a third external entrance via a short eight-feet-wide corridor but no exterior doors to any of the classrooms (in many cases these have been added in later years) (Burchell 1999:41).



Figure 2. Front (North) elevation of Infants School (Source: VPRS03686P0006 UNIT000851).

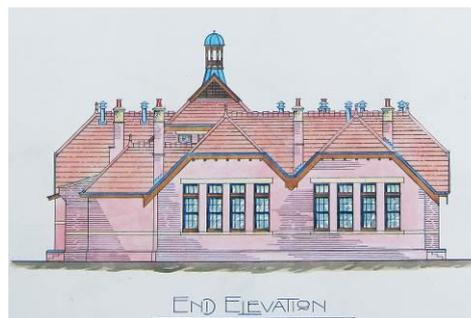


Figure 3. East elevation (Source: VPRS03686P0006 UNIT000852).



Figure 4. South elevation (Source: VPRS03686P0006 UNIT000852).

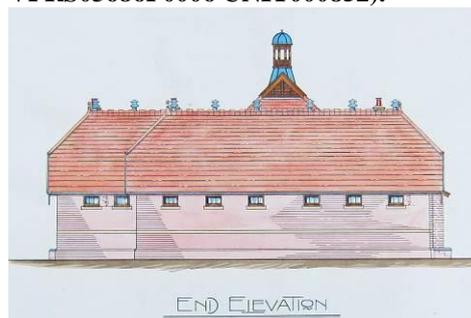


Figure 5. West elevation (Source: VPRS03686P0006 UNIT000852).

The foundation stone was laid on 8 April 1910 on the east end of the school grounds fronting Pakington Street. The original plan for the new building was to accommodate 300 children in six classrooms, each measuring 26 feet by 24 feet, but the completed building consisted of four classrooms and a large infants' room that could be divided with an accordion screen. The actual building cost was £4,000, £200 more than the original estimate. Much thought was put into providing proper hygienic and modern equipment (Age 6 April 1910:13). The *Reporter* of 16 December 1910 introduced the new building as follows:

The new school, which occupies a splendid position in the highest part of Pakington Street, is a handsome addition to the public buildings of Kew. It is constructed of red brick, with cement facings and tiled roof. The foundation stone was laid on April 8 last by the Hon. A Billson MLA, minister of education. The building, which embraces all the latest improvements devised for Victorian state schools, consist of a central assembly hall about 50 by 25 feet, lighted with stained glass windows, with wooden open work ceiling. (Reporter 16 December 1910:4)

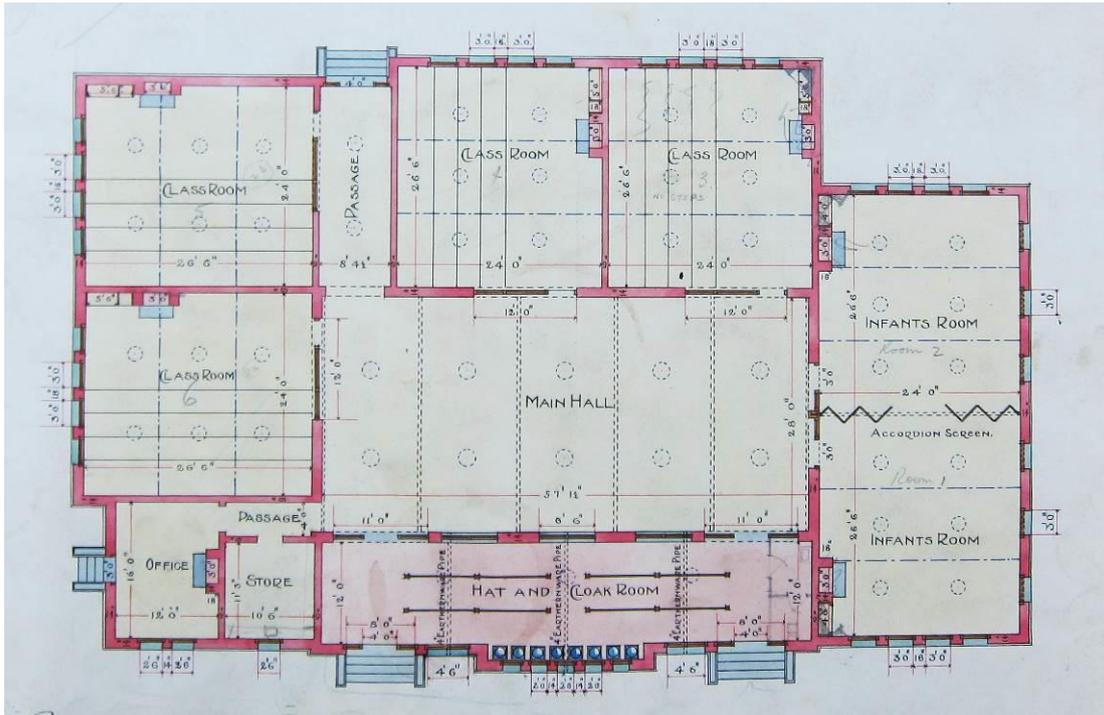


Figure 6. Floor plan (Source: VPRS03686P0006 UNIT000851).

During the opening ceremony of the infant school, a Union Jack flag with the name of 'the King's School, Kew, England' was presented by students of a sister school in Kew, England. The flag was stored in a casket in the school office, but it was unfortunately lost in a fire in the school office in the 1950s (KPS n.d.).



Figure 7. The flag presented by King's School, Kew, England (Source: *Leader* 24 December 1910:29).



Figure 8. New Infant School upon its completion (Source: *Leader* 24 December 1910:29).

While this new Infant School relieved the issues of overcrowding, it did not provide any effective solution for the obsolete conditions of the old school buildings in Peel Street. After five years of waiting and petitioning, in 1923, the School Committee won Government funding for a new building. The new block was to be constructed at a cost of £13,800, with sixteen classrooms that could accommodate 800 students. The design of the 1923 school was supervised by E Evans Smith, who was Chief Architect of the Public Works Department at that time. The foundation stone was laid by Sir William McPherson on 19 December 1923. The mayor Cr. J H Woolcock was also present at the ceremony, who expressed satisfaction that “hammering away” of the old building was finally accomplished (*Age* 20 December 1923:10).

Edwin Evan Smith (1870-1965) oversaw the Victorian Public Works Department (PWD) as chief architect from 1922 until 1929. Having prior experience in various PWD offices at state (Queensland from 1898) and Commonwealth level, his career at the Commonwealth Department of Public Works (CDW) saw him work across multiple cities including Melbourne (1912-1915), Sydney (1915-1917) and Brisbane (1917-1920) where he eventually assumed the mantle of Queensland state works director for the CDW (1920-22). Assuming the position of Chief Architect of the Victorian PWD in 1922, Smith realised an array of projects generally executed in the restrained revivalist styles until his resignation in 1929. Ranging from elegant executions in Greek Revival and Tudor Gothic to functionalist examples with Classical and Art Deco accentuations, his work received praise from the Royal Victorian Institute of Architects (RVIA) which awarded the 1930 RVIA Street Architecture Medal to his celebrated Emily McPherson College of Domestic Economy, completed in 1926. Following his resignation from the Victorian PWD in 1929, Smith went to the equivalent position at the NSW PWD which he held until his retirement in 1935 (Willis 2012:635).

On the wall of this 1923 main building are the school's ANZAC memorials. In 1919, an honour roll of 268 students who served in the World War I was compiled as a book (*Age* 24 October 1919:4). After the completion of the building, the Honour book was set in a wood and glass box that is fixed on the brick wall. An inscribed memorial stone was also put below the box.



Figure 9. The Honour roll and memorial stone (Source: KPR 2015a)

Through the years, the school facilities have been occasionally upgraded. The Infant School had minor alterations in 1923, at the time of the construction of the new main building, and again in 1956. While these early alterations affected internal facilities, the external features and room organisation had been retained throughout the 1950s (PROV: VPRS 3686/P7, U452).

The 1923 main school block, on the other hand, underwent a change to its front elevation. The original plans and a 1962 photograph show the original façade with a front porch between projecting wings on either side. It has been now covered with a single-storey extension.

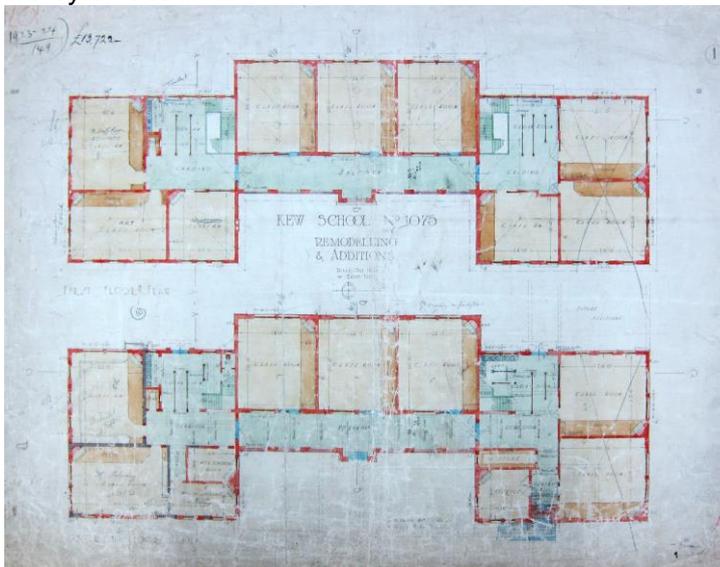


Figure 10. The original floorplan of the 1923 building (Source: PROV).

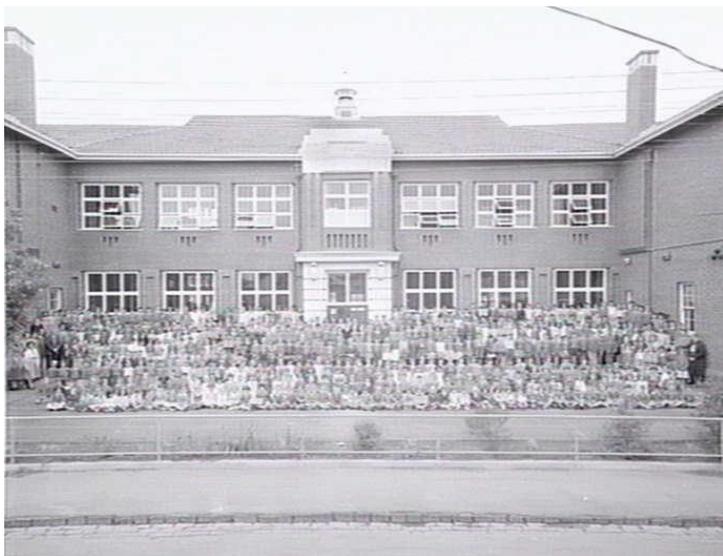


Figure 11. Pupils and staff of Kew State School outside front of building, 1962 (Source: SLV).



Figure 12. Current aerial showing the extension (Source: Nearmap).

More changes occurred to the school ground. In August 1929, tenders were invited for new outer offices and fencing (Age 30 August 1929:16). According to the site plan produced this time, there were three shelter sheds in the school ground, and two of these were removed to the northern campus boundary, and one demolished, to provide open space for the playground (PROV: VPRS 3686/P6, U849). The current shelter shed near the southeast end of the main block was added as a girls' shelter this time. The timberwork of this 1920s shelter shed influenced the later shed in the centre of grounds, which is a much recent addition built with a funding from the school parents in 1993. The structure of new shed was designed by conservation architect Nigel Lewis, who prepared a harmonious design that blends in with the early 20th century development of the school campus. On the top of the shed is a tall weather vane designed by third grader Bonnie Savage, who was the winner of the student design competition in 1991 (KPS b2015).

Later the school grounds were extended into the land previously known as Nos. 1 and 3 Pakington Street. The properties were purchased by the school, followed by a substantial upgrading of recreational facilities and the oval (KPS n.d.). The Library Wing with the school's canteen was later developed in 1981. In 1997, a lift was installed in the main building for serving students with special needs (KPS n.d.). A Caretaker's Cottage constructed in 1929 at the northwest corner of the site was demolished to create a car park.

Description & Integrity

The current Kew Primary School No. 1075 is situated between Peel and Pakington streets, just north of High Street. The Infant School opened in 1910 is located on the west side of Pakington Street near the northern boundary of the site. The Main building from 1923 is on the east side of Peel Street, with its original façade being the Peel Street elevation. The shelter shed built in 1929 stands near the southeast corner of the main building.

The Infant School (1910) is a single storey brick building with a complex roof form. Being the first example of its kind, it represents the model form and details repeated in 11 other examples across Victoria. The Kew Primary Infant School is characterised by the use of medieval jerkin-head roof forms, red face brick walls, cream brickwork in the belt course, continuous light-coloured cement lintels, round metal vents on the ridge lines, and a ventilation turret topped with cupola. The utilitarian metal ridge vents and the roughcast caps to the brick chimneys reflect common Edwardian-era influences.



Figure 13. Kew Infants School viewed from the south-east. (Source: Context, 2017)

The overall design of the Infant School is very picturesque, expressed with the German-inspired jerkin-head roofs, which have been broken up in parts to create more visually interesting, complex rooflines. Beneath the eaves in each elevation are projecting beam ends finished with a decorative ovolo profile. The terracotta tiled roof is a replacement sympathetic to the original design. There is no formal symmetry, with the massing being different from one side to the other.

The front (north) elevation has a higher central gable roof with a pair of cupolas on the ridge. The ventilation turrets with cupolas are supported by turned timber posts. The eaves to the central part of this elevation are corbelled brick. The two doorways in this elevation have been replaced but the highlights and sidelights are original.

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

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

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

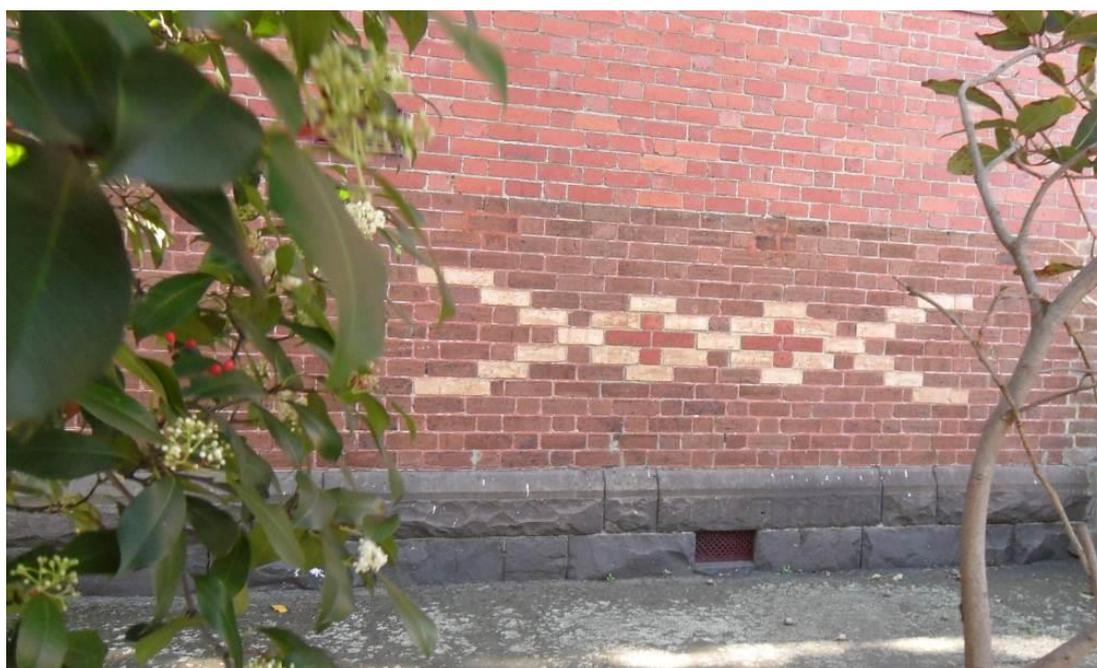


Figure 14. Remnant brickwork from the 1882 school building, seen at the north end of the Main building façade. (Source: context 2017)

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

The rendered parapet has a Greek Revival saltire pattern, also common in the 1920s buildings. A modern evaporative cooling unit installed behind the parapet blocks views to

the Georgian-style cupola at the top of the roof. There are recessed brick piers below the entrance parapet and also below the first-floor windows. The rendered corners of the original main entrance on the ground floor are just visible above the ground floor infill.



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

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

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

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



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

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

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

Comparative Analysis

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

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

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

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

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

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

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

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

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

Flemington PS is described in its place citation as:

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

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

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

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

The VHR citation for Auburn Primary School notes:

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

psychiatric hospitals. ... The timber shelter sheds and in particular the octagonal shelter shed [of 1907], on the site are rare examples of such structures that were once characteristic of Victorian schoolyards.

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



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



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

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

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

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



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

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

Assessment Against Criteria

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

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

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

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

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

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

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

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

NA

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

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

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

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

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

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

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

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

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

NA

Statement of Significance

What is Significant?

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

Significant elements of the site include:

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

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

How is it significant?

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

Why is it significant?

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

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

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

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

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

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

Grading and Recommendations

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

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

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

Identified By

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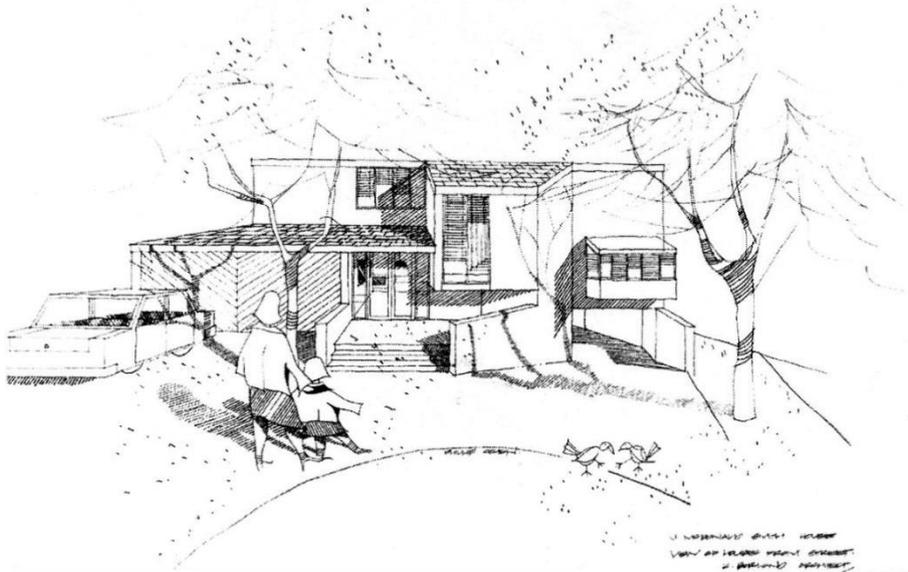
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The Former McDonald-Smith House

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 3 Perry Court, Kew

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



Upper Image: Primary façade of the residence. Photographer: Dianna Snape. (Source: Houses magazine, Volume 113, 2016).

Lower Image: Perspective sketch of the scheme. Dated: April 1968. (Source: Kevin Borland Architects).

Historical Context

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

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

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

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

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

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

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

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

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

History

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

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

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

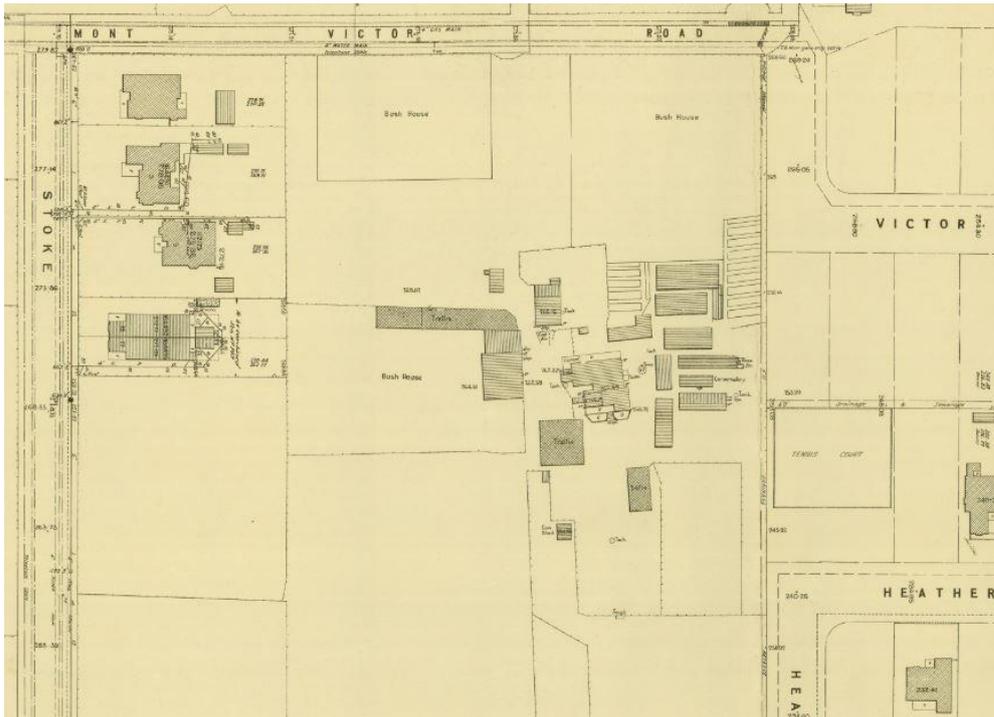


Figure 1. Extract of MMBW detail plan 1604, dated 25 June 1937. Shown centre image is 'Park Hill' and the surrounding nursery related sheds and structures. (Source: State Library of Victoria).



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

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

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

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

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

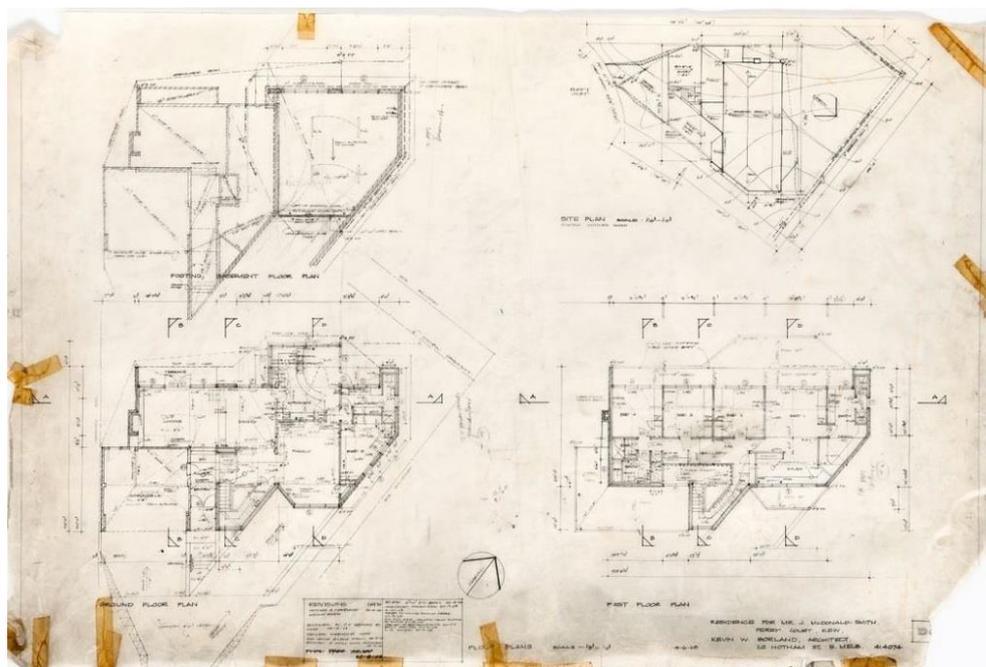


Figure 3. Working drawings showing the plans as finalised in June 1968 by Kevin Borland, Architect. (Source: Houses magazine, Volume 113, p 133).

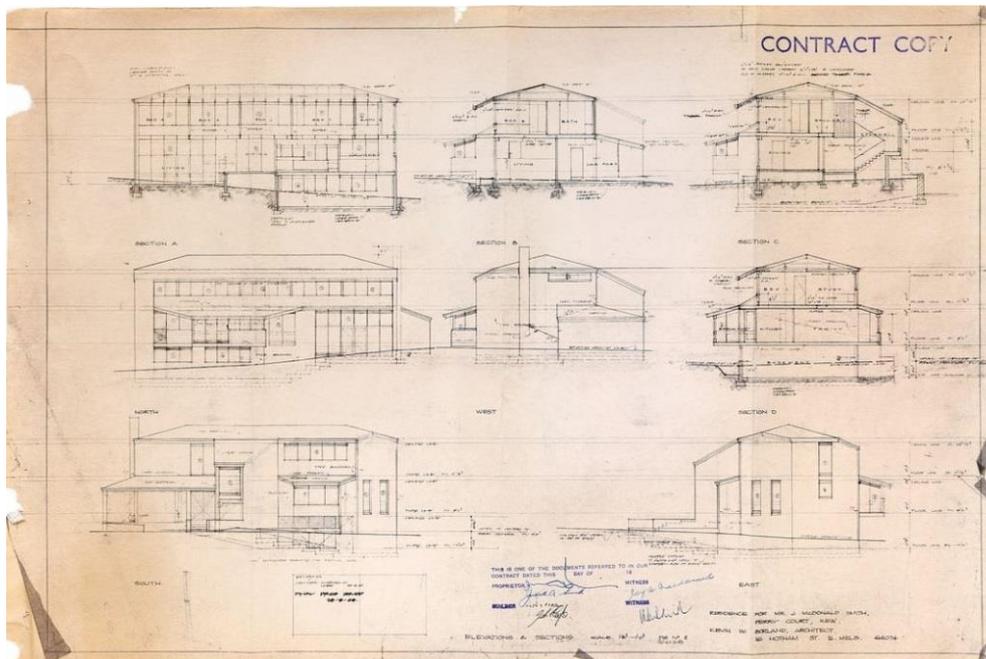


Figure 4. Working drawings showing the elevations and sections by Kevin Borland, Architect. (Source: Houses magazine, Volume 113, p 135).

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

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

Architect: Kevin Borland (1926-2000)

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

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

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

In 1962, Borland also began his relationship with the Preshil School in Kew (VHR H0072), with the following decade producing a number of commissions including the

octagonal hall (Kevin Borland Hall, 1962), classrooms ('treehouse', 1964) and home rooms (1972).

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

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

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

Description & Integrity

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



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

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

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



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



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

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



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



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



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



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



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



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

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

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

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

Comparative Analysis

Late Twentieth-Century Domestic Architecture 1960-1999

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

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

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

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

Comparative Examples

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

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



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



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

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

The Work of Kevin Borland – 1960s/1970s

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

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

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



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

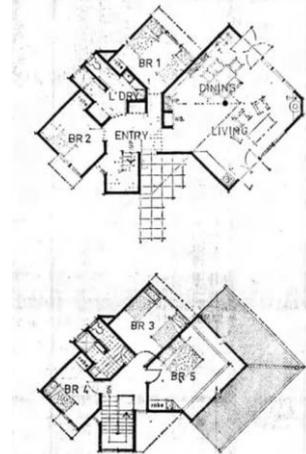


Figure 17. Floor plans of the Paton House, Portsea, 1970. Winner of the Age-RAIA House of the Week and House of the year the following year. (Source: The Age 27 December 1971:10).

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

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

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



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



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

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

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

Assessment Against Criteria

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

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

N/A

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

N/A

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

N/A

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

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

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

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

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

N/A

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

N/A

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

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

Statement of Significance

What is Significant?

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

How is it significant?

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

Why is it significant?

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

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

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

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

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

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'Fernside', former

Prepared by: Context Pty Ltd

Address: 25 Queen Street, Kew

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

**Historical Context**

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

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

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

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

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

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

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

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

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

History

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

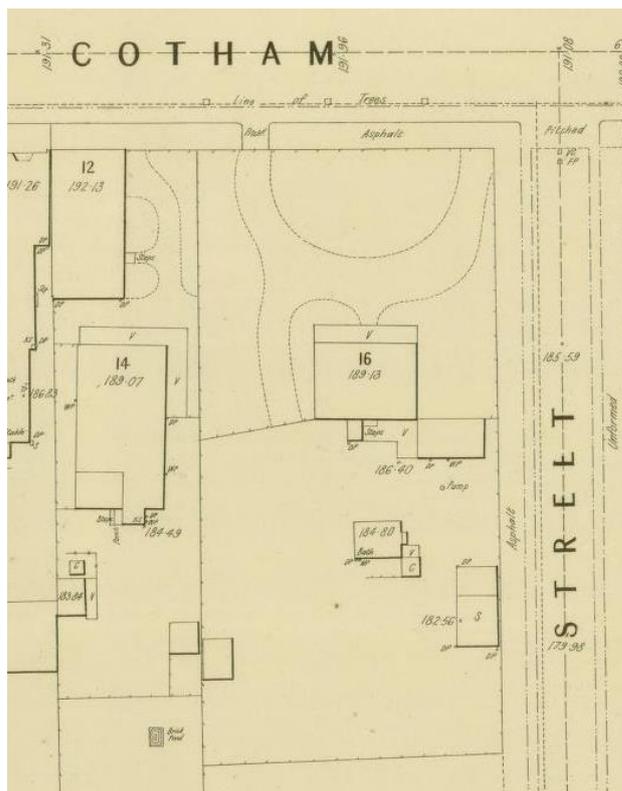


Figure 1. The Cotham St end of the property in 1903. Note the curved front drive in the front setback, and outbuildings including stables behind the house. (Source: MMBW Detail Plan No.1580, 1903, SLV Map collection)

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

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

Adam Bunnett and James Treweek became the owners (CT V.3896 F.007). James Treweek became the sole owner the same year (CT V.4341 F.009). In the 1921 postal directory the property is listed as vacant (S&McD, 1921). In 1921 'Ashby Chambers', a two-storey row of four shops, was built on the part of the lot fronting Cotham Road. Occupants of the four shops were first listed in 1922 (S & Mc, 1922, 1924).

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

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

Description & Integrity

This is a single story rectangular-plan brick building. The brickwork is in English bond. The front (north) façade is rendered, with the remaining facades in face brick, now painted.

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

The flat top of parapet is taken around the sides for a short distance with a simplified stucco moulding, before the parapet angles up to follow the pitch of the gable roof. The east side elevation features a central attic window, and a c1925-40 photo shows a similar attic window on the west elevation.

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



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

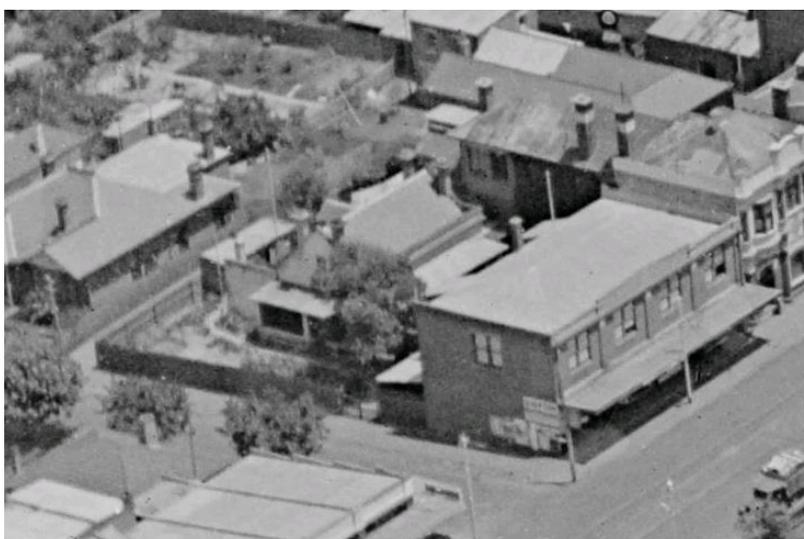


Figure 3. Detail from oblique aerial photograph c1925-40, taken from the northeast. Note the simple skillion verandah on the east elevation, since removed. (Source: Airspy photograph c1925-40, SLV photograph collection)

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

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

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

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

The form, architectural treatment, materials and scale of the building remain generally intact, although the presence of 'Ashby Chambers' to the north means that it is difficult to appreciate the architectural qualities of the main facade. The front verandah posts appear to have been replaced, and the render and face brickwork are painted.



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

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

Comparative Analysis

Architectural significance

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

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

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

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

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

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



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

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

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

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

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

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

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

Wilhelmi House, 372 Punt Road, South Yarra

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

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

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

15 Darling St, South Yarra, Stonington City HO32



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

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

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

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

As evidence of the early development of Kew:

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

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

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

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



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

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

'Roseneath', 62 Peel Street, Kew, HO104

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

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



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

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

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

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

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

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

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

Assessment Against Criteria

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

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

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

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

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

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

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

N/A

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

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

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

N/A

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

N/A

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

N/A

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

N/A

Statement of Significance

What is Significant?

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

How is it significant?

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

Why is it significant?

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

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

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

Grading and Recommendations

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

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

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

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

Identified By

Context Pty Ltd

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'CRAIGMILL'

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 13 Raheen Drive, Kew

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



Historical Context

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

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

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

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

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

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

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

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

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

History

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



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

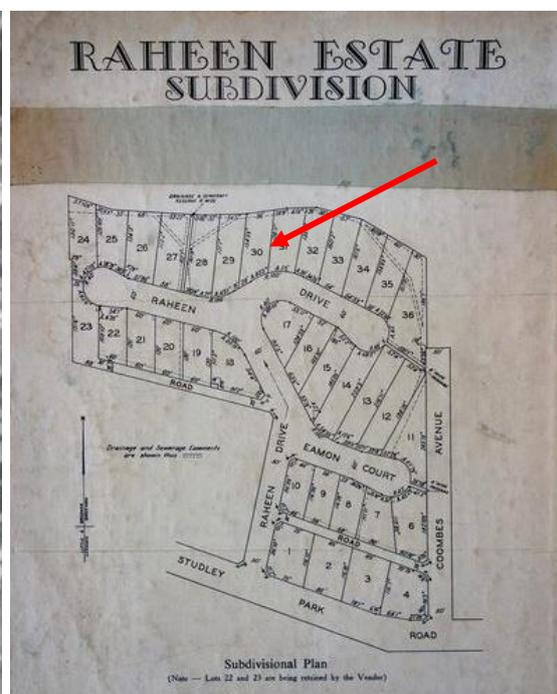


Figure 2. Raheen Estate Subdivision map, with allotment no. 30 highlighted. (Source: Kew Historical Society).

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

Although initially sold in 1960, it wasn't until the late 60s that building in the subdivision really took off. In turn, the area's clients attracted a significant number of architect

designed houses, with designs from Edward Billson, Charles Duncan, Chancellor & Patrick, Murphy & Alenka and Frank Steen. The first house to be built in the subdivision was designed by architect Andrew Begg, on lot 36, no. 25 (*Cross Section Volume 142:2*).

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

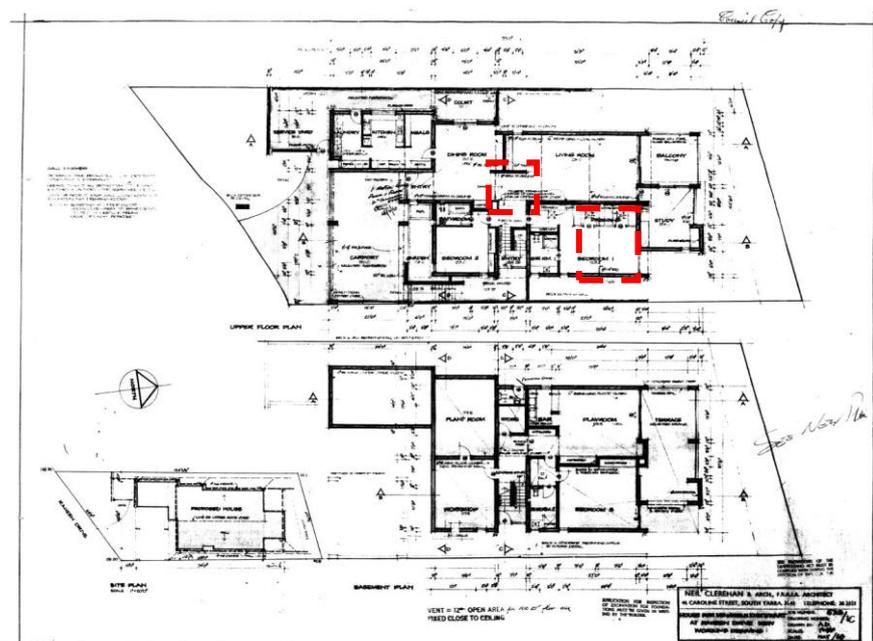


Figure 3. Site and Floor Plans of the subject site. Note the two entrances to the residence highlighted in red. Dated May 1968. (Source: Building Permit 778, for 13 Raheen Drive, City of Boroondara).

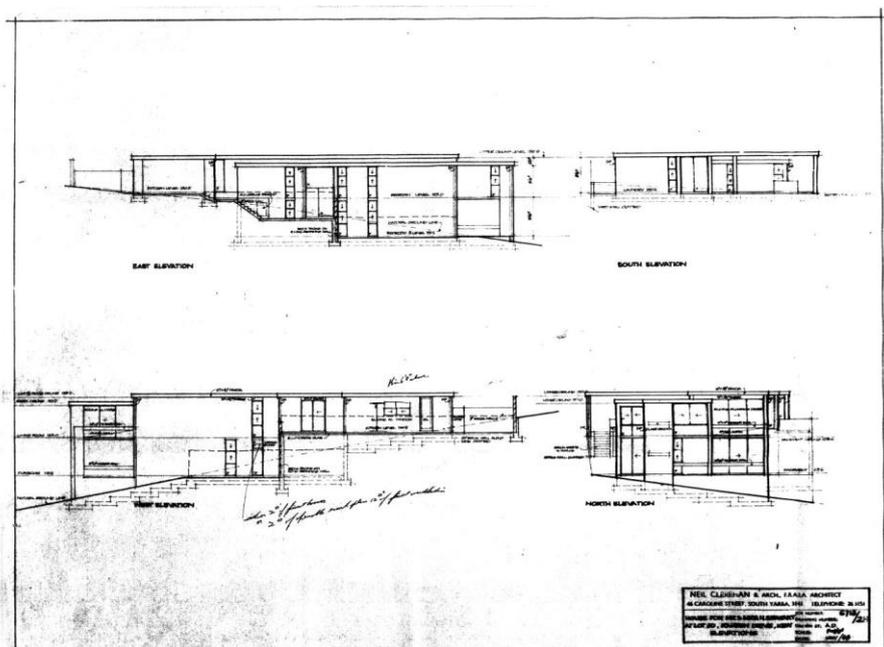


Figure 4. Elevations of the subject site. Dated May 1968. (Source: Building Permit 778, for 13 Raheen Drive, City of Boroondara).



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

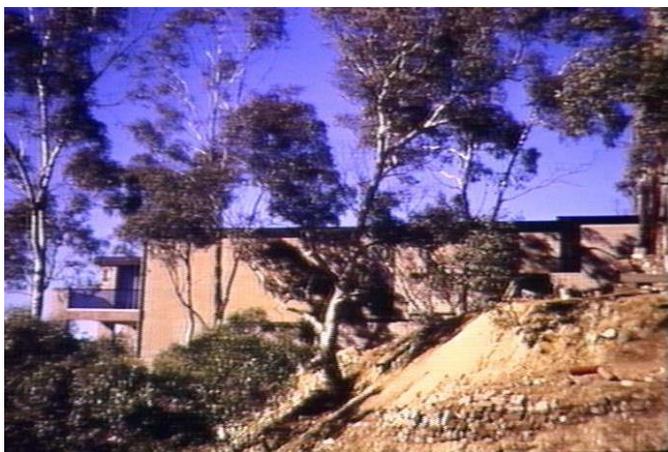


Figure 6. View from the adjacent western block. Note the rubble of construction in the foreground and the balcony and terrace to the left of the image. Photographer: Peter Wille. (Source: State Library of Victoria).



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

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

Architect - Neil Clerehan

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

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

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

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

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

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

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

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

Description & Integrity

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

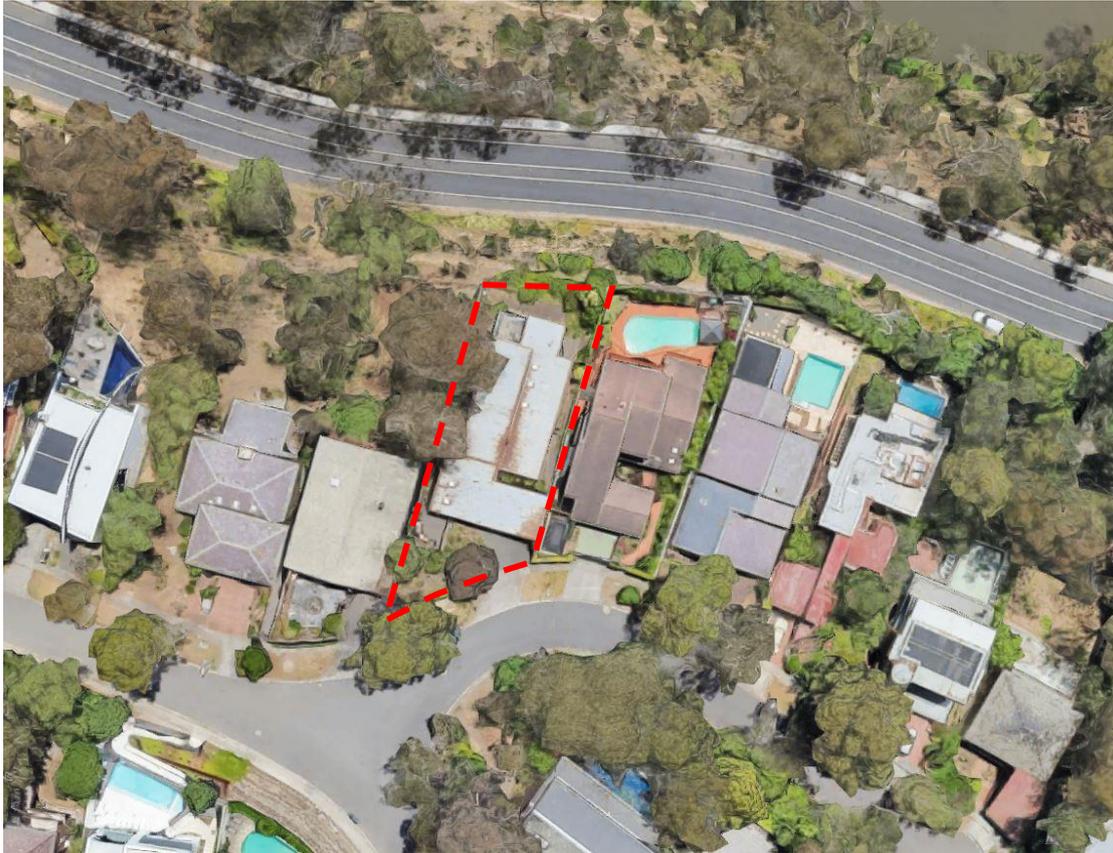


Figure 8. Aerial view of Raheen Drive and Yarra Boulevard, with the subject site outlined in red. (Source: Google Maps, 2017).

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



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



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

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

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

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

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



Figure 11. View of the original letterbox structure, as seen in Figure 5. Note the melaleuca tree pushing the structure of alignment and the extensive growth nearby. (Source: Trethowan Architecture, 2017).

Comparative Analysis

Late Twentieth-Century Domestic Architecture 1960 - 1999

Architecture of the late twentieth-century saw a move towards textured mass and resurgence in the vernacular image with the gradual closure of the open plan. A few architects pursued the endeavours and ideals of the 1950s and proceeded to develop and mature the modern home. A truth in materials such as natural timbers, exposed brick, stained finishes led to the honest but sophisticated craftsman detail (Goad 1992).

Key proponents of this mode were Neil Clerehan, Guilford Bell, Bernard Joyce, David McGlashan and John Adam, all consistent producers of Melbourne's most elegant and urbane architect designed houses. This was a high point in modern architecture, both spatially and volumetrically complex, with overlays of allusion and symbolism and an insistent expressed construction (Goad 1992).

Comparative Examples

Stylistically there are few examples within the Heritage Overlay as Individually Significant properties, however a number do exist within precincts such as the adjacent Yarra Boulevard Precinct.

One architect who produced multiple examples of this style is Theodore Berman. In 1959, he designed a residence for Lionel Krongold and his wife at 25 Studley Park Road (HO343) and in 1964 he designed 29 Studley Avenue (Significant within HO530 - Yarra Boulevard Precinct, Kew), both in Kew. Both examples are high finish, low maintenance, discrete suburban design responses. The modern lines and interplay of materiality create a solid horizontal emphasis reinforced through the flat roof. Although later and continuing the play of open and solid, the subject site stands as a competent example, with a more inviting street interface. This is curated by the flat roof and recessive nature of the planning of the site, allowing views over the dwelling to the Yarra River beyond. The response to the site and consideration of the arrival process exposes some of the north facing residence's intricacies and expression of privacy.



Figure 12. Street view of Krongold House, 25 Studley Park Road (Significant within HO530). Note the use of stone in the façade and the established tree central in the front setback. (Source: Google Maps, 2017).



Figure 13. Street view of 29 Studley Avenue (HO343). Note the use of the corner of the site to develop an interesting public-private interface. (Source: Google Maps, 2017).

The houses of McGlashan & Everist were inventive, spare and integrated into the natural environment and the Guss residence at 18 Yarra Street, Kew (Significant within HO530) is a good example. Built in 1961, the Guss residence consists of three pavilion forms around a central courtyard staggered up the sloping site. Utilising fine steel framing and

light materials to reduce the bulk of the pavilions, glazed walls float above the driveway and provide views down the site. Although more structurally experimental compared with the subject site, there are clear responses to privacy adapted into each example that result from the structural intervention and material palette. The subject site sits as a more urbane response with a more prescriptive selection of views into and out of the residence.



Figure 14. Street view of 18 Yarra Street, Kew. Note the cantilevered form above the carport. (Source: Google Maps, 2017).



Figure 15. Side view of 18 Yarra Street from adjacent property. Note the large gum tree central to the design ethos of the site. (Source: McGlashan Everist Pty. Ltd).

The work of Neil Clerehan – 1960s/1970s

Clerehan's houses of the 1960s and 1970s show a level of restraint developed from the immediate post-war years and often sit understated in their setting. This maturity developed through the clarity of the plan, often with an efficient entry from the car and with a minimal palette of building materials and finishes (Goad 1992). Four key examples of Clerehan's work have been chosen for comparison.

One example of Clerehan's work is covered by the Heritage Overlay under the Clutha Estate Precinct (HO525). Built in 1957, 8-11 Younger Court, Kew (Significant place within HO525) is a set of four flats separated by double brick blade walls. Each façade is a play on open and solid, with the brick surrounds of the entrance grounding these elements to the blade walls. Although not a direct comparison to the subject site with regard to typology, it shows the development of Clerehan's response to the suburban condition, while trying to maximise northern light to each flat, an aspect exploited with more consideration at the subject site.



Figure 16. View down the row of flats at 8-11 Younger Court. Source: Trethowan Architecture, 2017.



Figure 17. View of the primary frontage to 8 Younger Court. Source: Trethowan Architecture, 2017.

Designed for retailer Fred Box, the Box House at 2 Glenard Drive, Heidelberg (Banyule HO1) was built in 1962 to an L-shaped plan to provide a relief from the adjacent Heidelberg Road. The blank wall alludes little to the courtyard behind, with the ceiling height double slot windows one of the few vertical elements in this otherwise horizontally layered scheme. It shares with the subject site the prominent carport fascia, highlighted and guiding the way of the driver beneath. Described as Heidelberg's best example of the architecture from this time, the stepped arrangement of flat roofs was developed further with the subject site, influencing the internal spaces and providing a light court and garden as added layer seen from the primary elevation.



Figure 18. No. 2 Glenard Drive, Heidelberg as published in August 1964. Photographer: Mark Strizic. (Source: Cross-Section Volume 142, University of Melbourne Department of Architecture).

The Fenner House, 228 Domain Road, South Yarra (VHR H2350) was built in 1964. The response of the design to the busy Domain Road site was to focus the site inward and north, allowing light to flood the interior while providing a closed face to the street. The enshrouded residence entails precise detailing of the besser block forms with few cues of the internal goings on apart from a set of skylights to the service areas. Like the subject

site, the Fenner House takes advantage of a north facing site however the level of privacy has been somewhat curtailed and adapted at Raheen Drive with slot windows and select glimpses to the interior.



Figure 19. Street view of the Fenner House from Domain Road. Note the few openings to this southern and primary façade and the minimal material palette. (Source: Victorian Heritage Database – Fenner House).

In 1968, Clerehan designed and built a new home for his family and a flat for his mother in-law at 96 Walsh Street, South Yarra (Melbourne HO443). The Clerehan House 2, was an exercise again in discreet privacy, with a compact and densely planned house laid out on a clear linear plan. Structure and materials were rigorously expressed, including the ceiling of off-form concrete. The setback from the northern boundary opened up the northern aspect of the site to allow for a pooled courtyard (Figure 21). With the subject site designed at the same time, they share this theme of moulding facades to deal with privacy whilst providing functional spaces to add layers to the urban interaction at the street. The subject site also sits recessed down the slope of the site and exemplified by the alternating roof planes, this allows the public interface to recognise the context of the estate and alluding to the possible views from within.



Figure 20. View of Clerehan House 2 from Walsh Street. Photographer: Alicia Taylor. (Source: Houses magazine, Volume 100, October 2014).



Figure 21. View of the northern court to the Clerehan House 2. Photographer: Alicia Taylor. (Source: Houses magazine, Volume 100, October 2014).

Clerehan's house designs from this period show the discreet and intimate relationship with the needs of the client while delivering an eminently liveable dwelling. The results, however successful, were also some of the least expressionistic in Melbourne, evoking the themes of the immediate post-war years and reflective of time spent as head of the Small Homes Service, yet further refined and matured by this time. The subject site sits as a key example of how Clerehan was able to readily adapt his ideals to a new site and environmental context, while allowing his developed design ethos for the suburbs to come to the fore.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

'Craigmill' is a key example of late twentieth-century domestic architecture by one of the foremost architects of the time, Neil Clerehan. The suburban response to privacy and horizontal treatment of the residence have been well executed and are characteristic features of his designs.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

'Craigmill' derives its aesthetic appeal from the raw expression of a refined and minimal material palette. Brick piers support the slender flat roof of the carport and dwelling, which sits recessed in the site allowing views across the roofline. Other features include the slender slot window openings in the brickwork, a slenderness translated into the proportions of the main entrance and the original letterbox, a reference to the residence. The restraint showed by Clerehan in his design caters to a clear plan and functional spaces whilst taking advantage of the environmental conditions of the north-facing site.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

Craigmill is of significance for its association with architect, Neil Clerehan, whose modernist designs in domestic architecture and public commentary for over three decades make him one of the most influential Melbourne architects of the post-war period. He has received a number of awards for his work and made significant contributions to the architectural profession in Victoria for a long period from the 1940s to the present day, through design (particularly the suburban house), publishing, writing and community work. In 2008, he was awarded an honorary Doctorate of Architecture from the University of Melbourne for significant contributions made to the community.

Statement of Significance

What is Significant?

The residence Craigmill, at 13 Raheen Drive, Kew, including its original letterbox, is significant to the City of Boroondara. Constructed in 1969, the house and landscape were designed for Harold Stewart by renowned architect Neil Clerehan.

How is it significant?

Craigmill is of local architectural, aesthetic and associational significance to the City of Boroondara.

Why is it significant?

Craigmill is a key example of late twentieth-century domestic architecture by one of the foremost architects of the time, Neil Clerehan. The suburban response to privacy and horizontal treatment of the residence have been well executed and are characteristic features of his designs. (Criterion D)

The residence derives its aesthetic appeal from the raw expression of a refined and minimal material palette. Brick piers support the slender flat roof of the carport and dwelling, which sits recessed in the site allowing views across the roofline. Other features include the slender slot window openings in the brickwork, a slenderness translated into the proportions of the main entrance and the original letterbox, a reference to the residence. The restraint showed by Clerehan in his design caters to a clear plan and functional spaces whilst taking advantage of the environmental conditions of the north-facing site. (Criterion E)

Craigmill is of significance for its association with architect, Neil Clerehan, whose modernist designs in domestic architecture and public commentary for over three decades make him one of the most influential Melbourne architects of the post-war period. He has received a number of awards for his work and made significant contributions to the architectural profession in Victoria for a long period from the 1940s to the present day, through design (particularly the suburban house), publishing, writing and community work. In 2008, he was awarded an honorary Doctorate of Architecture from the University of Melbourne for significant contributions made to the community. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an Individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No

Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes - Brick and timber letterbox structure
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

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MILSTON HOUSE

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 6 Reeves Court, Kew

Name: Milston House	Survey Date: 24 July 2017
Place Type: Residential	Architect: E. E. Milston
Grading: Significant	Builder: A. McLure
Extent of Overlay: To title boundaries	Construction Date: 1955



Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

History

Reeves Court was part of the property marked as 'Wyoming' on MMBW plans from 1904. The street was created in approximately 1940 when tenders for trades were advertised in Melbourne newspapers for 'Reeves Court, off Rochester St' (*Age* 23 October 1940:4) to lay foundations for the road. The Second World War then intervened to slow development; the street does not appear in the 1942 Sands and McDougall Directory, although tenders suggest that construction of homes had at least in 1941.

The Studley Park area became popular with architects for their own homes. It was one of the last areas close to Melbourne where land was still undeveloped. The sites, with their combinations of steep slopes, odd-shaped lots, tendency to flood, and a web of drainage easements offered challenges to architects who were looking for opportunities to experiment. The pocket south of Studley Park Road, bounded by Raven Street, Hodgson Street and the Yarra River that includes Reeves Court would see "no fewer than four important and influential Melbourne architects build their own homes during the 1950s: Raymond Berg (1954: demolished), Peter McIntyre (1955), Ernest Milston (1956) [SIC] and Don Hendry Fulton (c. 1957)." (Built Heritage 2012:149)

The house at 6 Reeves Court was completed in 1955 for the architect Ernest Edward Milston as his own home. He occupied the house until his death in 1968. His funeral was addressed by Gordon Thompson, deputy director of the National Gallery of Victoria, who paid tribute to Milston's work (*Age* 8 July 1968:6).

Architect

Arnost Edouard Muhlstein (1893 – 1968) was born in Prague, in what was then Austria-Hungary. Following his early training at the K. K. Deutsche Huchschule and the Academy of Fine Arts, he formed a partnership with Victor Furth. The pair were among the leading architects of Czech avant-garde Modernism, designing many exemplars of the International Style. Villa Schück (1927) is one of the most widely published Czech interwar works, following the style of Le Corbusier into White Functionalism. The works of the Muhlstein and Furth partnership are widely published. Leading architectural journals in the United Kingdom and Germany dedicated issues to their work in the 1930s and many buildings designed by the partnership survive in Europe. Muhlstein had ties to other avant-garde architects working in Europe. In 1927, for instance, he spent time in Paris with his friend Adolph Loos; he is thought to have worked with Loos' on the design for a house in Montmartre for Surrealist writer, Tristan Tzara (Built Heritage 2017).



Figure 1. Villa Schuck, Prague. Designed by Muhlstein and Furth 1927. (Source: Built Heritage)

Muhlstein was forced to flee Prague after learning of his impending arrest by the Nazis. After spending time in London, he migrated to Adelaide in 1940 where he worked with Cheesman & Lawson before joining the Royal Australian Engineers during the Second World War. Following his military service, he moved to Victoria where he began work with the Public Works Department. Soon after this, he anglicised his name to Ernest Edward Milston. He was widely respected in Melbourne's émigré community, many of whom would go on to be clients. He was described as 'the elder statesman of European émigré architects in Melbourne'. He returned the respect to his fellow émigré architects, including Anatol Kagan; a photograph of Kagan's Fabian House (1952) is included in the Milston papers now held by the University of Melbourne Archives (Reeves:74).

In 1950, he was awarded first prize in the competition to design a new forecourt for the Shrine of Remembrance, a project that allowed him to begin his own practice. The forecourt design was described by Robin Boyd as 'one of the greatest spaces created near the heart of any city in this century' (Goad and Willis:458). His practice would have a largely residential focus, and he has been included in the group of 'émigré architects' who introduced European Modernism to Australia. His house in Reeves Court, along with his design for the Meyer House in Ivanhoe, are often cited examples of his Australian works, evoking the 'elegant Modernism of his European designs' but 'more modest in conception and construction' (Goad and Willis:458).

From 1955 until 1958, Milston worked with Don Hendry Fulton to design Mary Kathleen township, a Queensland mining town built by Rio Tinto to house its mine workers. The whole town was prefabricated and moved to the site, and is cited as one of the more successful examples of the pre-cut timber building that was associated with post-war infrastructure projects across the country. The buildings were designed specifically for the harshness of the climate, allowing cross ventilation and raised above ground level to avoid flooding during the wet season. Robin Boyd described the town in *Australian Ugliness*, noting that the buildings were 'trim, regular, economical to the point of austerity, but graced throughout by a touch of elegance in detail, characteristic of these architects' work' (Boyd:129). All town structures were removed when mining operations ceased in 1982.

Milston retired from practice in 1967, shortly before his death in 1968. His obituary in the *Canberra Times* described him as 'one of Europe's foremost architects' (*Canberra Times*, 8 July 1968:6).

Description & Integrity

6 Reeves Court is a lightweight, timber framed structure. The plan is formed of two rectangles reflective of the zones; the kitchen and living area are aligned with the street and run across the slope, while the bedrooms, bathroom and laundry are at right angles. Each wing has a separate skillion roof sloping to the other wing, creating an asymmetrical butterfly roof. A concrete driveway leads up from street level to a garage and studio, connected with the house by a pergola-covered path. A separate open pergola covers the entry. The building features extensive modular timber framed glazing. Horizontal awnings provide shade to the north, echoed in the open timber framing over the windows to the south that allow light penetration.

The house has been painted since Milston's time. Early photos show light coloured walls with dark frames to the windows that highlight Milston's International Style inspiration.

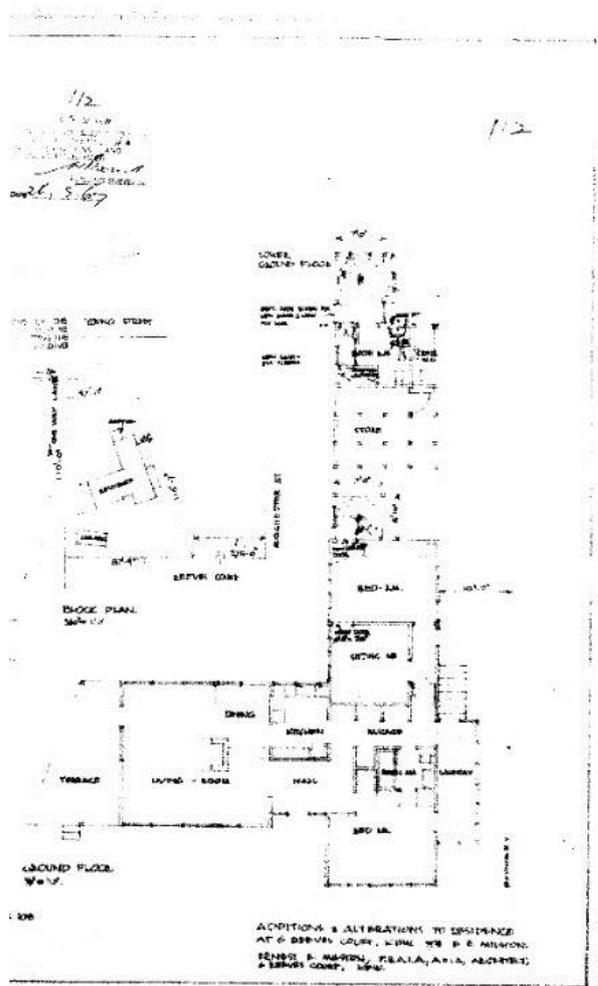


Figure 2. Plan for 1967 additions, showing bathroom on lower ground floor level and earlier laundry addition. (Source: University of Melbourne Archives)



Figure 3. Front view of house in 2006. (Source: realestateview.com.au)



Figure 4. External view of living area from the back in 2006. (Source: realestateview.com.au)



Figure 5. Original scheme for the house. A sign for Milston's architectural practice can be seen at the letterbox. (Photo: Peter Wille, 1956-1968 Source: State Library of Victoria)

The house itself appears substantially intact. Milston extended the house several times during his time there (refer plans), using the same builder. A 'car shelter' was added in 1957; a laundry was added in 1963; and in 1967, a bathroom was added to the lower ground floor. A studio has been built at the front of the lot above the garage in a sympathetic design. The timing of this addition is not known. The garage appears intact beneath the new studio, as does the driveway. Stacked stone piers at the boundary line are not original. There appears to be some original planting, including a eucalypt tree behind house and some native shrubs, although this is interspersed with more recent formal planting; for example, a formal hedge has been planted along the driveway and paths. There may have been some alterations to the rear of the house, where a balcony has been added.

Comparative Analysis

The post-war period saw many architects constructing their own homes in Kew. They were drawn to the area by its proximity to Melbourne, the undeveloped land that was still available, and the challenges posed by the unusual land characteristics. Many of these architects were influenced by the International style that had emerged in Europe between the wars. Émigré architects introduced Modernism to Australia and by the 1950s it was gaining acceptance through 'the curtain-walled office block and the radical flat-roofed, glass-walled private house' (Apperly Irving and Reynolds:214).

The style was adapted to be more appropriate to the Australian environment, and more palatable to Australian audiences. Robin Boyd was the first to observe the Post-War Melbourne Regional style characteristics; it was 'light and fresh, with unpretentious elegance' (Apperly et al:218). The regional adaptation was most often found in houses and other small-scale buildings. Apperly, Irving and Reynolds describe the typical Melbourne Regional house:

It was single-storeyed and had a narrow linear plan. It gained an unassertive horizontality from its low-pitch gabled roofs of corrugated asbestos cement with exposed rafters at the wide eaves and with slim bargeboards. Where necessary, the walls of bagged and painted brick or varnished boarding gave way to large glass areas which were rhythmically articulated by timber mullions spaced about a metre apart. (Apperly et al:218)

Milston, noted as one of the foremost Avant-Garde architects in Czechoslovakia before migrating to Australia, was an exponent of this regional adaptation. His design style continued to evolve throughout his career as he combined his European experience with local influences and, in turn, influenced others.

The form of the house on Reeves Court is suggestive of some European projects from the 1940s, such as Marcel Breuer's Geller House (1945). Comparisons can also be drawn with Harry Seidler's Meller House (1950), with its asymmetrical butterfly roof and zoned planning. Local comparisons can be drawn with the work of well-known contemporaries, including Robin Boyd, fellow émigré Anatol Kagan, and sometime business partner Don Hendry Fulton.



Figure 6. Clemson House (VHR HO251), designed by Robin Boyd in 1959-60. Left: The scissor-framed structure of the roof. Right: The house is a series of cabins sheltered by the roof (Source: Victorian Heritage Database)

The 'Clemson House' at 24 Milfay Avenue, Kew (VHR HO251) is included on the Victorian Heritage Register. Designed by Robin Boyd, it is an exemplar of the Melbourne Regional style. The butterfly roof formed by the white painted steel scissor framing dominates the house it shelters; beneath the roof, the house steps down the slope in a series of cabin-like spaces that almost disappear into the landscape.

The vertical layering of structure in Milfay Avenue contrasts with the overlapping rectangles of the Milston House to illustrate the site responsive nature of the Post-War Melbourne Regional style. Boyd's design approach allows the house to hug the terrain until a verandah at the rear projects from the hillside. The width of the Reeves Court lot allowed Milston to place his living areas across the slope while the right-angled bedroom zone projects out from the hill. The result is a greater street presence for the Reeves Court house and an appearance of greater simplicity. Milston's earlier design, when contrasted with Boyd's, helps to illustrate the evolution of the Melbourne Regional Style.



Figure 7. Frank Dixon house, 1952 (left) and 2005 (right). More alterations have taken place since the 2005 photo was taken. (Source: Built Heritage Pty Ltd and Lovell Chen.)

The house at 6 Carrigal Street, Balwyn North, is another example of an architect designing their own home. Frank Dixon worked primarily as a consulting engineer, however he had also qualified as an architect. The 1952 design for his own house illustrated both disciplines.

The house was well-regarded at the time, but has since been extensively altered, particularly to the south side of the building. As originally designed, the house takes more of an International approach to Modernism. The main part of the house appeared to float above the ground, cantilevering off a central core. It presented a blank wall to Carrigal Street that was originally supported on slender steel posts. The approach is different to that taken in Reeves Court, where the house is anchored to the hillside and projects out. Large expanses of glazing were lightly framed in timber, facing to the north. Unlike Milston's house, there are few windows to the south. Extensive alterations made to the Dixon house include straightening the butterfly roof, replacing original timber framed windows with aluminium framed windows in a regular grid; enclosing the ground floor undercroft and increasing structural supports to the cantilevers; adding a gable entry and additions to west side. The alterations have made the house almost unrecognisable today, in stark contrast to the almost unchanged appearance of Reeves Court.



Figure 8. Jack Broon's House at 36 Stawell St, Kew, designed by Anatol Kagan in 1952-54. (Source: Peter Wille, State Library of Victoria)

36 Stawell St, Kew (Significant within HO530 – Yarra Boulevard Precinct, Kew) was designed by Anatol Kagan for Jack Broon in 1952. The house was also set on a sloping site that dropped away from the road. To avoid the slope, Kagan's design uses the width of the block to align with the street. The use of the width of the lot is similar to the east-

west wing on the Milston House. In this case, the service areas are at the road side, and the house opens up to the rear with glazing. The two-storey form is unusual for the period. The Broon house is considered as one of the earlier examples of Modern domestic design following the Second World War.

Kagan was one of those considered as a 'pre-eminent architect to Melbourne's Post-War Jewish community' (Built Heritage 2012:36); he was active in the Kew area also designing at least ten houses in Studley Park. His designs were on a larger scale than Milston's work and were more complex compositions, but still use the same language of rectangular form, flat or low-pitch roof and large areas of glazing. Where Kagan shows the style at the larger scale, Milston's house shows it at a smaller, simpler level.

The Architect

Ernest Milston is best known for large scale projects, however his own house is often cited among his notable Australian projects. His work on the 1939-45 forecourt of the Shrine of Remembrance (VHR H0848) is his most recognised work in Australia. His other most-cited Australian work, the Queensland mining town Mary Kathleen, was removed from the site when mining operations ceased in the early 1982. His work, however, more often came from smaller commissions, often houses for fellow European migrants. The projects were often modest in scale and conception and show that Milston maintained an awareness of architectural movements in Australia and internationally throughout his career. Few of these homes have survived intact.



Figure 9. 11 Second Ave, Kew (Formerly “Kahan House”). The Kevin Borland addition to the front of the property obscures the single storey Milston design behind. (Source: Lovell Chen, 2005)

Milston designed a house at 11 Second Avenue, Kew for his friend Louis Kahan in 1960. Kahan was an émigré artist and one-time Archibald Prize winner. As with his own house, the Kahan house was a simple design. The house was a single storey structure, clad in Beslite veneer, with a low-pitched steel-clad roof. Similar to Reeves Court, large bays of windows faced north and south. An addition to the front of the house in 1970 concealed the original design from the street and created a more complex form. The addition includes both double and single storey elements and a steeply pitched roof that is highly visible, particularly over the single storey component. In contrast with Milston's home, the addition was not by the same architect; it was designed for Kahan by Kevin Borland. The house was recommended for inclusion in the Heritage Overlay but was rejected due to the lack of aesthetic unity between the two designs. The original Milston designed house

appears to be largely intact behind the 1970 Kevin Borland addition, however the single storey 1960 structure has no impact on the street.



Figure 10. Meyer House today (left) and in 1955 shortly after completion (right). (Source: Google and Built Heritage Pty Ltd)

6 Hardy Terrace, Ivanhoe (“Meyer House”) was another of Milton’s ‘Émigré Houses’ and one of the few remaining. Little information is available about the house, which appears to be largely intact. Much of the house is concealed from the street. The original wide garage sits in front of the house, adjoined by a later addition with a curved roof. The addition appears to be a standalone structure, unconnected to either house or garage.

The Milston design was typically modest; a low, single-storey building with a rectangular plan and large areas of glazing. As with other designs by Milston, the house was not a dominant presence in the streetscape; the skillion roof slopes down to the street, emphasising the low width of the house and allowing it to open to the rear. The setback from the street allows the owner to take advantage of the relatively flat area of the block for a garden while the house perches on the edge of a slope down to the golf course behind. Even with the later addition, the Meyer house has a low profile in the street. The garage, letterbox and driveway appear original, as does the red gate to the right of the garage. The house itself also appears largely intact, however it is difficult to confirm this without access to the site. The house has not been included in the Banyule Heritage Overlay.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Boroondara’s cultural or natural history (historical significance).

Historically important as an example of an influential mid-century architect building his own home in Kew. Completed in 1956, it is a relatively early example of the willingness of architects to embrace the challenges posed by sloping sites and awkward lot shapes in the lightly developed Studley Park area. The house also illustrates the émigré influence on the City of Boroondara.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara’s cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

6 Reeves Court, with its emphasis on the horizontal, skillion roof and modular glazing, is an intact example of an Émigré house, illustrating European Modernism as it was translated into a Melbourne context.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

6 Reeves Court is an intact example of a single storey dwelling of the 1950s in the Post-War Melbourne Regional style, demonstrating key characteristics of the style in the simplicity of the forms, low-pitch roof, vertical board cladding and large areas of glass with regularly spaced mullions.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

6 Reeves Court is significant for its association with the life and works of influential architect, Ernest Edward Milston. Milston was described as the elder statesman of the group of European migrant architects practicing in Melbourne following the Second World War. His work had been widely recognised in his native Czech Republic and he was well-respected for Melbourne works including the 1939-45 Forecourt at the Shrine of Remembrance. He worked with Don Hendry Fulton to design the Queensland mining town of Mary Kathleen before focusing on residential work, often for his émigré friends, like Dr. Meyer and artist Louis Kahan; he designed homes for both in Boroondara. As a house designed for himself, it can be considered a true expression of his style.

Statement of Significance

What is Significant?

6 Reeves Court was designed by Ernest Edward Milston as his own house in 1955. The dwelling and garage are significant to the City of Boroondara.

How is it significant?

Milston House is of historical, architectural, and associative significance to the City of Boroondara.

Why is it significant?

6 Reeves Court is of historical significance as it demonstrates the period of development of Kew, when architects were drawn to the Studley Park area to construct their own homes.

The dwelling is aesthetically important as the work of an influential architect who worked in both the International Style and the Melbourne Regional style. The house and its response to the landscape and climate demonstrate the ways the International style was adapted to by Melbourne architects to become a distinct style. (Criterion A)

6 Reeves Court is an intact example of a Kew Émigré House designed by Ernest Milston. It is illustrative of the patterns of migration and the influence of European ideas in the period following the Second World War. Émigré architects like Milston brought European Modernism with them to Australia from the late 1930s. The houses they produced challenged prevailing sensibilities; they had low-pitch or skillion roofs, large expanses of modular glazing. Melbourne's émigré houses heavily influenced the development of the Melbourne Regional style. (Criterion D)

The Milston House is a rare, intact survivor of the works of Ernest Milston, an influential architect in both Melbourne and the Czech Republic. Milston's work was widely recognised. His Australian projects included the 1939-45 Forecourt at the Shrine of Remembrance. He worked with Don Hendry Fulton to design the Queensland mining town of Mary Kathleen before focusing on residential work, often for his émigré friends, like Dr. Meyer and artist Louis Kahan; he designed homes for both in Boroondara. (Criterion H)

Describe 'why' the garage is significant to justify the S43.01 control. See example at Kew Primary School citation.

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No

Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – Garage
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

References

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DUPLEX

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 35 – 37 Rowland Street, Kew

Name: DUPLEX	Survey Date: 24 July 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1922-23



Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

History

Rowland Street initially formed part of *St Helier*, the property owned by the Dumaresq family. Edward Dumaresq, the unofficial first Surveyor General of Tasmania and brother-in-law of New South Wales Governor, Ralph Darling, was the first known owner of *St Helier*, although it is unlikely that he spent much time there. His youngest son, Alfred William Dumaresq, was responsible for constructing *St Helier* and later subdividing the surrounding land during the early years of the 1880s land boom.

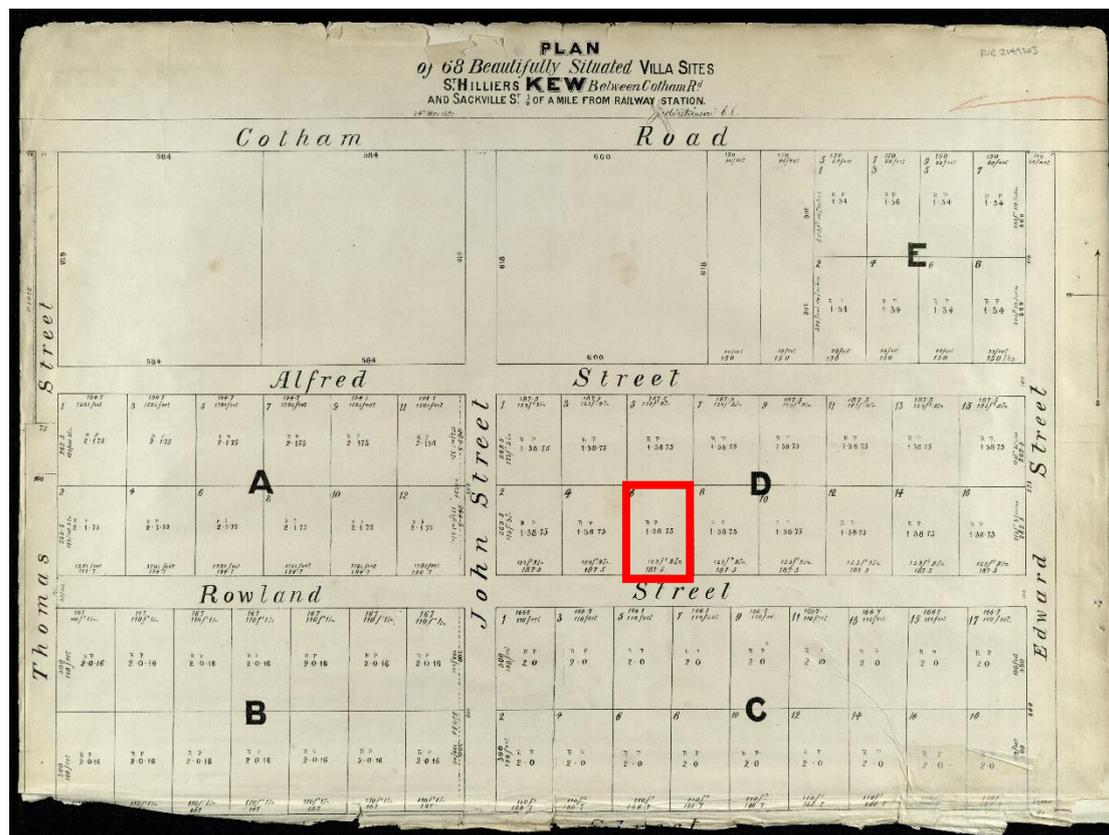


Figure 1. 1881 subdivision of *St Hilliers* – shown here as *St Hilliers*. The subject lot is marked in red. (Source: State Library of Victoria)

The first subdivision plan of the area from 1881 (refer Figure 1) shows streets named for male members of the Dumaresq family – Alfred, Edward, Thomas, John, Rowland. *St Helier* itself is not shown on the plan, leading to the suggestion that the subdivision was an attempt to fund building works on the Dumaresq family home, which was not completed until 1889. There is little trace of activity on the Rowland Street at the time. *St Hilliers*' Church of England was the only occupant of the street for many years, as illustrated on the 1904 MMBW plan (refer Figure 2). The eventual subdivision of the

street does not precisely follow the 1881 plan. Lots are smaller, typically fitting two to each lot shown on the plan; this was perhaps reflective of the change in the economy of Victoria following the 1890s depression.

Records suggest that road surfacing in the *St Heliers Estate* began in 1914 (*Camberwell and Hawthorn Advertiser* 15 August 1914:4). A 1915 report in the *Box Hill Reporter* mentions the “fine villa residences either occupied or nearing completion along the tableland of St Hillier’s estate” (29 October 1915:6). The First World War would intervene, however, and the first new homes on Rowland Street did not begin to appear until the 1920s.

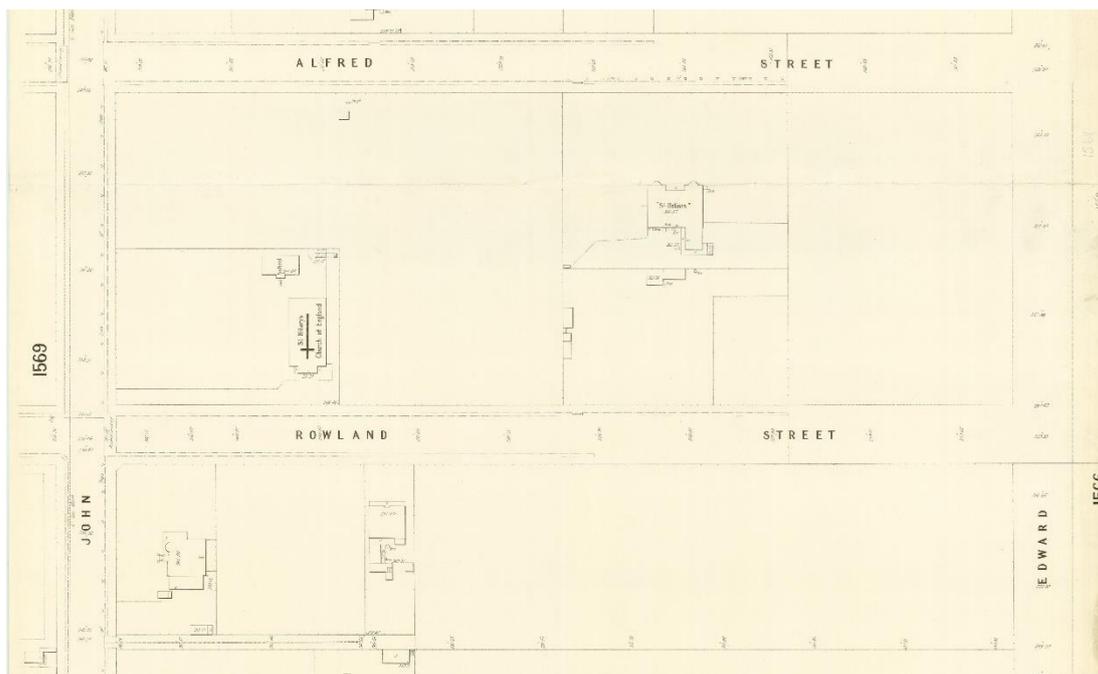


Figure 2. Melbourne Metropolitan Board of Works (MMBW) Detail Plan No. 1568, 1904 showing the lack of development on Rowland Street at that time. (Source: State Library of Victoria)

Following the First World War, a housing shortage drove development in Kew, with schemes to help people buy their own homes taking up previously undeveloped land. Kew and neighbouring Camberwell, for example, were at the forefront of the War Service Homes Scheme (Built Heritage 2012:141). The west side of John Street shows evidence of this type of development; the smaller blocks found there were developed by the National Permanent Building Society in the early 1920s. Rowland Street, however, does not appear to have been targeted by any of the schemes.

35-37 Rowland Street was constructed in 1922-23. It was one of a pair of duplexes constructed by dairyman Hugh Thompson, who lived in nearby Barkers Road, Hawthorn. The other pair, at 31-33 Rowland Street, was partially demolished but similar features can be seen in the remaining portion at No. 31. Thompson rented the properties to a series of tenants. The first occupants of the properties were radio engineer James Malone (No. 35) and warehouseman William James Evans (No. 37). Malone was significant in the development of radio services in Australia. He had been in charge of radio operations in France during the First World War. After the war, he returned to the Postmaster General’s Office following a period of study in the United States and Europe. By 1924, he was ‘Australia’s chief radio engineer’ (*Daily Standard*, 8 March 1924:7), serving as the Chief Manager of Radio and Wireless for the Postmaster General. He resided at 35 Rowland Street until 1930, and *Sands and McDougall Directory* shows Mrs Agnes Dimant taking over occupancy.

Typical occupants of the duplex were tradesmen or salesmen and their families. William Jerram, who occupied No. 37 for more than twenty years from 1930, was a gardener. He shared the house with May, a housewife, and Lillias (assumed to be his daughter) who worked in sales.

Description & Integrity

The site is occupied by a white roughcast on clinker brick duplex with a terracotta tiled roof, styled to appear as a single bungalow. The building includes many features typical of the Californian Bungalow style: the low-pitched roof; the combination of roughcast and brick on the chimney; and a deep porch. A single large gable faces the street, lined with painted vertical timber boarding. Secondary gables are at right angles to the street, one of which functions as the porch to No. 37. A street-facing portico protects the entrance to No. 35. A pair of pylons in roughcast on brick push through the metal deck roof; these are joined near the top by a timber beam with tapered ends that are suggestive of Japanese influence. One end of this beam has been lost. The porch balustrade is infilled with clinker brick. The portico continues across the front of the house, shading the two projecting bay windows beneath the gable. The awning is supported by timber brackets that are unusually light and elongated. These appear to be supported in turn by a T-shaped motif expressed in the brickwork that is echoed in the pylons and chimney. Other details in the gable evoke the structural form behind the cladding; for example, the gable end includes a row of expressions that suggest projecting structural framing; this detail is repeated in the fence. This suggestion is undermined by the echo of the detail in the chimney and fence.



Figure 3. Original fence, with expressed brick detailing. The original mild steel gate at No. 37 can just be seen to the right of the image. (Source: Trethowan 2017)



Figure 4. Gable front, with slender elongated supports to window awnings. Expressed brick detailing can be seen in the gable end and on the chimney. (Source: Trethowan 2017)

The chimney itself is an unusual design in a bungalow; this may be caused by the chimney being shared by the two dwellings. Typically, bungalows feature a single straight and asymmetrical chimney; they may be tapered, squat or slender. While the height may vary, they are not usually ornamented. The chimney here is roughcast, with a clinker brick capping to the curved and stepped flue. The curving detail is similar to that more commonly found on verandah buttresses or piers. The chimney also includes the expressed T- shaped motif found supporting the eave brackets.

A driveway runs along the east boundary of No. 35 to a garage at the rear that is likely a later addition. A series of concrete pavers make a path from the property boundary to the front door of No. 35. This is the original glazed double door with a pattern of interlocking diamonds created by narrow timber glazing bars. This design is echoed in the top portion of the sash windows to the front elevation. The entry of No. 37 is not visible from the street.

The duplex appears largely intact from street. The original front boundary wall to the lot also remains, with what appears to be original gates to No. 37. The mild steel gates are a similar design to those found in pattern books and catalogues from the period (Cuffley:254-55). The fence is rendered with a red brick plinth, matching the walls of the house. The pillars of the fence include the expressed brick detail also seen on the gable end. The fence and pillars are capped in red brick. The fence is in poor condition with large cracks throughout. The driveway and paved path in No. 35 also appear original.

The main gable to the front may have been altered. The current arrangement has cement sheet above staggered vertical weatherboards that butt up against the expressed structural detailing; a small vent remains at the top. The west-facing gable above the entrance to No. 37 appears to have been treated differently, with a trellis-covered vent and roughcast above shingles. The detailing of this second, smaller gable is similar to that seen on the gable on the remaining portion of the duplex at 31 Rowland Street which was built at the same time as Nos. 35-37. While the alteration is highly visible, it is easily reversed.

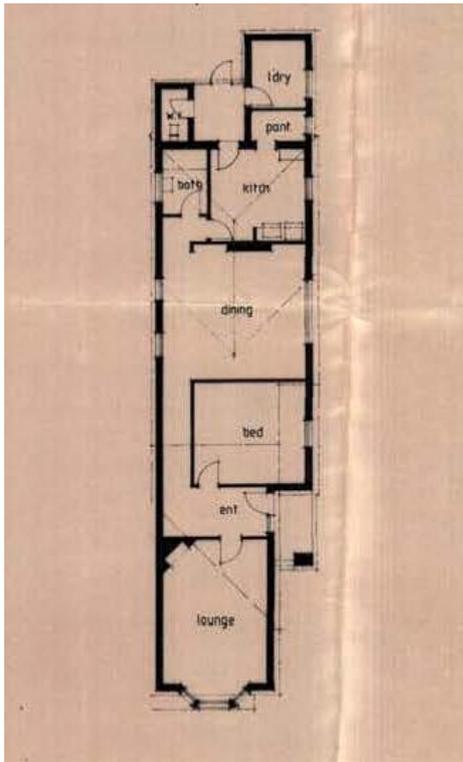


Figure 5. Existing conditions plan of 37 Rowland Street from 1991. This is assumed to be little changed from the original plan. (Source: City of Boroondara)

Both properties have been altered to the rear and have undergone minor internal alterations. The changes are not visible from the street and the extent of changes is unclear. Building cards for the properties note that a 1991 addition to No. 37 shifted the laundry and expanded the living area to the rear, adding 5 sqm to the building. Internal works to the WC of No. 35 were carried out in 1956. While no other changes are recorded, an additional room appears to have been added to the rear of the property; City of Kew rate books show that it was originally a five-room dwelling (RB 1923) while a plan included in advertising for sale in 2012 show an additional room. Photographs from the same sale suggest that many internal features have been retained. Similarly, No. 37 was originally recorded as a four-room dwelling but now appears larger.

Comparative Analysis

Duplex

There are few examples of duplex-type residences within a Heritage Overlay in Kew, and no other 1920s bungalow-style duplexes were identified. Development patterns for the suburb made for larger parcel sizes in subdivisions into the early twentieth century. It was only during the housing shortages following the First World War that smaller lots began to appear; these were often taken up by the War Service Housing Scheme and similar programs where standalone houses were selected from a set list of designs.

The duplex allowed the developer to maintain the appearance of a single dwelling, while creating two residences. That the properties were individually numbered from the time of construction suggests that unlike neighbouring Camberwell, smaller subdivisions were allowed in Kew, however there is little evidence of other similar developments in Kew during the 1920s.

Where duplexes are to be found, they have often been altered. A search of the properties included in the Boroondara Heritage Overlay provides additional comparisons, however

the numbers are still limited. Broadening the terms to include maisonettes allows a wider pool, particularly in Hawthorn and Balwyn, however there are still few examples from the 1920s.

One other duplex has been identified at 135-37 Cotham Road, constructed in 1936. The property was considered but ultimately not recommended for inclusion in the Heritage Overlay as an individual place. Like Rowland Street, the Colonial Revival duplex at Cotham Road is a brick structure with a terracotta tiled roof. There are few other similarities. The pair are largely symmetrical, other than the corner treatment of No. 135 where a projecting bay and parapet wall break with the Colonial Revival styling elsewhere. The entrances to the residences are on the side, taking advantage of the corner allotment. The simple hipped roof includes an integrated verandah under a bell-curve that wraps around the corner onto the Kent Street frontage of No. 135. A dwarf wall with mild steel infill lines the verandah, with Doric columns supported on the clinker brick posts at regular intervals. There is more ornament to the Cotham Road duplex than there is on Rowland Street. For example, the Doric columns, corbelled chimneys, and parapet wall corner treatment mark the later construction date of Cotham Road. Contrast in styles between Cotham Road and Rowland Street illustrates the increasing diversity of design potential during the interwar period.



Figure 6. 135-37 Cotham Road, Kew. (Source: Lovell Chen 2005)

10 and 12 Beaconsfield Rd Hawthorn East (HO13 and HO14) are a later maisonette in a garden villa form. Entrances to both houses are found beneath integrated porches on the main frontage. No. 10 is set back from No. 12, creating a less prominent, recessive entrance. The duplex appears as a wide frontage, single dwelling when viewed from the street. The visibility of the second entrance from the street is in contrast to the concealed entrance to No. 37 Rowland Street. Where Rowland Street is in a bungalow style, this property includes other influences; the arch over the window of No. 12 and the corbelled supports to the porches are taken from Spanish Mission style, while the light glazing bars of the sash windows evoke Regency revival styles. As with many duplexes and maisonettes, there has been substantial alteration to the rear of the buildings, particularly No. 10. This alteration has not been deemed sufficient to exclude the building from the Heritage Overlay.



Figure 7. The maisonette at 10-12 Beaconsfield Rd Hawthorn (HO13 and HO14). (Source: Meredith Gould 1991)

11 Wellington St, Kew (Significant within HO529 - Queen Street Precinct, Kew) is the only duplex in Kew included on the Heritage Overlay. While described as a duplex, it is more akin to a block of flats. There are four flats in the building, two on each floor. The vertical of the chimney and stairs is contrasted with the horizontal band of cream brick. Steel framed windows are located at corners, and round, porthole-style windows adjacent to the stairs. Corbelling and waterfall details mark the later construction date (1942-43) and Streamline Modern detailing. The two-storey Wellington Street building has little in common with the low-level bungalow style of 35-37 Rowland Street and is indicative of a different scale and period of development.



Figure 8. 11 Wellington St Hawthorn (Significant within HO529), constructed in 1942-3. (Source: Lovell Chen 2005)

Bungalows

The rise of the bungalow style in the suburbs was paralleled by the new way of life found there. Houses were 'servantless', with appliances increasingly appearing. Suburban life as it is known today began to emerge; nature strips, quarter-acre blocks, garages, open plan living and native plants in the garden would become staples during the 1920s.

The bungalow style drew on several influences. It originally emerged in the United States, inspired by the Arts and Crafts movement in the United Kingdom. The earliest bungalows, described as 'Craftsman's Bungalows', appeared in the later years of the nineteenth century. The style would prove extremely popular on the west coast of the

United States and regional variations began to appear between the coastal 'Californian' bungalow and that seen in the Mid-West.

The first to arrive in Australia was the Californian Bungalow. The early incarnations of the style were more rustic, with a low, heavy profile and solid appearance. They had low-pitched roofs over gable-fronts infilled with wooden shingles or, in an Australian regional variation, asbestos cement sheeting with wide cover straps, or pressed metal sheeting patterned to imitate roughcast. Some designs would combine two or more of these approaches in a single gable. The simplified roofs differentiated the Californian Bungalows from earlier Federation villas with their complex roof forms. Marseilles-pattern tiles remained the favoured material, however, the American shingles or Maltoid roofing tiles were also used.

Walls were of stone or timber shingled, although this would give way to timber weatherboard or, more common in Melbourne, brick as the style spread. Roughcast was often applied over a brick plinth. Walls were broken by windows – typically sash or casement, with decorative treatments to the top portion of the window. Tripartite arrangements, with a central picture window and corner bays were also popular.

A deep porch or verandah was a feature of the style. The porch allowed for the creation of sleep-outs and outdoor rooms, encouraging an outdoors lifestyle. Porches might be under the main roof, given their own gable, or under a flat roof. Squat, heavy columns of early styles gave way to lower pillars, sometimes under a metre tall, supporting timber posts. In some cases, the heavy pillars became buttresses, curving out to the front of the house.

Tapering chimneys clad in stone, roughcast or brick were brought to the style from the Arts and Crafts, where the fireplace was a central feature. Australian bungalows also used the chimney as a feature, placing them asymmetrically in the front façade although, in a sign of the times, there was often only one fireplace in the house now and cooking and heating were done with gas or electricity. Natural materials and finishes and the sense of a homely, earthy character were also shared with the Arts and Crafts movement, although the expected levels of comfort and amenity within the home had begun to shift to something more like today's family home. Garages and indoor plumbing would become standard and open plan living would do away with the long, straight corridors of the Victorian and Edwardian periods.

The versatility of the style would lead to it becoming ubiquitous in Australian suburbs. It was adapted into regional variations across the country and became popular with speculators and developers as well as State Bank and War Service Home Schemes. The style was dominant until the Great Crash of 1929 put a stop to such building in cities around the country.

The duplex at 35-37 Rowland Street has the typical Californian bungalow features and illustrates its popularity with speculators.

The bungalow at 16 John Street (HO319) is also in the *St Heliers Estate*; it was completed at a similar time to the duplexes on Rowland Street and shares many features.



Figure 9. 16 John Street, Kew. (Source: Lovell Chen, 2005)

Like Rowland Street, 16 John Street has a low-pitch tiled roof with projecting eaves and a deep porch at the entrance. The walls are roughcast over brick, with a soldier course immediately below the bay window to the front of the house. The top portion of the sash windows and glazed entry door is a variation of the interlocking diamond mullion arrangement found at Rowland Street, however there is only one bay window with shingles forming a bell-cast over the top. There are, however, several gables facing the street and a hipped roof over the porch; this is more commonly seen in later bungalows (Freeland:232).

The differences between 16 John Street and 35-37 Rowland Street highlight the many variations possible in the California Bungalow style. While the John Street house is arguably more intact, the setting of Rowland Street – the fence, driveway, path – have retained their integrity at the latter property, illustrating the changes in lifestyle that emerged in the 1920s. John Street is also a single residence on a large block rather than a duplex. The different market sector highlights both the often-unrealised versatility of the bungalow style and the range of community members it appealed to.

54 Berkeley St, Hawthorn (HO446) is an attic storey bungalow. Constructed in 1918, it is considered as an early example of the transition to masonry construction for bungalows in Australia. It is dominated by a large gable to the street with overpainted stucco walls. Diamond-paned leadlight is visible in the upper awning windows and the sash windows to the ground floor. The projecting tiled roof, at a steeper pitch than single storey bungalows, is supported by brackets infilled with timber fretwork. A verandah occupies the full width of the building, surrounded by a dwarf wall stuccoed to match the house; the timber framing of the flat verandah roof projects into carved, tapering ends. The verandah roof is supported by pairs of heavy timber posts and squat masonry columns. Curving buttresses, similar in design to the chimney of Rowland Street, line the stairs down from the verandah. The Berkeley Street house shows a closer relationship with the Arts and Crafts roots of the bungalow style than the duplex; this is particularly evident in the tapered chimneys and the verandah framing.



Figure 10. 54 Berkeley St, Hawthorn. (Source: Lovell Chen 2006)

The house at Berkeley Street appears to be intact; the garage and driveway access, however, do not appear to be original. In contrast, the integrity of the setting at Rowland Street offer insights into the shifts in suburban life in the 1920s as the car came to prominence and its impact on the planning of Melbourne's suburbs.

11 Madden Grove was constructed as a single-storey, gable-fronted bungalow in 1924. With its low-pitched tile roof, blend of stucco and brick walls, squat chimneys, asymmetrical porch and projecting eaves, it is a typical bungalow with similarities to the Rowland Street duplex. Gable ends are clad in vertical timber lining, similar to that seen in Rowland Street. Unusually, there are several chimneys with decorative brick detailing in the capping. A bay window projects towards the driveway, again similar to that at 35 Rowland Street, however in this instance the windows feature diamond-paned leadlight. In 1957, however, a large addition was made to the front of the house. The remainder of the house, like Rowland Street, is substantially intact, however the addition at the front has obscured a large part of the original façade and has shifted the balance of the composition. In contrast, the façade of Rowland is largely intact. While it has been considered for inclusion in the Heritage Overlay, it was not recommended due to the impact of the 1957 addition.



Figure 11. 11 Madden Grove, Kew. Source: Lovell Chen 2005

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

35-37 Rowland Street, Kew is an unusual example of speculative development in the 1920s, a period where detached single dwellings were more typical. Duplexes in Kew generally are rare and typically from later periods; this is the only example identified to date from the 1920s. It also an example of a speculative housing scheme in Kew. The duplex retains its original front boundary wall and mild steel gates, unifying the two dwellings to give the appearance of a single house.

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The Californian Bungalow style of housing would become almost ubiquitous in the suburbs during the 1920s. Typified by low-pitch roofs with projecting eaves, roughcast walls over a brick plinth, and deep porches, the style drew on Arts and Crafts influences. The example at 35-37 Rowland Street exhibits the typical style markers, however features some unusual details. The pylons projecting through the porch are not in themselves unusual, but when combined with their timber beam connection they are less common. Also uncommon are the slender, elongated timber brackets supporting the porch and eaves, and the expressed brick details found in the pylons and chimney. This latter feature, echoed in the fence, provides a unity to the design.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

N/A

Statement of Significance

What is Significant?

The Duplex dwellings and front boundary wall and gates at 35-37 Rowland Street, Kew, built for Hugh Thompson in 1922-23, are significant to the City of Boroondara.

How is it significant?

35-37 Rowland Street, Kew, is of local historical, rarity and aesthetic significance to the City of Boroondara.

Why is it significant?

35-37 Rowland Street is important as a rare example of speculative housing development in Kew in the 1920s. It demonstrates an unusual duplex type of dwelling not often found in Kew during the period, providing an example of speculative development that was uncommon in Kew during the period. The duplex retains its original front boundary wall and mild steel gates, unifying the two dwellings to give the appearance of a single house. (Criterion B)

35-37 Rowland Street is a largely intact example of a single-storey brick duplex dwelling in the Californian Bungalow style. The Californian Bungalow was a common type in the suburbs during the 1920s. Here the typical features of the style (for instance, low-pitch roof with projecting eaves, roughcast walls over a brick plinth, and deep porches) have been applied to a duplex, along with several less common details. The narrow, elongated timber brackets supporting the porch and eaves and the T-Shaped expressed brick elements form the more notable features that are not commonly seen on residences of this type. Repetition of details in the chimney, front wall and gable end provide unity to the scheme, which is further enhanced by the intact front boundary wall and mild steel gates echoing details from the duplex. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – Fence and mild steel gates
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No

Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No
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Identified By

Context Pty Ltd

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Canyanboon

Prepared by: Context Pty Ltd

Address: 28 Stevenson Street, Kew

Name: Canyanboon	Survey Date:
Place Type: Residential	Architect
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1909



Historical Context

The authors of the *City of Kew Urban Conservation Study* write that Kew's boundaries were established partly by geography and partly by survey: the Yarra River formed the western and northern boundaries, Elgar's Special Survey was undertaken to the east of what became Burke Road, and the southern boundary of Barkers Road was drawn by Hoddle when he surveyed Kew in 1844. Bullock train tracks made by squatters who accessed the rich grazing lands of the upper Yarra valley from the 1830s were included in the survey to form the nucleus of main roads (Sanderson 1988:4/1). In 1840, squatter John Hodgson established a run at Studley Park on the eastern bank of the Yarra River. Hodgson also operated a punt across the river. The first Kew land sales took place in 1845.

Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately-owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern. With the revival of plans for the Outer Circle railway in the mid-1880s to connect Melbourne with Kew East, Camberwell, Burwood, Ashburton and Malvern East, even more ambitious subdivision schemes were implemented, and in the period of 1881-91, Kew's population almost doubled from 4288 to 8462 (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. As noted by local historian Andrew Frost, the *Kew Mercury* confirmed the recovery on 30 May 1899 when the newspaper reported that in the previous year 'there had been a strong demand for "medium class" houses within reasonable distance of train or tram, and that over £9,000 of new buildings had been erected in Kew' (Frost nd:3-4). In 1901 Kew's population was 9469 (*Victorian Places* 2015).

In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

History

28 Stevenson Street, Kew was originally part of 4-acre estate known as 'Leaghur'. The whole estate extended along Howard Street to a total depth of 999 feet, with its frontages of 167 feet to Studley Park Road and Stevenson Street. The land was advertised for sale in October 1908 (*Argus* 6 October 1908:2).

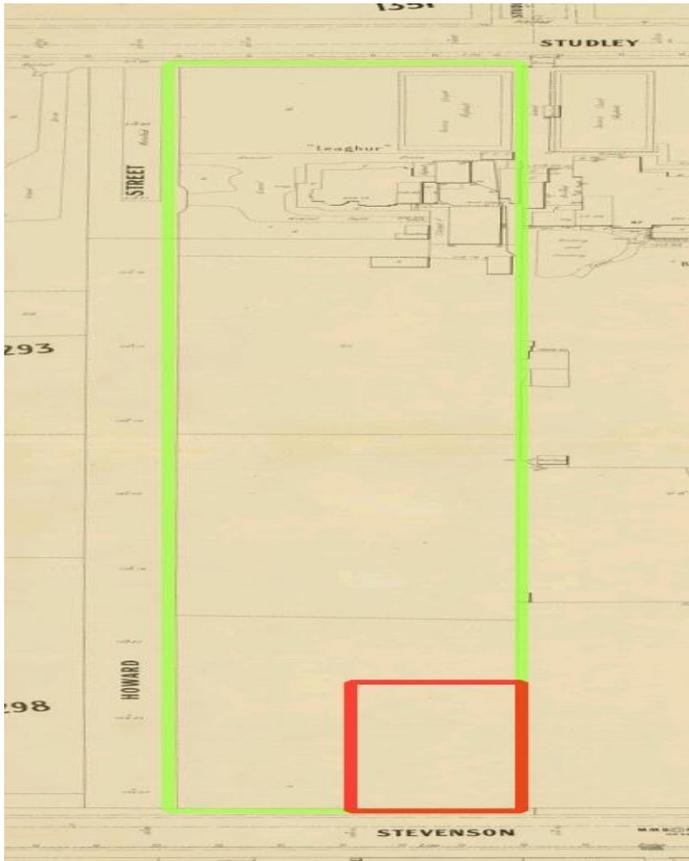


Figure 1. A section of Melbourne and Metropolitan Board of Works Plan No 1924, showing the extents of ‘Leaghur’ (in green) and current 28 Stevenson Street (in red) (Source: SLV).

The Edwardian house was built in 1909, for Ernest Jackson, who named the property ‘Canyanboon’. No.28 was the third house with a frontage to the north side of Stevenson Street. From the mid-1910s the house was 60 Stevenson Street and became known as No 28 by the 1930s (S&Mc 1910-1930).

Moving from their former residence in the south side of Stevenson Street, Ernest Jackson and his family occupied the subject property until 1935 when Jackson died. Shortly after, the property was advertised for an auction sale on 12 October 1935. According to the description, the brick villa contained two reception rooms, four bedrooms, dressing room, bathroom, maid’s room, kitchen and scullery, and the land measured 75 by 170 feet. It was described as a ‘splendid opportunity to secure a most desired villa property occupying one of the choicest positions in Kew, convenient to trams and train’ (*Argus* 28 September 1935:2).

Ernest Jackson was the manager of wool and produce activities of Goldsbrough Mort Ltd, where he was employed since 1900 and appointed as wool manager in 1916. He was a ‘pastoral expert’, who was the founder of the Pastoral Improvement League, vice-president of the Wool Week Committee, and one of the State’s leading authorities on pastoral irrigation (*Sun NSW* 15 August 1935:23).

Rising from Jackson’s engagement with pastoral activities in New South Wales, it is likely that the property was named ‘Canyanboon’ after the name of a pastoral station of the same name (later to be known as ‘Nillera’) in the Lachlan District, New South Wales (*Hamilton Spectator* 7 April 1883:2). Jackson’s former residences in Grove Road, Hawthorn, and in the south side of Stevenson Street used to be all known as ‘Canyanboon’ (*Age* 28 April 1900:6; S&Mc 1907).

The house was later occupied by short-term residents including Edward Robertson, medical practitioner, and Cedric V Kellway, public servant (S&Mc 1938-42). In 1965, another auction notice was published in the *Age*. The subject property was described to be 8-roomed, with 2 bathrooms and 2 toilets. A garage was present at this point (*Age* 18 September 1965:42).

Description & Integrity

28 Stevenson Street is a highly intact Edwardian house with some bungalow characteristics. Walls are of red face brick and roughcast render. It has a symmetrical façade with projecting hipped bays around a recessed porch. The form of the house is symmetrical with two projecting hip roofs either side of a central recessed porch. There is a use of simple brick detail in the use of bull-nosed soldier course to the porch.

To one side is a bow window with extended eaves line supported on triangular brackets with notched weatherboard spandrel above the Edwardian windows. To the other side a shallow canted bay window features five windows with decorative leaded glass top lights. The deep recessed porch features squared double posts with small infill curved panels and the original door is set in a Chinese-arched door case with sidelights. The terra-cotta tile hipped roof features simple terra cotta finials and the two heavily sculpted red brick chimneys are notable features. Walls feature roughcast render to the upper walls and plain red face brick below this. The current paint scheme is sympathetic to the period.

The front garden retains a tall and well shaped Canary Island palm, *Phoenix Canariensis* and stone rubble edging along the front boundary inset into which is one stone with the name of the property in moulded concrete.

Comparative Analysis

Houses of the late Edwardian period often combine elements of the bungalow style resulting in different (and generally simpler) forms. The asymmetry of the Edwardian style may be replaced with a more symmetrical form such as in 28 Stevenson Street, Kew. A similar and highly intact house at 4 Edgecombe Street Kew has also been assessed by this study to be of Individual Significance.

The features that noted Boroondara architect Christopher Cowper used again and again in this regard were a central entrance porch flanked by gables, differently designed front windows, often one bowed or square box, or a faceted bay. These forms were taken up by other designers of houses. The examples below are Edwardian houses of a similar date that have been identified as Individually Significant in other studies.



Figure 2. 1199 Burke Road Kew, HO278, is an interesting example of a residence of the late 1910s which adopted aspects of the bungalow form, generous in its fusion of porch and verandah. It demonstrates a continuing attachment to the Federation and Arts and Crafts detailing.



Figure 3. 899 Toorak Road Camberwell, HO404 is an example of a sophisticated Bungalow design from the early 1920s. Its asymmetrical composition is robust and elegant.



Figure 4. 7 Bowen Street, Kew, 1917, HO276, an interesting variant in suburban Federation housing. Its design responds to the emergence of both the Bungalow



Figure 5. 19 Lisson grove Hawthorn, 1912 by Christopher Cowper, a Federation-era bungalow which demonstrates the transitional period. The house is atypical in its combination of bold symmetrical massing with a single-ridged gabled roof.

When compared with the above examples, 28 Stevenson Street is a fine example of an Edwardian house, and for its construction date of 1909 may be considered an early example of its type. It features the elongated and modelled chimneys and elaborate leaded windows common in the Federation house, but combines this with strong elements of the bungalow style, including the lower pitch roof and the compact symmetrical form with a particularly simple porch design. It is a fine and highly intact example of one of the myriad of variations in transitional styles pre-World War One, and is an early exponent of this type of experimentation. The house Canyonboon at 28 Stevenson Street, Kew is an innovative design for 1909. It demonstrates a move away from the spreading form and return verandahs of the typical Edwardian house, to the more compact form of the bungalow. 28 Stevenson Street occupies a transitional space between these two styles, and is relatively early in this stylistic transition.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).

NA

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

NA

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

NA

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

28 Stevenson Street is a fine example of an Edwardian house with features such as the red brick chimneys and elaborate leaded windows, however it foreshadows the transition to the bungalow style through the lower pitch of the roof and a compact symmetrical form with a central recessed porch framed by a red brick arch.

28 Stevenson Street is a notable, early and highly intact example of a transitional house between the Edwardian and bungalow styles.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

28 Stevenson Street is aesthetically significant for its pair of non-matching front bow windows with leaded glass top lights. A feature is the extended eaves line above the windows and supported on triangular brackets with notched weatherboard spandrel above. Further significant features include the deep recessed porch with squared double posts and the original door set in a Chinese-arched door case with sidelights. Aesthetically the form of the house is enhanced by its terra-cotta tile hipped roof with simple finials and the two heavily sculpted red brick chimneys. Aesthetically 28 Stevenson Street is also significant for its sympathetic colour scheme and use of roughcast render to the upper walls with plain red face brick below. Significant features of the front garden include the mature Canary Island Palm *Phoenix Canariensis* and rubble edging along the front boundary with the name Canyonboon in moulded concrete set into one of the basalt stones.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

NA

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to

Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

NA

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

NA

Statement of Significance

What is Significant?

The Edwardian house, Canyonboon at 28 Stevenson Street Kew, built in 1909 on part of the estate of Leaghur, for pastoral expert and wool manager Ernest Jackson and his family, is significant.

How is it significant?

28 Stevenson Street Kew is of local aesthetic and architectural significance to the City of Boroondara.

Why is it significant?

28 Stevenson Street is a fine example of an Edwardian house with features such as the red brick chimneys and elaborate leaded windows, however it foreshadows the transition to the bungalow style through the lower pitch of the roof and a compact symmetrical form with a central recessed porch framed by a red brick arch. 28 Stevenson Street is a notable, early and highly intact example of a transitional house between the Edwardian and bungalow styles. (Criterion D)

28 Stevenson Street is aesthetically significant for its pair of non-matching front bow windows with leaded glass top lights. A feature is the extended eaves line above the windows and supported on triangular brackets with notched weatherboard spandrel above. Further significant features include the deep recessed porch with squared double posts and the original door set in a Chinese-arched door case with sidelights. Aesthetically the form of the house is enhanced by its terra-cotta tile hipped roof with simple finials and the two heavily sculpted red brick chimneys. Aesthetically 28 Stevenson Street is also significant for its sympathetic colour scheme and use of roughcast render to the upper walls with plain red face brick below. Significant features of the front garden include the mature Canary Island Palm *Phoenix Canariensis* and rubble edging along the front boundary with the name Canyonboon in moulded concrete set into one of the basalt stones. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	Yes <i>Phoenix Canariensis</i> Canary Island palm
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
Prohibited uses may be permitted	No

<i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

References*Age*, as cited.*Argus*, as cited.

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Sun NSW, as cited.

Victorian Places 2015, Monash University and University of Queensland, <http://www.victorianplaces.com.au/kew>, accessed 12 July 2017.

Surbiton

Prepared by: Context Pty Ltd

Address: 71 Stevenson Street Kew

Name: Surbiton	Survey Date: August 2017
Place Type: Residential	Architect: Dall and Roberts
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1875



Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008).

The authors of the *City of Kew Urban Conservation Study* write that Kew's boundaries were established partly by geography and partly by survey: the Yarra River formed the western and northern boundaries, Elgar's Special Survey was undertaken to the east of what became Burke Road, and the southern boundary of Barkers Road was drawn by Hoddle when he surveyed Kew in 1844. Bullock train tracks made by squatters who accessed the rich grazing lands of the upper Yarra valley from the 1830s were included in the survey to form the nucleus of main roads (Sanderson 1988:4/1). In 1840, squatter

John Hodgson established a run at Studley Park on the eastern bank of the Yarra River. Hodgson also operated a punt across the river. The first Kew land sales took place in 1845.

Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately-owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The district's name, derived from Kew Gardens outside of London, was first applied to the allotment north of Kew Junction, which was subdivided in 1851 (Morrissey 2008). The commercial precinct known as today's Kew Junction was established by 1852, and by 1854, two hotels had opened in Kew. Congregational, Baptist, Primitive Methodist and Anglican churches were opened in 1854, 1855, 1856 and 1858 respectively. The Anglican church opened a school in 1856, the combined Protestant churches opened a school in 1859, and a government school opened in 1870 (*Victorian Places* 2015). Kew Asylum opened in 1871.

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern. With the revival of plans for the Outer Circle railway in the mid-1880s to connect Melbourne with Kew East, Camberwell, Burwood, Ashburton and Malvern East, even more ambitious subdivision schemes were implemented, and in the period of 1881-91, Kew's population almost doubled from 4288 to 8462 (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. As noted by local historian Andrew Frost, the *Kew Mercury* confirmed the recovery on 30 May 1899 when the newspaper reported that in the previous year 'there had been a strong demand for "medium class" houses within reasonable distance of train or tram, and that over £9,000 of new buildings had been erected in Kew' (Frost nd:3-4). In 1901 Kew's population was 9469 (*Victorian Places* 2015).

In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more

mixed, a legacy of constant subdivision. For this reason, Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

History

John Bakewell purchased Portions 75 and 76 in the Borough of Kew from the Crown in September 1851. He subdivided and sold parts of this land in the 1850s. The land to the north of Stevenson Street was sold to John and Thomas Stevenson and became the 'Clifton Estate'. (Rogers, 1973:76-77). Bakewell sold about 17 acres near the Yarra within Portion 76 to Edmund Laskey Splatt in 1858 (Rogers 1973:59). Splatt built 'Laskey Villa' on the bend in the Yarra River before September 1860 (*Argus*, 29 September 1860:8; National Trust 1998). Splatt subdivided his land and offered it for sale in November 1870. The subdivision included 'Laskey Villa' on 7 acres between Stevenson Street and the river, and five 2-acre lots further to the east along the south side of 'Stevenson Street' up to Carson Street (*Argus*, 26 November 1870:2).

William Brooks Hoffman purchased the five 2-acre lots and re-subdivided them into half-acre lots. Hoffman had recently established himself at 'Palmyra Villa', on the southeast corner of Stevenson and Carson streets (*Argus*, 30 March 1871:3; 20 May 1871:1; MMBW Detail Plan No.1298). The first of 23 lots was sold in May 1872. The five lots of the subdivision to the west of the lot on which 'Surbiton' would be built were sold between 1872 and 1873. By 1875 Edward James had built a house two lots to the west along Stevenson Street, and William Pralle had built on the westernmost lot of Hoffman's subdivision (CT V.457 F.114; S&McD 1875).

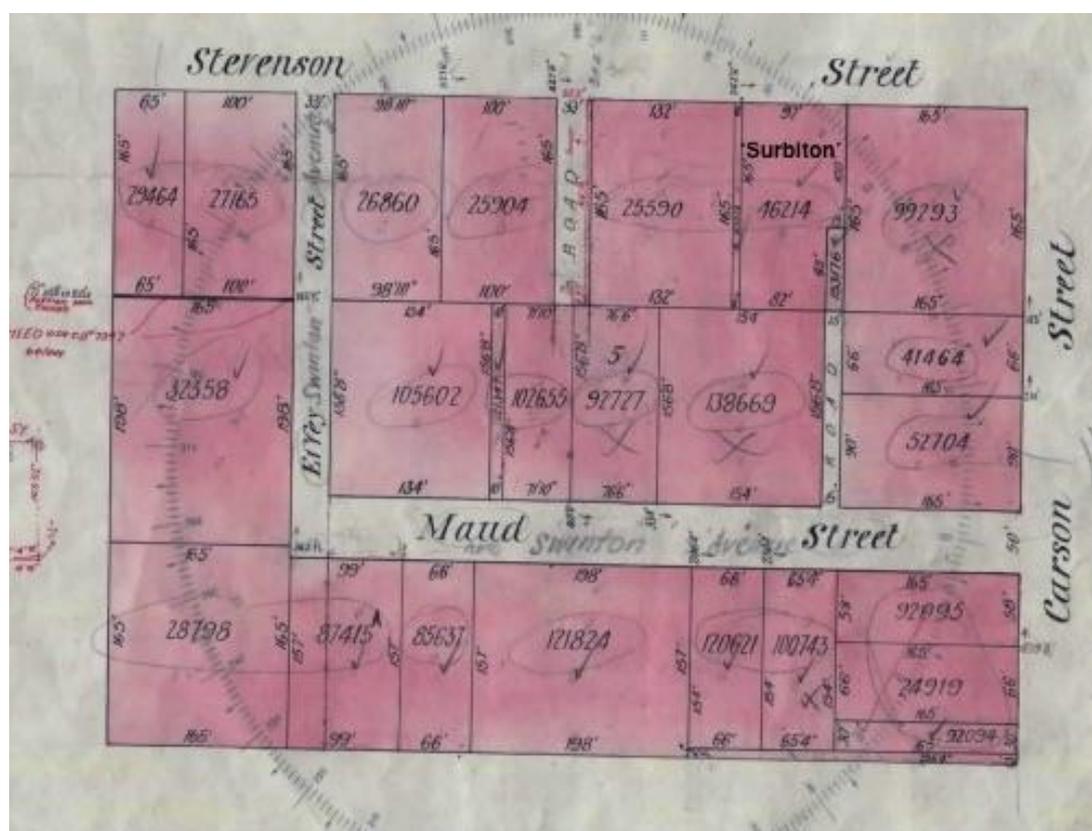


Figure 1 Hoffman's subdivision, with the lot on which 'Surbiton' stands labelled. (Source CT V.457 F.114)

John Charles Walter obtained title to 1 rood 15 perches, the second lot from the east along Stevenson Street in Hoffman's subdivision, on 26 May 1875 (CT V.457 F.114). Architects Dall and Roberts invited tenders for erection of a "two-story brick villa residence" in Stevenson Street, Kew, on 5 May 1875 (*Argus*, 5 May 1875:3). It can be reasonably assumed that this refers to the Walters' new house, which they called 'Surbiton', after John Walter's home town in Surrey, England. The Walters had a daughter there in January 1876, indicating that the house had been completed (*Argus*, 25 January 1876:1). The 1877 Sands and McDougall directory includes John Walter as living in Stevenson Street (S&McD 1877). The Walters had more daughters at 'Surbiton', in February 1877 and May 1878 (*Argus*, 10 February 1877:1; 11 May 1878:27). They purchased the adjoining half-acre lot to the west, still vacant, in 1877 (CT V.940 F.968).

'Surbiton' was offered for sale in 1878 as an "elegant, substantial and well-built family residence" with "garden, lawn and paddock" (*Argus*, 10 October 1878:2). It appears that the sale did not eventuate. A Mr J.C. Walter, who was a longstanding officer of the Treasury, was among the victims of widespread dismissals of government employees in "the crisis" of January 1878 (*The Australasian (Melbourne)*, 26 January 1878:20). If this was the same person, it may explain why the house was temporarily on the market. In 1880 Charles B. Walter (probably John's brother), late of Surbiton in the County of Surrey and now of 'Surbiton' Kew, applied to be admitted as an Attorney, Solicitor and Proctor of the Supreme Court of the Colony of Victoria (*Argus*, 25 November 1880:8). In 1882 John C. Walter was a Director of the Victorian Pyrites and General Smelting Company Limited (*Argus*, 25 March 1882:6). He was also on the general committee of the Homeopathic Hospital (*Age*, 31 July 1875:8; 6 May 1876:7).

'Surbiton' was offered for sale in 1883 (*Argus*, 30 November 1883:8). Anthony Bray Lindley, formerly of the firm of timber merchants Oldfield and Lindley, Fitzroy, became the title holder in February 1884 (CT V.1051 F.875). The Walters later moved to East Melbourne (*Argus*, 20 June 1885:1; 3 May 1886:1).

'Surbiton' was advertised for sale again in October 1884. It was described as within five minutes' walk of the proposed Simpson's tramway, a first-class two-story brick house on stone foundations. The lifestyle of the occupants is indicated by the description of the interior. The house contained verandah and balcony, 7 feet wide hall, drawing, dining and breakfast rooms, five bedrooms, bathroom, kitchen, servants' room, storeroom, scullery, laundry and "man's room". The whole house had been recently painted and decorated. Outside were vegetable and flower garden, and outbuildings including a double coach-house, two-stall stable and hayloft (*Argus*, 1 October 1884:8). Anthony Lindley died in the house soon after (*Australasian (Melbourne)*, 7 March 1885:15). His executors sold 'Surbiton' for £3600 (*Weekly Times (Melbourne)*, 23 May 1885:13; Anthony Bray Lindley will and probate papers File 29/397, VPRS 28/P0 Unit 350).

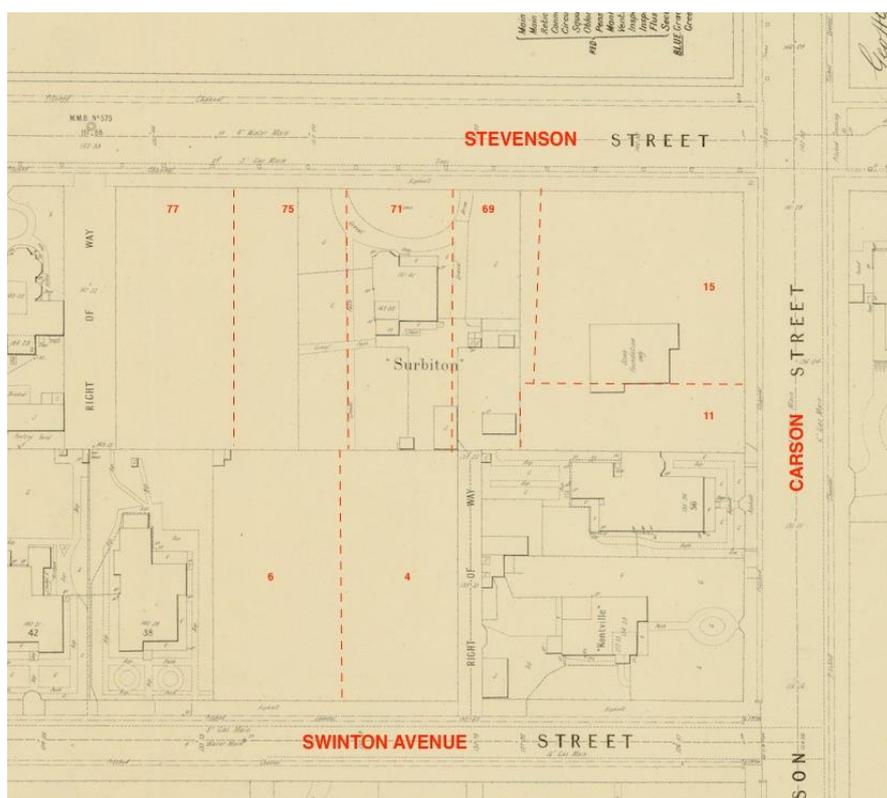


Figure 2 'Surbiton' in 1903. Three surrounding vacant lots were also owned by W.C. Simmons. The lot to the east included a stone foundation for a house. Current street numbers and approximate current lot boundaries have been added. (MMBW Detail Plan No.1300, 1903)

Walter George Simmons became the owner of the lot containing 'Surbiton', as well as the lot to the west, in 1885 (CT V.1702 F.360). Walter was a Western District squatter, who arrived in Victoria in 1853. He first purchased 'Moreton Plains' station near Stawell, then 'Nareeb Nareeb' station in the Glenthompson district, before moving to Melbourne in c1885 (*Hamilton Spectator*, 8 June 1916:4). The Simmons were living in Kew in 1887, presumably at 'Surbiton' (*Geelong Advertiser*, 2 September 188:3). 'Nareeb Nareeb' station was sold in 1905 and this probably provided the capital for the Simmons to purchase a mansion in Toorak, which they renamed 'Nareeb', in 1906. Walter would remain the owner of 'Surbiton' until he died in 1916 (W.G. Simmons probate papers VPRS 28/P3 Unit 637 File 145/357; S&McD, 1886, 1892, 1907; *Argus*, 31 August 1905:8). 'Surbiton' was offered for sale in February 1909, with the property described as "select and highly desirable, being high, and in the immediate neighbourhood of a number of attractive family residences and villas. ... The house commands a splendid view, overlooking the whole country from Government house to the Dandenongs." The property as advertised now included, in addition to the vacant lot to the west (now 75 and 77 Stevenson St), the still-vacant corner lot to the east at the corner of Stevenson and Carson Street (now 11 and 15 Carson Street) and a vacant lot abutting the right of way to the rear and facing Maud Street (now 4 and 6 Swinton Avenue) (*Argus*, 27 February 1909:3).

In 1910 'Surbiton' was numbered 99 Stevenson Street and was occupied by Miss H. Smith, presumably renting, as Walter Simmons still owned the land (S&McD 1910). The next occupant was Thomas Short, secretary of the Exhibition Trustees. (S&McD, 1912). During 1911 Short advertised sporting dogs for sale from his home 'Surbiton', 99 Stevenson St Kew (*Australasian (Melbourne)*, 11 February 1911:15; 19 August 1911:16; 26 August 1911:17; 9 September 1911:13). In the 1916 Sands and McDougall directory

'Surbiton' was listed as vacant (S&McD 1916). References to the property as 'Surbiton' are no longer found in newspapers after Short's occupation.

When Walter George Simmons died in 1916, administration of his estate went to his wife, Alice (CT V.1702 F.360). From 1916 it appears that there was a name change to 'Woolahra'. William H. and E. Florence Holmes lived at 'Woolahra', renting, from 1916 (*Argus*, 24 November 1916:1; 30 October 1917:1; 3 July 1919:9; S&McD 1917-19). By 1920 John P. Gale was in residence at what was then 99 Stevenson Street (S&McD 1920).

In 1924 and 1930 Edward F. Porter was the occupant of what was then 123 Stevenson Street, the first number listed in the directory to the west of Carson Street. (S&McD, 1924, 1930). Presumably this was a short-term numbering for 'Woolahra', as when he died in 1933 he was living at 'Woolahra', 71 Stevenson Street (the current number), with his wife Mary (*Argus*, 14 February 1933:1). The property finally went out of the hands of the Simmons family in 1935, when Mary Adelaide Porter became the owner (CT V.1202 F.001; S&McD 1935). Mary was living in the house in 1936 when she died and her estate, including the house, went to her niece Madge G. French, who took up residence (*Argus*, 8 July 1936:6; S&McD 1937). "Woolahra" [sic], 71 Stevenson St Kew, and on a lot of 123 feet by 164 feet, sold for £1750 in 1938 (*Argus*, 25 June 1938:20; 15 July 1938:9). The 10-roomed house was again offered for sale in 1952 (*Argus*, 29 March 1952:25). The eastern 14 metres of the lot on which the house was built has now been subdivided, becoming 69 Stevenson Street.

Description & Integrity

71 Stevenson Street Kew is a two storey Victorian Italianate house of brick with a stuccoed front. The Italianate form includes a projecting front wing with canted bay window and a classically-derived three light window above. The slate roof is shallow pitched and features bracketed eaves detailing. Each window to the first floor features a moulded sill supported on console brackets and moulded aedicules in classical form. The stucco front is moulded with quoining and recessed panels under the bay windows. To the side the walls are painted brickwork and the bluestone foundations are visible. A finely detailed concave verandah features cast iron posts and a particularly delicate frieze and brackets. Added timber dentillations decorate the verandah fascia beam. There is a two-storey rear wing and several stuccoed chimneys with typical moulded cornices.

Alterations include a glazed door to the side elevation and a single storey verandah or room just visible at the rear, and reroofing to the bay window. No.69 Stevenson Street, a contemporary single storey home of the 1970s has been added on the eastern block and adjoins 71 Stevenson Street.

71 Stevenson Street has a high degree of integrity with few visible alterations to the exterior. The site includes a contemporary masonry front wall and metal gates. The house still retains garden to one side of the house, the front and rear following the subdivision of the site. Amongst other trees within the garden, there is a large cypress tree at the front of the site and another to the rear.

Comparative Analysis

The design is quite conservative for the period of its construction and earlier manifestations of this style are found from the mid 1850s, of which there are some notable examples by architects Backhouse and Reynolds in Geelong. Architects Dall and Roberts appear to be active in the design of many residential properties between 1869 and 1880 when many tenders were advertised. These are predominantly for houses in North and West Melbourne, Carlton and other inner suburbs (Lewis).

Built in the mid 1875, 71 Stevenson Street belongs to a smaller cohort of early-mid Victorian places before the boom of the 1880s and 1890s. Often referred to as mansions, their size and degree of refinement contrasted against the general scale of housing at the time. Their design reflected the architecture of the time in Britain and included the Italianate, Georgian and Renaissance Revival within their architectural vocabulary. The mansions of the 1870s are characterised by large garden settings (often now reduced in size through subdivision), generally of stucco finish low pitched hipped roofs, restrained use of bay windows and sometimes colonnaded terraces. Generally more restrained in detail and form than Victorian Italianate houses of the 1880s and 90s, the 1870s was the last decade before the explosion of architectural styles in the late Victorian period.

Some comparative examples of early-mid Victorian mansions include:

- Edgecombe (formerly Mount Ephraim), at 26 Edgecombe, Kew (HO297) is of local historical and architectural significance as one of a relatively limited group of surviving substantial pre-1870s villas and mansion houses in Kew. Though altered through the addition of the portico in the c. 1920s, the replacement of the original slate roof cladding, and rear additions, Edgecombe remains a fine and relatively externally intact example of a substantial brick villa of the late 1860s.
- Myrtle Hill, at 14 Vista Avenue, Kew (HO350), is of local historical and architectural significance as a good example of a large and imposing single-storey Italianate house of the early 1870s surviving in Kew. While the house has undergone a degree of alteration, its overall form remains evident and extensive original fabric survives. Originally sited on a large allotment overlooking Normanby Road (now Argyle Street), the setting of the house has been dramatically altered through extensive subdivision and development.
- Shrublands, at 16 Balwyn Road, Canterbury (HO258) is architecturally significant as a fine example of an 1860s asymmetric Italianate mansion with restrained classical detailing. The building's form of a return verandah and balcony with bay window becomes common around the 1880s in both larger houses and cottages.
- St Johns Wood, at 8 Aird Street, Camberwell (HO165) is one of several Camberwell houses from the early Victorian period based on a conservative Renaissance revival style.



Figure 3. Edgecombe, 26 Edgecombe Street Kew, late 1868-69s, HO297



Figure 4. 14 Vista Road Kew, 1873-74, HO350



Figure 5. Shrublands, 16 Balwyn Road Canterbury, HO258



Figure 6. St Johns Wood, 8 Aird Street Camberwell, HO165

71 Stevenson Street Kew is one of a limited number of 1870s mansions in Boroondara. It is characterised by its restrained Victorian Italianate design. Whilst not entirely intact and with a major extension to one side, it still retains its overall form and architectural design.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course, or pattern, of the City of Boroondara's cultural or natural history (historical significance).

Surbiton at 71 Stevenson Street, Kew is historically significant as a demonstration of early-mid Victorian residences before the boom of the 1880s and 1890s. Often referred to as mansions, their size and degree of refinement contrasted against the general scale of housing at the time. Surbiton reflects the history of Kew as a suburb of British expatriates who built their home and gardens to replicate those that they had left behind. The ownership of the 71 Stevenson Street reflects the status of Kew as a suburb for the well-off, whose professions included Government officials, merchants and pastoralists from the Western District of Victoria.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

NA

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

NA

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

Surbiton demonstrates the early-mid Victorian architecture of the Victorian Italianate and Renaissance Revival, reflecting the predominant architecture of the time in Britain. Like other residences of this decade, Surbiton is more refined in detail and form than Victorian

Italianate houses of the 1880s and 90s, and relies on a classical vocabulary of low pitched hipped roofs, restrained use of bay windows, classical mouldings in stucco.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

Aesthetically Surbiton, designed by architects Dall and Roberts is significant for its Victorian Italianate design including a projecting front wing with canted bay window and a classically-derived three light window. The building is enhanced by the stucco finish and mouldings including eaves brackets, window mouldings and quoining; and its slate roof. Other notable features include the concave verandah features with cast iron posts and a fine frieze and brackets. The integrity and intactness of Surbiton (with the exception of the single-story extension to one side) contributes to its aesthetic values.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

NA

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

NA

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

NA

Statement of Significance

What is Significant?

Surbiton at 71 Stevenson Street, Kew, a Victorian Italianate residence built in 1875 for John Charles Walter, Treasury officer, Solicitor and Proctor of the Supreme Court is significant. Walter also served as a Director of the Victorian Pyrites and General Smelting Company and on the general committee of the Homeopathic Hospital. Walter built Surbiton and lived there until it was sold in 1884 to Fitzroy timber merchant Anthony Bray Lindley. A subsequent owner was Western District squatter Walter George Simmons whose property holdings included Moreton Plains near Stawell and Nareeb Nareeb near Glenhompson before relocating to Surbiton until 1905 when the property was again sold.

How is it significant?

Surbiton at 71 Stevenson Street Kew is of local historic, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

Surbiton at 71 Stevenson Street Kew is historically significant as a demonstration of early-mid Victorian residences before the boom of the 1880s and 1890s. Often referred to as mansions, their size and degree of refinement contrasted against the general scale of housing at the time. Surbiton reflects the history of Kew as a suburb of British expatriates who built their home and gardens to replicate those that they had left behind. The ownership of the 71 Stevenson Street reflects the status of Kew as a suburb for the well-off, whose professions included Government officials, merchants and pastoralists from the Western District of Victoria. (Criterion A)

Surbiton demonstrates the early-mid Victorian architecture of the Victorian Italianate and Renaissance Revival, reflecting the predominant architecture of the time in Britain. Like other residences of this decade, Surbiton is more refined in detail and form than Victorian Italianate houses of the 1880s and 90s, and relies on a classical vocabulary of low pitched hipped roofs, restrained use of bay windows, classical mouldings in stucco. (Criterion D)

Aesthetically Surbiton, designed by architects Dall and Roberts is significant for its Victorian Italianate design including a projecting front wing with canted bay window and a classically-derived three light window. The building is enhanced by the stucco finish and mouldings including eaves brackets, window mouldings and quoining; and its slate roof. Other notable features include the concave verandah features with cast iron posts and a fine frieze and brackets. The integrity and intactness of Surbiton (with the exception of the single-story extension to one side) contributes to its aesthetic values. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

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Carmelite Monastery Melbourne

Prepared by: Context Pty Ltd

Address: 96 Stevenson Street, Kew

Name: Carmelite Monastery Melbourne	Survey Date: 27 August 2017
Place Type: Community	Architect: William Patrick Conolly
Grading: Significant	Builder: Massey Brothers
Extent of Overlay: To title boundaries	Construction Date: 1928-31



Figure 1. The main Church, or public oratory, at the Carmelite Monastery Melbourne, 96 Stevenson Street, Kew. The public oratory (the main church) is designed in the interwar Romanesque revival architectural style. (Source: Context, 2017)



Figure 2. The gateway and cloister of the Carmelite Monastery are designed in the interwar Spanish Mission style. (Source: Google Earth, 2017)



Figure 3. Detail of the Carmelite Monastery Melbourne, showing part of the Cloister building (left), the internal gateway to the Cloister (centre), the enclosed corridor (right) that links the public Oratory with the Cloister. The bell tower for the Cloister bell tower is visible behind. (Source: Context, August 2017)



Figure 4. Interior of the Church (public Oratory) showing the interior decorative scheme. (Source: Context, August 2017)

Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper

tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade. Estates were subdivided on the grounds of former mansions. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. Some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Local Churches were some of the earliest permanent non-residential buildings to be constructed in Boroondara. A strong emphasis on maintaining spiritual life in Boroondara over a sustained period, has resulted not only in numerous places of worship, but also denominational schools, monastic residences, hospitals, and other institutions for welfare. (Built Heritage, 165-166) The area defined by the Village of Kew became the preferred location for new churches, including a place of worship for the Roman Catholics on Walpole Street (1875), corner Walton Street (not extant). The interwar era saw a further expansion in church infrastructure and the establishment of new congregations throughout Boroondara, including Roman Catholic religious orders.

Religious orders have had a presence in Boroondara since the late nineteenth century, and these are most evident in the former City of Kew, which saw the establishment of many Catholic religious houses of various kinds. (Built Heritage, 174-175) In association with many of these religious orders, schools and other institutions were established. In 1922, a group of Carmelite nuns took up residence in Hawthorn. This group were distinguished from the other religious orders in that they were, and remain, a cloistered order meaning they rarely leave the monastery which is surrounded by high walls. Outgrowing their earlier premises, they acquired a five acre site in Kew where a much larger purpose built Monastery was erected in 1928.

History

The Carmelite Monastery Melbourne, 96 Stevenson Street, Kew, was established on previously undeveloped land in Stevenson Street in the late 1920s. The land was originally part of Portion 76 of the Boroondara Parish, 126 acres purchased by John Bakewell in 1851 (Parish Plan Boroondara 1931). Some of the land was subdivided and sold by Bakewell in the 1850s, in irregular sections (Rogers: 41, 76) (see Figure 5). By the 1860s, Portion 76 was bounded by Findon Street, Bakewell Street, Hodgson Street and Studley Park Road ('Plan of Borough of Kew' 186?).

Despite this subdivision, the Studley Park area retained mostly large houses on extensive allotments through until the mid-1890s (Sanderson 1988:4/9). In 1905, the area around the subject site was occupied by substantial homes: among them were 'Iveagh', 'Iona', and 'Sharland', all fronting Studley Park Road (MMBW Detail Plan no. 1292, 1905).

Others included the estates 'Mount Royal' and 'Mooroolbeck'. The vacant land between the estates 'Mount Royal' and 'Mooroolbeck' was owned by the owners of 'Mount Royal'. With the last owner of 'Mount Royal' Thomas Jobson leaving the property (S&Mc 1925), the land became subdivided in 1927.

The land was subdivided into 46 allotments with new Murphy Street in-between two sections of allotments. The subdivisional sale was advertised for public auction as 'Stevenson Heights Estate' ('Stevenson Heights Estate', 1927) (see Figure 6).

Many of these earlier-subdivided estates were then remaining in the block bounded by Studley Park Road, Stevenson, Carson and Hodgson Streets. As a result, the irregular land boundaries are embodied on the east wall of the Carmelite Monastery. On the northeast of the current subject site was an estate known as 'Iveagh', which was the original street name of the street to the east of the monastery (now Hyton Crescent).

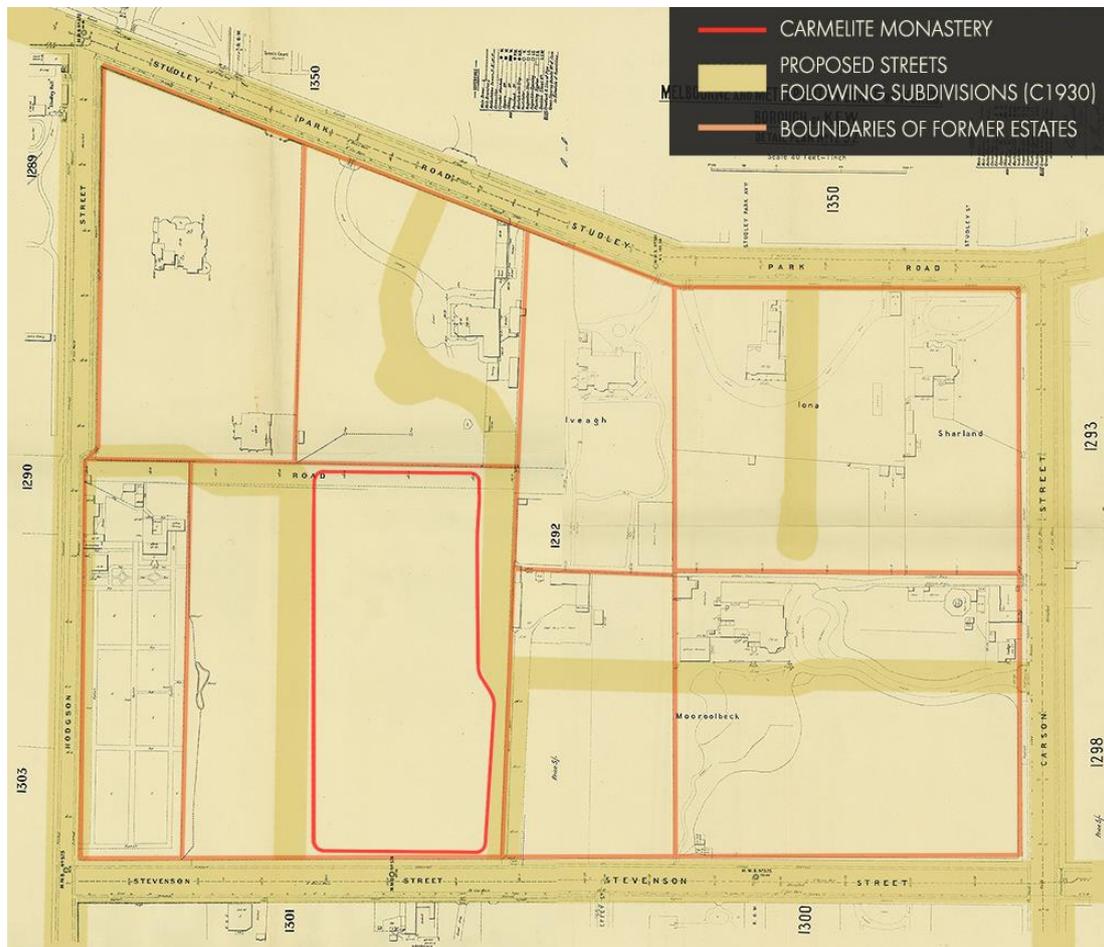


Figure 5. Subdivisions of original Crown Allotment 76 and the land blocks following 1920s subdivisions (Source: MMBW Detail Plan Nos. 1291 & 1292; MMBW 160-feet-to-1-inch Plan No. 40).

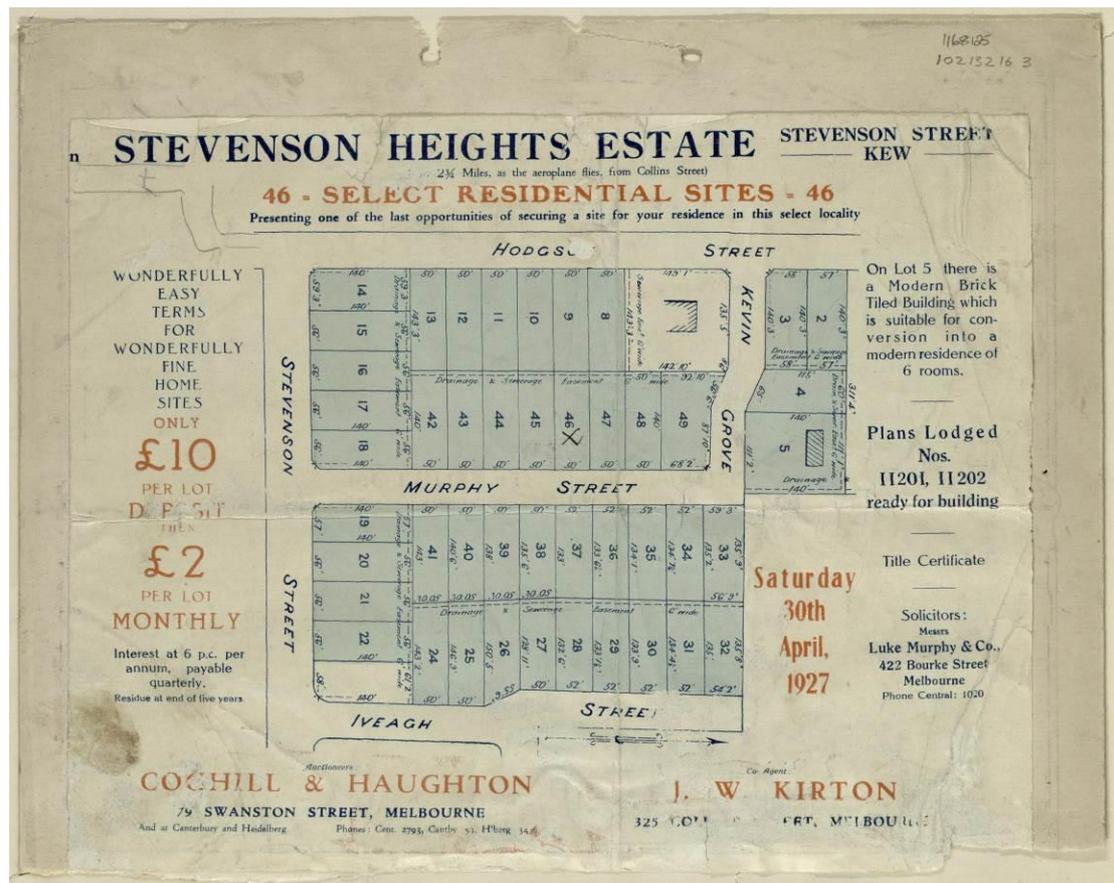


Figure 6. ‘Stevenson Heights Estate’, 1927. (Source: SLV)



Figure 7. An aerial showing the boundary of Carmelite Monastery, bounded by Stevenson Street (south), Murphy Street (west) and the irregular Hyton Crescent, formerly Iveagh Street (east). (Source: Nearmap, 2017)

23 allotments equivalent to 5-acres between Murphy and Iveagh streets were secured for the Carmelite Sisters previously settled in Hawthorn. In 1922, the enclosed monastery of the Carmelite nuns was initially founded in Mason Street, Hawthorn, by the Australian Mother House of the Order, Dulwich Hill, Sydney. The two-storey brick building as well as its site in west Hawthorn were not satisfactory for the ideals of the Carmelite nuns. Whilst it was insufficient for providing accommodation for the Carmelite community (*Advocate* 7 June 1928:18), the construction of a proper Carmel within the vicinity of a populous residential community was 'a matter of immediate necessity' for the nuns, who sent out the letters of appeal for building funds; writing being the only avenue for them to approach the public.

On 3 June 1928, a preliminary meeting for laying the foundation stone was held, followed by an official announcement on 7 June 1928 that a new Convent was to be erected in Kew (*Advocate* 31 May 1928:24; *Advocate* 7 June 1928:10). A building appeal was soon announced, as the sisters were to face the debt of at least 20,000 pounds (*Advocate* 28 June 1928:18).

The letter of appeal, as published in the *Advocate* on 19 July 1928, stated that the new monastery in Stevenson Street was to be dedicated to 'Our Lady of Mount Carmel' (Virgin Mary), St Joseph and St Thérèse of Lisieux (popularly known as the 'Little Flower of Jesus'). Within the site, a public oratory was to be provided, as the 'National Shrine of the Little Flower of Jesus' (*Advocate* 19 July 1928:22).

St Thérèse of Lisieux was then a recently recognised saint, being canonised on 17 May 1925, a few years prior to the building of new Carmelite Monastery in 1928. St Thérèse's life had been promoted in the early twentieth century, and she was a symbolic figure who exemplified the life of Carmelite nuns. Entering a cloistered Carmelite community at the age of 15 and dying at 24 in 1897, she had left an autobiography *The Story of a Soul*. Her devotion for a simple living and miraculous stories in the book greatly appealed to many Catholics, and it made her one a popular saint worldwide. (SOTLF 2017).

On 15 July 1928, Archbishop Mannix, then Archbishop of Melbourne who actively encouraged public donations for the building, performed the foundation stone ceremony for the new Carmelite Monastery (*Advocate* 12 July 1928:21). The brick structure was to be completed in the early new year with designs of William Patrick Conolly for the sum of 40,000 pounds, and the builders were Massey Brothers. The appeal had raised 2500 pounds, and the sisters were still in a debt of between 15,000 and 20,000 pounds. The architect was instructed to design a very plain building to reduce any extravagancy (*Advocate* 19 July 1928:22).

A cloistering ceremony was given by Archbishop Mannix on its opening day on 19 May 1929. The monastery, a large two-storey building enclosed with a high wall, was where the sisters in the ordinary course of events would remain cloistered until their death. The elevated site within the wall was to be cultivated by the nuns for their meals (*Age* 20 May 1929:11).



Figure 8. The opening ceremony of new Carmelite Monastery on 19 May 1929 (Advocate 30 May 1929:17).

A couple of aerials from 1930 shows the freshly completed Carmelite Monastery, situated in the walled grounds. Iveagh and Murphy streets were not yet asphalted, with Hyton Crescent not formed at that point. Within its wall, clean garden beds and farm patches show the early cultivations. Much of this very early garden layout and features still survive (see Figure 9).

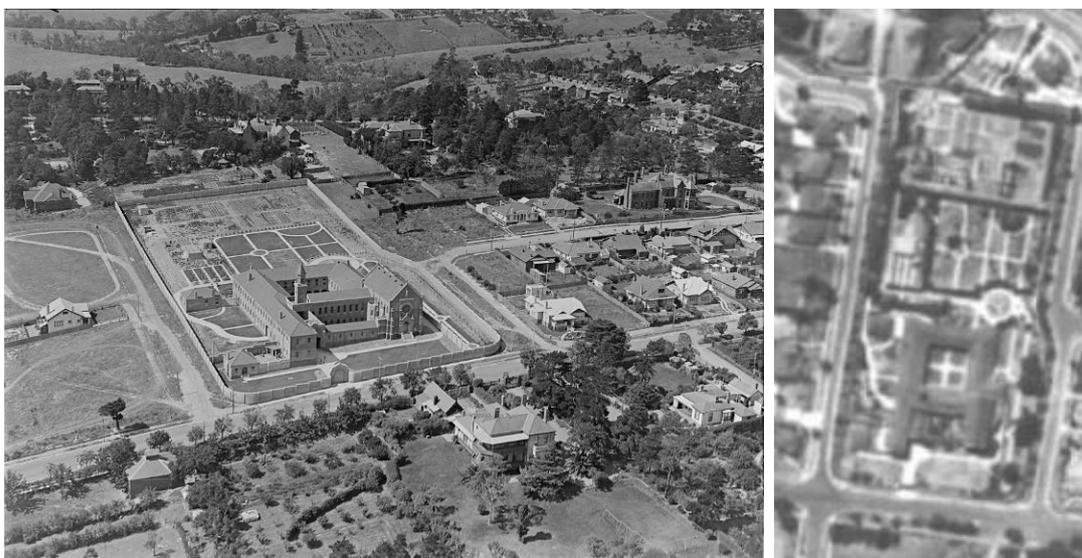


Figure 9. An extract of 'Convent Kew', 1930 (Source: SLV) and a later aerial view from 1945 (Source: 1945.melbourne).



Figure 10. An aerial showing the boundary of Carmelite Monastery. (Source: Nearmap, 2017)

The construction and building works continued after the opening of the monastery. In October 1929, a new bell manufactured in Dublin was added to the building during the Feast of St Teresa of Ávila at the Carmelite Monastery (*Argus* 17 October 1929:12).

In November 1931, the erection of the High Altar and the internal decorations of the chapel of 'the National Shrine of the Little Flower' were completed under the supervision of W P Conolly. On the either side of chapel were the two shrines with Cudgegong marble steps, one for 'Our Lady', or Virgin Mary, and the other for the 'Little Flower of Jesus' (*Advocate* 12 November 1931:18).

The Advocate reported the details of the completed chapel. The interior decoration included Australian Cudgegong marble that has been used throughout for the altar, altar railing, sanctuary steps and floor, and skirtings and capping to wall dadoes. The marble was described to be of a rich cream colour, tinged with pink and with golden yellow veins. To harmonise with the marble, scagliola has been used for dadoes, tapestry panels behind the altar, and for the canopy over the altar. Scagliola is a kind of plaster invented at Carpi by Guido Sassi in the early 17th century and perfected in the 18th century. The method resembles marble of different colours, while offered at much cheaper cost (*Advocate* 12 November 1931:18). It could be painted and polished.

On the end of the sanctuary wall was the Italian-imported glass mosaic panel depicting life-size figures of St Joseph and St Teresa [sic] of the Child Jesus, and surmounted by a dove. The panels below the altar table are also of glass mosaic, illustrating the Annunciation (*Advocate* 12 November 1931:18).

The walls above the dadoes were decorated with a light straw coloured scumbles with pale green and terracotta coloured mouldings, and the semi-circular panelled ceiling in celestial blue coloured scumble outlined in gold. The doors are finished in copper bronze colour (*Advocate* 12 November 1931:18).

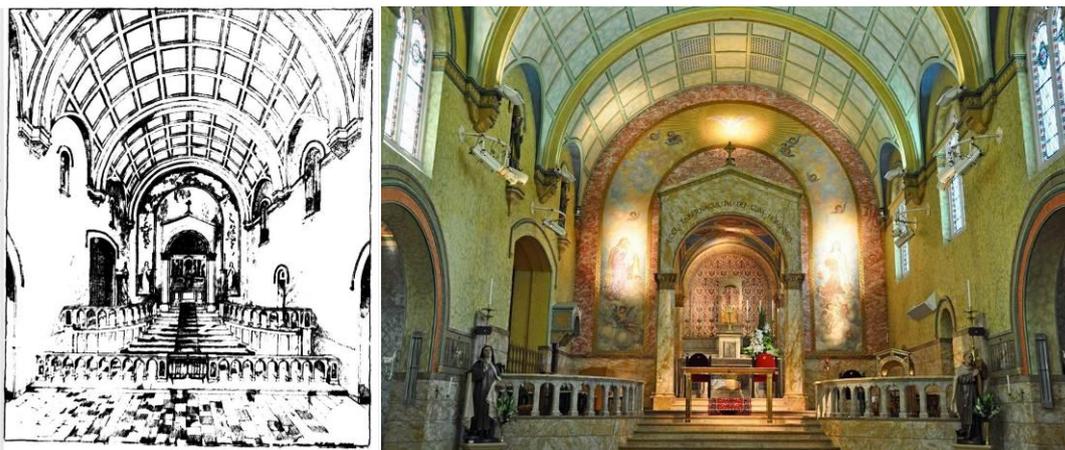


Figure 11. Sketch of interior by W P Conolly, 1928. (*Advocate* 19 July 1928:22)

Figure 12. View of Chapel interior, 2012 (Source: TBPCF, 2012)

A pair of large brass candelabra were placed on the altar railing. The lighting was accompanied with reflectors on the side walls, and the altar has also been lit from above. With an exception of glass mosaic panels from Italy, all features and decorations were of Australian workmanship (*Advocate* 12 November 1931:18).

In March 1933, a set of mosaic stations of the cross has been erected in the Carmelite Monastery, and dedication ceremony was performed by Archbishop Mannix on the first Sunday of April same year (*Age* 30 March 1933:12).

The Monastery is currently known as the 'Carmelite Monastery Melbourne'. It has operated continuously as a contemplative cloistered community since its opening in 1929. The Monastery in Kew contributed in the foundation of monasteries in Adelaide (1935), Wagga Wagga (1966), Canberra (1974), Florence, Italy (1982) and a Desert Carmel at Mt Martha (1967) (CMM n.d.).

The Carmelites

Tracing back to the 12th century, the first Carmelites came as pilgrims to Mount Carmel in Israel. The Discalced Carmelites are men and women, who dedicate themselves to a life of prayer. The Carmelite nuns live in cloistered (or enclosed) monasteries and follow a completely contemplative life. Devotion for Our Lady (Virgin Mary) is a characteristic of Carmelites. For a Carmelite, prayer is guided by the teachings of St Teresa of Ávila and St John of the Cross as well as the saints who followed their steps. Charism through prayer and contemplation is one of the key aspects of the Carmelite community, where fraternity, service and contemplation are the essential values.

The first official foundation in Australia was made in Adelaide in 1881. The Carmel of Dulwich Hill, Sydney established three monasteries in Australia, and two in New Zealand during its rapid expansion in the 1920s and 1930s. The first Australian Novitiate was founded in Albert Park in 1928. The Australian Mission became independent in 1948, and incorporated East Timor as part of Australian Province in 2001 (TCCM n.d.; DCF 2015).

William Patrick Conolly, architect

The architect William Patrick Conolly, of architectural practices Kempson, Conolly & Oldham (in 1923), and Kempson & Conolly (in 1929), was a prominent architect designing Catholic Churches in Melbourne from the late nineteenth and into early twentieth centuries. Conolly was responsible for the organ gallery at St Mary's, Kyneton (1892), St Joseph's Catholic Church at Benalla (1907-08) (see Figure 13), and the

Cussman Memorial at Boroondara Cemetery (1912). While in sole practice, Conolly was responsible for the completion of Sacred Heart Church, St Kilda (1922) (see Figure 17). The original church by Reed, Henderson & Smart (1884) was the first Roman Catholic Church to be designed to Renaissance and Baroque designs in red brick with cement dressing, a distinct departure from the earlier Gothic Revival designs preferred for Roman Catholic religious houses. (Lewis, 85), Conolly also designed the third church in the St John's church complex in East Melbourne (1930). In partnership with G.W. Vanheems, Conolly was responsible for the completion of St Patrick's Cathedral (three spires and west porch remodelling) in 1936-40 (*Advocate*, 2 November 1939:21).



Figure 13. St Josephs Catholic Church, Benalla, designed by Conolly in 1907-08. (Source: Google 2017)



Figure 14. Sacred Heart Church, Kew (architect unknown), c.1920-54. (Source: SLV, Accession o. H32492/7886)



Figure 15. The third church in the St John's church complex in East Melbourne, designed by Conolly in 1930. (Source: SLV, Accession no. H2009.152/48)



Figure 16. The completed Nazareth House in East Camberwell, in 1953. It was designed by Conolly in 1933-35. (Source: NAA, A12111, 2/1953/8A/9)



Figure 17. Sacred Heart Church, St Kilda, 2016. It was designed by Reed, Henderson & Smart (1884) and was the first Roman Catholic Church to be designed to Renaissance and Baroque designs in red brick with cement dressing. It was completed by Conolly in 1922 (Source: Google 2017)

Description & Integrity

The Carmelite Monastery Melbourne, Kew, occupies a large site on the north side of Stevenson Street, Kew. Its east and west boundaries are coincident with Murphy Street (west) and Hyton Crescent (east), (formerly Iveagh Street).

The site slopes down, approximately from north to south, with a slight fall from east to west. The buildings are clustered in the lower, southern half of the site close to Stevenson Street. The upper northern half of the site consists of ornamental and productive gardens and a tennis court. The site is surrounded by a high brick and rough rendered wall, recently painted in a mustard colour.

The Monastery is very well maintained, and comparisons of the place in the present-day with a 1930 Airspy photograph reveal that the buildings and grounds are highly intact. The external boundary walls were repainted in the early 2000s; previously they were unpainted grey-coloured render. The buildings were painted slightly earlier; they too were originally unpainted.

The lower, southern part of the site

The cluster of buildings in the lower southern part of the site consists of the Cloister, Church (or public oratory), and a small single-storey cottage. The buildings are physically and stylistically linked by the use of interwar Mediterranean styles (Spanish Mission and Romanesque revival styles), and unified by the consistency of the rough render finish to the walls.

The Church and the Cloister are linked by an enclosed corridor, with tiled gable roof and small-paned windows with semi-circular arched openings. The corridor intersects with a secondary entry into the site with large timber gates, and doubles as a wall enclosing a small garden space behind.

The entrance into the Monastery site is off Stevenson Street, through an arched opening within a gabled rough rendered masonry gateway designed in the interwar Spanish Mission architectural style, with flat cement capping that terminates on each side in a scroll. The gateway is topped with a masonry cross. The double gates are formed of steel strip lattice riveted in a diamond pattern, framed by distressed copper surrounds. Mounted on each gate is a brass crest of the Order, with the motto ('With zeal am I zealous for the Lord God of Hosts') in Latin.

The Cloister

The double-storey brick Cloister is square in plan, with a central courtyard, or 'cloister' garden, built in a domestic Spanish Mission architectural style. It has a terracotta tile hip roof, rough rendered walls, and small paned timber sash windows in segmental arched openings on the west façade, and semicircular arched openings in the south and east façades. A narrow southern wing projects from the Cloister into the front garden. A square bell tower with Machicolation motif, an octagonal open 'lantern' and octagonal (in plan) conical slate or timber shingle roof, topped with a ringed, or Celtic, cross.

The Church

The Church, oriented north-south with a terracotta tiled gabled roof, is designed in the interwar Romanesque architectural style. The building is rectangular in plan with buttress piers. Semi-octagonal drums project from the east and west walls, which contain side chapels — containing shrines to 'Our Lady' (the Virgin Mary) in the west chapel and St Thérèse of Lisieux in the other (east). The external walls are rough rendered, except for the principal elevation which is smooth rendered, with horizontal banding to enliven the heavy masonry wall surfaces. The principal elevation is south facing, with buttress piers, round arched principal entry, circular window, and niche with statue at the apex of the

gable. Like the gateway, the gable is topped with a simple masonry cross. The semi-circular openings for the plate tracery windows have wide, painted cement semi-circular bands and sills. The geometric patterned leadlight windows have coloured glass and a geometric rose motif.

Features characteristic of the Romanesque style include: the semi-circular arch openings for the main entry, a simplified Romanesque portal with paired colonnettes, and for the plate tracery windows on the east and west elevations; the circular rose window in the principal elevation, and the Machicolation motif on the masonry band above the circular window. The siting of the Church on a relatively high ground, the higher eastern side of the site, is also characteristic of Roman architecture.

Typically, the interiors of Romanesque churches are characterised by relatively bland detailing, often with smooth, light coloured surfaces. To this end, the hectic interior decorative scheme of the Carmelite Monastery Melbourne is a complete departure from this broad characterisation of Romanesque interiors. Instead its busier decorative program and glass mosaics recall more the richly decorated interiors with mosaics of Arab-Norman churches of the twelfth century.

From documentary records, it is known that the interior decoration was finalised in 1931, overseen by architect WP Conolly. Detailed contemporary descriptions of the interior are consistent with the surviving interior, providing evidence that it is highly intact and well maintained. Some of the interior walls appear to have been recently restored. (<http://www.mepaint.com.au>)

The interior decoration includes Australian Cudgegong marble for the alter, the curved balustrade to the raised alter and choir, the sanctuary steps and floor, and skirtings and cappings to the wall dadoes. The dadoes are highly polished scagliola; scagliola was a more economical material than marble, composed of cement or plaster and marble chips or colouring matter to imitate marble (Fleming). The walls above the dadoes are decorated with subtly toned marble-effect finish in pale green, with dull gold wide semi-circular bands around the window openings. The mouldings are pale green and dull gold coloured. The barrel-vaulted ceiling is dissected by four masonry ribs, the ceiling decorated in a grid pattern of celestial blue panels outlined in dull gold and pale green. The timber doors have a copper bronze finish.

On the end wall of the alter is a large mosaic with life-sized figures of St John of the Cross with infant Jesus, and St Thérèse of Lisieux, surmounted by a dove. A smaller mosaic panel of the Annunciation sits within the alter.

At dado height is a band of mosaic panels. The band, or frieze, comprises alternating mosaic-patterned panels with the fourteen scenes from the Stations of the Cross, framed by mosaic bands. The mosaic banding continues over the semi-circular arched openings to the side chapels. These were added in 1933.

The pair of brass candelabra mentioned in the early newspaper descriptions on the alter railings appear to remain in situ.

The Cottage

The single-storey brick cottage ('domus') is symmetrical in plan, with rough rendered walls, terracotta tiled pyramidal roof, small-paned timber sash windows, and arched opening to a central entry porch. The cottage is located in the southwest corner of the site. It is built in the same interwar domestic Spanish Mission architectural style as the Cloister building.

Other buildings

Newer double-storey brick buildings have been added to the rear of the Monastery complex, possibly in the 1960s or 70s. There are smaller ancillary buildings associated with the productive gardens on the western side of the rear garden.

The Grounds

Comparison of present-day aerial photography with photographs taken from the air in the 1930s and 1945 show that little has changed in the grounds of the Monastery, other than the expected growth of trees and other plants, and the introduction of a tennis court in the north-eastern-most corner of the site. The 1930s photograph from the air shows the detailed pathway layout and circulation systems and the division of the grounds into separate 'rooms', consisting of ornamental gardens and productive gardens. The pathway layout appears to be identical to that in the 1930s. The site was fully cleared in the 1930s, meaning that all vegetation on the site, including the eucalypts along the northern boundary, has been introduced. The maturity of many of the trees, including the row of Mediterranean Cypress along the west boundary, other mature conifers, and Golden Elms (a popular interwar species), suggests they were likely to have been planted during the establishment phases of the grounds.

Ornamental gardens surround the buildings to the south (the 'front' garden), east (formal walks) and west (informal layout, lawn with specimen trees and serpentine paths), and to the north (two formal gardens with geometric path lay out with mature deciduous and evergreen trees).

The productive gardens, laid out in a functional grid pattern, occupy the western and northern sections of the rear half of the site. The organisation of this space suggests the productive gardens may include orchards, picking garden, vegetables, and a chicken coop.

The well-kept 'front' garden consists of open lawn and ornamental perimeter beds. Two mature trees, an elm on the east side, possibly a Golden Elm (*Ulmus glabra*), and Camphor Laurel (*Cinnamomum camphora*) on the west side, are complemented by smaller trees and ornamental shrubs, among them established camellias and more recent plantings. Some surfaces are paved brick (recent) and others concrete, including original or early concrete paths with rolled concrete edging.

The layout of the cloister garden is consistent with cloister gardens from the Norman and Early Modern periods, for example in Europe; square in plan and divided equally into four sections by two intersecting paths that meet at a central focal point (usually a statue, planting, or fountain). A single tree is planted in each of the four sections.

The garden to the west of the Monastery buildings appears informal in layout, with lawn and serpentine paths. Mature trees include a tall Pin Oak (*Quercus palustris*), a pair of Silver Birch (*Betula pendula*), a mature conifer, and *Cordyline australis*.

The northern part of the site, partially visible from aerial photographs and from the surrounding streets, consists of mature deciduous and evergreen trees, Australian and introduced species, the canopies of which are visible over the high wall. On the western side, the boundary is defined by a row of mature Mediterranean Cypress (*Cupressus sempervirens*), presumably a shelter planting for the large productive garden. There are some gaps in the row, suggesting one or more trees may have died or been removed over time. A single specimen of the same species occurs on the eastern boundary. Other trees on the eastern side include conifers (fir or spruce?), Ash, Silky Oak (*Grevillea robusta*), Olive, Rhododendron, and Camellia. There are other mature trees within the enclosed parts of the site, some partially visible from the public domain, that were not possible to identify but which may have been part of the early planting scheme.

Comparative Analysis

Monastic houses associated with Roman Catholic religious orders were first established in Kew in 1875, with a church at the corner of Walpole and Walton streets (not extant), moving to its present-day site on Cotham Road in 1899. The foundation stone for the present-day Romanesque Sacred Heart Church on Cotham Road, Kew, was laid in 1918, and it opened in 1921. Earlier in 1869 and 1872 respectively, a Roman Catholic Church in Hawthorn and boys' school in Kew had been established by Richmond-based Jesuits (Church of the Immaculate Conception and Xavier College). In the late 1880s, the Sisters of the Faithful Companions of Jesus established a girls' school counterpart in Kew, now Genazzano College. In 1935, a large house on Victor Road in Kew, once home to the Faithful Companions of Jesus, was taken over by Redemptorists, Roman Catholic missionaries. These and other examples, demonstrate that Roman Catholic religious orders were active in the Kew area and, in different ways, in the community, from the 1870s. The establishment of the Carmelites first in Hawthorn in 1922 and then at their present-day site thus represents a continuation of this pattern of religious orders settling in Kew. The Carmelite Monastery is distinguished from the other examples, however, because it was a closed order, with the nuns required to live a cloistered existence. Notwithstanding this cloistered life, and the predominantly enclosed nature of the site, the inclusion of a public oratory at their Monastery meant the nuns and the Monastery were not entirely removed from the community.

Romanesque church architecture

The use of the Romanesque architectural style for Catholic Churches was pioneered by Reed, Henderson & Smart in their 1884 design for the Sacred Heart Church in St Kilda (refer Figure 17). According to architectural historian Miles Lewis, the design for this Church, influenced by Renaissance and Baroque designs, appeared only a year or two later in date than important Roman churches of a post-Renaissance character in London, Paris and Dublin (Lewis, 85). In 1907-08, Conolly designed a grand Catholic church in regional Victoria, in Benalla, in the Romanesque revival architectural style (see Figure 13). It is characterised by round-arches and red brick with contrasting painted cement detailing. Two decades later, in 1928, Conolly designed the Carmelite Monastery Melbourne, also in the Romanesque architectural style. In 1930, Conolly designed another Roman Catholic church in the same architectural style at St John's in East Melbourne (the third church in the Church complex) (see Figure 15). The St Johns Church Complex is included on the Victorian Heritage Register (VHR H0757).

An earlier example of interwar Romanesque architecture on ecclesiastical buildings in Kew is provided by the Sacred Heart Church on Cotham Road, Kew. Its foundation stone was laid in 1918, and it opened in 1921 (see Figure 14). Like the Carmelite Monastery, the foundation stone ceremony was performed by Archbishop Mannix.

Monastic architecture by William Patrick Conolly

In 1930, one year after the Carmelite Monastery was opened, another Roman Catholic church designed by Conolly was opened; the third church in the St John's Church Complex in East Melbourne (corner Hoddle Street and Victoria Parade). It is a brick cruciform building with painted cement detailing, a tall campanile, and a barrel-vaulted ceiling. Both churches are designed in the Neo-Romanesque/Norman style. The public oratory at the Kew Monastery is also constructed of brick with painted cement detailing, but the Kew Monastery example is distinguished by the extensive use of rough render to the walls of the church building, with the exception of the main façade which is smooth rendered. The Kew Monastery does not have a tall campanile, but rather it has a square bell tower, with octagonal lantern and conical slate roof. Although of different detailing, the basic form of the two towers and the use of the Machicolation motif is comparable. St John's Church by Conolly is noted by Lewis as 'a fine example of the last phase of Romanesque revival architecture in Australia'. (Lewis, 52) While the Church at the

Carmelite Monastery is smaller scaled and, externally, stylistically more conservative than the St John's Church example, the architecture of the Carmelite Monastery is of similar quality.

'Monastic houses' in Boroondara

Examples of places in Boroondara that demonstrate the theme of 'Monastic Houses', or buildings related to religious orders, are provided in the Boroondara Thematic Environmental History (Built Heritage, 2012:175). The Carmelite Monastery Melbourne in Kew is one of four examples that date from the interwar era. The other three examples are:

- Nazareth House (main building), built 1933-35, was built in large part to house the elderly and child migrants by the Sisters of Nazareth. A three storey building with painted cement detailing, the main building is directly comparable with the Carmelite Monastery Melbourne because it was also designed by architect WP Conolly, although a later example. Like the Church at the Carmelite Monastery, the main building conforms to this tradition of design (Romanesque revival) for buildings related to religious orders (convents, monasteries, seminaries, etc.).
- St Dominic's Dominican Priory, 816 Riversdale Road, Camberwell (HO228), 1924. The priory is located in a building originally called 'Holyrood', constructed as a private dwelling in 1891, so it does not compare to the Carmelite Monastery.
- Siena Convent, 815 Riversdale Road, Camberwell (recommended for the HO), was built a decade later than the Carmelite Monastery Melbourne, in 1939. Like the Carmelite Monastery it includes a cloister and chapel complex. They are designed by Sydney architect Hamleto Agabiti in cream brick, combining Lombardic Romanesque and Eastern European Byzantine influences (see Figure 18).



Figure 18. Siena Convent & School, Camberwell. (Source: Context, 2017)

In comparison with the examples within Boroondara and/or designed by Conolly, the Carmelite Monastery Melbourne is one of a small number of intact interwar monastic/religious complexes. Stylistically and in terms of scale, it is more conservative than the Siena Convent, Nazareth House, and Conolly's design for St Johns in East Melbourne.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).

Historically, the Carmelite Monastery Melbourne as a whole, including its subdivision, Romanesque Revival Church, Spanish Mission Cloister and cottage, gateway, perimeter wall, and grounds are significant as a highly intact and well-maintained architect-designed monastic complex, in continuous use by the Carmelite nuns as a contemplative cloistered community since it opened in 1929.

The Carmelite Monastery Melbourne subdivision is significant for the evidence it provides of the early pattern of subdivision in this part of Kew in 1927 as part of the 'Stevenson Heights Estate'. The Monastery was established on previously undeveloped land in Stevenson Street in the late 1920s, on land in between the estates of 'Mount Royal' and 'Mooroolbeck'. The land was originally part of Crown Allotment 76, the original grant of John Bakewell, which was subdivided into irregular shaped parcels of land. The irregular east boundary of the Carmelite Monastery and the boundary wall remain as tangible evidence of this irregularity in the earlier subdivision.

The Monastery provides evidence of the sustained and influential presence of religious orders in Boroondara from the nineteenth century and well into the twentieth, particularly evident in Kew, whose histories became entwined with the histories of local schools, hospitals and welfare institutions founded and maintained by them. Unlike some religious orders who were active and influential in the community, however, the Carmelites differed as an enclosed religious order. However, the inclusion in the monastery of a public oratory meant the community was welcomed to their masses. The grounds and the spatial arrangement of the site into cloistered and publicly accessible spaces provide important evidence of the relationship between the Carmelites and the community.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

The Church at the Carmelite Monastery Melbourne is significant as one of a number of Roman Catholic buildings established in Kew in the interwar period that were built in the Romanesque Revival architectural style. Opened in 1921, the Sacred Heart Church on Cotham Road, Kew, is an earlier and grander example of the Romanesque revival style used for Roman Catholic Buildings, than the Church at the Carmelite Monastery. Both churches are associated with church architect William Patrick Conolly who was responsible for the completion of the Sacred Heart Church. The Church at the Carmelite

Monastery Melbourne was designed by Conolly seven years later in 1928. Two years after that, Conolly designed the VHR listed third Church at St John's, East Melbourne; likewise a grander building than the Carmelite Church but in the same Romanesque architectural style. Two decades earlier, in 1907-08, Conolly had designed another grand Catholic Church in the Romanesque revival style in regional Victoria, in Benalla.

The Church at the Carmelite Monastery Melbourne is therefore significant as representative of Conolly's early twentieth century church architecture in Victoria the Romanesque style, which perhaps reached its zenith in the St John's Church example in East Melbourne of 1930. Characteristic features of the style that are represented by the Carmelite Monastery church include: the semi-circular arch openings for the main entry (a simplified Romanesque portal with paired colonnettes) and for the plate tracery windows on the east and west elevations; the circular rose window and the Machicolation motif on the masonry band above it on the principal elevation. The siting of the Church on a relatively high ground, the higher eastern side of the site, is also characteristic of Romanesque Revival architecture. The striking and elaborate interior decoration of the Church, overseen by Conolly and completed in 1931, is also highly intact and well maintained.

The Cloister, Cottage, boundary wall and gateway are also significant as highly intact Monastic buildings designed in 1928 by Conolly, in the Spanish Mission architectural style. The terracotta tiled roofs of the Cloister and Cottage, small-paned timber framed windows in arched openings, and the rough rendered walls are all characteristic of the style. The buildings are physically and stylistically linked by the use of interwar Mediterranean revival architectural styles (Spanish Mission and Romanesque), and are unified by the consistency of the rough render finish to the walls. The buildings are highly intact and well maintained.

The grounds of the Monastery are significant for their high degree of intactness, integrity and as typical interwar and monastic gardens. The original grounds are highly intact, and appear to retain a very high proportion of their original layout, organisation of space, circulation patterns, and planting. The organisation of the grounds into discrete garden rooms, the combination of formally laid out ornamental gardens and productive gardens, some of the plant species (especially conifers, Mediterranean Cypress, Golden Elm, camellias), and the concrete paths with rolled concrete edges are characteristic of interwar gardens. The layout of the cloister garden is a centuries-old characteristic of cloister gardens; square in plan and divided equally into four sections by two intersecting paths that meet at a central focal point (usually a statue, planting, or fountain). A single tree is planted in each of the four sections.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

The Carmelite Monastery Melbourne has potential for strong or special associations with the Carmelite nuns who reside there, the broader Carmelite community, and the congregation. (Criterion G)

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

The Monastery is significant for its association with Catholic Archbishop Daniel Mannix (1864-1963), who performed the foundation stone ceremony for the new Carmelite Monastery in July 1928, a cloistering ceremony on the Monastery's opening day on 19 May 1929, and a dedication ceremony for the set of mosaic stations of the cross in April 1933. (Criterion H)

Statement of Significance

What is Significant?

The Carmelite Monastery Melbourne, 96 Stevenson Street, Kew, is significant. It was established on previously undeveloped land in Stevenson Street in the late 1920s. The land was part of the 'Stevenson Heights Estate' of 1927, subdivided from earlier large estates that were part of Crown Allotment 76. Significant buildings, designed in 1928 by architect William Patrick Conolly, include the Romanesque Revival Church, the Spanish Mission style Cloister and cottage, and other built elements, including the perimeter wall and Spanish baroque gateway. The grounds are also significant, including the organisation of space into ornamental and productive gardens, the existing pathway layout, early concrete paths with rolled concrete edges, and mature trees in particular the row of *Cupressus sempervirens*, which was part of the original planting scheme, and other mature vegetation (including mature conifers, *Quercus palustris*, *Betula pendula*, *Ulmus* sp, *Cinnamomum camphora*, *Grevillea robusta*, *Cordyline australis*). The subdivision pattern reflected in the perimeter wall is also significant.

The later brick buildings, which were not extant in the 1930s, are not significant. Newly brick-paved surfaces, although not an unsympathetic introduction to the interwar garden, are not significant. The tennis court is not significant.

How is it significant?

The Carmelite Monastery Melbourne at 96 Stevenson Street, Kew, is of local historic, aesthetic, and associative significance to the City of Boroondara.

Why is it significant?

Historically, the Carmelite Monastery Melbourne as a whole, including its subdivision, Romanesque revival Church, Spanish Mission Cloister, cottage, gateway, perimeter wall, and the grounds are significant as a highly intact and well-maintained architect-designed monastic complex, in continuous use by the Carmelite nuns as a contemplative cloistered community since it opened in 1929. (Criterion A)

The Carmelite Monastery Melbourne subdivision is significant for the evidence it provides of the early pattern of subdivision in this part of Kew in 1927 from larger estates with individual mansions. The Monastery was established on previously undeveloped land in Stevenson Street in the late 1920s, on cleared land in between the estates of 'Mount Royal' and 'Mooroolbeck'. The land was originally part of Crown Allotment 76, the original grant of John Bakewell, which was subdivided into irregular shaped parcels of land. The irregular east boundary of the Carmelite Monastery and the boundary wall remain as tangible evidence of this irregularity in the earlier subdivision. (Criterion A)

The Monastery provides evidence of the sustained and influential presence of religious orders in Boroondara from the nineteenth century and well into the twentieth, particularly evident in Kew, whose histories became entwined with the histories of local schools, hospitals and welfare institutions founded and maintained by them. Unlike some religious orders, that were active and influential in the community, however, the Carmelites are distinguished as an enclosed religious order. However, the inclusion in the monastery of a public Oratory meant the community was welcomed to their Masses. The grounds and the spatial arrangement of the site into cloistered and publicly accessible spaces provide important evidence of the cloistered lifestyle of the Carmelite nuns, and the relationship between the nuns and the community. (Criterion A)

The Church at the Carmelite Monastery Melbourne is significant as one of a number of Roman Catholic buildings established in Kew in the interwar period that were built in the Romanesque Revival architectural style. Opened in 1921, the Sacred Heart Church on Cotham Road, Kew, is an earlier and grander example of the Romanesque revival style used for Roman Catholic Buildings, than the Church at the Carmelite Monastery. Both churches are associated with church architect William Patrick Conolly who was responsible for the completion of the Sacred Heart Church. The Church at the Carmelite Monastery Melbourne was designed by Conolly seven years later in 1928. Two years after that, Conolly designed the VHR listed third Church at St John's, East Melbourne; likewise a grander building than the Carmelite Church but in the same Romanesque architectural style. Two decades earlier, in 1907-08, Conolly had designed another grand Catholic Church in the Romanesque revival style in regional Victoria, in Benalla. (Criterion D)

The Church at the Carmelite Monastery Melbourne is therefore significant as representative of Conolly's early twentieth century church architecture in Victoria the Romanesque style, which perhaps reached its zenith in the St John's Church example in East Melbourne of 1930. Characteristic features of the style that are represented by the Carmelite Monastery church include: the semi-circular arch openings for the main entry (a simplified Romanesque portal with paired colonnettes) and for the plate tracery windows on the east and west elevations; the circular rose window and the Machicolation motif on the masonry band above it on the principal elevation. The siting of the Church on a relatively high ground, the higher eastern side of the site, is also characteristic of Romanesque Revival architecture. The striking and elaborate interior decoration of the Church, overseen by Conolly and completed in 1931, is also highly intact and well maintained. (Criterion D)

The Cloister, Cottage, boundary wall and gateway are also significant as highly intact Monastic buildings designed in 1928 by Conolly. These other Monastic buildings, Conolly designed in the Spanish Mission architectural style. The terracotta tiled roofs of the Cloister and Cottage, small-paned timber framed windows in arched openings, and the rough rendered walls are all characteristic of the style. The buildings are physically and stylistically linked by the use of interwar Mediterranean revival architectural styles (Spanish Mission and Romanesque), and are unified by the consistency of the rough render finish to the walls. The buildings are highly intact and well maintained. (Criterion D)

The grounds of the Monastery are significant for their high degree of intactness, integrity and as typical interwar and monastic gardens. The original grounds are highly intact, and appear to retain a very high proportion of their original layout, organisation of space, circulation patterns, and planting. The organisation of the grounds into discrete garden rooms, the combination of formally laid out ornamental gardens and productive gardens, some of the plant species (especially conifers, Mediterranean Cypress, Golden Elm, camellias), and the concrete paths with rolled concrete edges are characteristic of interwar gardens. The layout of the cloister garden is a centuries-old characteristic of

cloister gardens; square in plan and divided equally into four sections by two intersecting paths that meet at a central focal point (usually a statue, planting, or fountain). A single tree is planted in each of the four sections. (Criterion D)

The Carmelite Monastery Melbourne has potential for strong or special associations with the Carmelite nuns who reside there, the broader Carmelite community, and the congregation. (Criterion G)

The Monastery is significant for its association with Catholic Archbishop Daniel Mannix (1864-1963), who performed the foundation stone ceremony for the new Carmelite Monastery in July 1928, the cloistering ceremony on the Monastery's opening day on 19 May 1929, and a dedication ceremony for the set of mosaic Stations of the Cross in April 1933. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	Yes Church interior decoration
Tree Controls <i>Is a permit required to remove a tree?</i>	Yes Row of <i>Cupressus sempervirens</i> on west boundary, other mature conifers, <i>Quercus palustris</i> , <i>Betula pendula</i> , <i>Ulmus</i> sp, <i>Cinnamomum camphora</i> , <i>Grevillea robusta</i> , <i>Cordyline australis</i>
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes Perimeter fence and Stevenson Street gateway
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

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House

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 31 Studley Park Road, Kew

Name: House	Survey Date: July 2017
Place Type: Residential	Architect: Harry John James
Grading: Significant	Builder:
Extent of Overlay: To title boundaries	Construction Date: 1936-37



Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (*Victorian Places* 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the *Australian Handbook* as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in *Victorian Places* 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the *City of Kew Urban Conservation Study* states:

To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

History

From the early 1870s, Francis Henty from family of renowned early settlers of Portland and Victoria, had a city residence on Studley Park Road between Howard Street and High Street on the southern side. Known as *Field Place*, it was for some time located at 57 Studley Park Road (S&Mc 1919). Upon Henty's death in 1889, the Kew residence along with his farm *Marino Downs* in Portland (HO213 and recommended for inclusion on the VHR) was passed down to two of his daughters, with Louisa taking *Field Place* as her primary place of residence.

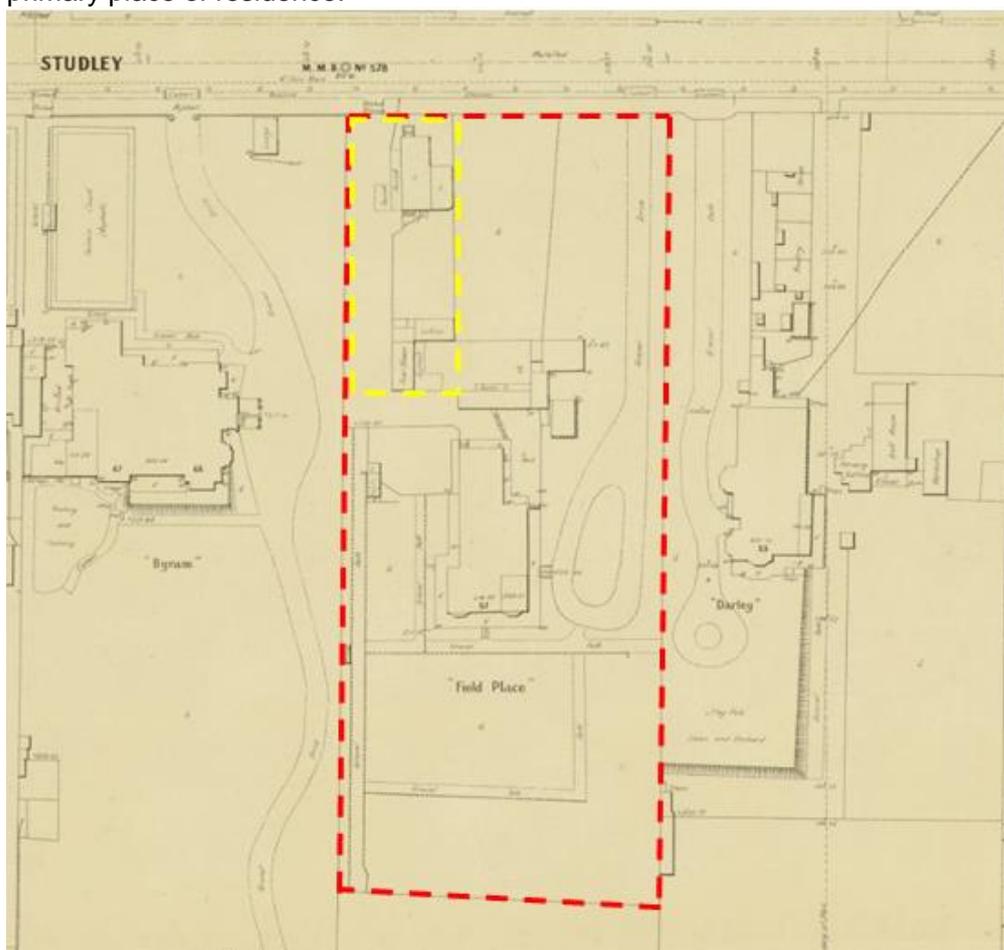


Figure 1. Extract of MMBW Detail Plan No. 1294 & 1295, shown in red is the greater *Field Place* property. Shown in yellow is the approximate location of the subject site, no. 31 Studley Park Road. (Source: State Library of Victoria.)

In 1924, Louisa passed away and *Field Place* again transferred within the family and became the residence of her niece, Miss Ruby Hindson. By the early 1930s the northern frontage of the property had been subdivided twice creating addresses at no. 29 & 31 and a driveway to the east to access the original property, which was marked by a pair of wrought iron gates (Rogers, 1973). It appears around this time the row of trees to the new northern boundary of *Field Place* was planted and spans the boundary of no. 29 & 30.



Figure 2. Aerial view of area around Kew by Charles Daniel Pratt, c1933. Shown is the *Field Place* estate to the left and no. 29 Studley Park Road soon after subdivision. No. 31 would be built adjacent in the following years. (Source: State Library of Victoria)

In the mid-1930s, no. 31 had been purchased by Michael Chamberlin and by 1937 the construction of a dwelling was complete (S&Mc 1937). The architect responsible for the design is believed to be Harry John James, through an advert for tender late in 1936 (*The Age* 18 November 1936:3). Although no address was listed, no. 31 was one of only two residences built on Studley Park Road in that year. Further connection between the dwelling and James can be seen through the adoption of the Free Classical style that was also applied to many of James' factories throughout Collingwood.

Michael Chamberlin at this time had recently moved back to Melbourne, after working in Sydney, to begin his managerial roll at the National Trustees, Executors & Agency Co. of Australasia (later becoming director from 1955) (Close, 1993).

Well-known in various Catholic circles, Chamberlin was a trusted friend of Archbishop Mannix of '*Raheen*', Studley Park Road, and put his knowledge of finance and property at the service of numerous charitable and educational institutions, including St Vincent's Hospital, Mercy Private Hospital, Newman College University of Melbourne, and he was later appointed to the founding council of Monash University (deputy chancellor 1961-68) and Mannix College. Chamberlin is recognised by a number of these institutions receiving an Honorary Doctor of Laws and with a lecture theatre and library named after him. Chamberlin's work in the educational sector was further recognised by an OBE in 1955, Knighthood in 1964 and Order of Pius in 1969 (Close, 1993).

Sir Michael Chamberlin resided at the subject site until his death in 1972 (Close, 1993).

The final front portion of the *Field Place* estate frontage to Studley Park Road was sold off in the late 1950s and became the home to Mr & Mrs Krongold with architect Theodore Berman designing the house (HO343 25 *Studley Park Road, Kew*).

Henty Court was later created, with access from Tara Avenue. *Field Place* remained in the Henty family until c1961.

The brick fence fronting Studley Park Road was added in 1988 by the owners, Margaret and Frank Verduci (BP 3581).



Figure 3. 1945 Aerial of the immediate location with the subject site shown in red. (Source: University of Melbourne, Map Collections)

Architect: Harry John James (1886-1941)

Harry John James commenced private practice in 1917 with offices located in Gipps Street, Collingwood. The practice begun with a residence in East Brunswick, which followed with a number of factories including a new brick factory for the Harold Shoe Company, also in Gipps Street.

In 1921, James moved his offices to 199 Hoddle Street, opposite the Collingwood Town Hall. Following his marriage in 1923, he moved to the residence *Won Tre* at 37 Stawell Street, Kew. By his death in 1941, he was a prolific architect of Collingwood, most well-known for a large number of industrial buildings.

Short list of known buildings:

- Harold Shoe Company – 205 Gipps Street, Abbotsford
- Bryce & Duncan, shoelines/service – 155 Easey Street, Collingwood (1933)
- Rojo & Sons Furniture Warehouse, 237-253 Napier Street, Collingwood
- Foresters Hall, remodelling & additions, Smith Street, Collingwood (1932)
- Two storey residence, Orrong Road, Toorak (1936 – location unknown)
- Brick villa, Heidleberg (1925 – location unknown)

- Large balcony residence, Ivanhoe; Brick & Tile Bungalow, Middle Brighton (1919, locations unknown)
- Boot factory, 274 Langridge Street, Abbotsford (1922 – heavily altered, partial façade)
- Large Brick Factory, Stanley Street, Collingwood; Large Factory, Brick & Iron, Noone Street, Clifton Hill (1922 – locations unknown)
- Two Storey additions, Murray and Co. Woolstores, Clifton Hill (1917)

(Tenders obtained from *The Age*, *The Argus* and the *Construction & Local Government Journal*)

Description & Integrity

The subject site is a single-storey interwar Free Classical styled domestic dwelling situated within its own grounds. The residence is set back in the site on the southern side of Studley Park Road, facing north. The dwelling is symmetrically massed through the roof form and double gable that addresses the street. The building features a pedimented entrance, various classical details and a circular and rectangular motif within each of the gables of the primary façade.



Figure 4. Aerial view with the subject site shown in red. Visible along the southern boundary are the string of pine trees creating a barrier to the homestead, planted circa the initial 1930s subdivision. (Source: Google Maps, 2017)

The roof is of hipped and gabled form, with similar scaled pairs of gables to the north and east and the hipped roof rising above, all clad in original concrete Marseille pattern tiles. Two chimneys are visible from the street, one within the more northern east gable and

the other sitting to the rear of the western north gable. Both chimneys are rendered with simple stepped architrave details.

The primary street facing façade, although symmetrically composed, is treated differently either side of the central embellished entry. This central entrance protrudes from the recessed bay, between the two gables, with the stately pediment and curved corbel brackets sitting atop the rounded architrave of the opening. Above the opening, the parapet steps back towards the edges and appears ziggurat-like in form. The front gable to the west features a canted bay window, each with a timber framed double-hung sash windows with architrave and flat parapet above. Within the upper gable sits an 'O' rendered relief, like a rose window or vent detail, however entirely decorative. The adjacent gable again is broken into three partitions; however, this time is separated by four square pilasters with extended capitals, and windows between. A stringcourse splits the upper gable, where sits a rectangular motif, again rendered but another point of difference to the western gable. The elevations to the east and west are more simply detailed, generally with no window or façade adornment.



Figure 5. Primary elevation, showing the varying eastern and western bays with circular and rectangular motifs in the gable. Note the ziggurat-like form of the central parapet. (Source: Trethowan 2017)



Figure 6. Eastern elevation with paired gables. Note the tall pine trees to the rear. (Source: Trethowan 2017)



Figure 7. Front fence with recessed driveway entrance. (Source: Trethowan 2017)

An original hipped single car garage runs in the alignment of the eastern boundary (refer to Figure 4). The front fence was a later addition by Margaret and Frank Verduci in 1988, the second and only other occupiers of the residence.

Of interest are the tall pine trees running the length of the southern boundary to both nos. 27 & 29 Studley Park Road, a remnant intervention undertaken during the 1930s subdivision of the *Field Place* estate. These trees however appear on the *Field Place* site.

Comparative Analysis

Interwar Free Classical Style

As a continuation from the Victorian and Federation periods, the Free Classical style was applied with far less constraints than that of the Academic Classical, yet with some of the more detailed application of the classical language than seen in Stripped Classical. The style was self-confident with a stimulating diversity of features, all found within the general classical language, however often simplified with effect (Apperly et al. 1989).

Exponents such as Harold Desbrowe-Annear, often designing in upper-class Toorak, freely manipulated classical elements such as the portico and pediment to create a new vision and expression of society's growing prosperity (Apperly et al. 1989).

Comparative Examples

Although more typically applied outside of the domestic realm, a small number of residential examples incorporating the style exist within the City of Boroondara.

34 Wrixon Street, Kew (Significant place, HO162 *Sackville Street Precinct*), is one of the few examples of Harold Desbrowe-Annear's residential work in Boroondara. An extensive alteration designed by Desbrowe-Annear but constructed two years after his death, modified the existing Victorian residence, *Fairview*. Not strictly a direct comparison to the subject site with regard to the size, level of detail or gardens, it is representative of the

Free Classical style applied to a dwelling over the more common modes of Old-English revival or bungalow variants. The subject site stands in contrast as simple yet confident single-storey villa, addressing a key thoroughfare of Kew.

Built in 1924, 667 Burke Road, Camberwell (Significant place, HO144 *Burke Road Precinct*), is a two-storey render and brick-base bungalow with classical references and central first floor dormer presenting as a pediment. Entered from the side through a Tuscan columned portico, the residence also retains its original rendered fence. As an unusual example of combined styles, the residence, like the subject site also contains a set of square pilasters framing openings of the primary façade. The subject site, however, is a more well-articulated example in its application of details and the composition of the primary façade as a whole.

Other Examples of Harry James' Architecture

Other residential examples of James' work have yet to be ascertained, however, a number of his factories still exist either in full or partially as a façade. Two such examples are the Bryce & Duncan building and the Rojo & Sons building, both in Collingwood.

The Bryce & Duncan building at 155 Easey Street, was built in 1933 (*The Age* 19 September 1933:14), and follows the Free Classical style. Features include rendered ashlar with arch over doorway, a prominent cornice and decorative parapet, with the occupiers expressed in render. This parapet, like the subject site, steps inwards towards the centre, weaving Art Deco decorative themes into a basically classical composition.

The C. F. Rojo & Sons furniture warehouse, offices and factory at 237 Napier Street, was built in 1929 (*The Age* 27 July 1929:1) and as ascribed on the building. The building addresses the street symmetrically with the centred entrance surrounded on either side by tall slot windows and raked pilasters, similar to the subject site. Above and spanning three of the seven bays of the façade is the low pediment-like parapet, with the expanse formerly filled with signage of the business (Figure 9). This selective application of features was a process James used throughout his designs and can also be seen in other examples such as 205 Gipps Street, Abbotsford.



Figure 8. Bryce & Duncan Pty. Ltd., shoelines and service factory, Easey Street. Note the stepped parapet detail, similar to the subject site. (Source: Google Maps, 2017)



Figure 9. C. F. Rojo & Sons, furniture manufacturers, Napier Street. Note the central entrance with square pilasters and vestigial pediment. (Source: Yarra Libraries)

The subject site is a unique example of the style applied to a single-storey dwelling and designed by an architect well versed in the restraint of classical features as applied in other non-domestic architecture. It is also an interesting example compared to the more

elaborate designs from practitioners such as Harold Desbrowe-Anneer, and Joseph Plottel, the later also a prolific architect of industry.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

The dwelling is a representative example of the classical idioms developed during the interwar period for owners that had the means to adopt emerging styles and thus create a home that reflected their social status. Features were applied sparingly and with effect for its location on a prominent thoroughfare of Boroondara.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

31 Studley Park Road is of aesthetic significance as a fine and highly intact example of a symmetrically-composed dwelling, with classical overtones, set in grounds that retain the original garage to the side of the property.

The details of square pilasters, motifs within the gable and feature entrance with rounded opening, pediment and ziggurat-like parapet combine successfully to display the variety of the Free Classical style, uniquely applied to a single-storey dwelling.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

The residence is significant as the home of Sir Michael Chamberlin, businessman, Catholic layman and a valued member of the Kew community. In his early life, he joined the Public Works Department, was seconded to the State War Council during World War I, before moving to the Department of Public Health. Chamberlin served as director and chairman of the National Trustees, Executors & Agency Co. of Australasia Ltd and a member and sometime chairman of St Vincent's Hospital advisory committee, where a lecture theatre is named in his honour. As a leader and advocate for education he was appointed to the founding council of Monash University and kept an interest in Mannix College, where the library is named in his honour. He was knighted in 1964 and was later appointed knight in the Order of Pius in recognition for his work with Catholic church.

Statement of Significance

What is Significant?

The residence at 31 Studley Park Road, Kew built in 1936-37 for Michael Chamberlin from designs by Harry John James, is significant to the City of Boroondara.

How is it significant?

The residence is of architectural, aesthetic and associative significance to the City of Boroondara.

Why is it significant?

31 Studley Park Road is a fine and highly intact example of an interwar domestic residence in the Free Classical style. The dwelling is a representative example of the classical idioms developed during the interwar period for owners that had the means to adopt emerging styles and thus create a home that reflected their social status. Features were applied sparingly and with effect for its location on a prominent thoroughfare of Boroondara. (Criterion D)

The details of square pilasters, motifs within the gable and feature entrance with rounded opening, pediment and ziggurat-like parapet combine successfully to display the variety of the Free Classical style, uniquely applied to a single-storey dwelling. Its setting is enhanced by the retention of the original garage. (Criterion E)

The residence is significant as the home of Sir Michael Chamberlin, businessman, Catholic layman and a valued member of the Kew community. In his early life, he joined the Public Works Department, was seconded to the State War Council during World War I, before moving to the Department of Public Health. Chamberlin served as director and chairman of the National Trustees, Executors & Agency Co. of Australasia Ltd and a member and sometime chairman of St Vincent's Hospital advisory committee, where a lecture theatre is named in his honour. As a leader and advocate for education he was appointed to the founding council of Monash University and kept an interest in Mannix College, where the library is named in his honour. He was knighted in 1964 and was later appointed Knight in the Order of Pius in recognition for his work with the Catholic Church. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an Individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan	No

<i>Does an Incorporated Plan apply to the site?</i>	
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes - original garage
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context Pty Ltd

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