

KEW AND HAWTHORN

FURTHER HERITAGE INVESTIGATIONS –
ASSESSMENT OF SPECIFIC SITES

SUMMARY REPORT

Prepared for

City of Boroondara

November 2011

LOVELL CHEN

ARCHITECTS & HERITAGE CONSULTANTS

35 LITTLE BOURKE STREET
MELBOURNE 3000 AUSTRALIA
TEL +61 (0)3 9667 0800
FAX +61 (0)3 9662 1037
www.lovellchen.com.au
enquiry@lovellchen.com.au

TABLE OF CONTENTS

Project Team	2
1.0 Introduction	3
1.1 Scope and Project Brief	3
1.2 Background	3
1.3 Properties assessed	3
2.0 Methodology	5
2.1 Introduction	5
2.2 Previous Assessments	5
2.3 Research	6
2.4 Site Inspections	6
2.5 Comparative Analysis	7
2.6 Assessment	7
2.7 Individual Data Sheets (Citations)	14
3.0 Findings and Recommendations	17
3.1 Introduction	17
3.2 Places Recommended for the Heritage Overlay	17
3.3 Places Not Recommended for the Heritage Overlay	18
3.4 Places for further assessment	19
3.5 Wattle Road, Hawthorn	19
4.0 Select Bibliography	22
4.1 Primary sources	23
4.2 Unpublished reports	23
4.3 Secondary sources	23
4.4 Websites, indexes and databases	24
Appendix A Place Citations (Places recommended for the Heritage Overlay)	
Appendix B Place Citations (Places not recommended for the Heritage Overlay)	

Project Team

This report was prepared by:

Peter Lovell

Kate Gray

Michael Galimany

Conrad Hamann

Emma Hewitt

Schedule of changes	Date
Draft for consideration by Council	22 November 2011

1.0 Introduction

This summary report forms part of the Kew and Hawthorn Further Heritage Investigations project by Lovell Chen for the City of Boroondara. The purpose of the document is to set out the background to the Heritage Review, the approach and methodology adopted, and the conclusions and recommendations.

The report is accompanied by documentation (citations) for individual places recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme (Appendix A) and brief citations for those places for which the recommendation of this study is that no Heritage Overlay be applied (Appendix B).

1.1 Scope and Project Brief

A project brief (Contract No. 11/234) was prepared by the City of Boroondara in February 2011. The objective of the project was to undertake an assessment of 40 individual places within the City of Boroondara to determine whether these places warrant inclusion as individual places in the Schedule to the Heritage Overlay in the Boroondara Planning Scheme.

The project was undertaken in two stages. The first stage involved a review of relevant documentation and the assessment of each site to sufficient detail to support a recommendation in relation to the application (or not) of the Heritage Overlay control. The second stage involved further detailed documentation of those places recommended for the Overlay preparatory to a future planning scheme amendment.

The project commenced in March 2011 with the majority of the work being undertaken over a period of some seven months.

1.2 Background

The 40 properties in the study have been assessed based on recommendations from two precinctual heritage reviews, the *Assessment of Heritage Precincts in Kew*, 2010 (Lovell Chen) and the *Hawthorn Heritage Precincts Study*, 2010 (Context). In the majority of cases, the recommendation to assess sites for potential individual Heritage Overlay controls has been made where the consultants undertaking these precinctual studies have noted the buildings in the course of their fieldwork and where the buildings are located in an isolated context such that the application of a precinct-based Heritage Overlay is not appropriate.

Some of the properties had been graded in earlier municipal heritage studies (predominantly the Kew Urban Conservation Study of 1989 and the Hawthorn Heritage Study of 1993), while others were ungraded in these studies.

1.3 Properties assessed

The properties assessed in this project were as follows:

Hawthorn (Recommended for assessment by Context P/L as part of the Hawthorn Heritage Precincts Study, 2010)

Address	Heritage Place
275 Burwood Road Hawthorn	c. 1955 factory
378 Burwood Road Hawthorn	Former Hawthorn Post Office
8 Carson Crescent	Former stable

Address	Heritage Place
Hawthorn	
541-5 Glenferrie Road and 87-95A Riversdale Road Hawthorn	Late Edwardian shops
605-07 Glenferrie Road Hawthorn	RSL Building
609 Glenferrie Road Hawthorn	(shop but listed as part of the RSL building, see above)
773-779 Glenferrie Road Hawthorn	Interwar shops
781-83 Glenferrie Road Hawthorn	Dentist surgery
18 Wattle Road Hawthorn	House
21 Wattle Road Hawthorn	House
22 Wattle Road Hawthorn	House
41 Wattle Road Hawthorn	House
43 Wattle Road Hawthorn	House
50 Wattle Road Hawthorn	House
53 Wattle Road Hawthorn	House
58 Wattle Road Hawthorn	House
76 Wattle Road Hawthorn	House
78 Wattle Road Hawthorn	House
86 Wattle Road Hawthorn	House
88 Wattle Road Hawthorn	House

Kew (Recommended for assessment by Lovell Chen P/L as part of the Assessment of Heritage Precincts in Kew, 2010)

Address	Heritage Place
55-75 Barkers Road Kew	Kew Tram Depot
81-85 Denmark Street Kew	Former Hall
18 Eglinton Street Kew	House
40 Eglinton Street Kew	House
51 Fellows Street Kew	House

52 Fellows Street Kew	House
56 Fellows Street Kew	House
57 Fellows Street Kew	House
2 High Street Kew	Shop
50 High Street Kew	House
409 High Street Kew	House
10 Malmsbury Street Kew	House
58 Molesworth Street Kew	House
64 Molesworth Street Kew	House
31 Pakington Street Kew	House
20 Peel Street Kew	Kew Primary School
110 Princess Street Kew	House
16 Redmond Street Kew	House
37 Walpole Street Kew	House
53 Walpole Street Kew	Synagogue
85 Wills Street Kew	House

2.0 Methodology

2.1 Introduction

The following sections outline the assessment methodology, which is based on the approach developed for the assessment of B and C* graded buildings in the former cities of Kew, Camberwell and Hawthorn (Lovell Chen for the City of Boroondara, 2006) and includes material drawn from the summary reports prepared for those projects.

2.2 Previous Assessments

The majority of places assessed in this project (though not all) had previously been graded in earlier municipal heritage studies for Kew and Hawthorn. These studies were as follows:

City of Kew Urban Conservation Study

Prepared by Allom Lovell Sanderson Pty Ltd and Pru Sanderson Design Pty Ltd for the City of Kew (1986-88, completed 1989)

Hawthorn Heritage Study

Prepared by Meredith Gould, Conservation Architects, for the City of Hawthorn, 1993 ff.

Where properties had been graded in the earlier studies, these gradings varied from A through to D. As noted, some properties had not been graded in the earlier studies.

While the earlier gradings exist and were noted in the project brief, as noted in the introduction, this study is based on recommendations for the assessment of individual properties resulting from recent precinct assessment work undertaken by both Lovell Chen

(in Kew) and Context (in Hawthorn). On this basis, the gradings ascribed to individual properties in the earlier municipal reviews was considered to be of little relevance and all properties were assessed from first principles.

2.3 Research

Some historical documentation (previous assessments) was available for a relatively small number of the places assessed in the project, where individual citations had been prepared as part of the earlier municipal heritage studies. Where this information was available, it has been used as the basis for the historical research for individual properties.

The additional historical research undertaken by Lovell Chen for this study utilised rate books and Sands & McDougall Municipal Directories searches to establish the date of construction, original owners and/or occupants and subsequent basic pattern of occupation. In addition, Melbourne & Metropolitan Board of Works detailed plans (both the 160':1" scale series and the 40':1" scale series) from the late nineteenth and early twentieth centuries were utilised, and in selected cases, the MMBW Plans of Drainage for individual properties were also obtained from the current water authority for the area, Yarra Valley Water. Similarly, general searches were undertaken for historic photographs and other images. The primary purpose in pursuing these avenues of historical research was to assist in understanding the physical fabric of the buildings and their original date of construction and the date and nature of any subsequent significant alterations. Council building and planning records were also used in some cases, to assist with determining previous works to properties, and aerial photography was also used. A range of other historical and other reference sources were used depending on the individual property, with the focus of the work being to inform the assessment process (including, in many cases, the comparative analysis).

In considering the history of residential properties, the vast majority of residences in Boroondara and elsewhere have a broadly similar pattern of ownership and occupation, with their residents being either owner-occupiers or tenants, and the properties changing hands as inherited property or as a result of sale. While the historical details of the various occupants and owners are of interest, in most cases the buildings are generally not considered to derive significance from their historical association with particular individuals or families. On this basis, it was not considered necessary to undertake detailed research on all individual owners or occupiers. The same principle applied in relation to commercial premises.

Only in a few cases has it been possible to link the design of dwellings to a specific architect or builder. The approach to this issue has generally been not to attribute the design of a building to a particular architect unless there is some documented link.

2.4 Site Inspections

Site inspections have been undertaken for all properties. For the majority of sites, these inspections were undertaken from the street with the focus on fabric that is visible from the public domain.

The objective of the site inspection is to prepare a physical description of the place as part of the assessment process, focusing on architectural style, the nature and sequence of construction as appropriate, the identification of significant elements and an assessment of external intactness and integrity.

Some buildings in the study group are fully or partially concealed from the street and in these cases access was requested by Council on behalf of Lovell Chen. A number of owners provided access while others did not respond to the request. In the small number of cases where access was requested but not provided, a judgement has had to be made about whether there is sufficient information (in the absence of a closer site inspection), to support

an assessment of whether the Heritage Overlay should be applied. In the majority of such cases, it was considered sufficient was known about and could be seen of the properties for the assessment work to be undertaken. In only one case, that of the Kew Primary School (20 Peel Street, Kew), was it considered that the assessment was compromised by a lack of site access. In this case, it is recommended that Council again request access at some time in the future and that the place be assessed at the time this access becomes available.

In considering the issue of alterations and additions, even where the buildings are visible, it is accepted that the view from the street does not necessarily reveal all relevant details and materials and there are cases where alterations are only apparent on closer inspection. It has been possible to compensate for limited access/visibility in part through a review of Council's building and planning indexes and files, which helped to identify the nature of any alterations, additions and/or subdivision works which may have occurred for each property.

Notwithstanding this, there are examples where new fabric may not be easily identified. This is particularly true in the case of elements such as verandahs which may have been replaced or renewed, in some cases on the basis of factual records, enabling the accurate reconstruction of the original, but more typically in a standard 'period' form. Occasionally, there may also be doubt about more substantial changes such as dormer roof forms, where the origins of such features are unclear other than on close inspection.

2.5 Comparative Analysis

The process by which individual buildings or places can be compared with other broadly similar examples in order to reach a conclusion about relative significance is one which is a key aspect of conservation practice in the general sense. Accepting this, equally, at the level of a municipal heritage study, it is a process which - if undertaken in any detail - is extremely time-consuming and costly. Accordingly, the issue of comparative analysis is one which has been addressed in this Review, albeit in a manner which necessarily has been subject to some constraints.

The approach taken was to use a combination of a desktop review of existing studies, including the recent B and C* Reviews (Lovell Chen for the City of Boroondara, 2006) and the consultants' own knowledge of relevant buildings within the municipality. Grouping buildings of similar age, form, and architectural style and then comparing these has assisted greatly in distinguishing the more assured and architecturally distinctive examples from the more typical, and in considering the issue of intactness and has been an important aspect of the assessment methodology.

Occasionally, where it was helpful and enlightening, comparisons were made beyond the municipality. This generally relied on the consultants' knowledge of relevant buildings. In most cases it was outside the scope of the study to provide detailed supporting information on the comparable properties, but they were nevertheless included or referred to, in order to assist the assessment process.

Within the constraints identified, an effort has been made to draw meaningful conclusions from the comparative analysis work, rather than simply providing a list of buildings.

2.6 Assessment

Overall Approach

The assessment has been undertaken generally in accordance with the methodology adopted for previous projects undertaken for the City of Boroondara, specifically the projects to assess B and C* graded buildings in the former cities of Kew, Camberwell and Hawthorn (Lovell Chen for the City of Boroondara, 2006).

The assessments include the consideration of each place against modified Heritage Council criteria, and some comparative analysis (comparing with similar or related places within the municipality and beyond).

The project varies from the earlier B and C* studies in that references are made to the City of Boroondara's new heritage grading system which is set out in the Local Heritage Policy Framework (local Heritage Policy at Clause 22.05 of the Planning Scheme). This grading system replaces earlier grading systems from the various municipal heritage reviews. It uses the terms 'Significant' heritage places, 'Contributory' heritage places and 'Non-contributory' Heritage Places, defined as follows:

'Significant' heritage places – A and B graded in the Kew Urban Conservation Study 1987 (the Kew Study) and the Camberwell Conservation Study 1991 (the Camberwell Study) and A, B and C* graded places in the Hawthorn Heritage Study 1993 (the Hawthorn Study).

'Significant' heritage places are individually important places of State, municipal or local cultural heritage significance. They can be listed individually in the Schedule to the Heritage Overlay. They can also be places that, when combined within a precinct, form an important part of the cultural heritage significance of the precinct. They may be both individually significant and significant in the context of the heritage precinct.

'Contributory' heritage places – C, D and E graded places in the Camberwell Study and the Hawthorn Study and C graded places in the Kew Study.

'Contributory' heritage places are places that contribute to the cultural heritage significance of a precinct. They are not considered to be individually important places of State, municipal or local cultural heritage significance, however when combined with other 'significant' and/or 'contributory' heritage places, they play an integral role in demonstrating the cultural heritage significance of a precinct.

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

It is commented that substantial numbers of the buildings within the study group were graded C or lower as part of earlier municipal heritage reviews or were ungraded in these reviews. The recommendations for buildings graded C and lower in these earlier municipal heritage studies varied and it is recognised that site-specific statutory controls were not recommended in all cases for C and lower graded buildings located outside precincts.¹ Regardless of any earlier gradings and recommendations, however, as noted earlier in this report, for individual places assessed in this review to warrant the application of the Heritage Overlay control, it was considered that these places needed to be of a level of significance in

¹ This is reflected in the definitions for Significant and Contributory heritage places in the current local Heritage Policy.

their own right consistent with the definition of 'Significant' heritage places in the planning scheme.

Assessment Criteria

In line with the earlier heritage reviews, a modified version of Heritage Victoria's assessment criteria has been used in this study. The criteria used are as follows:

Criterion A	Importance to the course, or pattern, of the City of Boroondara's cultural history.
Criterion B	Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural history.
Criterion C	Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.
Criterion D	Importance in demonstrating the principal characteristics of a class of cultural places and objects.
Criterion E	Importance in exhibiting particular aesthetic characteristics.
Criterion F	Importance in demonstrating a high degree of creative or technical achievement at a particular period.
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.
Criterion H	Special association with the life or works of a person, or group of persons, of importance in City of Boroondara's history.

See below for a discussion of the application of the individual criteria.

Thresholds

Integral to a consideration of the use of criteria is the question of establishing a *threshold* of cultural significance which would warrant the application of the Heritage Overlay (whether it be for an area or a single building). In other words, in considering the application of any universal value-based system of criteria, the critical issue becomes one of thresholds. In assessing the level of significance of a place, reference needs to be made to the level at which a place could be said to meet any single assessment criterion or value. As established by the *VPP Practice Note, Applying the Heritage Overlay*, the key issue is that places nominated for inclusion in the Schedule to the Heritage Overlay need to be of local significance, that is, they must meet one or more criteria at a local level.

On this point, it is noted that the approach taken to the assessment against criteria has not been one of aggregation, that is, the aggregation of heritage values across a number of criteria to reach the threshold of local significance or higher. Rather, the approach has been to assess each place against each criterion separately and independently.

In considering the issue of local significance for the purposes of the application of a site-specific Heritage Overlay, it is considered that 'local' cultural heritage significance can apply equally to the municipality as a whole (City of Boroondara) or a locality within the municipality (eg, Hawthorn or Kew).

This is in accordance with the definitions in the local Heritage Policy at Clause 22.05 of the Planning Scheme, where it is noted 'Significant' heritage places can be individually important places of State, municipal or local cultural heritage significance.

It is noted that none of the buildings in the study group were assessed as being significant at a level higher than local/municipal.

Application of the Criteria

The criteria have been applied in a consistent manner generally as described below. It is noted that only three of the criteria (criteria A, D and E) proved to be of particular relevance to properties in the study group.

CRITERION A: Importance to the course, or pattern, of the City of Boroondara's cultural history.

This criterion addresses the question of *historical value* as set down in the Burra Charter. In considering this criterion, it is important to note that all the buildings recommended for the Heritage Overlay as part of this review (as well as many of the buildings not recommended for the Overlay) could be considered to be of some historical significance in the local context. Whether they date from the 1870s or the post-World War II period, these buildings all contribute in a general sense to the historical framework of the area and provide reference points to the past for residents and other observers. The same is true for Boroondara's existing Heritage Overlay areas and individual sites, all of which, both singly and collectively, contribute to an understanding of the history of the municipality and its historical development.

Notwithstanding this interpretation of historical significance as something that broadly attaches to all buildings in the review (as acknowledged in the format of the statements of significance which makes reference to both *historical and architectural significance*), this in itself would clearly not be sufficient to justify the application of the Heritage Overlay.

In considering the use of Criterion A as a basis for the application of the Overlay to individual buildings, the approach was one whereby any such historical associations had to be both specific and of a relatively high level, sufficient to distinguish that individual building from the majority of other Boroondara examples.

In the case of residential properties, it is accepted that most residential buildings in Boroondara are related to one or more broad historical themes in the development of the area, whether it be the proliferation of suburban bungalows in the interwar period or the establishment of substantial Victorian residences on large elevated sites in Kew and Hawthorn in the late nineteenth century. On this basis, an association with a historical theme in the development of a suburb or area was not considered to be sufficient to meet this criterion. The same principle applies in the case of commercial buildings, where such buildings may well be associated with the development of a particular shopping street in Boroondara. Such associations in themselves were not considered of particular importance in assessing places for individual Heritage Overlays.

Similarly, with regard to historical associations with a particular person or family, Boroondara historically has been an area which has attracted residents of relative affluence, many of which have been prominent in the professions, manufacturing, politics or similar. As noted above, these historical associations are generally of interest, but in most cases the properties do not derive particular significance from the association with individuals or families, although there are some exceptions.

Equally, there are a number of places and buildings in the study group which do have particular historical associations that have been assessed as elevating significance. Examples include the former RSL building and Post Office, both in Hawthorn, and the Kew Synagogue.

In considering historical themes and significance, the City of Boroondara Thematic Environmental History, prepared by Simon Reeves, of Built Heritage, has been considered, notwithstanding this report is in draft form (Built Heritage, City of Boroondara Thematic Environmental History, Draft for Community Consultation, July 2011).

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

This criterion is one which could potentially relate to any one of the Burra Charter values.

It is a criterion which was not found not to be particularly relevant to the buildings considered in this review.

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.

This criterion is one which relates to the Burra Charter values of *historical*, *scientific* and/or *aesthetic value*. It is a criterion which contemplates the potential for research and investigation, and is not generally applicable in the local planning context, other than for archaeological sites.

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural places and objects.

This criterion addresses the issue of 'representativeness' that is the extent to which a building could be considered to demonstrate the characteristics of a particular building typology. It is a criterion which is related to both *historical* and *aesthetic values* as set down in the Burra Charter.

Many buildings in Boroondara are broadly representative of one typology or another. Accordingly, as with other criteria used in this review, it is important that in order to meet the criteria at a level which would warrant the Heritage Overlay, the buildings be distinguished from other lesser examples.

The approach in assessing buildings against this criterion has been to require representative examples of particular building typologies to be very good representative examples when compared against others of their type. While the architectural treatment of the building is not always the key issue in considering this criterion, in many cases, representative examples of a particular typology are also well designed examples. Importantly, as the criterion suggests, where buildings have been assessed as representative, they are buildings which are good exemplars of forms and types found more widely in the municipality (i.e. they represent a good example of a larger group of buildings). The issue of intactness (refer discussion below) has also been considered to be a factor in considering representativeness, in that (with relatively few exceptions) good representative examples of particular types generally have a relatively high level of external intactness.

CRITERION E: Importance in exhibiting particular aesthetic characteristics.

This criterion deals with *aesthetic value* as set down in the Burra Charter and in the context of this review, addresses the architectural design of the buildings. In assessing buildings against this criterion, the approach has been to identify buildings which are either of a relatively high standard of design or are early examples of a type. The buildings may also incorporate particularly distinctive features or a combination of features, particularly rich detailing or decoration, or other architectural qualities or features of distinction. It was not considered that such architectural qualities or elements need necessarily be singular or rare to meet this criterion at a local level.

It is noted that there are some examples of buildings which have been assessed as meeting both Criterion D and Criterion E, and that the two are not considered to be mutually exclusive. There are many buildings which are fine representative examples of a particular building typology (including form and architectural style) but which also incorporate elements or characteristics for which they are considered to be of particular aesthetic/architectural distinction and significance.

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

This criterion, which could relate variously to the Burra Charter values of *scientific*, *aesthetic [architectural]* and *historical* values, was found to be of limited relevance in this review. The test in considering this criterion was that any scientific or technical innovation or achievement would need to be confirmed as being of significance in the local context, but preferably also in the wider context. None of the buildings in the study group were assessed as meeting this criterion.

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.

Criterion G could potentially relate generally to *historical* and *social value*, and possibly *spiritual value*, as set down in the Burra Charter.

In considering the application of the criteria in the current review, there has not been scope for detailed investigation of social value or the attachment by community or cultural groups to particular places.

That said, in the local planning context, this criterion is of most relevance to public buildings, places of assembly, churches, schools and the like, and it is considered possible to draw conclusions in relation to social value or the potential for social value for such place. The approach taken was that any social or cultural associations would need to be demonstrated through the fabric of the place or building, and also that these associations would need to be both specific and of sufficient interest or importance as to elevate the place. A small number of buildings in the study group have been assessed as potentially meeting this criteria: these are the former Hawthorn Post Office (378 Burwood Road), the former RSL Building in Hawthorn (605-607 Glenferrie Road) and the Kew Jewish Centre (Bet Nachman Synagogue, 53 Walpole Street, Kew).

This criterion is generally less applicable to residential buildings and no residences have been assessed as meeting this criterion.

The Issue of Intactness

The issue of intactness has traditionally been a key consideration in local heritage studies and has been one of the major factors influencing the ranking or grading of buildings. Given the emphasis in the Heritage Overlay on fabric and on the control of change to fabric, the issue of intactness is considered to be an important one, and the approach in this study as for the previous reviews of B and C* graded buildings has been to use intactness as a moderating factor in determining significance. The critical issue in this regard is whether the change/s has significantly compromised the presentation and/or the significance of the building.

Non-Visible Alterations

Alterations to original fabric at the rear of buildings (including part demolition of rear sections of the building) are common and have often occurred in association with the construction of rear additions (discussed below). While these are noted where known, rear

alterations are generally not visible from the street and in most cases are not considered to impact on significance in the local planning context.

Alteration of Visible Fabric

Alterations to visible original fabric (ie, fabric that is viewed from the street) vary in their impact. As noted above, the key issue is the degree to which the change removes or alters significant elements or aspects of the presentation of the building. While the concept of intactness is an important one, the reality is that original fabric is replaced, particularly in the case of residential properties, as part of normal maintenance and repair works. Where materials have been replaced with the same or similar materials, for example replacement of roof or verandah cladding, this is generally not considered to detract from significance. Conversely, where a different material has been introduced, such as concrete roof tiles replacing original terracotta, this may have a greater impact on the visual presentation of the buildings. Where patterned brickwork was used as a decorative treatment, the over painting of originally unpainted brickwork, while physically a relatively minor change, may have a significant impact on significance. Minor changes to doors and windows may not have a major impact, depending on their form and visibility. Though often considered to be a sympathetic means of achieving additional accommodation, the introduction of roof dormers which draw directly on the style of the original house and which use matching materials and detailing can result in the distortion of fabric (ie, the original roof form), which is key to understanding the significance of the place.

As has been discussed in previous reviews of B and C* graded buildings (Lovell Chen for the City of Boroondara, 2006), one of the more difficult areas in considering intactness is that of verandahs. In Boroondara over the past twenty years there has been an increase in interest and appreciation of heritage in general and in particular of the architecture of the Victorian and Federation periods. Reflecting this, many residences in Boroondara have been renovated and 'restored' during this period, including the repair, renewal or reconstruction of verandahs, and in some cases, the verandah floor. In some cases this work has been undertaken on the basis of a faithful reconstruction (using the term in the Burra Charter sense) of verandahs based on the original design. In the vast majority of cases, however, the new verandah is likely to be of a standard design which may be sympathetic but is not detailed exactly as the original. The effect of this work is difficult to gauge. In most cases, the presentation of a Victorian villa which has lost its verandah will be enhanced by the reinstatement of a verandah of a design which is typical of the period. Equally, in considering the issue of intactness and its impact on significance, it is no more intact than the same villa left without its verandah. The issue is further complicated by the fact that the new work will not necessarily be identifiable as such other than on close inspection.

Another issue that is relevant to commercial buildings is the alteration or replacement of original shopfronts and/or ground floor façade treatments. The survival of original fabric ground floor facades, particularly shopfronts, to late nineteenth and early twentieth century commercial buildings, is the exception rather than the rule in Melbourne's major suburban shopping strips and is considered to elevate the significance of such buildings. Equally there are examples where despite such alterations, the overall significance of the building may still be high enough to warrant the application of the Heritage Overlay. Similarly, original awnings and/or verandah structures are frequently replaced with later structures including cantilevered awnings of the post-WWII period. In the same way, however, there are many examples across Melbourne, where such changes have occurred but are not considered to fundamentally compromise significance and where the Heritage Overlay has been applied.

As noted above, all of the changes outlined here can have, to a greater or lesser degree, an impact on the relative significance (and grading) of a place. A number of properties recommended in this review for individual inclusion in the Heritage Overlay have been

altered. The issue has been considered on a case-by-case basis, albeit with a strong preference for surviving original fabric.

Additions

The approach to considering rear or other additions is as for the previous B and C* graded building reviews. In considering the issue of additions, where additions are concealed from the street these are generally not considered to impact adversely on significance. Even in cases where rear additions are visible on a side street, rear laneway, or elsewhere in the public domain, the impact of these on the principal street presentation of the building was considered to be the more critical factor.

In the case of visible additions, either at the rear or elsewhere, the impact of these has been assessed on a case-by-case basis. In some cases, such additions may be visually dominant in relation to the original building or may have involved major intervention into the main roof form/s of the original house. In others however, rear additions are clearly discernible as such and the original street presentation of the building remains legible. It is interesting to note that in a number of such cases, the additions are of a form which could be contemplated under the Heritage Overlay provisions and relevant Council guidelines.

Conclusion

The assessment methodology adopted in this review has been one which seeks to apply a set of accepted values and criteria with reference to the thresholds of local, municipal and state/national significance. As far as possible, the assessment has been undertaken with some reference to comparative examples. The issue of intactness has been considered as a moderating factor on significance, on a case-by-case basis.

2.7 Individual Data Sheets (Citations)

Places Recommended for the Heritage Overlay

Individual data sheets have been prepared for each building recommended for a site-specific Heritage Overlay. These are reproduced in Appendix A to this report.

The format of the data sheets is as provided by the City of Boroondara. All the relevant physical and historical information is included in a single document, as well as any comparative and stylistic analysis, the assessment against criteria and a concise statement of significance.

The Heritage Overlay decision guidelines at Clause 43.01-5 require consideration of the impacts on the character, appearance and significance of the heritage place. The statement of significance is therefore the key piece of information on a citation, providing the basis for future decisions on demolition or alterations. In preparing the statement of significance, the approach has been to be concise and direct and to use generally consistent terminology.

In addition to the statement of significance, the data sheets describe original fabric and establish the extent and nature of alterations which have occurred (where known). As in the case of the statement of significance, the intention in doing so is to assist future decisions on demolition or alteration works.

The citations also include recommendations on the extent of the Heritage Overlay and on appropriate scheduling of each place.

Recommended Extent

For the majority of places, the Heritage Overlay is recommended to be applied to the extent of title boundaries. This is the accepted approach and is generally only varied where there is

justification for a reduced area of land. This can be the case for larger sites, where there is no requirement from a heritage perspective for the entire site to be subject to the Overlay.

Schedule Recommendations

There are variations in the operation of the Heritage Overlay control and the requirement for permits for particular types of works, depending on how individual Heritage Overlay places appear in the schedule at Clause 43.01 of the Planning Scheme.

Recommendations for scheduling for the places recommended for the Heritage Overlay appear on the individual citations (data sheets) in a tabulated form as follows:

External paint colours	Yes/No
Internal Alterations Controls	Yes/No
Tree Controls	Yes/No
Outbuildings and fences not exempt	Yes/No
Victorian Heritage Register	Yes/No
Prohibited uses may be permitted	Yes/No
Incorporated plan	Yes/No
Aboriginal heritage place	Yes/No

The approach is as per the following:

External paint colours:

Pursuant to Clause 43.01-1, a permit is required under the Heritage Overlay to externally paint an unpainted surface. Otherwise no permit is required to externally paint a building unless the Schedule identifies the building as one where external paint controls apply.

Paint controls have been recommended for individual buildings where repainting in an inappropriate colour would have the potential to adversely impact on the presentation and/or significance of the place. It is recognised that the vast majority of owners will not propose external paint colours that would have an adverse impact, and this is reflected by the building stock in Boroondara's residential Heritage Overlay precincts, where paint controls are not specified. However, in the case of buildings which have been assessed as of individual significance in the local context a higher order of control is in some circumstances warranted. In each case a judgement has been made as to the extent to which a change in paint colour to an inappropriate colour would impact on the presentation and significance of the building.

It is noted that for places where external paint controls apply, repainting in the same colour would not be subject to a permit application. This is on the basis that works, repairs and routine maintenance which do not change the appearance of a heritage place and which are undertaken to the same details, specifications and materials do not require a permit. Permits would only be required in the event a change in the external paint colour was proposed.

Internal Alterations Controls:

With few exceptions, interiors were not inspected in the course of this project and no interiors have been recommended for protection via the Schedule to the Heritage Overlay.

Tree Controls:

While the presentation of a number of buildings in the study group could be considered to be enhanced by their landscaped setting, tree controls are not considered to be warranted, other than for one property (52 Fellows Street, Kew) where a mature cypress has been identified and the recommendation made that it be protected by applying the “tree control” provisions of the Schedule to the Heritage Overlay.

Outbuildings and fences not exempt from notice and review:

In the normal course of events, applications for demolition or removal of an outbuilding or fence are exempt from the usual notice (advertising) requirements of the Planning and Environment Act and the review (appeal) rights under the Act. The only exception to this is where outbuildings or fences are specifically identified in the Schedule as not exempt from these requirements.

The approach in relation to fences and outbuildings is to identify these as not exempt in the Schedule only where they are considered to make a notable contribution to the significance of the place.

Note that the exemptions provisions only refer to the notice and review rights provisions of the Act. Permits are still required for the works themselves.

Victorian Heritage Register:

None of the places assessed in this project are included in the Victorian Heritage Register and none are recommended for nomination to the Victorian Heritage Register.

Prohibited uses may be permitted:

The current Heritage Overlay provisions (as amended following the Review of Heritage Provisions) at Cl. 43.05-1 allow for a permit to be granted for a prohibited use if *all* of the following apply:

- The schedule to the overlay identifies the heritage place as one where prohibited uses may be permitted.
- The use will not adversely affect the significance of the heritage place.
- The benefits obtained from the use can be demonstrably applied towards the conservation of the heritage place.

In addition, in deciding on an application, the responsible authority is required to consider the impact on the amenity of the area.

No buildings in the study group have been recommended for consideration of prohibited uses.

Incorporated Plan:

In one case, that of the Kew Tram Depot, the preparation of an Incorporated Plan – to be referenced in the Schedule to the Heritage Overlay - has been recommended. In this case the Incorporated Plan would preferably include Development Guidelines to be considered in the event there is a change of use of the site at some time in the future. This recommendation has been made in consideration of the extent of buildings and land recommended for the Heritage Overlay in this case.

Places Not Recommended for the Heritage Overlay

In the case of the citations for properties where the recommendation is that the Heritage Overlay not be applied, a simpler format has been adopted, as follows:

- Property details - name, address, place type, previous grading, date of construction.
- Photograph
- Assessment of intactness
- Brief history
- Description / Integrity
- Recommendations and Rationale
- References, including earlier studies and historical sources

These citations are found in Appendix B to this report.

3.0 Findings and Recommendations

3.1 Introduction

As identified earlier in this report, this project has involved the assessment of a total of 40 places/properties. One of these properties (605-609 Glenferrie Road, Hawthorn) was subsequently found to comprise two buildings (605-607 Glenferrie Road and 609 Glenferrie Road) that are unrelated other than for currently being in a single ownership. These two buildings were assessed separately, bringing the total number of places assessed in the study to 41.

The findings and recommendations are summarised as follows:

- 20 places are recommended for site-specific Heritage Overlays; these are listed at 3.2, and individual property citations are included in Appendix A;
- 20 places are not recommended for site-specific Heritage Overlays; these are listed at 3.3 and citations are included at Appendix B; and
- 1 place is recommended for further assessment in the future (when access to the site is available)

3.2 Places Recommended for the Heritage Overlay

Properties recommended for a site-specific Heritage Overlay are listed below.

Hawthorn

Address	Heritage Place
378 Burwood Road Hawthorn	Former Hawthorn Post Office
605-07 Glenferrie Road Hawthorn	Former RSL Building
773-779 Glenferrie Road Hawthorn	Interwar shops
781-83 Glenferrie Road Hawthorn	Dentist surgery
18 Wattle Road Hawthorn	House
78 Wattle Road Hawthorn	House

Kew

Address	Heritage Place
55-75 Barkers Road Kew	Kew Tram Depot

18 Eglinton Street Kew	House
51 Fellows Street Kew	House
52 Fellows Street Kew	House
57 Fellows Street Kew	House
2 High Street Kew	Shop
50 High Street Kew	House
409 High Street Kew	House
31 Pakington Street Kew	House
110 Princess Street Kew	House
16 Redmond Street Kew	House
37 Walpole Street Kew	House
53 Walpole Street Kew	Synagogue
85 Wills Street Kew	House

3.3 Places Not Recommended for the Heritage Overlay

20 properties have been assessed as of insufficient significance to warrant an individual site-specific Heritage Overlay. Citations for these properties are attached at Appendix B.

The specific reasons for not recommending these properties for individual Heritage Overlays are identified in the citations. In some cases they are not as distinguished architecturally as other examples, and/or may have been altered to a greater degree, or they may have alterations which have impacted more significantly on an understanding of the original building form, detracting from the presentation and appearance of the building. All have a level of heritage significance or interest, and were they to be located within a precinct, in many cases they would be identified as Contributory heritage places as defined in the Planning Scheme. Notwithstanding, as isolated properties outside the context of a precinct-based Heritage Overlay, these places are not considered to meet the definition of a Significant heritage place, nor do they meet the assessment criteria at a level that would warrant the application of a site-specific Heritage Overlay.

Places assessed as not warranting the application of a site-specific Heritage Overlay are as follows:

Hawthorn

Address	Heritage Place
175 Burwood Road Hawthorn	c. 1955 factory
8 Carson Crescent Hawthorn	Former stable
541-5 Glenferrie Road and 87-95A Riversdale Road Hawthorn	Late Edwardian shops

Address	Heritage Place
609 Glenferrie Road Hawthorn	Shop
21 Wattle Road Hawthorn	House
22 Wattle Road Hawthorn	House
41 Wattle Road Hawthorn	House
43 Wattle Road Hawthorn	House
50 Wattle Road Hawthorn	House
51-53 Wattle Road Hawthorn	House
58 Wattle Road Hawthorn	House
76 Wattle Road Hawthorn	House
86 Wattle Road Hawthorn	House
88 Wattle Road Hawthorn	House

Kew

Address	Heritage Place
81-85 Denmark Street Kew	Former Hall
40 Eglinton Street Kew	House
56 Fellows Street Kew	House
10 Malmsbury Street Kew	House
58 Molesworth Street Kew	House
64 Molesworth Street Kew	House

3.4 Places for further assessment

The assessment for one property, the Kew Primary School (20 Peel Street, Kew), has not been completed. Historical research has been undertaken and the complex inspected from the street.

It is considered that access to the school site would be required in order to complete the assessment.

It is recommended that this site be assessed in future work undertaken by the City of Boroondara.

3.5 Wattle Road, Hawthorn

This study considered 12 individual sites in Wattle Road, Hawthorn. Of these, a site-specific overlay has been recommended for only two.

In this context, and by way of explanation, it is relevant to set out some background to the assessment of the Wattle Road properties.

In 1993, in the *Hawthorn Heritage Study*, Meredith Gould identified some 27 graded buildings in Wattle Road, predominantly C or C* with a small number of B graded buildings.

Subsequently, the street was the subject of an assessment prepared for the Boroondara City Council by architectural historian and conservation architect, Allan Willingham, who concluded that 'no case can be made for the identification of Wattle Road as an area of special cultural significance such as to warrant blanket protection under the provisions of the Boroondara Planning Scheme.'²

In 1997 a further assessment was undertaken by Ms Gould (Meredith Gould, Conservation Architects, *Wattle Road, 1997*) and citations were prepared for buildings in the street as part of this study. One of the issues identified by Ms Gould in her 1997 assessment work was the historical interest that derives from the original pattern of development of Wattle Road as a farming settlement by a community of German farming immigrants which arrived in 1850 in association with William Westgarth's assisted European migration scheme to Victoria. When the farms were established in the vicinity of Wattle Road in the 1850s, it was known as Weinberg Road. Gould noted that subdivision of the allotments commenced quite early and suburban allotments were subdivided and developed in the conventional manner in the later nineteenth century and into the twentieth. Her comment on the consequent diversity of building form and sitting is as follows:

The resulting urban form is remarkable for its diversity. Large houses set well back, are juxtaposed with small houses set close to the road, and with remnant farming houses from the German period as well as more recent flat developments built after World War two. There is a large range of building types, styles and periods of development.³

Ms Gould commented on the interest deriving from the scattered early German remnants which she described as 'unique to Wattle Road', but in relation to the 'more prominent building styles and periods', noted these were 'also represented in other Hawthorn Streets'.⁴

In 2006, in the *Review of C* Graded Buildings* Heritage Review project for the City of Boroondara, Lovell Chen assessed six properties in Wattle Road for individual heritage controls, based on their C* grading in the Hawthorn Heritage Study. These were nos. 58, 73, 75, 76, 86 and 88.

In two cases (nos. 73 and 75), the buildings were recommended for HO controls and these are now in place. In the case of the other four properties (no's 58, 76, 86 and 88), however, Lovell Chen's assessment was that the buildings were of insufficient significance to warrant the application of the Heritage Overlay.

Notwithstanding these findings, in the course of the fieldwork for the C* Heritage Review, Lovell Chen noted the relatively high concentration of graded buildings in Wattle Road, Lisson Grove and Manningtree Road and recommended the area be assessed for potential identification for a precinct-based Heritage Overlay, commenting as follows:

² Allan Willingham, *Wattle Road, Hawthorn: Review of Heritage Status...* prepared for the Boroondara City Council, October 1996.

³ Meredith Gould Architect Pty Ltd., *Wattle Road, 1997*, citation for 18 Wattle Road, p. 1.

⁴ Meredith Gould Architect Pty Ltd., *Wattle Road, 1997*, citation for 18 Wattle Road, p. 1.

The **Lisson Grove, Manningtree Road** and **Wattle Road** precinct is within the area bounded by Burwood, Glenferrie and Riversdale Roads, and Power Street. Manningtree Road, Wattle Road and Lisson Grove in particular contain substantial numbers of graded Victorian and Federation era buildings.

Following on from this recommendation, Context P/L was commissioned to prepare the Hawthorn Heritage Precincts Study which included the requirement to review Wattle Road and the surrounding area. The outcome of this assessment was that new Heritage Overlay precincts were established focussing on Lisson Grove and Manningtree Road. In relation to Wattle Road, however, Context's assessment was that the street did not meet the threshold for local significance:

The cross streets between Lisson Grove and Wattle Road and Wattle Road itself do not meet the threshold for local significance. While they contain some consistent examples of Edwardian, interwar and later buildings, they have lower low [sic] integrity when compared to Lisson Grove and other HO precincts; however there are 13 individual places, and a terrace of late Edwardian shops at the corner of Glenferrie and Riversdale roads that are of potential individual local significance and warrant further assessment....⁵

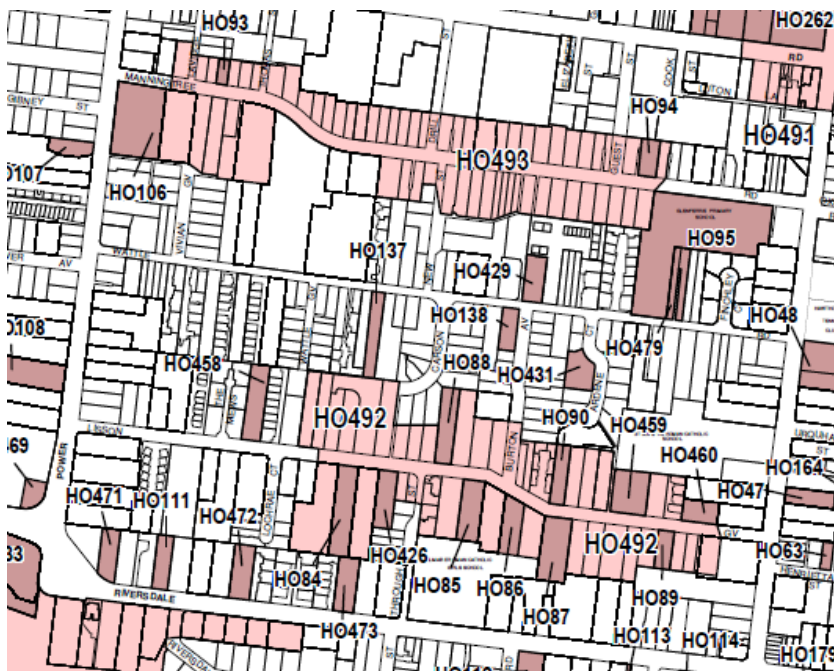


Figure 1 Current Heritage Overlay controls in the vicinity of Wattle Road. Note there are a number of individual HOs within the street itself. Note also the two new precincts, HO492 (Lisson Grove) and HO493 (Manningtree Road)

The outcome of the Context review was a recommendation that a list of 12 individual sites be assessed for site-specific Heritage Overlay controls, and it is these sites that have been assessed in the current review.

The residences assessed varied in age but were predominantly late nineteenth century and present as such, rather than being related to the earlier phase of German settlement in the

⁵ Context P/L, *Hawthorn Heritage Precincts Study*: Volume 1, p. 11.

area (other than for no 43, where there is a suggestion some earlier fabric may have been incorporated into the 1870s house on the site). In general, where the recommendation was that the Heritage Overlay not be applied, the buildings were representative examples of a relatively common typology and in a number of cases, were altered to a greater or lesser degree. When assessed individually, these residences are not considered to warrant the Heritage Overlay control.

Equally, as noted above, the potential for Wattle Road to be identified as a Heritage Overlay precinct has now been the subject of a number of reviews, most recently by Context in 2010. The judgement has been made that while there are numbers of buildings of interest and a level of significance, there is insufficient consistency of heritage building stock to apply a precinct-based control.

The dilemma in this situation is that despite the outcomes of the precinct-based assessment on the one hand and the assessment of individual buildings on the other, the fact is that there are substantial numbers of buildings within Wattle Road which are of at least a Contributory level of significance. This is reflected in the most recent schedule prepared by Context and presented in volume 2 of the precinct study (refer pp. 83-85), where in the order of 43 buildings from a total of 76 are assessed as either Contributory or Significant.

On this basis, accepting the recommendation from the Context study that a blanket overlay is not warranted, consideration was given as part of this project of whether based on the particular characteristics and history of Wattle Road, there might be the potential for a 'serial' Heritage Overlay precinct to capture the nineteenth century building stock in the street, through a series of sites and groups of Contributory and Significant sites, but all with a single HO number. This is an approach which has been used in a small number of HO precincts including, most recently in Lilydale (Shire of Yarra Ranges) where scattered residences have been recommended for a 'serial' listing.

Having reviewed the building stock in the area and the findings of both the Panel for Amendment C89 (Shire of Yarra Ranges) and the Advisory Committee which reviewed the Heritage Overlay in 2007, the conclusion of this review is that this is not an appropriate course of action nor is it one that would be likely to be successful.

Such 'serial' listings, in which a particular typology or theme is represented by a series of non-contiguous properties – ie properties that are not located adjacent to one another - require strong justification. Buildings should be strongly linked historically/thematically and preferably also be from one period. In the case of Wattle Road, the evidence that survives from the early period is relatively fragmentary in terms of the building stock itself. The irregularly sized allotments and varied sitting of buildings on the blocks also reflect the gradual subdivision and redevelopment over time, but this pattern would not be captured by a 'serial' listing of specified sites within the street. The majority of the surviving Victorian buildings represent a later phase of development and while this occurred following on from the initial German settlement, development of the 1870s and later relates to the broader history of the suburb and municipality. This assessment is in accordance with Meredith Gould's comments in her 1997 report.

There would be other localities in the municipality that may retain similar numbers of heritage buildings but do not warrant precinct controls and it is considered that in this context there is insufficient justification to elevate Wattle Road.

4.0 Select Bibliography

A range of primary and secondary sources was consulted in the course of the preparation of this review. These included the City of Boroondara's Planning and Building files, and individual card indexes to building permits and their associated microfiched permit drawings.

The review builds upon the work of earlier consultants; Meredith Gould, Conservation Architects, *Hawthorn Heritage Study*, 1993 as well as Pru Sanderson Design P/L. *Kew Urban Conservation Study*, 1989 and the precinct reviews by Lovell Chen and Context - *Assessment of Heritage Precincts in Kew*, 2010 (Lovell Chen) and the *Hawthorn Heritage Precincts Study*, 2010 (Context).

The bibliography includes the most commonly consulted items cited during the compilation of the individual datasheets. All datasheets have citations for the particular sources consulted in each case. The key sources consulted are listed below.

4.1 Primary sources

City of Boroondara Planning and Building Files, building indexes and plan records.

Melbourne Metropolitan Board of Works plans – 160':1" and 40':1" detail plans.

Sands & McDougall's Melbourne and Suburban Directory, 1863-1901.

Sands & McDougall's Directory of Victoria, 1901-1974.

Wise's Post Office Directory of Victoria, 1889-1900.

4.2 Unpublished reports

Graeme Butler & Associates, *Hawthorn Keynote Places (draft)*, 2000.

Context Pty Ltd. *Hawthorn Heritage Precincts Study*, 2010

Meredith Gould, Conservation Architects, *Hawthorn Heritage Study*, 1993.

Meredith Gould, Conservation Architects, *Wattle Road*, 1997.

Lovell Chen Pty Ltd. *Boroondara B Graded Buildings Review*, 2006.

Lovell Chen Pty Ltd. *Boroondara C* Graded Buildings Review*, 2006

Lovell Chen Pty Ltd. *Assessment of Heritage Precincts in Kew*, 2010.

Pru Sanderson Design P/L. *Kew Urban Conservation Study*, 1989.

Allan Willingham. *Wattle Road. Review of Heritage Status*, 1996.

4.3 Secondary sources

Richard Apperly, Robert Irving & Peter Reynolds. *A pictorial guide to identifying Australian architecture : styles and terms from 1788 to the present*, Hale & Iremonger, Sydney, 1989.

Graeme Butler. *The Californian bungalow in Australia*, Lothian, Melbourne, 1992.

Peter Cuffley. *Australian houses of the forties & fifties*, Five Mile Press, Knoxfield, Vic., 1993.

Peter Cuffley. *Australian houses of the 20's & 30's*, Five Mile Press, Fitzroy, Vic., 1989.

Kenneth Frampton. *Modern architecture a critical history*, Thames & Hudson, London, 1980.

J M Freeland. *Architecture in Australia: a history*, Cheshire, Melbourne, 1968.

Philip Goad. *Melbourne architecture*, Watermark Press, Balmain, NSW, 1998.

Trevor Howells. *Towards the dawn: federation architecture in Australia, 1890-1915*, Hale & Iremonger, Sydney, 1989.

Gwen McWilliam. *Hawthorn Peppercorns*, Brian Atkins, Melbourne, 1978.

Victoria Peel, Jane Yule & Deborah Zion. *A History of Hawthorn*, Melbourne University Press, Carlton, 1993.

Douglas Pike & John Ritchie ed. *Australian Dictionary of Biography*, Melbourne University Press, Parkville, Vic., 1966-

Alistair Service. *Edwardian architecture*, Thames & Hudson, London, 1977.

Gustav Stickley. *Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement*, Dover, New York, 1979.

4.4 Websites, indexes and databases

Miles Lewis. *Australian Architecture Index*, 1976.

State Library of Victoria Pictures catalogue

Peter Wille collection of architectural slides, State Library of Victoria

John T Collins collection, State Library of Victoria

State Library of Victoria MMBW maps online database

State Library of Victoria Batten & Percy collection

Picture Australia

Register of the National Estate online database

National Trust of Australia (Victoria) online register

Victorian Heritage Register

City of Boroondara Local History photographs database

APPENDIX A

Places Recommended for the Schedule to the Heritage Overlay

Name		Property No	
Address	55-75 Barkers Road Kew	Survey Date	24 May 2011
Place Type	Tram Depot	Grading	Significant
Date of Construction	1915		
Builder	W C Burne	Architect	Leonard J Flannagan



Barkers Road elevation, administration building



West elevation, administration building

Extent of Overlay

To title boundaries, excluding the triangular piece of land (at-grade carparking) to the north-west of the tram yard. Refer to plan.

Intactness Good Fair Poor

History



Figure 1 Detail from a 1945 aerial photograph, showing the form of the depot, including the now demolished rear wing – indicated.

Source: University of Melbourne.

The Kew Tram Depot is located on the quaintly named *Findon Paddocks*,¹ occupied by William Thornthwaite.² *Findon Paddocks* was a large tranche of land, associated with a mansion which faced east to High Street, with driveways from High Street, Barkers Road and Stevenson Street, this last which formed the north property boundary. This is shown on the MMBW Detail Plan no. 1297, dated 1903. Subsequently the property was subdivided and in 1913, allotments either side of Bowen Street, a new street interconnecting Barkers Road with Stevenson Street, were for sale.³ Part of the land to the south end of Bowen Street, and extending along Barkers Road and along High Street was acquired by the Prahran and Malvern Tramway Trust, to facilitate an expansion of its tramways services.

The Kew Tram Depot opened on 8 May 1915 and services offered included a new line from the Kew Post Office to Richmond, via High Street and Barkers Road. This had opened in February 1915 and adjoined an earlier line, opened in May 1913 and which ran along Glenferrie Road and west into Cotham Road and terminated at Kew Post Office. The opening of the depot also coincided with the construction of a further extension eastwards from the Post Office to the Boroondara Cemetery, at the corner of Park Hill Road and High Street.

The depot was designed by architect Leonard J Flannagan (1864-1946). Flannagan was the son of the architect, John Flannagan who initially won the Eastern Market competition in 1871, only to have Joseph Reed take over the project in 1874.⁴ He trained in his father's office and with George Jobbins before commencing practice in 1885, concluding in 1936. Leonard Flannagan was also responsible for the design of the Hawthorn Depot, at the corner of Wallen Road and Power Street. The two depots were built one after another, with the foundation stone at Kew laid on 22 January 1915 and at Hawthorn in September of the same year. Flannagan may also have been involved in the initial design of Malvern Tram Depot (1909-10), though he is not mentioned in company records as being

involved in the final resolution of that project, grateful toasts being directed instead at JHD Brearley, 'designing engineer', and a colleague, HS Dix. He was responsible for the triangular plan office block next to the Malvern Depot (1911) and the depot's first extension (1912).⁵ Flannagan continued to design additions at Malvern depot till at least 1934, including a motor garage completed that year.⁶

On 1 November 1919, the Melbourne and Metropolitan Tramways Board came into existence, and in February 1920 took control of the five privately controlled Tramways Trusts, together with their rolling stock and depots, including the Prahran and Malvern Tramway Trust's Kew Depot. The Tramway Trust's insignia is rendered in pressed cement at a large scale in the two pediments to the Barkers Road elevation.

Today, trams arrive and leave the depot by two tracks running off Barkers Road and a single track from High Street. Originally the entry from Barkers Road was part-enclosed by a further single-storey L-shaped wing of a scale not dissimilar to that of the High Street elevation. This building, set back from Barkers Road, was bounded on its west side by Bowen Street, and returned along the north boundary. This wing housed the Institute Hall and associated spaces including the Library. It was demolished after 1990 and is now the site of an at-grade employee car parking area.

(Lovell Chen, 2011)

Description & Integrity

The exact sequence of construction and extent of alteration of the Kew Tram Depot complex has not been confirmed and further research would be required to document this in detail.

The complex has three main components. The tram shed itself occupies the bulk of the site. It is a massive sawtooth roofed structure which extends through from the western end of the complex eastward to High Street. It abuts the administration building on Barkers Road to the south and has brick elevations to the east on High Street and to the north. A two-storey red face brick administration building fronts Barkers Road and extends east from the intersection of Bowen Street. The principal street elevations to both the administration building and the tram shed are constructed of face red brick with rendered brick dressings and spandrel panels, with piers finished with bullnose bricks dividing the façades into regularly spaced bays. The third component of the complex is a single-storey brick wing which adjoins the administration building at its eastern end and extends to the corner of High Street and Barkers Road; this wing has the appearance of an infill structure and appears to be an addition.

As it faces Barkers Road, the two-storey administration block features a substantial rendered parapet with symmetrically placed pediments. These pediments incorporate the insignia of the Prahran and Malvern Tramways Trust formed in pressed cement. The original windows to this elevation are paired timber-framed double hung sash windows with fixed toplights above. The lintels to the first floor windows incorporate evenly spaced cement brackets. Entry to the administration building is via a pair of panelled painted timber doors with a tripartite fanlight above. The entry is emphasized by a rendered hood supported on corbels and there is a basalt threshold. The building's foundation stone, of basalt with a dressed border, adjoins this entry. The eastern section of this wing incorporates three narrow shopfronts at street level on Barkers Road, which appear to be largely intact, retaining their copper-framed shopfronts and original tiling to the stallboards and in-goes. The four bays west of these shopfronts have been altered and infilled with modern red face brickwork and three of these have modern aluminium framed double hung sash windows. A former doorway has also been bricked up. The presence of timber framed fixed glazed toplights above the portion of the canopy above the shopfronts, and evidence of bricked up toplights above the infilled brick bays suggest that the number of shopfronts on the Barkers Road elevation has been reduced from seven to three. At the western end of the Administration Block, where the trams turn off Barkers Road to enter the shed, there is a single-storey brick inspector's cabin, thought to have been added in the interwar period. Internally the administration building to Barkers Road has been altered and adapted as changing functions and operational requirements have dictated. Original finishes still evident include hard plastered walls, over-painted brickwork, strapped plaster ceilings and original joinery including doors and window framing, albeit over-painted and the original varnished timber stair rail and newel posts. Alterations include the introduction of suspended acoustic tile ceilings and modern partitioning.



Figure 2 West elevation of the tram shed.



Figure 3 Single-storey infill wing at the corner of Barkers Road and High Street.



Figure 4 East and north elevations of the tram shed, view from the north-east on High Street.



Figure 5 The Inspector's cabin adjoining the west end of the administration block to Barkers Road.

The brick High Street elevation of the complex (east elevation of the tram shed) is similarly divided into bays by brick piers and is dominated by the semi-circular Diocletian windows. There is a pair of Doric pilasters to this elevation which may indicate an unrealized proposed main entry addressing the street corner and only partly implemented. The arrangement of parapet and pediment treatments on this High Street elevation is also awkward and may have been altered or not completed to a unified design.

The north elevation of the tram shed is plainer and is of aged red face brick, divided into bays by regularly spaced brick piers. The parapet to this elevation features external box guttering and appears possibly to have been altered or rebuilt. The connection with the eastern High Street parapeted façade is abrupt and awkward; again possibly suggesting there may have been an alteration to one or both facades.

Internally, the tram shed accommodates twelve tracks, with a dividing wall set between the sixth and seventh track. A metal-encased fire door at the east end provides pedestrian access between the two sections of the shed. The tracks to the southern half of the tram shed are divided by painted iron posts into single portals while the northern half is divided in half with three tracks to either side by a reinforced off-form painted concrete pier. The tram shed has walls of over-painted brick and a sawtooth roof frame clad in corrugated metal with skylights infilled with laserlite set at regular intervals. Wire bird netting screens the roof structure. The space is lit by regularly spaced pendant luminaires. Several of the southern tracks have below ground inspection bays. A narrow walkway runs along the south and east sides of the shed.

As noted above, while it continues the combination of red face brick and rendered panels and is broadly compatible with the other street facades, the single-storey brick wing at the corner of Barkers Road and High Street is awkward and unresolved and appears possibly to be an addition and also, conceivably, was intended to have a second storey. A second level would have concealed the sawtooth roof structure of the tram shed behind.

Historical Context

The Prahran and Malvern Tramways Trust played a key role in facilitating suburban expansion in Melbourne. Its first depot was established at Malvern (Coldblo Road, Armadale) in 1909. The Kew Tram Depot was constructed as part of the expansion of the Trust's operations. The extension of tram services through Kew was a key factor in the further development of the suburb in the early twentieth century.

Comparative Analysis

The Kew Tram Depot is one of four major surviving tram depots in the eastern suburbs, along with Malvern (1909-10), Hawthorn (1915-16) and Camberwell (1929). Each is of a very different architectural style.

The most direct comparisons are the Malvern Tram Depot (1909-10, 1911-12) at Coldblo Road, in the City of Stonnington, and the Hawthorn Tram Depot (1915-16, 1917) at the corner of Wallen Road and Power Streets Hawthorn, the latter also within the City of Boroondara. As with the Hawthorn Depot, Kew is dominated by a succession of broad bays, lunette-arched on the High Street side and trabeated on the Barkers Road side. The arch usage was developed to full bay span at Hawthorn Depot and then applied here, but as Diocletian windows rather than as giant order conclusions, which were more in the manner of warehouse and large commercial buildings around 1900. Both designs demonstrate a shift from the approach at Malvern, where the arches were fairly small; so much so that Hawthorn and Kew depots represent a generational change from the initial Malvern design. At the same time window openings generally were more limited at Kew than at Hawthorn, which reads primarily as a glass and structure frontage. Kew, by comparison, uses its windows more as holes in more extensive masonry walling. The trabeated bays on Kew Depot's south side also represent a shift from Hawthorn. Trabeation over brick piers and square-headed timber window framing became widely favoured in industrial and public buildings after about 1914, with rendered entablatures or cornice mouldings, often coupled to smooth-rendered spandrels. Both Malvern and Hawthorn are more intact and architecturally impressive examples and both are included in the Victorian Heritage Register.

Constructed in 1929, Camberwell is also more intact, but is a much later design. It presents as a version of stylised classicism with art deco touches common to contemporary industrial buildings of the period, including aircraft hangars and related buildings (see, for example, RAAF buildings at Point Cook and Laverton and factory buildings at the Ford complex in Geelong). Kew Depot also compares with the Brunswick Depot, Sydney Road, in incorporating shops around its street corner, though this is also a much later building, completed in the 1930s to an early modernist design.⁷

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

The Kew Tram Depot is associated with the Prahran and Malvern Tramways Trust and demonstrates the extension of the electric tram system through the area, a key development in the history of the suburb.

Criterion B - Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural history.

The tram shed is one of three examples in the municipality (the others being Hawthorn and Camberwell). Each is of a distinct architectural design and each is of individual importance within the area.

Criterion C - Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.

N/A

Criterion D - Importance in demonstrating the principal characteristics of a class of cultural places and objects.

While diminished in terms of its completeness by the loss of the Bowen Street wing, the Kew Tram Depot retains its administration wing, tram shed and associated tracks and is important in demonstrating the characteristics of such depots.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

While the principal street facades to Barkers Road and High Street have suffered a degree of alteration, the complex as a whole has an imposing presence, derived from its repetitive and distinctive red brick and render facades, together with the distinctive dentilled parapets and pediments and Baroque-derived entry on Barkers Road. It is a local landmark in this location. The administration block is a competent and resolved example of Edwardian design as applied to an industrial complex.

Criterion F - Importance in demonstrating a high degree of creative or technical achievement at a particular period.

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.

N/A

Criterion H - Special association with the life or works of a person, or group of persons, of importance in City of Boroondara's history.

N/A

Statement of Significance

What is significant?

The significant elements of the Kew Tram Depot are the administration building and the tram shed. As an operational Depot, the complex retains the arrangement of tracks entering the shed from the west and these are also important. In the case of the administration building, the key elements are the external facades, including the Barkers Road elevation and the returns at the western and eastern end (albeit the latter is partly obscured by the single-storey wing at the corner of Barkers Road and High Street). The single-storey Inspector's cabin at the western end of the administration block is of no significance. In the case of the tram shed, the key elevations are the western elevation and entry, where the sawtooth form of the building is expressed and the setback to Bowen Street demonstrates the operation of the depot, and the eastern elevation to High Street. The northern elevation of the tram shed is a secondary element in a presentational sense. Further research would be required to determine the origins and design intent of the single-storey infill-like wing at the corner of Barkers Road and High Street, however on the basis of the work to date this is considered to be a lesser element.

How is it significant?

The Kew Tram Depot is of historical and aesthetic significance to the City of Boroondara.

Why is it significant?

The Kew Tram Depot is of historical significance for its association with the Prahran and Malvern Tramways Trust and the expansion of the electric tramways system into the local area, a key development in the history of the suburb. While altered, including through the demolition of the separate wing on the Bowen Street frontage, the surviving complex retains the key elements of a tram depot of the early twentieth century and is able to demonstrate the characteristics of such places.

Recommendations

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

The area of at-grade carparking to the north-west of the tram shed and tracks is of no significance following the demolition of the building previously in this location and this land should be excluded from the Heritage Overlay. Refer to the plan below.

Given the size and nature of the site, it would be desirable that a more detailed review of the complex (Heritage Appraisal or Conservation Management Plan) be prepared for the site in the event there is a significant change, such as a change of use or proposal for adaptation and/or development. Such a review should include policies/guidelines for adaptation and development.

External paint colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No

Aboriginal heritage place

No



Extent of proposed Heritage Overlay

Identified By

Lovell Chen, 2008.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010, Lovell Chen, *Camberwell Junction Heritage Review*, 2008, Heritage Precinct Citation, citation for Camberwell MMTB depot, 160-170 Camberwell Road, Hawthorn East.

Specific:

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

² *Sands & McDougall Directory of Victoria*, 1913.

³ Local plan #6225, 1913, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

⁴ George Tibbits, Philip Goad and others, *Bates Smart: 120 Years of Australian Architecture*, Thames and Hudson, Melbourne, 2004, p. 47.

⁵ Allom Lovell and Associates, *Hawthorn and Malvern Tramway Depots: Conservation Report*, Melbourne 1990, pp. 11-13, 15.

⁶ Allom Lovell and Associates, *Hawthorn and Malvern Tramway Depots: Conservation Report*, Melbourne 1990, p. 18.

⁷ Allom Lovell and Associates, *Hawthorn and Malvern Tramway Depots: Conservation Report*, Melbourne 1990, pp. 111, 114.

Name		Property No	
Address	18 Eglinton Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	1971		
Builder		Architect	Charles Duncan
 <p>Top: Brougham Street elevation; Lower: From Eglinton Street.</p>		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

18 Eglinton Street, (originally 12 Eglinton Street) was constructed for G C Ramsay in 1971. Previously, the site was occupied by a double-fronted weatherboard cottage with verandah and the property's immediate neighbours 14 and 16 Eglinton Street to the west were of a similar form. All three cottages are shown on a MMBW Survey Plan no. 1583, of 1904. The architect for the 1971 house was Charles Duncan.¹ In 1991 architect Deborah Bennett & Associates designed a north-facing elevated timber deck to Eglinton Street and made other more minor alterations including an additional window at mezzanine level facing north and a new window and door to the west elevation. The house is still occupied by the original owner.²

(Lovell Chen, 2011)

Description & Integrity

18 Eglinton Street is a three level brick and timber house, sited on a corner allotment. The property addresses the side street – Brougham Street with pedestrian and vehicle access from this side. The house is a timber-framed and clad, split -level building on three levels, with extensive areas of glazing, including a clerestory, to the east (Brougham Street) elevation. A series of brick piers, formed of vari-coloured bricks form both the posts to the ti-tree fence to the east boundary as well as supporting angled timber bearers which extend out from the first floor level of the house. These are supported on blocks of roughface reused bluestone which have been set into the brick piers. These brick piers are hollow at the top and are planted out.

The windows – a clerestory of fixed glazing set above a row of timber-framed awning sash windows - are divided by a spandrel of horizontal timbering which has darkened with age. Vertical timbering is set above the clerestory. Open form timber sunshades extend out over these windows. The end walls are of overlapping vertical timber boarding. The house has a steeply sloping 'catslide' roof of corrugated iron to the west elevation, which supports the exposed metal ducting for a heating or cooling system.

There is a substantial brick chimney to the north elevation, with a sloping profile, which runs counter to the angle of the main building form. The internal spaces are contained within the central three level form, flanked by lower wings with roof slopes which run counter to the main roof slope. There is a timber deck, added to the north elevation in 1991 at first floor level. There is a timber-framed pergola set forward of the decking which extends into the fenced front garden area. The pergola form also frames the entire length of the Brougham Street elevation and links the house with the garage at the southern end of the property.

The main entry is from Brougham Street via a crazy paving pathway framed by vegetation. A metal palisade fence secures the entry which is via a timber-framed glazed door. Rows of timber shingles provide weather protection to the entrance, fixed to the pergola framing. There is skillion-roofed garaging to the rear of the property, set behind a ti-tree fence; this appears to be contemporary with the house.

The house has a densely landscaped setting with Australian native plantings including casuarinas and a fine pair of eucalypts framing the house to the north and south. The main garden area is screened behind ti-tree fencing with low rockeries and plantings softening the property boundaries to both streets.

Historical Context

From the mid 1880s, the promise of improved transport links (in this case the Outer Circle railway) encouraged development in particular areas of Kew. In the immediate vicinity of the subject site, the c. 1894 MMBW plan shows Walpole and Eglinton Streets with substantial masonry villas sited within landscaped gardens on generous allotments; 9 Eglinton Street (1883-84 'Significant') and *Otira* (73 Walpole Street, 'Significant') are examples which remain today. The subject property replaced a humble weatherboard residence, one of three, of which all are now demolished; the immediate vicinity of the subject property is now dominated by post-war and more modern development, similarly replacing earlier dwellings.

Comparative Analysis

This house was originally designed by the noted architect Charles Duncan (b. 1933).³ Duncan's similarly-sized Williams house at 4 Glenard Drive Eaglemont, is listed on the Royal Australian Institute of Architects' Twentieth Century Buildings Register and won the 1965 Royal Australian Institute of Architects Medal and Diploma in the Victorian Chapter single house division.⁴ Duncan designed other houses in Melbourne's east, including 19a Redmond Street Kew (1968), a spectacular house at Kangaroo Ground (c. 1970) and four houses at Merchant Builders' Elliston estate at Rosanna (the DE group) in 1971.

The Ramsay house stands with a number of contemporary and slightly earlier distinctive examples of residential design in Boroondara. These include Graeme C Gunn's townhouses at 76 Molesworth Street Kew (1969), Robin Boyd's Lawrence house and flats, Studley Street, Kew (1966),⁵ Boyd's Stuart Purves house, Molesworth Street, Kew (1966-8),⁶ and his Ian Crawford house at Atholl Place,

Canterbury (1969-71).⁷ Gunn's townhouses and the three Boyd designs, with their smooth finishes and accentuations of brick, concrete and steel, are more urbane in their materials usage. The Duncan counterpart to those designs in the area is 19a Redmond Street, with bagged brick walling alternating with timber-framed windows and diagonal boarding, partly overpainted.⁸

Duncan often favoured a rougher textured, more naturally finished architecture in a range of projects that marked his work in the period around 1970. The Ramsay house's natural finishes, varied brick stock and stained timber rather than steel lintels and concrete block, together with its more casually stepped form down its sloping site, and its added response to the site in stepping down with expressive roof changes, place it closer to contemporary architecture by Kevin Borland, Max May and others who were active in the Architects' Group. It is compositionally distinctive from those, however. Its fascia usage, skillions and complex juxtaposed roof form is more comparable with the Charles Duncan house at Eltham-Yarra Glen Road Kangaroo Ground, near the St Andrews Road junction (c. 1968-70) and his church and kindergarten at the south-east corner of Blackburn and Doncaster Roads, Donvale.⁹ The mottled brick stock resembles that in his Eltham South Pre-School (1965-6),¹⁰ and its general colouring also resembles that of Duncan's Okalyi house at 66 Old Eltham Road, Lower Plenty (1968), and the chamfering and weathered timber has parallels in Peter Crone's early houses of this period.¹¹ In particular it shares with Duncan's Kangaroo Ground house a narrow side elevation, catslide skillions on its principal roof planes, reverse skillions in general composition and integral pergolas aligned with the skillion roof fascias. The best known institutional building with this component was Chancellor and Patrick's St James' Uniting Church, Riversdale Road, Box Hill South (1965).¹²

The bluestone finishes at number 18 are rare in houses of this period; a property in Whitehorse Road Balwyn used it on some walling (c. 1973-5), and the noted contemporary architect Andrew Reed was known for using it on individual walls, but generally it was confined to paving. Number 18's balance of form in relation to its site contours, garden and the tall trees at the property edge is quite fine and the combination of garden and house retains its contemporary character. At the same time, through its formal vitality, the house is able to command its street corner, primarily through the clerestory facing Brougham Street and the chamfered windows and fascia directly above those. The closest contemporary counterpart with similar corner address is Andrew Reed's former Pathfinder Motel (c. 1970), at the southeast corner of Burke and Cotham Roads. That uses tall eucalypt trees to similar effect in augmenting the building's presence yet softening the general texture of the corner site. In comparison with contemporary Daryl Jackson's house at 50a Stawell Street in the Studley Park area (1974), 18 Eglinton Street is arguably more interesting in its stepped form and is altogether different in role from Jackson's townhouses at Barkers Road Hawthorn (c. 1967-8).

In effective contemporary use of a corner site it compares with Robin Boyd's Ross Milne house at 673 Toorak Road, at the north-east corner of Glenbervie and Toorak Roads, Toorak (1966-70).¹³ Of other major house designs from this period in Boroondara, Norman Day's pure white house in Berkeley Street Hawthorn (c.1973-4) has been demolished and Kevin Makin's medal-winning bagged-brick house in Morang Road Hawthorn (1979) has been altered beyond recognition.¹⁴ Edgard Pirotta's Elgin Street house in Hawthorn (c. 1975) is an urban terrace in concrete block. In texture and finishes 18 Eglinton Street probably has most in common with Kevin Borland's noted additions and buildings at Preshil School, 395 Barkers Road Kew (1969-74 esp.).¹⁵

The later additions to 18 Eglinton Street have been sympathetic: its 1991 decking is large but unobtrusive from the street.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

Not applicable.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Designed by notable Melbourne architect, Charles Duncan, 18 Eglinton Street, Kew is a fine and distinctive example of residential architecture of the early 1970s. It is a striking and commanding corner design which effectively combines a series dramatic and assertive building forms, with a rough, natural materiality. The house features a distinctive combination of expressive stepped roof forms, stained timber boarded fascia elements, natural timber cladding, horizontal banks of windows and warm vari-coloured brickwork.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

18 Eglinton Street is a three level brick and timber house, sited on a corner allotment. The property addresses the side street – Brougham Street. The house is a timber-framed and clad, split -level building on three levels, with extensive areas of glazing, including a clerestory, to the east (Brougham Street) elevation.

A series of brick piers, formed of vari-coloured bricks, form both the posts to the ti-tree fence to the east boundary as well as supporting angled timber bearers which extend out from the first floor level of the house. These are supported on blocks of roughface reused bluestone which have been set into the brick piers. These extend in front of the garage at the southern end of the site, which appears to be contemporary with the house.

Australian native plantings including casuarinas and a fine pair of eucalypts framing the house to the north and south. The main garden area is screened behind ti-tree fencing with low rockeries and plantings softening the property boundaries to both streets.

How is it significant?

18 Eglinton Street is of aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

Designed by noted Melbourne architect, Charles Duncan in 1971, 18 Eglinton Street, Kew is a fine and distinctive example of residential architecture of the early 1970s. It is a striking and commanding corner design which effectively combines a series of dramatic and assertive building forms with a rough, natural materiality. The house features a distinctive combination of expressive stepped roof forms, stained timber boarded fascia elements, natural timber cladding, horizontal banks of windows and warm vari-coloured brickwork. It is complemented by its setting, comprising brick fence piers on the eastern boundary, which are integrated with the house, ti-tree fence and contemporary garage and by its site landscaping.

Recommendations

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

External paint colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	No. Brick piers to ti-tree fence on east boundary, integral to house and garage
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified By

Lovell Chen, 2008.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ This has been confirmed by the current owner, in discussions with Council officers.

² Drawings detailing the alterations to plans drawn up by Deborah Bennett & Associates dated 1991 provided by the City of Boroondara, April 2011.

³ Information from Doug Evans' biographical notes, viewed 20 October 2011. Duncan trained at Melbourne Technical college between 1951 and 1959, winning the 1954 John McIlwraith award for best third year student. He worked with Hume Sherrard, Chancellor and Patrick, Peter Jorgenson, McGlashan and Everist and Hassell and McConnell. He began solo practice in 1962. See Doug Evans' Modern in Melbourne website: users.tce.rmit.ed.au/E03159/ModMelb/mm2/lect/50, viewed 20 October 2011.

⁴ www.walkingmelbourne.com/forum/victopic.php?+=6750, viewed 20 October 2011. The Williams house is cited in Philip Goad and others' *Melbourne Architecture*, Watermark, Sydney 1999, p. 183, Norman Day's *Modern Houses Melbourne*, Zouch, Melbourne, 1977, p. 93-5, *Australian Home Beautiful*, September 1966, p. 31, *Architecture in Australia*, June 1965, pp. 110-111, and *Architecture and Arts*, March 1965, p. 38. These are all cited in David Wixted, Suzanne Zahra and Simon Reeves, *Heritage Alliance Survey of Post-War Architecture in Victoria*, Melbourne 2008, p. 169.

⁵ Lovell Chen, *Boroondara Heritage Review B Graded Buildings*, v. 2, Data Sheets for Kew, Melbourne, 2007, 2009.

⁶ The Purves house was gutted by fire in c. 1970 and mostly rebuilt internally. It is discussed in *Transition*, 38, special Robin Boyd issue, 1992, p. 232 (catalogue of Boyd's completed work), in Boyd's own book *Living in Australia*, Pergamon, Sydney, 1970, where it was photographed by Mark Strizic and Adrian Featherston, pp. 38, 55-57, and in 'A Photographic Selection of the Works of Robin Boyd', *Architecture (in) Australia*, 62, 2, April 1973, p. 84. It was used as a set for Tim Burstall's pioneering feature film *2000 Weeks* (1967).

⁷ *Transition*, 32, 1992, p. 236; *Living in Australia*, pp. 117, 121.

⁸ www.jellisrcraig.com.au, viewed 20 October 2011 (details of sale).

⁹ Interview with Charles Duncan by Philip Goad, Conrad Hamann and Michelle Hamer, 2000.

¹⁰ *Architecture Australia*, October 1967, p. 820; cited in David Wixted, Susanne Zahra and Simon Reeves, *Heritage Alliance Survey of Post-War Built Heritage in Victoria*, Melbourne, 2008, p. 5.



¹¹ Wixted, Zahra and Reeves, *Heritage Alliance Survey*, p. 183. For Peter Crone, see esp. his Huebner House, Main Road Olinda, 1972-3, and his Abrahams House, 42 North Road Brighton, (1970-2). *Heritage Alliance Survey*, p. 186.

¹² See Winsome Callister, *Architecture of David Chancellor and Rex Patrick*, Ph D thesis, Monash University, Melbourne, 2010.

¹³ Illustrated in *Transition*, 32, 1992, p. 163; Boyd and Strizic, *Living in Australia*, Pergamon, Sydney, 1970, p. 147, and Jeffrey Turnbull, 'Robin Boyd', *Building Ideas*, 5, 5, March 1973, p. 12 and cover image.

¹⁴ Several of these houses are mentioned by Simon Reeves in *Built Heritage: City of Boroondara: Thematic Environmental History*, draft edition, Melbourne 2011, p. 207.

¹⁵ See Doug Evans, Conrad Hamann and Huan Chen Borland, *Kevin Borland: Architecture from the Heart*, RMIT, Melbourne, 2007, pp. 141-159.

Name		Property No	
Address	51 Fellows Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	1930		
Builder		Architect	
		Extent of Overlay To title boundaries.	
			

Intactness Good Fair Poor

History

51 Fellows Street, previously identified as allotment 45, was recorded as vacant land, owned by a Miss Emma Allen from the late 1920s and with a net annual value (nav) of £15.¹ The allotment had a frontage of 20.1 metres (66') to Fellows Street. The 1929/30 rate cycle recorded a change of ownership of the allotment, then acquired by Robert John Henderson, a manufacturer, and an increase in the value of the still vacant allotment from £15 to £20. By the following year's rate cycle, the property comprised a brick house of seven rooms with a nav of £150.² Henderson did not remain in residence for more than a few years - by c. 1940 Leonard Jacobs was in residence, with the occupant of the property changing on average every ten years. In 1974 Mrs R L Rich was in residence.³ In 1983 and 1988, additions to the residence took place, including the addition of a swimming pool. These appear to have been located to the rear of the property and are not readily visible from Fellows Street.⁴

(Lovell Chen, 2011)

Description & Integrity

51 Fellows Street is a single-storey triple-fronted painted rendered brick bungalow with interwar Mediterranean styling, set on a plinth of clinker brickwork. There is a segmental porch set on the centre of the façade, projecting out into the lawn area. The house has a hipped roof form clad in aged terracotta tiling, with the projecting five-sided porch roof extending forward. The chimneys are modest in scale and decoration, and are of painted render, with a characteristic Mediterranean/Spanish Mission curved crown with openings to two sides. There are standard-width eaves with soffits lined in narrow timber battens, spaced at regular intervals. The porch has a dwarf wall of rendered brick, on a base of clinker brick, and the terracotta tiled porch roof is carried on a series of Doric columnettes from the dwarf wall. The floor is of terrazzo. The front door is of stained timber, set in a stained timber doorcase with leadlight sidelights and a fanlight.

The door is flanked by timber framed double hung sash windows, with leadlight to the upper sashes, set above rendered brick sills and fitted with timber operable louvre shutters. The windows are capped with a tympanum with a rendered white painted border, with the semicircle infilled with variegated tessellated tiles, arranged in a zig-zag pattern. These are placed singly across the front of the building with a further window to the west bay, abutting the driveway and a further three to the east end bay. Those to the east bay do not have shutters.

The house has a substantial painted concrete fence, rendered as a series of tapered piers, with curving spans supporting elaborate custom white-painted ironwork. The paired iron gates to the driveway and the pedestrian gate to the east end of the fence appear to be hand wrought ironwork. In its style and form it displays a robust Art Nouveau vernacular which sits at variance with the bungalow set behind. It is possible that the fence was designed as a separate element to the house.

The garden is well maintained, and the driveway is of concrete paving, with a crazy paving and moss central strip. The garage is concealed by high painted timber gates, set back behind the building line, and with a profile which shadows that of the elaborate iron driveway gates. There are a line of semi-mature cypresses along the west boundary and the house and lawn are well-screened by camellias, a large banana palm and a mature elm.

In 1988 the then City of Kew granted a building permit for a rear extension to the property comprising a family room.⁵ This addition is not visible from Fellows Street, being hidden by the roof ridge.

Historical Context

Fellows Street, originally Fellowes Street, was part-developed by the late nineteenth century, with a number of sizeable villas constructed in brick, but with at least one notable weatherboard property (*Wawona*, 52 Fellows Street q.v.) also constructed at this time. Development was primarily within the section between Princess and Barry Street, but with some development occurring on the north side of Fellows Street, further west towards Redmond Street. By the 1920s, development had picked up pace, with the last vacant allotments to the south side of the street, towards Redmond Street being developed. Typically these allotments in the western part of Fellows Street were developed as generously proportioned single and attic storey residences set back from the street in landscaped surrounds.

Comparative Analysis

The Colonial and Mediterranean fusion was a primary strategy for architects working in the more affluent suburbs. The Mediterranean components in this house are tempered by a linkage to symmetrical 'Old Colonial' designs such as *Fernhill* at Mulgoa (1840), illustrated in Hardy Wilson's 1920 book of the same name. *Fernhill* was never completed, but its combination of a hipped roof and curved central porch was widely repeated in domestic designs. It related to other examples such as Purchas and Teague's 10 Findon Crescent (c. 1929-30), and Leighton Irwin and Roy Stevenson's Edgar Fullwood house at 110 Mont Albert Road Canterbury (c. 1926-8, recently demolished), an eloquent and originally widely published design using a staggered front resembling the general three-front massing at 51 Fellows Street. Other related houses from this period in Boroondara, such as the square-porch Blackett, Forster and Craig houses in the Yarrbat Avenue area of Balwyn, have also been

demolished in recent years.⁶ 51 Fellows Street stands as an externally intact example of the type. It has a faceted porch where the Fullwood and Findon Crescent houses used semicircular porches, but it is firmly within this compositional group.

The house also compares with straight-fronted Colonial revival designs such as in Victoria Avenue and Deepdene Road Canterbury, the duplex at 135-7 Cotham Road Kew, a much later example (1936), and *Mallow* at 33 Deepdene Road, Canterbury (1923), which has some formal similarities with 51 Fellows Street. 1 Bradford Avenue Kew (1927-8) is also related in its combination of conspicuous arcading with shuttered windows, boxed eaves, hipped roof and rendered brick. The combination of patterned brick or stucco moulded arch tympani with hipped roofs, boxed eaves and Old Colonial breakfronts was usual, and appears in other more Mediterranean designs such as E A Watts' 1291 Burke Road Kew, (1930-1). *El Paso* at 294 Cotham Road (1930) combines moulded arch tympani panels above triple windows with boxed eaves and a symmetrical hipped roof, this time with an expanded breakfront-porch combining a four arched central window with two larger open arches to each side. 87-87A Bowen Street Camberwell (1934) uses similarly patterned arch tympani with glazed brick panels in herringbone pattern, combined with window shutters. George Hallendall's *Ingoda*, at 10 Fitzgerald Street Balwyn (1924) combines Mediterranean pan tiles and rendered brick walling with boxed eaves, symmetrical elevations and a hipped roof typical of the Colonial revival. A related combination of square glazed terracotta relief panels, stucco rendered brick, boxed eaves, prominent porch, hipped roof and triple-fronting is at 1292 Toorak Road Glen Iris (1931).⁷ Reflecting the eclecticism of the interwar period, these houses vary in their incorporation of specific elements from the two broad stylistic traditions.

A number of the examples referenced here are subject to site-specific Heritage Overlays in the Boroondara Planning Scheme.

While the Colonial and Mediterranean fusion is not uncommon in the Boroondara context or in Melbourne more generally, 51 Fellows Street stands, as do others referenced here, as an assured and externally intact example of what was a major theme in interwar domestic architecture.

The fence, with its strongly Art Nouveau flavour, contrasts stylistically with the house but is intact and unusual in Boroondara in its own right. Similar detailing occurs in prominent arts and crafts-influenced houses in Toorak (*Grong Grong*, *Glyn*), or Brighton (*Billilla*), by architects such as Walter Butler or Rodney Alsop.⁸ These were earlier, but the comparison does not detract from the design interest in this fence. Within Boroondara, this application of gridded and curvilinear Art Nouveau compares with the former dentist' surgery at 781-783 Glenferrie Road Hawthorn (c. 1921, qv).

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

N/A

Criterion B - Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural history.

N/A

Criterion C - Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.

N/A

Criterion D - Importance in demonstrating the principal characteristics of a class of cultural places and objects.

51 Fellows Street is of significance in the Boroondara context as a representative and externally relatively intact example of a relatively popular typology, an interwar suburban bungalow of Mediterranean style but fused with Colonial Revival touches. It is a successful composition, exhibiting skill in the combination of forms, elements and detailing.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

The apparently intact Art Nouveau flavoured front fence is unusual in combination with the Mediterranean / Colonial styling of the house but is considered to be of aesthetic significance in its own right as a very handsome and striking design, characterized by the combination of gridded and curvilinear, sinuous elements.

Criterion F - Importance in demonstrating a high degree of creative or technical achievement at a particular period.

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.

N/A

Criterion H - Special association with the life or works of a person, or group of persons, of importance in City of Boroondara's history.

N/A

Statement of Significance

What is significant?

51 Fellows Street is a single-storey triple-fronted painted rendered brick bungalow with interwar Mediterranean styling, set on a plinth of clinker brickwork. There is a segmental porch set on the centre of the façade, projecting out into the lawn area. The house has a hipped roof form clad in aged terracotta tiling, with the projecting five-sided porch roof extending forward.

The house has a substantial painted concrete fence with Art Nouveau-derived styling, rendered as a series of tapered piers, with curving spans supporting elaborate custom white-painted ironwork. The paired iron gates to the driveway and the pedestrian gate to the east end of the fence appear to be hand wrought ironwork.

How is it significant?

51 Fellows Street, Kew is of local historical and aesthetic (architectural) significance.

Why is it significant?

51 Fellows Street is of significance in the Boroondara context as a representative and externally relatively intact example of a relatively popular typology, an interwar suburban bungalow of Mediterranean style but fused with Colonial Revival touches. It is a successful composition, exhibiting skill in the combination of forms, elements and detailing.

The apparently intact Art Nouveau flavoured front fence is unusual in combination with the Mediterranean / Colonial styling of the house but is considered to be of aesthetic significance in its own right as a very handsome and striking design, characterized by the combination of gridded and curvilinear, sinuous elements.

Recommendations

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

External paint colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ City of Kew Rate Books, 1926/27, #5775, lot 45, vacant land nav £15.

² City of Kew Rate Books, 1929/30, #6160, lot 45, vacant land nav £20; 1930/31, #6200, lot 45, 7 rooms brick nav £150.

³ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1930 and 1974, various years.

⁴ City of Kew building index records, building approval #581 8 August 1983, additions to dwelling; #3794, 3 August 1988, addition to residence.

⁵ Drawings detailing the additions and alterations prepared by Ian Burch in 1988 provided by the City of Boroondara, April 2011.

⁶ These houses are illustrated and discussed by Marcus Barlow in his *Australian Homes*, Melbourne, 1926.

⁷ These houses are discussed in Lovell Chen, *Boroondara Heritage Review of B Graded Buildings*, v. 3: *Data Sheets for Camberwell and Hawthorn*, Melbourne, 2007, 2009.

⁸ See Philip Goad and others, *Melbourne Architecture*, Watermark, Sydney, 1999, 2008, pp. 98-9; Harriet Edquist, *Pioneers of Modernism: The Arts and Crafts Movement in Australia*, Miegunyah, Melbourne, 2008, pp. 40-50.

Name	<i>Wawona</i>	Property No	
Address	52 Fellows Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	c. 1895		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

This double-fronted timber residence appears in outline on a MMBW Survey plan of 1898. The first listing in the *Sands & McDougall Melbourne Directory* appears in the 1895 edition with the occupant recorded as George W Brett. This is at variance with rate records of the former Borough of Kew which records the owner and occupier as William Gove Brett, an Inspector of Charities. Records for the 1895 rate cycle record a house on the property – allotments 92 and 93 – with a net annual value (nav) of £60.¹ Numbering in Fellows Street (sometimes Fellowes Street) changed frequently – initially the property was 160, then 108, and from c. 1912 it was numbered 52 Fellows Street. Originally the property occupied a double block with an extensive garden allotment to the east, now the site of 50 Fellows Street. This portion of the property was subdivided in c. 1949- the 1949 edition of the *Sands & McDougall Melbourne Directory* records a house being built between 48 and 52 Fellows Street at this date. This property has been demolished and, at the time of writing, a new two-storey brick residence has just been completed on its site.

Returning to the subject property, rate records confirm a change of ownership in c. 1900 with civil servant Robert Camm as the owner and occupant.² Robert Camm (1847-1933) was also an English-born Australian artist who gave the property the name *Wawona*. Biographical notes on the artist, state that he resided in Kew for many years – initially in Albert Street – later renamed Fernhurst Grove - before moving to the subject property in c. 1899, where he remained in residence until 1922. Subsequently he returned to live in Fernhurst Grove.³ An MMBW property service plan further confirms Robert Camm as both owner and occupier of the property in 1912, at which date *Wawona* was sewered. This service plan also shows that a fernery abutted the west side of the residence and that a shallow verandah ran along the façade, approached by steps at its east end. Both features appear to have been demolished. The main entry, as it is today, was to the east side of the house. A stables building was sited on the rear property boundary, adjoining a laneway and a small timber pavilion or garden house was sited to the east surrounded by gardens.⁴ Both have been demolished, with the latter now forming part of the 50 Fellows Street landholding. In 1909/10, the property was tenanted for a period by a Miss Julia Dodd, and rate records describe the property as being of eight rooms, wood, and comprising a stable, bath and pantry.⁵ After Robert Camm moved to Fernhurst

Grove in 1922, a Miss Isabella Thompson was recorded as being in residence until c. 1950, with little significant change in the property description or its nav.⁶ From 1951 the occupant and owner was listed as W Welst.⁷ The property is partly obscured by a bluestone and timber paling fence, constructed in 1974.⁸

(Lovell Chen, 2011)

Description & Integrity

While this property has only limited visibility from the public domain, it appears to be a finely executed triple-fronted timber residence, with highly decorated and worked timber detailing. The house has a hipped slate roof and brick chimneys with rendered caps and mouldings, all over-painted. A verandah previously ran across the front of the house with the exception of the projecting bay to the west – discernible by the springing point and remnants of the roofing iron. Its base may still be extant, but was not able to be seen on the day of inspection. The windows are timber-framed and, with the exception of that to the west bay which is a tripartite casement with mullioned windows with toplights, are elongated double hung sashes with those to the Fellows Street frontage multi-paned. The house is constructed of weatherboards, on a plinth of brick. The upper parts of the walls are in 'cats tongue' shingling. The same finish has been applied to the gables which incorporated louvred vents and a scrollwork-perforated timber 'hood'.

The MMBW survey plan depicts a serpentine path to an entry from the east side. This appears to be extant – there is a prominent timber gable to the east side, and a recessed entry porch. A small weatherboard skillion-roofed addition has been made to the west side of the house, extending out into the driveway alignment. The property has a gravelled driveway and a high timber paling fence set within bluestone posts and on a plinth of bluestone, which conceals much of the house from the street.

There is a mature cypress tree to the front garden area to the east of the driveway and the landscaping consists of garden beds edged in bluestone and boulders.

Historical Context

Wawona is one of the earliest houses constructed in this section of Fellows Street. Beverly Ussher's house of 1893 is at 44 Fellows Street, further east.

Comparative Analysis

Built four or five years after a nearby Beverley Ussher house (44 Fellows Street), *Wawona* is one of a number of finely conceived and executed weatherboard houses appearing in the present City of Boroondara during the 1890s. Others include 17 O'Shaughnessy Street Kew (1907-08), 31 Chaucer Crescent Canterbury (1907), and Beverly Ussher's *Kloa*, formerly *Castleman*, 57 Pakington Street.

The palette of material and details, such as the weatherboard and the cats' tongue shingling, appear in Beverley Ussher's crucial *Cottage by the Sea* orphanage design at Queenscliff (demolished), which appeared in the *Australasian Builder and Contractors' News* in 1891.⁹ The window framing, in both the top-lit hinged casements and the double hung sashes with their inlay of coloured flanking panes around central clear planes, are well-preserved and conceived examples typical of early Federation design. The timber finial and the scrollwork panel at the gable apex recall design from earlier decades, but was still characteristic in many houses built at the outset of Federation architecture.

The curving entry path, prominent in the major Ussher and Kemp designs of the Federation period and a general Federation signature, appears intact here; often the long-standing Federation patterning of front gardens has become obscured when new foliage has been planted and the original paths straightened.

Preliminary Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

N/A

Criterion B - Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural history.

N/A

Criterion C - Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.

N/A

Criterion D - Importance in demonstrating the principal characteristics of a class of cultural places and objects.

52 Fellows Street is a fine example of a timber residence of the early Federation period which appears to be relatively intact externally other than for the removal of the verandah.

The mature cypress in the front garden is of significance as an unusually old and large specimen.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

52 Fellows Street is an accomplished design which is notable for the level of elaboration and timber detailing, including distinctive 'cats tongue' shingling, vents, finial and gable 'hood'.

Criterion F - Importance in demonstrating a high degree of creative or technical achievement at a particular period.

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.

N/A

Criterion H - Special association with the life or works of a person, or group of persons, of importance in City of Boroondara's history.

N/A

Statement of Significance

What is significant?

52 Fellows Street is a finely executed triple-fronted timber residence of the late nineteenth century, with highly decorated and worked timber detailing. The house has a hipped slate roof and brick chimneys with rendered caps and mouldings, all over-painted, wall cladding of weatherboards and shingling on a brick base, and timber-framed windows. A mature cypress is located in the front garden.

How is it significant?

52 Fellows Street is of local historical and aesthetic (architectural) significance.

Why is it significant?

52 Fellows Street is a fine example of a timber residence of the early Federation period which appears to be relatively intact externally other than for the removal of the verandah. It is an accomplished

design which is notable for the level of elaboration and timber detailing, including distinctive 'cats tongue' shingling, vents, finial and gable 'hood'. The mature cypress in the front garden is of significance as an unusually old and large specimen.

Recommendations

As noted above, this house is substantially obscured from the street.

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	Yes (mature cypress)
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ Borough of Kew Rate Books, 1895, #1909, William G Brett, owner/occupier, house, lot 92/93, nav £60.

² Borough of Kew Rate Books, 1900/01, #2014, Robert Camm, owner/occupier, house, 10 rooms wood, lot 92/93, nav £65.

³ Terry Brennan 'Notes on Robert Camm'. Artist Biography files, State Library of Victoria.

⁴ Property Service Plan #87730, dated 28 August 1912 shows works were carried out on Robert Camm's behalf by A Le Couilliard, Denmark Street, Kew, provided by Yarra Valley Water, September 2011.

⁵ Borough of Kew Rate Books, 1909/10, #2327, Julia Dodd tenant, Robert Camm owner, house, 8 rooms wood (stable, bath, pantry), lot 92.93, nav £65.

⁶ City of Kew Rate Books, 1926/27, #5743, Miss Isabella Thompson owner/occupier, house, 8 rooms wood, lot 92/93, frontage 132', nav £75.

⁷ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1890 and 1974, various years.

⁸ City of Kew building permit application cards, permit #4741, dated 7 August 1974.

⁹ See George Tibbits, Ch. 4 of Trevor Howells (ed., contrib.), *Towards the Dawn: Federation Architecture in Australia, 1890-1915*, Hale and Iremonger, Sydney, 1990, pp. 61, n. 39.

Name		Property No	
Address	57 Fellows Street Kew	Survey Date	24 May 2011
Place Type	Residential	Grading	Significant
Date of Construction	c. 1925-26		
Builder	Basil Hayler	Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

57 Fellows Street was constructed in c. 1925-26 by owner/builder Basil Hayler.¹ Previously the allotment – lot 44 - with a frontage of 20.1 metres (66') was listed as vacant land. By the 1930/31 rate cycle, the property had changed hands with Reverend Frank Boreham listed as the owner and occupant.² Mrs S F Boreham was listed as the occupant as late as 1960, but by 1974, an M George was in residence.³

(Lovell Chen, 2011)

Description & Integrity

57 Fellows Street is a single-storey triple-fronted clinker brick and roughcast render 'Craftsman' bungalow. The allotment slopes down from the front, from north to south and the house is therefore higher at the back. The roof is of terracotta tile with a prominent gable roughly to the centre of the façade. The ridge of the main hipped roof form rises at each end and the chimneys are of clinker brick with a rendered brick capping topped by hexagonal terracotta pots. The exterior walls are of clinker brick to two-thirds height with the upper portion finished in a painted roughcast render. The house has deep eaves, with timber lining boards, and a painted timber strut, set at an acute angle and linking the eaves and the springing point of the capping row to the clinker brick portion of the exterior walling. There are terracotta vents set into the lower section of the brickwork. A string course of clinker brick encloses the top of the windows to the east bay of the house. The prominent gable is infilled with painted timber lattice work above cement sheet with widely spaced vertical timber strapping picked out in a contrast colour. The entry porch has a painted concrete floor and is in part enclosed by a rendered brick dwarf wall. There is a low rendered brick pier capped with a lamp – an opaline shade supported on a decorative iron bracket, thought to be original. There are a pair of timber-framed leadlight doors at the back of the porch. The windows are timber framed mullioned leadlight casements, grouped in pairs to the west bay abutting the driveway, grouped as three within the porch, and an elongated frieze of five windows to the east bay. The windows are enclosed in a timber frame, with a sloping timber lintel and all but the group of three to the porch have painted timber window boxes supported on stepped clinker brickwork.

The property has a low fence constructed of clinker bricks, the piers of which are capped with small mounds of rounded quartz, cemented into place. The brickwork between the piers is capped with a row of painted cement blocks, which are missing to two of the four lengths of fence, replaced with clinker bricks laid sideways. The brick piers are linked by 'squared' chain links, painted green, which match the colour of the original painted metal and cyclone wire gates.

The house is set in a well-maintained garden setting, which features raised garden beds set within informal rockeries of stacked white stones, similar to but of a larger form than those that are fixed to the fence piers. The driveway is of concrete and there is a timber trellis work gate that partly screens a non-original gable roofed brick garage, with detailing which matches that of the house.

A search of building permit records for the former City of Kew and the City of Boroondara found that building permits were granted for additions and alterations on three occasions – in 1979, 1983 and in 1995.⁴ The drawings relating to the permit applications have not been located and an aerial image of the property does not indicate that any building works such as additions to the rear of the property appear to have taken place.

Historical Context

Fellows Street, originally Fellowes Street, was part-developed by the late nineteenth century, with a number of sizeable villas constructed in brick, but with at least one notable weatherboard property (*Wawona*, 52 Fellows Street, q.v.) also constructed at this time. Development was primarily within the section between Princess and Barry Street, but with some development occurring on the north side of Fellows Street, further west towards Redmond Street. By the 1920s, development had picked up pace, with the last vacant allotments to the south side of the street, towards Redmond Street being developed. Typically these allotments in the western part of Fellows Street were developed as generously proportioned single and attic storey residences set back from the street in landscaped surrounds.

Comparative Analysis

This house is a very good, externally intact and representative example of bungalow design from the 1920s.

In terms of intactness 57 Fellows Street compares directly with 44 Studley Park Road (1925), and 52 Studley Park Road (c.1928) albeit this example has been substantially extended at the rear and its original fence has been removed, and then rebuilt. At 57 Fellows Street the fence and gates survive with relatively minor change.

The combination of a hipped main roof and centrally placed projecting gable is found frequently through Boroondara, but the plinth in clinker brick is unusually deep, and the compression of windows into a dado below the eaves is inventive and unusual in its proportions. This composition corresponds to the Prairie School of the United States in its emphasis on placing windows in a consistent layer immediately below the roofline, vaguely suggesting American Prairie School influence. The use of timber struts away from the central gable, and between or flanking the corner windows, is also unusual for the period.

Among other Boroondara houses in the bungalow genre, 57 Fellows Street compares favourably with 46 Clyde Street Kew (1929), and 53 Harp Road Kew (1928) which also uses a deep clinker brick plinth anchored compositionally under tall clinker brick chimneys, its painted roughcast dado with the windows firmly compressed into it, and its placement of a prominent strut between its corner window groupings.⁵ 57 Fellows Street also compares closely in these aspects with 96 Kilby Road Kew, a Gawler and Drummond design of 1924.⁶ All these houses have a similar level of architectural interest and external intactness and all are considered of local significance as fine and intact examples of bungalow design of the period.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.
N/A

Criterion B - Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural history.

N/A

Criterion C - Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural history.

N/A

Criterion D - Importance in demonstrating the principal characteristics of a class of cultural places and objects.

57 Fellows Street, Kew is a very good, representative example of a Craftsman-derived bungalow design from the 1920s. It is highly intact externally and retains original or early fence and gates.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

57 Fellows Street is an appealing composition that uses the common combination of a hipped main roof and centrally placed projecting gable, with an unusually deep plinth in clinker brick and the compression of windows into a dado below the eaves that is inventive and unusual in its proportions and is slightly suggestive of American Prairie School influence. The use of timber struts away from the central gable, and between or flanking the corner windows, is also unusual for the period.

Criterion F - Importance in demonstrating a high degree of creative or technical achievement at a particular period.

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.

N/A

Criterion H - Special association with the life or works of a person, or group of persons, of importance in City of Boroondara's history.

N/A

Statement of Significance

What is significant?

57 Fellows Street, Kew, is a single-storey triple-fronted clinker brick and roughcast render 'Craftsman' bungalow. The roof is of terracotta tile with a prominent gable roughly to the centre of the façade. The ridge of the main hipped roof form rises at each end and the chimneys are of clinker brick with a rendered brick capping topped by hexagonal terracotta pots. The exterior walls are of clinker brick to two-thirds height with the upper portion finished in a painted roughcast render. The property retains an original or early low brick fence, constructed of clinker bricks with piers linked by lengths of chain capped with small mounds of rounded quartz in cement, and with metal gates.

How is it significant?

57 Fellows Street, Kew is of local historical and aesthetic (architectural) significance.

Why is it significant?

57 Fellows Street, Kew is a very good, representative example of Craftsman-derived bungalow design from the 1920s. It is highly intact externally and retains an original or early fence and gates.

The house is an appealing composition that uses the common combination of a hipped main roof and centrally placed projecting gable, with an unusually deep plinth in clinker brick and the compression of windows into a dado below the eaves that is inventive and unusual in its proportions and is slightly suggestive of American Prairie School influence. The use of timber struts away from the central gable, and between or flanking the corner windows, is also unusual for the period.

Recommendations

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

External paint colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ City of Kew Rate Books, 1923/24, #4952, vacant land, nav £12; 1926/27, #5776, brick house 7 rooms, nav £110.


² City of Kew Rate Books, 1930/31, #6201, nav £100.

³ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1926 and 1974, various years.

⁴ City of Kew building permit application cards, permit #7908, dated 26 April 1979; permit #669 dated 27 September 1983 and #95/01265, dated 12 May 1995.

⁵ Lovell Chen, *Boroondara Heritage Review: B Graded Buildings, v.2: Data Sheets for Kew*, Melbourne 2007, 2009.

⁶ Pru Sanderson, *City of Kew Urban Conservation Study*, Melbourne 1988, Citation 53.

Name		Property No	
Address	2 High Street Kew	Survey Date	24 May 2011
Place Type	Commercial (Shop)	Grading	Significant
Date of Construction	1914		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

This two-storey brick shop and dwelling was constructed in 1914 and the first owner and occupant was a Mr Ewen Bisset, a chemist¹. At this time, the architect is not known. Rate records for 1913/14 recorded an allotment of vacant land, owned by James and Alice Bishop with a net annual value (nav) of £6.² The Bishops also owned the adjoining allotment, and at this date a residence – today 6 High Street – was under construction. Rate records for 1915/16 recorded that the property comprised five rooms, and had a net annual value of £90 – the comparatively high nav presumably due to the commercial nature of the premises.³ In 1922 pharmacist Alan Cunningham was listed as operating from these premises, while ownership remained with Mrs Bisset.⁴ Until at least 1974 the building served this purpose, with R Hutchins operating a chemist shop from the site for many years. Since the late 1970s the building has been associated with Blackmores, the health product company whose painted signage is visible on both the south and west elevations.⁵

(Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen 2011).

Description & Integrity

2 High Street is a one and two-storey part-tuck-pointed brick and rendered shop and dwelling, occupying a prominent corner site at the junction of High Street and Barkers Road. The building addresses the angled corner site with a prominent first floor oriel window to the narrow corner overlooking the intersection. The brickwork and render is all over-painted. To both the first floor street facades to Barkers Road and High Street respectively, the chimney breast is expressed externally, with the breast supported on stepped courses of brickwork. To Barkers Road there is a chimney stack, of over-painted brick with an over-painted render capping and a pair of terracotta chimney pots. To the High Street elevation there is no chimney stack, and without an internal inspection it is not possible to gauge whether this is merely a decorative device to add interest to the large blank central section of the first floor façade and to balance the façade composition. A narrow painted moulded string course runs above the window heads to both elevations, terminating at the corner oriel window. A broader string course terminated by consoles rises to a semicircle enclosing the pressed metal roof to the oriel window. An inverted 'keystone' bridges the parapet between the string course and moulded parapet capping above this window form. There is a wide flat rendered

brick parapet, relieved by tripartite vertical recesses, highlighted in paint and moulded cement Art Nouveau decoration, again highlighted in contrasting paint. The north return shows signs of flaking paint, perhaps indicating the effect of water penetration. The oriel window has spandrel panels and a half domed roof of decorative pressed metal, and the three windows are casement forms with toplights infilled with leaded stained glass of an Art Nouveau pattern. The four other first floor windows are standard timber-framed double-hung sashes. There are two additional sash windows to the north return – part-concealed by vegetation – one of which has a top light of clear glass. To Barkers Road there is an enclosed glazed porch set above an over-painted brick parapet with the same tripartite vertical recess device as the main parapet. It sits atop the ground floor rear shop wing and entrance porch to the first floor former residence. The porch roof is supported on a painted metal dwarf Doric column from the parapet. The east elevation of the porch is infilled with a timber and glazed door with sidelights and a topline. A 'porthole' window is adjacent. There are two further painted brick chimneys to this rear elevation.

The building has a skillion roof of rusted corrugated iron with more recently renewed shallow hipped iron roofs to the stair hall and the single storey rear wing of the building.

The rear (east) elevation, originally of face brick with rendered brick sills, has also been over-painted. There is a bay window with casements and toplights infilled with leaded stained glass of an Art Nouveau pattern. The base is of face brick with a course of plinth bricks to the lower section of the bay and a rendered brick plinth directly below the timber framed windows. There is an external door, concealed by a security mesh door, leading to the concreted rear yard, now turned over to car parking. Adjoining are two timber-framed double-hung sash windows with segmental brick arched heads. The north elevation is not visible from the public domain, but the MMBW property service plan indicated that there was a roofed verandah to the rear section of this elevation.

The ground floor to Barkers Road and High Street comprises the shop front proper. To the Barkers Road elevation, there is also the single-storey rear wing, which supports the enclosed porch at first floor level. It comprises a recessed arched brick entry porch to the former first floor residence and two small timber-framed fixed windows infilled with leaded stained glass of an Art Nouveau pattern. These have segmental brick arched heads and sloping brick sills. The entry porch retains its original smooth basalt entry steps but the floor within the porch is of an aged concrete finish, which is not thought to be original. Formerly there was a gate to this entry, as evidence by the latch remaining mounted on one of the flanking brick piers. The entry door is of painted ledged boards with a glazed panel of clear glass, which is thought to have replaced a leadlight panel. The door is set within a Diocletian window form, infilled with leaded stained glass of an Art Nouveau pattern. A metal grille fixed to the exterior of the door screens the glazed panel. The threshold is of smooth basalt.

The shop front comprises a series of segmental brick arched windows, with both elevations comprising two large arched windows and to the ends, a smaller proportioned window with a sill set at a higher level. There are no stallboards below the windows, rather there are several courses of over-painted brickwork and a course of plinth bricks. Over-painted terracotta vents are set into the plinth. The brick piers between the windows are stop-chamfered, and the brickwork appears to originally have been tuck-pointed. The window framing is of painted timber, divided by a horizontal timber glazing bar to form a fanlight to each. The entrance door is not original, and is of painted timber comprising two glazed panels. There is a fanlight above the door, and the whole doorcase is set within a segmental brick arched head. Internally the shop retains its original ceiling, of intricate decorative plasterwork. The shop front is shaded to both elevations –including the splayed corner - by a wide cantilevered awning of painted corrugated iron, carried on painted metal brackets, featuring art-nouveau scrollwork. The two ends of the awnings to Barkers Road and High Street are infilled with a perforated metal lattice screen, which is thought to be an original element. The roofing iron is in good order and appears to have been renewed recently. The timber fascias to the awning are painted and are free of painted signage. Painted signage relating to the Blackmores tenancy is a prominent feature of the first floor elevations to Barkers Road and to High Street.

Historical Context

This prominently sited shop and dwelling was an adjunct to the Beehive Hotel, on the opposite corner, of Barkers Road and Church Street, Hawthorn, and as such formed an early component of the present-day small cluster of shops and commercial uses that has subsequently developed around this

intersection. 2 High Street relates to other buildings at Barkers Road-High Street intersection, including the Beehive Hotel and the Kew Tram Depot, though the later service station on the opposite corner breaks the pattern.

Comparative Analysis

2 High Street, exemplifies lively 1900s-1910s shop design, with its stepped parapet defining prominent corner elevations, its experiment with a shallow-pitched roof clad in corrugated galvanised steel behind a parapet, an oriel corner bay with extensive pressed metal panelling coupled to a truss-framed metal verandah frame and corrugated galvanised steel cladding. Sydney examples are at Pacific Highway Newtown, City Road Chippendale, and many shop fronts along Oxford Street East Sydney. This type is less common in Melbourne, with a few exceptions such as the Solway Building at the Brunswick and Johnston Street corner, Fitzroy (c. 1910) or IG Beever's Michael's Buildings at the north-west corner of Elizabeth and Lonsdale Streets in central Melbourne (1916).⁶ This last coupled a corner oriel to a framed and coffered surfacing where a basic cellular structure formed almost the entire decoration, and the parapet was left out. In the 1920s simple stepped parapet elevations also appeared on single-storey parapeted shops of that period, such as the pair at 131-33 Union Road, Surrey Hills, at the Beford Avenue corner, or the three at Camberwell and Avenue Roads Camberwell, both groups dating from the 1920s.

In other Boroondara examples the buildings are more adaptations of Federation house types to fit their retail corners, as with the south corner of Burwood and Burke Roads Camberwell (c. 1905) and the south-west corner of Glenferrie and Barkers Roads Hawthorn (c. 1910).⁷ A later corner shop and house at the north-west corner of Balwyn and Whitehorse Roads Balwyn (c. 1918) with an oddly heavy domed corner balcony in concrete, has been altered over the years and is in any case substantially different in results.

Other aspects of 2 High Street, such as the deep and slotted parapet and the Art Nouveau clusters of succulent foliage at corners, can be found quite widely in suburban shopping precincts from the 1900s and 1910s, especially in Glenferrie Road, Malvern and in Chapel Street, Prahran.

Of interest, there is another example of a continuously operating pharmacy building in Boroondara, Dartnall's Pharmacy at the south-east corner of Union and Burke Roads Surrey Hills. However that is in less original condition than the subject building, externally, having a restyled Moderne upper storey and various other additions. Its value lies in the basically intact Dartnall's pharmacy interior.

Preliminary Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.
Not applicable.

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 and objects.

The shop at 2 High Street is of significance as a good and externally intact example of a brick corner shop-residence of the early twentieth century. It demonstrates the general characteristics of the type, in this case on a corner site, and retains the original arrangement of shop front and residential entry (to the first floor residence) relatively unaltered.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Despite the impact of the overpainting of the brickwork and some changes at ground floor level, the building retains a high level of design quality. It is a handsome building on a prominent corner site with distinctive high parapet, partly stepped, picturesque arrangement of chimneys, oriel corner bay in pressed metalwork and finely executed Art Nouveau detailing, which includes the ornate metal verandah brackets and lattice work.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

2 High Street is a one and two-storey part-tuck-pointed brick and rendered shop residence, occupying a prominent corner site at the junction of High Street and Barkers Road. The building addresses the angled corner site with a prominent first floor oriel window to the narrow corner overlooking the intersection. It features a high parapet wall, original chimneys, and Art Nouveau detailing.

How is it significant?

2 High Street is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

The shop at 2 High Street is of significance as a good and externally intact example of a brick corner shop-residence of the early twentieth century. It demonstrates the general characteristics of the type, in this case on a corner site, and retains the original arrangement of shop front and residential entry (to the first floor residence) relatively unaltered. Despite the impact of the overpainting of the brickwork and render and some changes at ground floor level, the building retains a high level of design quality. It is a handsome building on a prominent corner site with distinctive high parapet, partly stepped, picturesque arrangement of chimneys, oriel corner bay in pressed metalwork, and finely executed Art Nouveau detailing, which includes the ornate metal verandah brackets and lattice work.

Recommendations

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

External paint colours	Yes
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

Pru Sanderson, *City of Kew Conservation Study* 1988.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ Date derived from an MMBW property service plan #95556, showing that the plumbing connections were completed on 17 December 1914.

² Borough of Kew Rate Books 1913/14, #3108, James & Alice Bishop, land, nav £6.


³ Borough of Kew Rate Books, 1915/16, #3807, Ewen Bisset, o/o, brick 5 rooms, nav £90.

⁴ Borough of Kew Rate Books, 1921/22, #4979, Alan L Cunningham chemist, occupant, Mrs Bisset, owner, Shop etc brick 5 rooms, nav £150.

⁵ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1920 and 1974, various years.

⁶ *Melbourne Cityscope*, RP Data, Sydney, 2011, Map 21 p. 9 item 54A.

⁷ Examined by Lovell Chen in both their *Kew and Hawthorn Historic Precincts Study*, Melbourne 2007-8, and their *Camberwell Junction Heritage Study* (2008).

Name		Property No	
Address	50 High Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	c. 1920-21		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

Rate records for the former City of Kew record a number of vacant allotments in this portion of High Street from the mid 1910s, with houses being developed here after 1920, to the corner of Foley Place, later Stevenson Street. By the 1921/22 rate cycle, the present residence had been constructed for Richard Davis, the owner and occupier. Described as a wooden house of six rooms, it had a net annual value (nav) of £70.¹ The property was also first listed in the *Sands & McDougall Melbourne Directory* at this date. By the mid 1930s, Vincent Dew was in residence, supplanted by Claude Mooney in c. 1950, John Plant in c. 1960 and P C Smith in 1974.²

(Lovell Chen, 2011)

Description & Integrity

50 High Street Kew is a triple-fronted single-storey Californian bungalow of dark-stained or tarred weatherboards. The house has a roof of terracotta tiling with a prominent gable to High Street and a further gable, part-concealed by the adjoining property, to the north side. There is a timber verandah that extends across two-thirds of the façade and returns along the north elevation, facing towards Stephenson Street. The entry is from the north side of the verandah. The verandah has a roof of terracotta tiles, incorporated as part of the main roof slope, with the exception of the south section which springs from beneath the gable. Both gables are infilled by cement sheeting with timber strapping, with a louvred timber vent at the centre. To the front gable, this is set above a 'skirt' of timber shingles, with those to the west impacted by the growth of mould. The tiled roof over the verandah is similarly affected. The windows are painted timber-framed double-hung sash forms, with leadlight glazing to the upper sashes. There is a tripartite form to the south end of the façade, a canted bay window to the verandah and a corner window form to the north-west corner. The main entry is from the north side of the verandah. The boards above the tripartite window are less weathered, indicating that a terracotta tiled window hood may have been removed. The verandah is supported by a series of painted plain timber posts and has a low railing with painted timber balusters

with a decorative cutout to each member. There are three brick chimneys capped with a soldier course of clinker brick and finished with horizontal brick edging.

The garden setting comprises a lawn and low garden beds of shrubs. There is an elm to the north-west corner of the house and a semi-mature *pittosporum* to the south-west corner of the garden, adjoining the fence. The pedestrian path is curved and of poured concrete with a moulded concrete edging. The fence is a low timber framed cyclone wire fence with a decorative metal gate framed by two timber posts. This is unlikely to be original and could date from the 1940s or 1950s.

Historical Context

Development to the south end of High Street south was comparatively slow – the Findon Paddocks area on the west side of High Street between Stevenson Street and Barkers Road is shown on the MMBW Detail Plan of 1903 as still largely undeveloped. The opposite (east) side of the street was interrupted by a large clay hole further east – today the Foley Reserve. Despite this, a number of block-fronted and notched board Federation villas had been constructed up to and including the World War I period. The allotments to the south of Stevenson Street – nominally 48-52 High Street - were developed in the early 1920s.

Comparative Analysis

There are several good representative examples of this type in Boroondara. They include 46 Clyde Street East Kew (1929) and 899 Toorak Road Camberwell (1921).³ In this type, a monopitch continuation of the verandah roof, linked to a broad transverse tile roof, is drawn partway across the base of a dominant projecting gable, so that horizontal line flows from one otherwise separate elevational component into another. This contrasts with 52 Studley Park Road Kew (c.1928), where the elevational components are kept basically distinct. This may have origins, (as do many other Australian 'bungalow' forms) in the preceding Federation architecture. 12 (1901-02) and 34 Stevenson Street Kew (1910-11), 51 (c. 1906) and 52 Walpole Street (1907-08), all use this interlinking as a major compositional device.⁴ In later bungalows elsewhere, as in both the City of Whitehorse and in the broad-fronted bungalows seen in Adelaide suburbs, the single-pitch tiled verandah slope is frequently drawn in an emphatic line across gable fronts to include a porch or car port. This arrangement is as distinctive within the bungalow genre as the superimposed gable, the transverse roof with integral verandah and projecting wing or dormer, seen in Surrey Hills especially, and the paired frontal gable.⁵ The superimposed verandah line also appears in several Kew houses including 85 Wills Street (c.1911, q.v.) and 37 Walpole Street (c. 1920, q.v.). 50 High Street is of additional interest for its tarred weatherboard and cream-painted box-frame windows, traditionally associated with Algernon Elmore's bungalows in the Blackburn area of the City of Whitehorse, and also seen previously in Monomeath Avenue Canterbury (the Monomeath Avenue examples, on the west side, have been mostly demolished).⁶ This distinguishes 50 High Street from its closest Boroondara counterparts, 46 Clyde Street and 899 Toorak Road; both of those are brick or rendered brick in construction. The insistent horizontality in this house is especially well handled.

Preliminary Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

50 High Street Kew is a representative and externally intact example of a timber Californian bungalow of the early 1920s.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

50 High Street, Kew is an accomplished example, in timber, of a distinct bungalow variation, where a monopitch continuation of the verandah roof, linked to a broad transverse tile roof, is drawn partway across the base of a dominant projecting gable, so that the horizontal line flows from one otherwise separate elevational component into another. The horizontality in this design is emphatic and particularly well handled.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

50 High Street Kew is a triple-fronted single-storey Californian bungalow of dark-stained or tarred weatherboards. The house has a roof of terracotta tiling with a prominent gable to High Street and a further gable, part-concealed by the adjoining property, to the north side. There is a timber verandah that extends across two-thirds of the façade and returns along the north elevation, facing towards Stevenson Street. The building has a high degree of external integrity as it presents to the street.

How is it significant?

50 High Street Kew is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

50 High Street Kew is of significance as a representative and externally intact example of a timber Californian bungalow of the early 1920s. It is an accomplished example, in timber, of a distinct bungalow variation, where a monopitch continuation of the verandah roof, linked to a broad transverse tile roof, is drawn partway across the base of a dominant projecting gable, so that the horizontal line flows from one otherwise separate elevational component into another. The horizontality in this design is emphatic and particularly well handled.

Recommendation

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

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ City of Kew Rate Books, 1921/22, #4957.

² Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1925 and 1974, various years.

³ Lovell Chen, *Boroondara Heritage Review: B Graded Buildings*, v. 2, *Kew*; v. 3, *Camberwell and Hawthorn*, Melbourne, 2007, 2009.

⁴ Lovell Chen, *Boroondara Heritage Review: B Graded Buildings*, v. 2, *Kew*, Melbourne 2007, 2009.

⁵ For different Bungalow roof types and form according to states, see esp. John Clare, 'The Californian Bungalow in Australia', *Historic Environment*, 5, 1, 1986, pp. 19-39; Peter Cuffley, *Australian Houses of the '20s and '30s*, Five Mile, Melbourne, 1989, esp. Ch. 4 pp. 48-73; Graeme Butler, *The Californian Bungalow in Australia*, Lothian, Melbourne, 1990.

⁶ See esp. Angela Taylor, 'Craftsman Bungalows in Blackburn', *Historic Environment*, 5, 1, 1986, pp. 4-18.

Name		Property No	
Address	409 High Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	c. 1917		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

The first listing for the property appears in the *Sands and McDougall Melbourne Directories* in 1918, and the occupant is given as an Edward Heather. Prior to this date, the allotment was vacant land adjoining a confectioner's shop run by a Mrs M Tickle. It is thought that this is the shop building at 411 High Street. The shop building and the adjoining vacant land to both the east and west was owned by Frederick Bosse, described in rate records as a gardener. Rate records of the former Borough of Kew for 1915/16 recorded vacant land to the corner of Disraeli Street, owned by Bosse and with a net annual value (nav) of £13.¹ Subsequent rate records record the presence of a brick house of five rooms, initially occupied by Charles Brookshaw, a confectioner, who also tenanted the adjoining shop premises, presumably succeeding Mrs Tickle. Rate records for 1921 record a change of tenant with Charles Brookshaw's name crossed out and that of Ernest William Bosse, a decorator, written in its place. The property is recorded as being owned by Frederick Bosse, and designated 415 High Street.² Directory listings for 1922 and 1923 concur, and list Charles Brookshaw, confectioner and occupant of the adjoining shop premises, also as the occupant of the residence. By 1923, Frederick Bosse junior was also listed at the address. From this date until at least the mid 1970s the house was occupied by members of the Bosse family, with Mrs S A Bosse listed as the occupier of the property in 1974.³

(Lovell Chen, 2011)

Description & Integrity

409 High Street is a double-fronted brick and render hybrid Bungalow, with richly applied late Federation Queen Anne detailing. The house has a gabled roof form, clad in terracotta tile and infilled with panels of stucco, divided by painted vertical timber strapping, with the crest of the gable infilled with timber boards, notched to present as shingles. A row of decorative console brackets, picked out in a contrasting colour, sit beneath the notched boards. There are two tripartite casement windows with coloured leadlight toplights to High Street. The windows have sloping brick sills and the window heads are bordered by a convex roughcast moulded string course that spans the width of the façade.

The lower sections of the window frames are similarly engaged. The painted timber doorcase, with coloured leadlight sidelights, toplight and glazed panel appears to be original.

An exotic decorative feature of the house is the inset return verandah and painted white ornamental timber fretwork which is supported by wide timber posts and L-brackets set on a pierced brick dwarf wall. The entry porch, which is accessed via a bullnose step, has a decorative tile detailing.

The house is set in a well-maintained garden setting comprising a lawn enframed by low garden beds of shrubs. The pedestrian path is curved and of poured concrete with a timber edging. The front fence is a low timber framed woven wire fence covered in an evergreen vine, with a decorative metal gate framed by two timber posts. To Disraeli Street this is a painted paling fence form, rising to full height further down the street.

In September 1976 the then City of Kew granted a building permit for alterations and additions to the dwelling. While these rear additions are of matching scale and colour to the original building, it reads as a distinct addition as viewed from Disraeli Street and the rear laneway.⁴

Historical Context

This portion of High Street was immediately north of the horse tram terminus, located in a timber building to the opposite corner of Disraeli Street. Today this is the site of the Kew Recreation Centre. The streets running off the north side of High Street, were partly developed by the date of the MMBW Survey plan of 1907, in contrast to the adjoining allotments facing High Street. Apart from a single timber house further east, this portion of High Street opposite the Cemetery comprised vacant allotments between Gladstone and Childers Street. Brick houses appear to have been less common, with many of the adjoining streets comprising free-standing timber residences, apart from a small cluster of semi-detached Victorian single-fronted cottages, of which only 21 and 23 Disraeli Street remain today.

Comparative Analysis

With its dominant single gable facing the front, 409 High Street compares with other gable types in the Bungalow genre.⁵ These include *Ashcapby* at 162 Eglinton Street Kew, (1915-16) and 1 Tennyson Street Kew (1916), both earlier and constructed of timber and roughcast, rather than of brick, as seen here.⁶ As the dates suggest, composition with a single dominant, half-timbered gable was recurrent during the transition from Federation to early Bungalow architecture, and examples continued in Melbourne suburbs on through the 1920s. These houses tended to be single-storeyed rather than attic types, though 3 Second Avenue Kew (1924-5), 6 High Street (c.1914), and several houses in Baroda and Wellington Streets Flemington from the same period, used a breakfront to add an external balcony to a basically symmetrical upper storey attic.

409 High Street differs from these examples in being conspicuously closer to Federation architecture, both in its flamboyant Art Nouveau verandah frieze and its brick front walling, which uses a stuccoed course and trios of fanlit hinged casement windows in the manner of many Federation houses. The house is still Federation enough to eschew symmetry in its main front walling, though this is contradicted by the symmetrical roof elevation. In this case the composition is effective because of the proportional balance of both main wall and gable, and the energy and linkage provided in the verandah frieze. Fretwork curving on this bold scale is not seen often.

Though arches abound in Federation verandah treatments the strong Art Nouveau effect seen here is less common, as in Harold Desbrowe-Annear's trio of houses at the Eyrie in Eaglemont (1899-1903), all three of which are on the Victorian Heritage Register.⁷ A related use of fretwork to link upper and lower levels is seen at *Gosmont*, 1221 Burke Road, though this is an attic house and the compositional unity is assisted by an unusually tall pairing of chimney and wing window transom. *Carbethon*, 1223 Burke Road (1911-12) uses a similarly prominent verandah frieze, accentuated as here by being drawn down far enough to provide a valance-screen; so does 48 Foley Street Kew (1907) though this is basically a Federation house. Among transitional Federation-bungalow types that other leading Kew example, *Ashcapby* of 1915-16 (see above) has a similarly deep verandah frieze, with a similar timber grid placed over flared verandah posts. It also avoids complete symmetry with a single sidelight by the front door.

Among houses in the Hawthorn and Camberwell areas, 409 High Street's verandah fretwork compares with the porch and deck at *Highton*, 65 Mont Albert Road Canterbury (1906) though 409 High Street's is much simpler. 1293 Toorak Road Burwood (1915) has its differing gable and verandah levels similarly linked by a prominent pattern of repeated arches in both fretwork and half-timbering.⁸ There are major house designs with single encompassing gables in Balwyn Road Canterbury (c. 1920), Studley Road Ivanhoe (c. 1915) and *Nee Morna* (c. 1910) Nepean Highway, Sorrento.⁹

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

409 High Street Kew is a fine and externally intact example of a hybrid Bungalow with prominent main gable and richly applied late Federation Queen Anne derived decoration.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

409 High Street Kew is an interesting transitional design that successfully combines Bungalow forms with Federation styling and detailing. The relative proportions of main wall to gable are well handled, in part through the use of an unusual and elaborate verandah frieze. While the building adopts a relatively simple overall form, its detailing is more flamboyant, the verandah frieze being of particular note.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

409 High Street is a double-fronted brick and render hybrid Bungalow, with richly applied late Federation Queen Anne detailing. The house has a gabled roof form, clad in terracotta tile and infilled with panels of stucco, divided by painted vertical timber strapping, with the crest of the gable infilled with timber boards, notched to present as shingles. A row of decorative console brackets, picked out in a contrasting colour, sit beneath the notched boards. There are two tripartite casement windows with coloured leadlight toplights to High Street. The windows have sloping brick sills and the window heads are bordered by a convex roughcast moulded string course that spans the width of the façade. The lower sections of the window frames are similarly engaged. The painted timber doorcase, with coloured leadlight sidelights, toplight and glazed panel appears to be original. An exotic decorative feature of the house is the inset return verandah and painted white ornamental timber fretwork which is supported by wide timber posts and L-brackets set on a pierced brick dwarf wall. The entry porch, which is accessed via a bullnose step, has a decorative tile detailing.

How is it significant?

409 High Street Kew is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

409 High Street Kew is a fine and externally intact example of a hybrid Bungalow with prominent main gable and richly applied late Federation Queen Anne derived decoration. Architecturally, it is an interesting transitional design that successfully combines Bungalow forms with Federation styling and detailing. The relative proportions of main wall to gable are well handled, in part through the use of an unusual and elaborate verandah frieze. While the building adopts a relatively simple overall form, its detailing is more flamboyant, the verandah frieze being of particular note.

Recommendations

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

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study 1988*; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ Borough of Kew Rate Books, 1915/16, #32 Frederick Bosse, land nav £13.

² City of Kew Rate Books, 1921/22, #30, Ernest William Bosse decorator tenant, Frederick William Bosse owner, of 419 High Street, brick 5 rooms, nav £50.

³ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1914 and 1974, various years.

⁴ Details drawn from the former City of Kew Building Index cards, provided by the City of Boroondara, April 2011.

⁵ In advertising for 1920s Australian houses 'bungalow' was often coupled to 'Californian', linking it to the relaxed and informal houses of the Los Angeles/Pasadena and Eastern Bay Areas in California, popular after Greene and Greene's Irwin house at Pasadena of 1900-1902. These houses emphasized horizontality in line, Japanese references (hence Pacific regionalism) in detailing and open planning tendencies, projecting rafters, accentuated wings and naturally expressed brick, stone and (stained) timber. Australian examples retained front fences, differed in their use of red terracotta tiling on the Marseilles pattern, tarred or over-painted timber, and much wider use of brick construction and roughcast. Australian 'bungalows' also inherited many aspects of Federation architecture, including continuing use of a central hipped roof in many examples (as here), half-timbered gable-fronts, side-placed front doors (especially in Sydney) tall chimneys, curved or canted bay windows and a clustering of windows around the main corners. In Australia the bungalow's high tide was from around 1910 through to the economic downturn of 1928-33; some examples were still being built through the 1930s. The transitional Federation- Bungalow genres were given this title in Richard Apperly, Robert Irving and Peter Reynolds, *Identifying Australian Architecture*, Angus and Robertson, Sydney, 1989, 1994, pp. 144-147, including two examples with symmetrical and encompassing frontal gables.

⁶ Lovell Chen, *Boroondara Heritage Review B Graded Buildings, v. 2: Data Sheets for Kew*, Melbourne 2007, 2009.

⁷ Philip Goad and others, *Melbourne Architecture*, Watermark, Sydney, 1999, 2008, p. 91 item 146.

⁸ Both examples are discussed in Lovell Chen, *Boroondara Heritage Review, B-Graded Buildings, v. 3, Data Sheets for Camberwell and Hawthorn*, Melbourne, 2007, 2009.

⁹ Richard Apperly, Robert Irving and Peter Reynolds, *Identifying Australian Architecture*, Angus and Robertson, Sydney, 1989, 1994, pp. 144-5.

Name	<i>Cooldrina</i>	Property No	
Address	31 Pakington Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	c. 1903-04		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

Cooldrina, 31 Pakington Street was constructed in c. 1903-04. The property is shown in outline on the MMBW survey plan no. 1583, dated February 1904, sited in the front garden of a very deep allotment extending back to Peel Street behind. At this date, the house behind was numbered 61 Pakington Street. The date of construction of the subject property is supported by research undertaken utilising rate records for the former Borough of Kew. Records for the 1902/03 rate cycle list a brick and wood house of seven rooms owned and occupied by a Mrs Mary Stevens, with an address given as 61 Pakington Street – this is in fact the house behind, set close to and backing onto Peel Street.¹ By the 1905/06 rate cycle, a brick house of six rooms also owned by Mrs Stevens had been constructed on the front (east) portion of the allotment – the subject property. The house was tenanted by a Leo Kaimes or Kaines, and with a net annual value (nav) of £50. By the same date, Mrs Stevens' own house had decreased in value from £43 to £33.² The MMBW Survey Plan no. 67, dated 1907, shows that access to the Stevens' property was via a driveway from Peel Street, now that the property was effectively cut off from Pakington Street. The first Directory listing for the property appeared in the 1905 edition of the *Sands & McDougall Melbourne Directory*, listing the occupant as a Leo Kaires.³ By 1909/10 Henry Partridge, an engraver, was the occupant, with *Cooldrina*, described as a brick house of six rooms, with bath, pantry and wash house, with an increased nav of £59. The property still remained in Mrs Stevens' ownership.⁴ The property appears to have changed tenants at regular intervals until c. 1930 when William Hill and later Miss E Hill were in residence. By 1960 they had been succeeded by Harold Willis, and by 1974 O L Williams was in residence.⁵ Initially unnumbered, and then numbered 65 Pakington Street from c. 1913, the house was renumbered 31 Pakington Street later that decade. It is not known when the house behind was demolished and the property subdivided –the rear portion of the allotment has subsequently been developed as three units, numbered 58 Peel Street.

(Lovell Chen, 2011)

Description & Integrity

31 Pakington Street Kew is a double-fronted face brick and roughcast rendered single-storey Federation villa with a roof of terracotta tile. There are three visible chimneys, all of unpainted brick with unpainted render cappings and terracotta pots. The walls are of red face brick, laid in a stretcher bond, and the upper courses have an applied painted roughcast finish. The dominant feature of the east facing façade is a prominent projecting bay window form. This sits below a gable roof infilled with roughcast render at the centre of which is a smooth render framed vent. The gable is capped with a terracotta finial. Deep timber eaves above the gable are supported on painted timber brackets.

The bay window has five casements infilled with leaded glazing, incorporating Art Nouveau stained glass motifs. The bay window plinth is of rendered brick with a smooth sloping sill and a roughcast finish to the body of the plinth. To the south of the projecting bay is a shallow recessed verandah, accessed by a doorway in the south wall of the projecting bay. There is a tripartite leaded casement window with leaded stained glass toplights, in the east facing wall. The window sits upon a painted bracketed timber sill. The main entrance is from the side porch, off the driveway to the north side of the house, and set between two projecting gabled bays – one to the east, described above, and one facing north. The terracotta tiled roof slopes down forming a hood over the porch, with the east face infilled with painted shingles. There is a fine leaded and stained glass highlight window in the west wall of the porch, set above a deep sloping painted cement sill. The porch roof is supported on painted timber posts with perforated timber brackets. The adjoining north-facing bay appears to enclose a tripartite window form similar to that which adjoins the projecting façade bay. Decorative timber brackets support a tiled window hood which shades the upper portion of the windows. The brackets incorporated a pierced stylized pattern of plants; it is not known whether these are original. The north-east corner of the house is accentuated by a sloping brick buttress, part concealed by shrubs.

Visible alterations to the house include an evaporative cooling tower, set on the south roof slope and part-screened by vegetation. An aerial photograph indicates a large extension to the rear of the property which is not visible from Pakington Street.⁶ The house is set in a mature garden, and there is a driveway of cement pavers along the north side of the house, from which a path to the entrance porch diverges. There is a non-original gable-roofed garage with the gable infilled with painted shingles or weatherboards notched to appear as shingles. It has a panel-finished automatic door. A reproduction metal painted lamp post is set within the garden adjoining the bay window. The fence is a non-original metal palisade form set on a rendered brick plinth. There are no gates.

Historical Context

The central section of Pakington Street between Eglinton and Malmsbury Streets was developed towards the end of the nineteenth century when small timber and, less commonly, brick cottages and villas were constructed on modest allotments, with several of those to the west side of Pakington Street, extending back to Peel Street. Comparatively few of these blocks remained vacant by the time the area was surveyed by the MMBW in c. 1907. In this context, the subject property is less common, being constructed of brick, but is clearly part of this first phase of development. Its siting in front of an earlier more modest property, is of interest, with a similar event occurring at a later date, on the adjoining allotment to the north.

Comparative Analysis

31 Pakington Street is one of several important Federation houses in Boroondara that emphasise a narrow front rather than a broad diagonal reading, or a very short transverse verandah wing. These include 17 O'Shaughnessy Street Kew (timber, 1907-08), 31 Chaucer Crescent Canterbury (1907), and Beverly Ussher's *Kloa*, formerly *Castleman*, 57 Pakington Street (timber, 1898-9).⁷ This may be connected with smaller frontages north of High Street, but the designs seem genuinely based in emphasising single-fronted form. Hence the side location of the front door, as seen at O'Shaughnessy Street. In emphasising a single broad curve in the front, this house also compares with the dominant curved verandah of the much later 28 Miller Grove (1915 'Significant'). There is a narrow-fronted Kew variant which comprises two roughly identical wings with a recessed porch in between, as in 24 Miller Grove (1913-14), and *Allathorne* at 83 Pakington Street (1912), both graded as 'Significant'.⁸ None of these houses are actually on narrow sites, so the form reads more as a compositional strategy rather than a response to site restrictions. The segmentally-arched casement frames were common in Ussher and Kemp designs, as at both *Kloa* and their house and surgery at 169 Canterbury Road

Canterbury, graded 'Significant'.⁹ The gable brackets, and the long blank elevation to the north, reappear in bungalow houses after c. 1914 and the comparatively tight footprint suggest that this house has the basis of later Bungalow composition. The house is intact on its street front and can be read independently of the large garage addition built next to it. Apart from the window detailing, the house has a deliberate clarity and plainness in demeanour that reflects a then developing urge among Federation architects to simplify their house architecture.¹⁰ Its juxtaposition of a curved bay with a simple flat-ended wing, accentuated by a roughcast plaster dado, is similar to the treatment at *Nambour*,¹⁰ Malmsbury Street nearby, (c. 1909). That house, however, has a much more spread out street elevation.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

31 Pakington Street Kew is a substantial, handsome and externally intact example of a popular Federation house form. It is a fine example which exhibits a level of restraint in its composition and detailing. The rear addition has been designed and sited in such a manner as not to detract from the presentation of the house.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Not applicable.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

31 Pakington Street Kew is a double-fronted face brick and roughcast rendered single-storey Federation villa with a hipped and gabled roof of terracotta tile. There are three visible chimneys, all of unpainted brick with unpainted render cappings and terracotta pots. Walls are of red face brick, laid in a stretcher bond, and the upper courses have an applied painted roughcast finish. The dominant feature of the front east facing façade is a prominent projecting bay window form. This sits below a gable roof infilled with roughcast render. The gable is capped with a terracotta finial. Deep timber eaves above the gable are supported on painted timber brackets. To the south of the front projecting bay is a shallow recessed verandah, accessed by a doorway in the south wall of the projecting bay. The main entrance is from the side porch, off the driveway to the north side of the house, set in front of a secondary projecting gabled bay facing north.

How is it significant?

31 Pakington Street Kew is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

31 Pakington Street Kew is a substantial, handsome and externally intact example of a popular Federation house form. It is a fine example which exhibits a level of restraint in its composition and detailing.

Recommendation

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

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ Borough of Kew Rate Books, 1902/03, #2857, nav £43.

² Borough of Kew Rate Books, 1905/06, #2977, Mrs Mary Stevens o/o, 7 rooms, brick, wood, 61 Pakington nav £33; #2978, Leo Kaimes occupant, Mrs Mary Stevens owner, 6 rooms, brick, unnumbered, nav £50.

³ *Sands & McDougall Melbourne Directory*, 1905-1911 listings.

⁴ Borough of Kew Rate Books, #3260, nav £59.

⁵ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1904 and 1974, various years.

6 Additions and alterations were carried out in 1993, according to information provided by the City of Boroondara, April 2011.

7 Lovell Chen, *Boroondara Heritage Review: B Graded Buildings*, v. 2, *Kew*; v. 3, *Camberwell and Hawthorn*, Melbourne, 2007, 2009.

8 Lovell Chen, *Boroondara Heritage Review: B Graded Buildings*, v. 2: *Kew*, Melbourne, 2007, 2009.

9 Lovell Chen, *Boroondara Heritage Review: B Graded Buildings*, v. 2, *Kew*; v. 3, *Camberwell and Hawthorn*, Melbourne, 2007, 2009.

10 See especially *Art and Architecture* (Sydney) 1905-7. This is ultimately reflected in what Richard Apperly and others call the Federation Bungalow. *Identifying Australian Architecture*, Angus and Robertson, Sydney, 1990.

Name		Property No	
Address	110 Princess Street Kew	Survey Date	2011
Place Type	Residence	Grading	Significant
Date of Construction	c. 1909		
Builder		Architect	
		Extent of Overlay To title boundaries	

Intactness Good Fair Poor **TBC**

History

The first record for this property appears in the 1909 edition of the *Sands & McDougall Melbourne Directory* with the occupant listed as a David Pritchard. Originally the address was 104 Princess Street. By 1914, David Pritchard had been succeeded by Halsey E Handbury, who, coincidentally, was the first resident of 37 Walpole Street (q.v.) in 1921. David Pritchard resumed residence at Princess Street in 1921, and members of the Pritchard family (latterly a Miss D Pritchard) remained at the address until the mid 1960s. By 1967 Miss Fairley was in residence, and in 1974, the last year in which the *Sands & McDougall Melbourne Directory* was published, the occupants were the Misses Fairley and Dick.¹

Description & Integrity

This house is largely obscured from the street by a full-height fence and gates, and by trees in the garden; the following description is based on fabric visible from the street and on information from architectural drawings held by the City of Boroondara.²

What can be seen indicates a large Federation house with a transverse main ridged roof with central dormer rising to a hip, and projecting two fairly broad wings toward Princess Street. The main roof ridge has been raised slightly in works documented in 1996 which introduced a first floor addition to the rear.³ The southern wing has a simple gable end over a brick wall with canted bay under a faceted tiled hood. The northern of the two wings is a composite in elevation, combining a flat front in exposed face brick with porthole, set alongside an octagonal-plan corner tower. The north side has a flat-fronted projecting bay window. The central bay to the principal elevations is a recessed porch with round arched screen flanked by gridded fretwork suggesting a Japanese grid pattern. The eave soffits are in planking transverse to Princess Street, and there are exposed rafters on all elevations.⁴ The eaves have angle brackets at the corners, aligned with the walls at the wing ends and angled diagonally at the south end of the living room area. A moulded, stuccoed and painted string course runs around the west and north walls, and along the south wall back to its side chimney.

The majority of visible windows appear to be in their original form, with segmental arches over their top lights and the porthole, with casement frames and stained and lead lighted glass in their upper lights. The extent of change to the roof dormer is unclear, its form appears original but it has had later glazing set into timber joinery. The porthole has a scrolled sill apron in stucco.

The roof is timber framed with terracotta tiles in a Marseilles pattern, with decorative scalloped ridge capping and bud finials above each gable. As noted, the height of the roof ridge has been increased slightly. The gryphon finial over the dormer appears to be an addition. The chimney stacks are tall and narrow, in exposed red face brick with stuccoed cornices and single terracotta pots.

As noted, alterations and extensions were approved in 1996 which included alterations to the main roof ridge, which was raised to accommodate an addition at first floor level, and to conceal this addition from the street. While this does impact on the intactness of the house, on the basis of what is visible from the street, these alterations have been approached in a manner which is highly sensitive to the design of the building and to the composition of the main elevation and does not compromise its presentation.

Historical Context

Princess Street is characterised by residential development of several different eras. As Princess Street was favoured for its moderately sized allotments and central position, detached brick residences were the most common form of housing, with many being constructed in the later years of the nineteenth century.

Comparative Analysis

110 Princess Street is a representative example of Federation houses and relates to other examples designed in Boroondara.

No architect has been linked with 110 Princess Street. Segmental arches over the top lights and porthole recall the work of Ussher and Kemp, who designed several houses in the immediate area, including 44 Fellows Street, 7 Adeney Avenue, 23 Barry Street and 57 Pakington Street.⁵ However, Ussher and Kemp's detailed use of the segmental arch was different, being used on main panes rather than top lights, which were either square trios of miniature basket arched panes. The grid fretwork over the porch screen also differs from designs by Ussher/Inskip and Kemp, who favoured simple vertical newels. The diagonal eave bracing also differs from the ogee brackets Ussher/Inskip and Kemp favoured, as at 27 Balwyn Road Canterbury.⁶ The house is also distinct in detail from houses by Christopher Cowper, also active in the area.⁷ 110 Princess Street conforms broadly to the corner tower, and hipped-roof and asymmetrical wing form of early Federation, but avoids 1890s 'Queen Anne' touches such as grids of small window panes, flat-faced string courses and paired chimneys linked by an arch. The proportions are sturdy, the elevations vividly episodic in the best Federation manner,⁸ and on the Princess Street side and south side the window detailing looks intact. The house is well complemented by a mature European garden and a long-standing central oak.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

110 Princess Street is a relatively intact and representative example of Federation house design, and incorporates key characteristics of the typology, combining a number of discrete elements in an episodic manner. In this case, the house conforms broadly to the corner tower, and hipped-roof and asymmetrical wing form of early Federation. It combines a prominent hipped tiled roof combined with a conventional gable-ended bay with canted window, central porch with gridded timber fretwork screen and an octagonal corner tower. While it has undergone some alterations, based on the fabric visible from the street, these are not such that the presentation or significance of the building is diminished.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

While not amongst the most outstanding examples of Federation house design in Boroondara, this is a handsome and assured example of the type, its design given added interest by the corner tower.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

110 Princess Street is a large Federation house with a transverse main ridged roof with central dormer rising to a hip and projecting two fairly broad wings toward Princess Street. The roof is timber framed with terracotta tiles in a Marseilles pattern, with decorative scalloped ridge capping and bud finials above each gable. The chimney stacks are tall and narrow, in exposed red face brick with stuccoed cornices and single terracotta pots. The southern of the two front wings has a simple gable end over a brick wall with canted bay under a faceted tiled hood, while the northern wing is a composite in elevation, combining a flat front in exposed face brick with porthole, set alongside an octagonal-plan corner tower, returning on the north elevation to a flat-fronted projecting bay window. The central bay to the principal elevations is a recessed porch with round arched screen flanked by gridded fretwork suggesting a Japanese grid pattern.

How is it significant?

110 Princess Street is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

110 Princess Street is a relatively intact and representative example of Federation house design, and incorporates key characteristics of the typology, combining a number of discrete elements in an episodic manner. In this case, the house conforms broadly to the corner tower, and hipped-roof and asymmetrical wing form of early Federation. It combines a prominent hipped tiled roof combined with a conventional gable-ended bay with canted window, central porch with gridded timber fretwork screen and an octagonal corner tower. While it has undergone some alterations, based on the fabric visible from the street, these are not such that the presentation or significance of the building is diminished. While not amongst the most outstanding examples of Federation house design in Boroondara, this is a handsome and assured example of the type, its design given added interest by the corner tower.

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 not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study 1988*; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1905 and 1974, various years.

² Alterations and Extensions, Bruce Marshall Architects, Designers and Project Managers, December 1996.

³ Alterations and Extensions, Bruce Marshall Architects, Designers and Project Managers, December 1996.


⁴ These can be seen diagonally across the adjacent driveway at 108.

⁵ George Tibbits, in Trevor Howells, et al., *Towards the Dawn: Federation Architecture in Australia, 1890-1915*, Hale and Iremonger, 1989, p. 59.

⁶ Howells, p. 58.

⁷ As with 62 Riversdale Road Hawthorn, and houses on the Grace Park Estate in the same suburb (1908-12). See Howells and others, p. 81.

⁸ Conrad Hamann, 'Federation architecture,' in Philip Goad and Julie Willis (eds., contrib.), *The Cambridge Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011; 'The Federation City', in Philip Goad and others, *Melbourne Architecture*, Watermark, Sydney, 2008, pp. 76-81.

Name	<i>Roylands, Myrambeek</i>	Property No	
Address	16 Redmond Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	c. 1892-93		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

The first listing for this property appears in the 1893 edition of the *Sands & McDougall Melbourne Directory*, with the property initially listed under Fellows rather than Redmond Street. The first listing under a Redmond Street address is in the 1898 edition of the Directory. Originally, the adjoining allotment to the south – 4 Redmond Street – also formed part of the subject property's grounds, as did an adjoining allotment to Fellows Street – today 61 Fellows Street. This is shown on the MMBW Survey plan no. 39, of c. 1898. Rate records for the then Borough of Kew confirm the owner and occupier of the property from 1893 was the artist Charles Bennett, a prolific sketcher and watercolourist whose work is held by the State Library of Victoria. In 1893 the property was described as a house with a net annual value (nav) of £60.¹ Later rate records provide a more comprehensive description of the property – records for the 1900/01 rate cycle describe it as a brick house of eight rooms, at that date owned and occupied by Mrs Zilpah Bennett. The property is also shown in some detail on MMBW Detail plan no. 1344, dated 1904, and identified as *Roylands* – refer to Figure 1. The Detail Plan identifies an octagonal structure, labelled a 'summer house' to the south of the house, with a rectangular structure to the south-east property boundary adjoining the right-of-way that runs east west, into Redmond Street, labelled with an 'S'. This is likely to have been a stable. A 'fernery', free-standing from the house, was constructed on the property boundary to Fellows Street, towards the rear of the house. There are other outbuildings including a larger octagonal structure behind the house, perhaps also a summer house, but not labelled as such. There is a hatched square enclosure at the centre of the house labelled as 'Bath'. Records for the 1905/06 rate cycle, record the change of ownership of the allotment to the south to a Mrs Catharine Bucknell. By the 1909/10 rate cycle, Mrs Bucknell also owned the subject property, then described as a 'brick house 8 rooms and wash house, stables and pantry' with a nav of £50.² The property is identified in the rate records by a new name – *Myrambeek*, under which also appears in the 1911 edition of the *Sands & McDougall Melbourne Directory*. Subsequently, by the 1915/16 rate cycle, the owner and occupier was Frederick Umber, who resided at the property until George Darby and later Mrs George Darby became the owners and occupants from c. 1922, remaining there until at least the mid 1970s.³

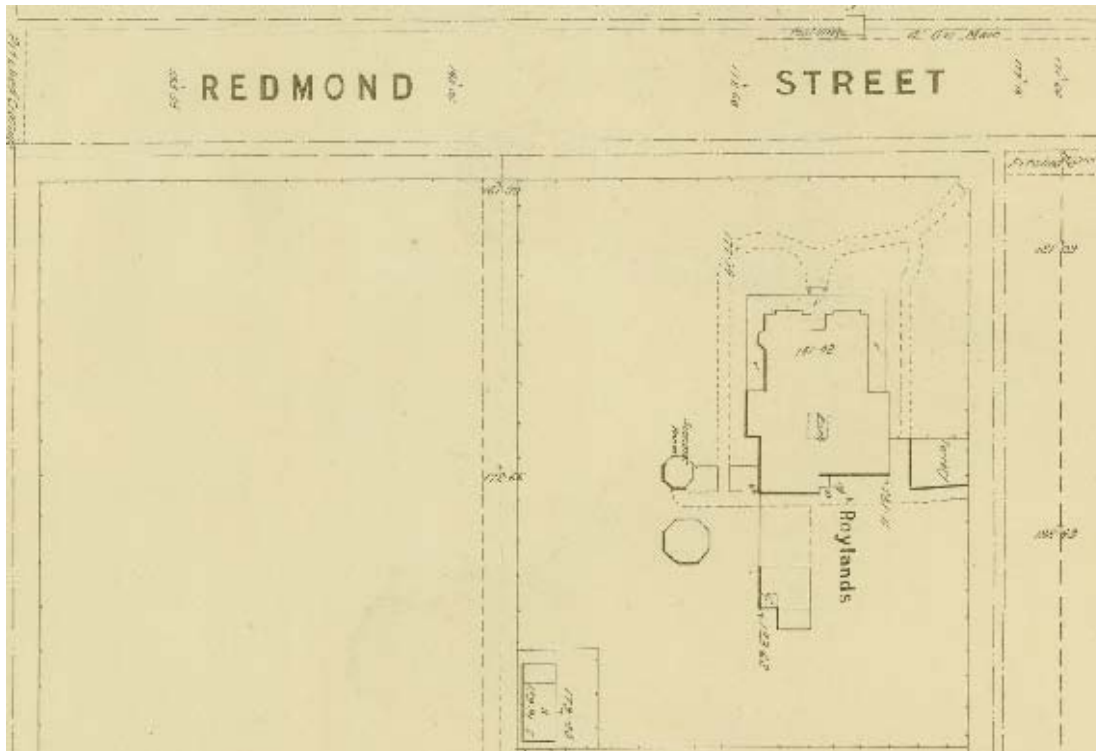


Figure 1 Detail from an MMBW survey plan no. 1344 dated 1904, showing the outline of the house and its setting. North is at right.

Source: State Library of Victoria.

Description & Integrity

16 Redmond Street is a single-storey double-fronted Victorian villa of tuck-pointed polychrome brick construction part-enclosed by a reconstructed full width return verandah built in c. 1991 with a bullnose corrugated galvanised steel roof supported by slender verandah posts with cast iron lacework frieze.⁴ The verandah is set on a non-original modern brick plinth. The two-colour tessellated verandah tiling is accessed via a central set of bluestone steps connecting to a path of square bluestone pavers inset into the lawn and a set of modern bluestone steps which adjoin the footpath from Redmond Street. The present verandah form appears to conform to that shown on the MMBW detail plan of 1904.

The double-hipped slate roof has boxed eaves to the Redmond Street façade and a pair of polychrome brick chimneys with moulded caps to the front façade and two further chimneys set to the rear of the dwelling. The façade to Redmond Street could also be described as a break-front composition, with a narrow recessed entry porch set between the two bays of the façade. The porch contains a timber paneled door with an upper panel infilled with stained glass with a fanlight above. The porch is flanked on either side by paired timber framed double-hung sashes.

The front garden comprises a well maintained landscape arrangement flanking a central bluestone path and a garden setting edged by low lying bluestone rockery. The current path layout is significantly different from that shown on the 1904 Detail Plan; previously there was a curving path leading from a corner entrance gate from Redmond and Fellows Street which divided into two, with one path leading to the central steps to the front verandah and then continuing around to the south side of the house and the other running along the north side of the house.

In 1995 the City of Boroondara granted a building permit for extensive rear additions and alterations.⁵ The additions, which are highly visible from Fellows Street comprise a large tuck-pointed brick double-storey wing featuring various gabled roof forms with timber finials and a small cupola. There is also an attached double garage which is accessed via Fellows Street. The rear additions are not visible from Redmond Street, being concealed behind the roof ridge of the original house.

Historical Context

In the late nineteenth century several large houses were located in Redmond Street, sited to take advantage of the elevated views to the city beyond. With *Inverkelty* (11 Redmond Street) directly opposite, *Roylands* provides evidence of this first phase of development, which soon faltered with the onset of the Depression of the early 1890s. During the twentieth century, further development began to infill previously vacant land, and to encroach upon the large land holdings of earlier residences – in this case the grounds of *Roylands*. The allotments of 61 Fellows Street and 4 Redmond Street were previously part of the land holding of the subject property and are both now the site of contemporary developments, replacing earlier housing.

Comparative Analysis

Notwithstanding its later verandah plinth, this house presents an almost copybook example of later 1880s-early 1890s villa architecture, with Hawthorn brick walling, striping and diagonal relief patterning in cream brick, cast iron verandah posts and frieze, bull-nosed stone verandah lips, hipped roofs, galvanised steel ridge-capping and slate tiles, and corniced chimneys. As an example it compares with other intact Kew examples such as 161 Cotham Road (1891-2), 98 Pakington Street Kew (c. 1898) and much older Kew designs such as *Darley*, 2 Merion Grove, (1869), and *Myrtle Hill* at 14 Vista Avenue, (1873-4) though both of these have over-painted walling.⁶ *Roylands* is related to examples in the style that are further afield, as with *Colongulac*, 11 Luena Road North Balwyn (c. 1892), and though it does not have *Colongulac*'s central tower and fret-worked timber verandah framing, its horizontality and proportions are certainly similar.⁷ More direct comparisons are with the former AME Bale house, 83 Walpole Street, (1886), and 23 Wellington Street (c. 1888). Direct counterparts in Camberwell and Canterbury and Surrey Hills include Oakden, Addison and Kemp's 25 Alma Road (1889), 36 Alma Road (1889), *Monserrat* at 26A Wandsworth Road (1889), *Westralia* at 27 Inglesby Road (1890), and *Ericstane* at 136 Canterbury Road Canterbury, 1893.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

16 Redmond Street Kew is a representative and relatively intact example of later 1880s-early 1890s villa architecture, with Hawthorn brick walling, striping and diagonal relief patterning in cream brick, cast iron verandah posts and frieze, bull-nosed stone verandah lips, hipped roofs, galvanised steel ridge-capping and slate tiles, and corniced chimneys. The level of change that has occurred (reconstruction of the verandah and new verandah plinth) are not such that the features or overall design of the building are compromised, and later additions are well concealed from key views of the building.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Not applicable.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

16 Redmond Street is a single-storey double-fronted Victorian villa of tuck-pointed polychrome brick construction with a double-hipped roof clad in slate. The house retains a pair of polychrome brick chimneys with moulded caps to the front façade and two further chimneys set to the rear of the dwelling. The façade to Redmond Street could also be described as a break-front composition, with a narrow recessed entry porch set between the two bays of the façade. The porch contains a timber panelled door with an upper panel infilled with stained glass with a fanlight above. The porch is flanked on either side by paired timber-framed double-hung sashes.

The house is part-enclosed by a reconstructed full width return verandah built in c. 1991 with a bullnose corrugated galvanised steel roof supported by slender verandah posts with cast iron lacework frieze.⁸ The verandah is set on a non-original modern brick plinth and has two-colour tessellated verandah tiling. While a reconstruction, the present verandah form appears to conform to that shown on the MMBW detail plan of 1904. The house is accessed via a central set of bluestone steps connecting to a path of square bluestone pavers inset into the lawn and a set of modern bluestone steps which adjoin the footpath from Redmond Street.

How is it significant?

16 Redmond Street Kew is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

16 Redmond Street Kew is a representative and relatively intact example of later 1880s-early 1890s villa architecture, with Hawthorn brick walling, striping and diagonal relief patterning in cream brick, cast iron verandah posts and frieze, bull-nosed stone verandah lips, hipped roofs, galvanised steel ridge-capping and slate tiles, and corniced chimneys.

Recommendation

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

External paint colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study 1988*; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ Borough of Kew Rate Books, 1893, #1912, nav £60.

² Borough of Kew Rate Books, 1900/01, #2038; 1905/06, #2143; 1909/10 #2355.

³ Borough of Kew Rate Books, 1915/16, #3353; Listings in the *Sands & McDougall Melbourne Directory* between 1895 and 1974, various years.

⁴ A drawing detailing the new verandah prepared by Christopher Humphreys in 1991, provided by the City of Boroondara, April 2011.

⁵ Additions and alterations were carried out in 1995, according to information provided by the City of Boroondara, April 2011.

⁶ Lovell Chen, *Boroondara Heritage Review: B Graded Buildings*, v. 2, *Kew Data*, Melbourne, 2007, 2009.

⁷ Lovell Chen, *Boroondara Heritage Review: B Graded Buildings*, v. 3, *Camberwell and Hawthorn data*, Melbourne, 2007, 2009.

⁸ A drawing detailing the new verandah prepared by Christopher Humphreys in 1991, provided by the City of Boroondara, April 2011.

Name		Property No	
Address	37 Walpole Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	c.1920		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

37 Walpole Street is first listed in the 1920 edition of the *Sands & McDougall Melbourne Directory* as 'house being built'. By the following year it was listed as occupied by a Halsey E Handbury – a former occupant of 110 Princess Street (q.v.). Rate records for the former City of Kew confirm this, with records of the 1921/22 rate cycle describing the property as a brick house of 7 rooms, with a net annual value (nav) of £90.¹ During the 1930s Dr J W E Graham was listed as the resident, remaining at the address until at least the early 1960s. By 1974, the last year in which directory listings are available, another doctor, Dr P F Nelson was in residence.²

(Lovell Chen, 2011)

Description & Integrity

37 Walpole Street is a quadruple-fronted brick single-storey transitional Federation Bungalow residence. The house is set well back from the street boundary, and within a mature garden setting. A three-quarter height painted paling fence and perimeter plantings partially screen the house from the street. There is a central serpentine graveled pedestrian path bordered by terracotta spoon drains and enclosed by extensive lawn areas. The path terminates at the brick-arched recessed front porch and there is an informal gravel parking apron to the south (left) side of the pathway. A pair of gates formed of metal decking is located on the street boundary.

The house has a gabled roof form, clad in terracotta tiles, and with a gable end of painted timber shingles, running east-west, from which further smaller gables project to both the south and north. While these do not align– the gable to the north is set slightly further to the east – the floor plan is an asymmetrical cruciform plan. The main gable to the east dominates the façade and sits above the recessed entry porch, set within a wide segmental brick archway and a projecting square-set bay window with a hipped terracotta tiled roof which extends to the north over the formerly open projecting porch bay. There is a single plain brick chimney behind the main gable. Set on a plinth of red face brick capped with a course of bull-nose bricks, the windows are double-hung sashes with

diaper leadlight glazing. A paired double-hung box-framed sash window with the same diaper leadlight glazing is set within the entry porch, supported on brick brackets. The lintel above retains its original unpainted render finish. The porch floor has a terrazzo finish. The paired entry doors are screened by security mesh. There are leaded stained glass fanlights above. To the left side of the central gable is a further bay with a paired double-hung sash windows, again with diaper leadlight glazing. To either side of the porch entry are rendered brick buttresses, which retain their original unpainted finish. These are largely concealed from view by pencil cypresses. To the right of the main gable, decorative timber brackets partly frame an enclosed verandah, the lower portion of which is infilled by an original shingled timber plinth. The plinth projects forward of the building line, equidistant with the adjoining bay window. The formerly open upper section is infilled with timber-framed glazing.

Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.³ Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street has historically been one of Kew's most desirable addresses. While it is characterised by substantial Victorian brick villas on large allotments, some later residential development did occur, of which the subject property is an example.

Comparative Analysis

37 Walpole Street is an example of a particular Melbourne residential genre, marked by an offset window bay to the right, an arched, enclosed porch to the left and a high gable overhead sometimes enclosing an attic level. Such houses have a common precursor in asymmetrically composed, arch-entrance houses from the 'turn' of Federation architecture toward a simplified form associated with contemporary British Free Style architecture. The best known examples are two in Sydney, E Jeaffreson Jackson's house for Henry Gullett at Wahroonga (1903, demolished), houses at Haberfield Garden Suburb (c. 1903-6) and Waterhouse and Lake's Brent Knowle at Neutral Bay (1907-14).⁴ In Australia the compositional sources for these probably lie in designs by John Horbury Hunt dating from the late 1880s.⁵ The plain recessed porch fronted by a single arch was favoured by both Charles Voysey with his Orchard and MKH Baillie-Scott at Waterlow Court, both in England,⁶ and by John Hudson Thomas at Berkeley and Wilson Eyre in Philadelphia in the United States after c. 1900. The form was adopted in attic-bungalow houses in Melbourne during the 1920s, and was applied to single-storey bungalows, of which this is an early example. As a Federation-Bungalow form in transition, it compares with 409 High Street Kew (1914, q.v.). 37 Walpole Street also compares with *Ravenswood*, 85 Wills Street (c. 1911) which balances a canted four-light bay with two round arches treated as an enclosed verandah below a gable hip.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

37 Walpole Street Kew is a good, representative and externally intact example of a transitional Federation–Bungalow design. It is an assured design which demonstrates a particular Melbourne residential typology, an asymmetrical composition comprising an offset window bay to the right, an arched, enclosed porch to the left and a high gable overhead sometimes enclosing an attic level. This combination of features suggests a move towards the simpler forms of the bungalow era.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Not applicable.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

37 Walpole Street is a quadruple-fronted brick single-storey transitional Federation Bungalow residence. The house has a gabled roof form, clad in terracotta tiles, and with a gable end of painted timber shingles, running east-west, from which further smaller gables project to both the south and north. The principal elevation is asymmetrical with the principal projecting gable enclosing and offset window bay to the right and an an arched, enclosed porch to the left.

How is it significant?

37 Walpole Street Kew is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

37 Walpole Street Kew is a good, representative and externally intact example of a transitional Federation–Bungalow design. It is an assured design which demonstrates a particular Melbourne residential typology, an asymmetrical composition comprising by an offset window bay to the right, an arched, enclosed porch to the left and a high gable overhead sometimes enclosing an attic level. This combination of features suggests a move towards the simpler forms of the bungalow era.

Recommendation

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

External paint colours	Yes
------------------------	-----

Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ City of Kew Rate Books, 1921/22, #5393, brick, 7 rooms, nav £90.


² Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1918 and 1974, various years.

³ Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

⁴ Richard Apperly, 'The Federation period' in Apperly and others' *The History and design of The Australian House*, Oxford, Melbourne, 1985, p. 108; H Edquist, *Pioneers of Modernism: The Arts and Crafts Movement in Australia*, Miegunyah, Melbourne, 2008, pp. 54-5, 58.

⁵ Peter Reynolds, *John Horbury Hunt: Radical Architect 1838-1904*, pp. 139 (Phyllis Spurling House, Brighton, Vic., 1888-9), p. 146 (Hamilton House, 1891).

⁶ Alastair Service, *Edwardian Architecture*, Thames and Hudson, London, 1979, p. 93 (Voysey's *The Orchard*) p. 101 (Scott's *Waterlow Court*).

Name	Kew Jewish Centre (Bet Nachman Synagogue)	Property No	
Address	53 Walpole Street Kew	Survey Date	24 May 2011
Place Type	Synagogue	Grading	Significant
Date of Construction	c. 1964		
Builder		Architect	Anthony C Hayden
		Extent of Overlay To the extent of the main double-height synagogue building, frontage to Walpole and Malmsbury Streets, and nominal 5m of land west of the west elevation. Refer to plan.	

Intactness Good Fair Poor

History

The Kew Hebrew Congregation was established in 1949 when philanthropist Norman Smorgon purchased a house on the north-west corner of Walpole and Malmsbury Street. This house was subsequently adapted and extended, to provide space for the expanding congregation or shule, and, according to the Shule's website is still extant in part and known today as the Norman Smorgon Hall. In May 1963 the foundation stone of the subject building was laid by Prime Minister Sir Robert Menzies. The architect was Anthony C Hayden (1921-1984), who had previously designed the Caulfield Shule, in Inkerman Road and who would subsequently design the Holocaust Memorial in the Melbourne General Cemetery. The building was dedicated and opened nearly two years later in August 1965.

In early 1982, the Governor General Sir Zelman Cowen and his wife were guests of honour for the dedication of stained glass windows on the western side of the Synagogue. Designed by artist Louis Kahan, they were presented to the Synagogue by Mr and Mrs Eric Smorgon.¹

(Kew Hebrew Congregation website; Lovell Chen, 2011)

Description & Integrity

Sited to the north-west corner of Walpole and Malmsbury Streets, and oriented to face Malmsbury Street, the Bet Nachman Synagogue is a pre-cast concrete portal frame building, with infill panels of chocolate brick laid in stretcher bond. The building is set on a plinth of brickwork. The building addresses Malmsbury Street and the angled façade of staggered panels of brickwork interspersed with elongated concrete framed windows projects forward, like the bow of a ship to the centre of the façade. A row of timber-framed highlight windows is set below the portal frame, here rendered and over-painted. The building is double-height, and a painted concrete awning cantilevers forward over the three pairs of flush paneled painted metal sheathed entrance doors. These form an acute angle, like the structure above. There is an entry podium and shallow steps of terrazzo and painted metal

handrails. The Star of David, formed of painted cast concrete or of cement is set to the 'prow' of the building above the entry, flanked by stylized Chanukahs (Menorahs) set high on the façade brickwork and also of painted cast concrete or cement. To either side travertine clad planter boxes are set below the windows and those to the east and west sides are set below narrow windows and also support the stones commemorating the foundation of the building in 1963 and its dedication in 1965 respectively. The centre's name is formed in painted metal lettering to the edge of the awning.

To Walpole Street the synagogue is set back from the property line, and there is no fence to the boundary, with lawn areas and some low height shrubs. Here the portal frame formed of precast panels is clearly evident with infill panels of brickwork incorporating elongated and narrow tripartite windows, protected by non-original security mesh screens and set above sloping sills of manganese tiles.

The front bay of the Walpole Street elevation has a commemorative war memorial of rendered brick and incorporating a marble tablet set hard against the wall. This also incorporates three painted timber flagpoles of varying heights. Above a further painted cast concrete or cement symbol is mounted to the wall.

The north and west elevations, less visible from the public domain, are part formed of white cement brickwork. Windows here are metal-framed and fitted with wired opaque glass panes.

The interior was not inspected.

Historical Context

Walpole Street is one of the principal streets of Kew's first land subdivision. Nicholas Fenwick, Commissioner of Crown Lands, purchased Allotment 87 in October 1851, and promptly employed surveyor and architect George Wharton to survey and subdivide his land into half acre allotments. Bounded by High, Princess, Eglinton and Derby Streets, Wharton laid out an alternating pattern of wide and narrow streets, which were named after English statesmen.² Walpole Street was named for British Prime Minister Sir Robert Walpole, (1676-1745). Walpole Street is one of Kew's most desirable addresses and while it is characterised by substantial Victorian brick villas on large allotments, there has been also some later residential development, typically of the 1910-1930s period.

This institutional building is a unique occurrence in this setting, forming part of a religious/educational precinct which has its origins in the purchase of a now-demolished residential property on the site of the subject building in 1949, and then subsequently used for religious worship.

Comparative Analysis

Kew Synagogue is one of several post-World War II temples built in Melbourne. It had a Boroondara companion, the (liberal) Temple Beth Israel at 15 Lorne Street Camberwell (1958), a bold design with shell-concrete dome and outward-canted walls, designed by Harold Bloom. However, this congregation closed in the mid-1960s and the temple was itself demolished some years ago.³ A third group, active in Balwyn, moved to Doncaster (City of Manningham) and a Ben Alexander designed Jewish Centre was begun in 1971.⁴

Architect Tony Hayden has designed at least one other synagogue. Preceding his design for the Kew Congregation, was the Caulfield Hebrew Congregation (1959-61). Located at 572 Inkerman Road, Caulfield North, this is a dramatic design where the cuboid hall is fronted by a massive menorah sculpture in reinforced concrete. Both the Kew and Caulfield synagogues have multi-bay side elevations with broad clerestory windows divided by piers. Hayden used a similar brick for Kew, but the gabled roof and boldly scaled porch and flanking tablets make it a much more assertive building than Caulfield, and the building looks modern, in the more immediate post-war sense, with its side walls carrying over to form a sheltering enclosure for the main front gable.

The subject building sits within the broader context of other post-WWII synagogue designs in Melbourne, which vary considerably in their format and specific design. Based on the limited review undertaken for the purposes of this assessment, in this broader context the subject building stands as a good and externally intact example from the period.

Kew Hebrew Congregation bears comparison with the Temple Beth Israel, 74-82 Alma Road East St Kilda (1930 ff.), a Progressive synagogue whose street elevation, particularly the Slome Hall component, has been refaced in render. It also relates to the Etz Chayim Bentleigh Progressive, 549 Centre Road (1965). This however, is an unprepossessing series of blockish forms, rendered in textured grey cement brick. The Brighton Hebrew Congregation Synagogue, 132 Marriage Road Brighton East (1966), was designed by Abe Weinstock. Here an octagonal drum form, rendered in chocolate brown brick, with a frieze of highlight windows rises behind a screen wall of alternating panels of white brick and tinted glazing, forming a dramatic contrast in both form and materials of execution.

A significant number of Melbourne's Hebrew Congregations use buildings contemporary with Kew's and of similar size: The Torah Congregation (1957) is an elegant cream-brick modern building at 39 Dickens Street Elwood; South Caulfield Hebrew Community has the building most similar to Kew Congregation; again it dates from the 1960s and has a symmetrical front in umber brick, this time with a lighter, segmental awning over the entrance.⁵

The other principal congregation in Boroondara, the Leo Baek Centre at 33-35 Harp Road, uses an existing building and is not purpose-built.⁶

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

The Kew Jewish Centre (Bet Nachman Synagogue) is of historical significance as a major post-WWII synagogue in Boroondara and for its association with the local Jewish community. While not a building of great architectural refinement, it is a bold design that is expressive of the aspirations of the community and stands as a statement of its presence in this locality.

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 and objects.

The Synagogue is an externally intact example of a post-WWII synagogue design. While synagogue buildings vary significantly in terms of their specific design, aspects of this building, including the bold and monumental temple-like form and application of symbolic elements, are broadly demonstrative of the approach to such buildings and are seen in other examples.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Not applicable.

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.

While not investigated as part of this assessment, as for all places of worship, the Kew Synagogue is likely to be of social value to members of its congregation.

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.

While it is likely the synagogue will have had associations with prominent members of the local Jewish community, based on the research to date, these associations are not known to be such to elevate the place in the local heritage context.

Statement of Significance

What is significant?

The Bet Nachman Synagogue is a pre-cast concrete portal frame building, with infill panels of chocolate brick laid in stretcher bond, set on a plinth of brickwork. The building addresses Malmsbury Street and the angled façade of staggered panels of brickwork interspersed with elongated concrete framed windows projects forward, like the bow of a ship to the centre of the façade. A row of timber-framed highlight windows is set below the portal frame, here rendered and over-painted. The building is double-height, and a painted concrete awning cantilevers forward over the three pairs of flush paneled painted metal sheathed entrance doors. These form an acute angle, like the structure above. There is an entry podium and shallow steps of terrazzo and painted metal handrails. The Star of David, formed of painted cast concrete or of cement is set to the 'prow' of the building above the entry, flanked by stylized Chanukahs (Menorahs) set high on the façade brickwork and also of painted cast concrete or cement. To either side travertine clad planter boxes are set below the windows and those to the east and west sides are set below narrow windows and also support the stones commemorating the foundation of the building in 1963 and its dedication in 1965 respectively. The centre's name is formed in painted metal lettering to the edge of the awning.

The buildings to the west of the main Synagogue building are of no significance.

How is it significant?

The Kew Jewish Centre (Bet Nachman Synagogue) is of historical, architectural and social significance to the City of Boroondara.

Why is it significant?

The Kew Jewish Centre (Bet Nachman Synagogue) is of historical, architectural (typological) and social significance as an externally intact example of a major post-WWII synagogue in Boroondara and for its associations with the local Jewish community. Synagogue buildings vary significantly in terms of their specific design, but aspects of this building, including the bold and monumental temple-like form and application of symbolic elements, are broadly demonstrative of the architectural approach to such buildings and are seen in other examples. While not a building of great architectural refinement, it is a bold design that is expressive of the aspirations of the community and stands as a statement of its presence in this locality. Although not investigated as part of this assessment, as for all places of worship, the Kew Synagogue is also likely to be of social value to members of its congregation.

Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme. The recommended extent is shown on the plan below.

External paint colours	No
Internal Alterations Controls	No

Tree Controls	No
Outbuildings and fences not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No



 Extent of proposed Heritage Overlay

Identified By

Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ Outline history drawn from the Kew Hebrew Congregation Inc. website, www.khc.org.au


² Rogers, Dorothy. *A history of Kew*, 1973, pp. 14-15; Pru Sanderson Design Pty Ltd, *Kew Urban Conservation Study*, 1988, vol. 2, p. 4/3.

³ Conrad Hamann, personal recollection.

⁴ Built Heritage: *City of Boroondara Thematic Environmental History*, draft edition, Melbourne, 2011, p. 162.

⁵ www.synagogue.org.au/SCHC/ (South Caulfield), <http://etzchayim.org.au> (Bentleigh), www.skhs.org.au/skhschurches (Elwood), <http://www.brightonshule.org.au/about.html> all viewed 8 September 2011.

⁶ www.tbi.org.au (Temple Beth Israel); www.lbc.org.au (Leo Baek); viewed 8 September 2011.

Name		Property No	
Address	85 Wills Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	Significant
Date of Construction	c. 1911		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

Previously a vacant allotment – lot 105 - the *Sands and McDougall Melbourne Directory* first lists a house at this location in the 1911 edition. The occupant is given as a William Kewley.¹ William Kewley, a tailor, is recorded as the owner and occupier of a six room brick residence with a net annual value (nav) of £42 in the 1913/14 rate books of the former Borough of Kew.² By the date of the 1915/16 rate cycle, Kewley's name had been crossed out and the property is listed as being occupied by John White, described as a 'traveller'.³ By 1920, the *Sands & McDougall Melbourne Directory* recorded the property's address as 85 Wills Street, and the occupant as a William Tredinnick. Rate records for the 1926/27 rate cycle list the owner and occupant as Thomas Watson, and while the property is still described as a brick house of six rooms, the nav had increased to £65.⁴ The property appeared to change hands at regular intervals, until Mrs Margaret Thompson was listed as the occupant from c. 1940, and remained at this address until at least 1974.⁵

(Lovell Chen, 2011)

Description & Integrity

85 Wills Street is an attic-storey Federation villa of red face brick construction. The expansive hipped roof is clad with Marseilles-pattern terracotta tile and ridge decorations. The hipped roof features red face brick chimneys with unpainted render cappings and terracotta pots and a prominent gabled attic end to the front façade infilled with panels of stucco with painted timber strapping and a paired double hung sash window. The west elevation features a jerkinhead dormer of weatherboard construction which is an addition but is set well back into the roof and not prominent in views to the house. The roof overhangs the ground floor façade to enclose a verandah comprising a pair of timber arches with steeply angled brackets, supported by timber posts and set on a bluestone plinth. Further timber brackets support the deep overhanging eaves. Lead flashing is visible below the gable. The visible elevations are of tuck-pointed red face brick with a single rendered painted string course which extends along the front façade and returns to either side. Located centrally to the north elevation – the façade - is the main entrance with a timber framed part-glazed paneled door with leaded

sidelights and toplights. The fenestration is irregular but comprises a tripartite casement window with a sloping brick sill within the verandah, and a canted bay window supported by timber brackets, both with coloured leaded glass toplights. A second bay window is visible to the east elevation.

The fence is a non-original construction of red face brick, with timber screen infill panels and paired timber gates. There is a modern brick garage, designed in a style sympathetic to the house, and set back at the end of the concrete driveway. The landscape is of contemporary design with some more recent plantings visible from Wills Street.

A search of building permit records for the former City of Kew and the City of Boroondara found a number of building permits for works to 85 Wills Street, including an addition to the property comprising the brick garage in 2004 and for a new pergola in 2006, with this last being located at the rear of the property. Earlier additions have also occurred to the rear of the property, but, similarly, are not visible from the public domain.⁶

Historical Context

Development on the south side of Wills Street occurred from the late 1880s onwards, mainly concentrated to the section between Princess and Barry Streets. Initially the brick Victorian villas, sited on generous allotments, were afforded pleasant views facing the open lands of the Kew Asylum grounds. By 1910, only five houses had been constructed west of Barry Street, with the subject property completed shortly after this date.

Comparative Analysis

Federation houses had used attic levels widely, but their compositional emphasis was invariably on projecting a single-storey composition where possible, acknowledging the first floor by dormers and the occasional floating balcony. The use of an expanded gable hip, as evidenced here, was becoming more frequent in the period of its construction (c. 1911), though John Horbury Hunt had used gable hips in 1880s house designs and the form was appearing in Queensland Government architecture by the 1890s.⁷ A major formal stimulus came with Robert Haddon's *Australian Architecture* (1908), a textbook which presented large suburban houses in single and double-storeyed variants using broad gable hips of the type seen here.⁸ As in both Hunt and Haddon's designs, 85 Wills Street has a bold simplicity in line and the gable hip is used to encompass an asymmetrical ground floor frontage. This makes it a compositional precursor for later houses in the Kew area, such as 409 High Street (1917 q.v.). That house flattened the gable hip into a single encompassing gable, but the compositional system is the same. The design is also a possible source for the juxtaposition of verandah roof and main gable in a series of much later bungalow houses, including 50 High Street (c. 1922, q.v.). Other examples in Boroondara include 46 Clyde Street (c. 1929), 44 Currajong Avenue Camberwell (1919-20) and 899 Toorak Road, Camberwell (1921), and both 286 Union Road Surrey Hills (1920), and 37 Normanby Road Kew (1921-22). In the case of 85 Wills Street, the proportions have grace and balance. In composition the design is a small precursor of several other quite notable designs, including *Nee Morna* at Sorrento (1910).⁹ A stylistically similar garage addition is set sufficiently far to the rear to read as a separate building.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

85 Wills Street is a representative and externally relatively intact example of a modestly-scaled Federation attic residence dominated by a hipped gable form extending forward from the main hipped roof and integrated with the verandah roof. The combination of roof forms and integrated verandah is handled with grace and balance. The alterations and additions that have occurred are relatively recessive and do not disrupt the main presentation of the building.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Not applicable.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

85 Wills Street is an attic-storey Federation villa of tuck pointed red face brick construction with painted rendered string course on the front and side elevations. The expansive hipped roof is clad with Marseilles-pattern terracotta tile and ridge decorations and features red face brick chimneys with unpainted render cappings and terracotta pots. A prominent gabled attic end to the front façade is infilled with panels of stucco with painted timber strapping and a paired double hung sash window. The roof overhangs the ground floor façade to enclose a verandah comprising a pair of timber arches with steeply angled brackets, supported by timber posts and set on a bluestone plinth. Further timber brackets support the deep overhanging eaves. The main entrance is located centrally on the north façade and has a timber framed part-glazed paneled door with leaded sidelights and toplights. The fenestration is irregular but comprises a tripartite casement window with a sloping brick sill within the verandah, and a canted bay window supported by timber brackets, both with coloured leaded glass toplights. A second bay window is visible to the east elevation. The west elevation features a jerkinhead dormer of weatherboard construction which is an addition but is set well back into the roof and not prominent in views to the house.

How is it significant?

85 Wills Street Kew is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

85 Wills Street is a representative and externally relatively intact example of a modestly-scaled Federation attic residence dominated by a hipped gable form extending forward from the main hipped roof and integrated with the verandah roof. The combination of roof forms and integrated verandah is

handled with grace and balance. The alterations and additions that have occurred are relatively recessive and do not disrupt the main presentation of the building.

Recommendation

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

External paint colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	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*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

¹ *Sands & McDougall Melbourne Directory*, 1909-11 listings.

² Borough of Kew Rate Books 1913/14, #2637 brick 6 rooms, nav £42.

³ Borough of Kew Rate Books 1915/16, #3319, brick 6 rooms, nav £42.

⁴ City of Kew Rate Books, 1926/27, #5726, brick 6 rooms, nav £65.


⁵ Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1895 and 1974, various years.

⁶ Drawings detailing alterations and addition to the property from 1966, drafter unknown and from 2006 by Homeplus Improvements, provided by the City of Boroondara, April 2011.

⁷ Peter Reynolds, *John Horbury Hunt: Radical Architect 1838-1904*, pp. 130-1 (*Tivoli*, Rose Bay, 1885-6); 134 (*Piddington Grange*, Mount Victoria, 1887), and 142 (*Travenna*, Armidale, 1890-92), and 151 (*Woodton*, Mosman, c.1900).

⁸ Robert Haddon, *Australian Architecture*, George Robertson, Sydney, 1908, pp. 71, 81.

⁹ Illustrated by Richard Apperly in Richard Apperly and others, *The History and Design of the Australian House*, Oxford, Melbourne, 1985, p. 115.

Name		Property No	
Address	378 Burwood Road Hawthorn	Survey Date	6 April 2011
Place Type	Commercial (former Post Office)	Grading	Significant
Date of Construction	1908 - 1909		
Builder	J Hayward	Architect	Samuel Brittingham (Commonwealth Works and Services Department)
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

The site at the corner of Burwood Road and Kent Street, Hawthorn, was acquired by the Commonwealth in 1907 for the purposes of establishing a post office.¹ Prior to this date, the Post Office had occupied the east wing of the Town Hall building. The Post Office, which also incorporated a telephone exchange, was designed for the Victorian Branch of the Commonwealth Works and Services Department in 1907.² Samuel Brittingham was the architect. A contract for its construction, at a cost of £5,688, was let the following year.³ Additional outbuildings were constructed at the subject property in 1948, but these appear to have been removed.⁴ The Post Office function of the building ceased in 1998, and subsequently the building was converted to a commercial use, now housing the Boroondara Community Health Centre. A small café tenancy has also been constructed, adjoining the north-west corner of the building; this is thought to have adapted a previously existing addition. The café conversion was undertaken by architect Des Holmes in 2000.⁵

(Lovell Chen, 2011)

Description & Integrity

The former Hawthorn Post Office and Telephone Exchange is situated at the south-west corner of Burwood Road and Kent Street. It is a two-storey red face brick building with freestone and over-painted rendered brick dressings. The roof is a hipped form clad in Marseille pattern terracotta tiles and there are painted metal vent caps. There are prominent stepped brick parapets with rendered cappings and scroll work. The chimneys are red brick with rendered capping and terracotta chimney pots. The roof to the telephone exchange component of the building is a gable form, clad in corrugated metal. The elevation to Burwood Road has an expressed brick chimney breast, flanked by

paired metal-framed casement windows set within sloping rendered reveals with leaded stained glass toplights. A moulded rendered string course encloses the ground and first floors. To the Burwood Road elevation there is a frieze of freestone which carries lettering formed in stone in relief. The lettering above the arched Diocletian window reads 'POST & TELEGRAPH OFFICE' and that above the corner entry porch reads 'TELEPHONE BUREAU'. The frieze is discoloured in places by exposure. The leaded stained glass to the Diocletian window is set in sloping freestone reveals and retains spandrel panels of freestone below the sill. The corner entry porch has been infilled with modern aluminium-framed fixed glazing to the east side and self-opening glazed doors set within modern glazing to the north side. The entry porch has been carpeted and the original entry doors set in the west wall of the porch have been removed. There is a terrace at first floor level, above the single level corner entry porch, with an integrated brick balustrade, capped with rendered mouldings and forming the parapet to the entry porch below.

The east elevation to Kent Street is generally intact with original metal-framed windows and toplights. Sills and lintels are of painted rendered brickwork. The arch-headed multi-paned metal-framed stair window set within the recessed bay between the Post Office and Telephone Exchange is intact, but the original recessed leaded stained glass and painted timber doorcase below has been removed and replaced with a modern flush panel door leaf. Similarly, the arched recessed porch between the two casement windows to the Post Office bay has been modified and infilled with tinted glazing set in a powder-coated aluminium frame, installed in 2009.⁶ The Exchange elevation is generally intact with the pavement level windows to the basement replaced with painted timber-framed awning sashes set behind painted metal bars. The other windows to the Exchange are multi-paned metal-framed windows with a central pivoting sash comprising four of the panes to each window. Those to the ground floor comprise 24 panes and those to the first floor comprise 16 panes. The rear south elevation previously had a fire escape with a door to both the ground and first floor levels. The stair has been removed and the openings bricked up. The brickwork to either side of this elevation is 'toothed,' indicating there may have been an extension to the Exchange proposed but which did not eventuate. There is a small fenced asphalted service yard behind the building. The west elevation has undergone a higher degree of alteration with a brick bay, thought to contain a goods lift adjoining the Exchange, both obscuring and modifying one of the windows at both levels. At first floor level the blank brick wall of the staircase bay – set between the two components of the building – has been altered to incorporate three high level render framed windows. A free-standing brick wall conceals part of this elevation, and a small café tenancy constructed of red face brick and painted cement sheet adjoins the ground floor of the former Post Office component of the building. Comprising a fully glazed west elevation, and roofed with terracotta tiles over a stepped hipped roof form, the return to Burwood Road is set back from the building line. Entry to the café facility is from Burwood Road and from the adjoining pedestrian plaza to the west.

Historical Context

Before the construction of the subject building the Hawthorn Post Office occupied part of the eastern portion of the Town Hall building – a not unusual occurrence, with Collingwood Town Hall adopting a similar model. The Post Office was a key element in the civic and community life of the suburb, initially contained within the Town Hall, and then expanding into new premises further to the east.

Comparative Analysis

The early twentieth century was a period of transition as Victoria's postal system was transferred to the Commonwealth. It has been noted that in the period to 1911 while responsibility for works had shifted to the Commonwealth, the architects of the Victorian Public Works Department designed approximately half of post offices in the state.⁷

Previous State Government-designed post offices at Leongatha in McCartin Street (1906-7) and at Sorrento in Ocean Beach Road (1904), under JH Marsden's directorship, were in a 'homestead' format.⁸ Brittingham's appears to have been the first of Victoria's post offices to be designed in the emerging grand manner that marked public buildings in the later Federation period, being in exposed red face brick with a mixture of Queen Anne and English Baroque Revival detailing. This amalgam has been called *Federation Academic Classical* by Apperly, Irving and Reynolds, but Hawthorn Post office is hardly exact and consistent in its classical usage, as that title might suggest.⁹

The Post Office's English Baroque component was known at the time as English Renaissance and primarily associated with Christopher Wren, John Vanbrugh and Nicholas Hawksmoor and the period c. 1661-1740. Its details predominate on the ground floor, especially in the main postal hall window with its dentilled arch moulding, and the two east side windows nearest Burwood Road, with their accentuated quoins and sculpted window frames, all in dressed stone.¹⁰ The round-arched corner entrance, the arched side entrance and stair window are more typical of general round arch usage in the Federation period and are given a sculpted English Renaissance flavour by their moulded reveals. The undulating string course that marks the ground and first floor boundary derives in equal parts from Queen Anne usage of the later nineteenth century and a revival of undulating Baroque string courses spreading in England in the 1890s and 1900s. The spectacular leadlight art nouveau tracery in the postal hall window was used in a series of major buildings of this period, being found in otherwise substantially Renaissance and Baroque flavoured designs such as Flinders Street Station (1901-11) by Fawcett and Ashworth and the contemporary Central Station in Sydney (1904-7) by Walter Vernon. Commonwealth architects Murdoch and Mackennal employed a similar foliate window tracery in their Canterbury Post Office. At Canterbury and in subsequent post office designs, Murdoch and Mackennal also favoured apsidal porches with four Tuscan columns or symmetrical fronted designs with a central postal hall flanked by separate doors for post and telegraph offices, as at the now-demolished Surrey Hills Post Office (1914). This makes them distinct from the former Hawthorn Post Office. Brittingham's use of a large window arch in this design also evokes freer Edwardian usage in Britain, as with Leonard Stokes' (1858-1925) use of similar dentilled arches, exposed face brick and string coursing in his All Saints Parish Centre, Shenley Lane London Colney (1899-1903), and, appropriately, his Gerrard Street Telephone Exchange, London (1904, demolished).¹¹ In its wide dentilled arch the building also probably pays a small-scale tribute to Sir Aston Webb and Ingress Bell's design for Birmingham University Great Hall.¹²

The upper level uses the tall top-lighted casements, thin string courses and scrolled gable that were generally associated with contemporary 'Queen Anne' detailing. Apart from the scroll pediment at the gable top 'Queen Anne' had more to do with London Free Style architecture of the 1870s and 1880s than with the original architecture of Queen Anne's time, and in the 1900s 'Queen Anne' was frequently a synonym for both a loose or free referencing of varied periods in architecture and a more experimental approach to design. It was used, for example, as a contemporary term for what the Americans now call their Shingle Style of 1874-1900, and was a recurring detail usage within what is, in Australia, now generally called Federation architecture.¹³ In their post office designs Murdoch and Mackennal cut back on 'Queen Anne' detailing, preferring instead to accentuate simplified Baroque components such as brick rustication and accentuated voussoirs, and then, under American influence, gradually moving from Baroque usage toward a trabeated Neoclassicism that avoided large arches. For that reason Hawthorn Post Office reads as distinct among the more substantial post offices built in Victoria in the years around World War I.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

The former Hawthorn Post Office is of historical significance for its association with the provision of postal services in the local area for the period 1909-1998 and as a key community and civic building in Hawthorn.

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 and objects.

The former Hawthorn Post Office is of significance as a substantial and externally relatively intact example of post office design of the early twentieth century.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Designed by Victorian Public Works Department architect, Samuel Brittingham, for the Commonwealth, the former Hawthorn Post Office is of aesthetic (architectural) significance as a flamboyant example of Federation design as applied to a public building. The design combines Queen Anne and English Baroque Revival detailing, and includes fine leadlight art nouveau tracery to the postal hall windows.

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.

While not assessed in this study, as a key community and civic building in Hawthorn until 1998, it is possible that the local community retains a sense of attachment to this building related to social value.

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.

Statement of Significance

What is significant?

The former Hawthorn Post Office was constructed in 1908-9 is a post office incorporating a telephone exchange. It is a two-storey red face brick building with freestone and over-painted rendered brick dressings. The roof is a hipped form clad in Marseille pattern terracotta tiles and there are painted metal vent caps. There are prominent stepped brick parapets with rendered cappings and scroll work. The chimneys are red brick with rendered capping and terracotta chimney pots. The roof to the rear telephone exchange component of the building is a gable form, clad in corrugated metal. The elevation to Burwood Road has an expressed brick chimney breast, flanked by paired metal-framed casement windows set within sloping rendered reveals with leaded stained glass toplights. A moulded rendered string course encloses the ground and first floors. To the Burwood Road elevation there is a frieze of freestone which carries lettering formed in stone in relief. The lettering above the arched Diocletian window reads 'POST & TELEGRAPH OFFICE' and that above the corner entry porch reads 'TELEPHONE BUREAU'. The leaded stained glass to the Diocletian window is set in sloping freestone reveals and retains spandrel panels of freestone below the sill. The corner entry porch has been infilled with modern aluminium-framed fixed glazing to the east side and self-opening glazed doors set within modern glazing to the north side. There is a terrace at first floor level, above the single level corner entry porch, with an integrated brick balustrade, capped with rendered mouldings and forming the parapet to the entry porch below. On the side street (Kent Street), the Exchange elevation is generally intact with the pavement level windows to the basement replaced with painted timber-framed awning sashes set behind painted metal bars. The other windows to the Exchange are multi-paned metal-framed windows with a central pivoting sash comprising four of the panes to each window. The west elevation has undergone a higher degree of alteration with a brick bay, thought to contain a goods lift adjoining the Exchange, both obscuring and modifying one of the windows at both levels. At first floor level the blank brick wall of the staircase bay – set between the two components

of the building – has been altered to incorporate three high level render framed windows. A free-standing brick wall conceals part of this elevation, and a small café tenancy constructed of red face brick and painted cement sheet adjoins the ground floor of the former Post Office component of the building. Comprising a fully glazed west elevation, and roofed with terracotta tiles over a stepped hipped roof form, the return to Burwood Road is set back from the building line.

How is it significant?

The former Hawthorn Post Office is of historical and aesthetic (architectural) significance and potential social value to the City of Boroondara.

Why is it significant?

The former Hawthorn Post Office is of historical significance for its association with the provision of postal services in the local area for the period 1909-1998 and as a key community and civic building in Hawthorn. The building is also of significance as a substantial and externally relatively intact example of post office design of the early twentieth century. Designed by Victorian Public Works Department architect, Samuel Brittingham, for the Commonwealth, the former Hawthorn Post Office is a flamboyant example of Federation design as applied to a public building. The design combines Queen Anne and English Baroque Revival detailing, and includes fine leadlight art nouveau tracery to the postal hall windows. While not assessed in this study, as a key community/civic building in Hawthorn until 1998, it is possible that the local community retains a sense of attachment to this building related to social value.

Recommendations

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

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 National Archives Record Search, Hawthorn Post Office.
- 2 'Hawthorn – Post Office [Post Office and Telephone Exchange Hawthorn – sections]', accessed online at National Archives, www.naa.gov.au, 10 May 2011.
- 3 'Hawthorn – Post Office [Post Office and Telephone Exchange Hawthorn – sections]', accessed online at National Archives, www.naa.gov.au, 10 May 2011.
- 4 'Hawthorn Post Office – additional outbuildings', accessed online at National Archives, www.naa.gov.au, 10 May 2011.

5 Drawings prepared by Des Holmes Architects P/L, dated February 2000 detailing internal fitout works including alterations to existing openings provided by the City of Boroondara, April 2011.

6 Drawings prepared by Sunshine Joinery dated November 2008, detailing internal the window works provided by the City of Boroondara, April 2011 .

⁷ Executive Director, Heritage Victoria, Recommendation and Determination on a Nomination to the Victorian Heritage Register, 378 Burwood Road, Hawthorn, 18 April 2011.

8 Lovell Chen, *National Survey of Australia Post (Owned) Heritage Properties, v. 2c, Properties Assessed to Have Commonwealth Values* (Tasmania and Victoria), Melbourne 2008, 2009, n.p. arranged alphabetically.


⁹ Richard Apperly, Robert Irving, Peter Reynolds, *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present*, Angus & Robertson, Sydney, 1989.

10 Cf. Alastair Service, ed., contrib., *Edwardian Architecture and its Origins*, Architectural Press, London, 1975, Part Six: The Grand Manner, pp. 301-338, and Part Eight: Variations on the Grand Manner, pp. 423-460.

11 HV Molesworth Roberts, 'Leonard Aloysious Stokes', in Service, *Edwardian Architecture*, pp. 362-371.

12 Alastair Service, ed., contrib., *Edwardian Architecture and its Origins*, Architectural Press, London, 1975, Part Six: The Grand Manner, pp. 332-33.

13 Vincent Scully, *The Shingle Style and the Stick Style*, Yale, New Haven, 1955, 1974; Richard Apperly, Robert Irving, Peter Reynolds, *Identifying Australian Architecture*, Angus and Robertson, 1989, 1990, 'Federation Period c. 1890-c. 1915', pp. 98- 147.

Name	Former Hawthorn Returned Sailors and Soldiers Club	Property No	
Address	605-607 Glenferrie Road Hawthorn	Survey Date	6 April 2011
Place Type	Hall and Shop	Grading	Significant
Date of Construction	1920		
Builder	Roy W Le Leu	Architect	Richardson and Wood
		Extent of Overlay To the extent of the original allotment (the site associated with 609 Glenferrie Road should be excluded).	

Intactness Good Fair Poor

History

The land occupied by the former Returned Soldier and Sailors Club was previously occupied by the premises of coachbuilder S A Wiedemann, later the A A Motor Garage. In 1902, however, the MMBW Detail Plan showed the site and that of the adjoining premises today numbered 609-615 Glenferrie Road to be vacant and traversed by the 'Hawthorn drain' a deep storm water channel which still today runs beneath the adjoining shop premises at 609 Glenferrie Road. In 1920, it was determined to construct clubrooms for the use of returned soldiers and sailors of World War I. On Saturday 15 May, the foundation stone – visible today in the Glenferrie Road facade – was laid by Lieutenant-General Harry Chauvel. The account in the *Argus* on the following Monday (17th May 1920) described the proposed building as consisting of a billiard-room, card room, several living rooms and a canteen. Interestingly, the account stated that 'when the building is no longer necessary, the proceeds realized on the sale will be devoted to establishing scholarships for soldiers' children.'¹ In March 1921 a 'Remembrance Carnival' was held at the Glenferrie Cricket Ground to raise funds to complete the building and to establish a number of scholarships, indicating the building was not finished nearly a year after the laying of the stone.² When completed the building incorporated a retail shop with a dwelling behind on the north bay of the main façade. This shop-residence was initially leased by a confectioner.

The building continued to be utilized as a social venue operated by the Hawthorn Returned Services League up until at least the early 1970s.³ In 1979, the newly established Hawthorn Artists' Society were looking for premises to work and exhibit from and the then City of Hawthorn offered the use of the former Club Billiard Room as a studio space. Today the building is shared by the Society with the Hawthorn Band occupying the former Clubroom behind. A café continues to occupy the shop front and dwelling to the bay north of the main entrance.

Description & Integrity

605-607 Glenferrie Road is a brick and render single-storey former RSL Hall and shop building, located at the corner of Glenferrie and Manningtree Road. The hall and café shopfront (605 -607 Glenferrie Road) read as a single unit, though the shop front is painted in a contrasting colour.

The façade of 605-607 Glenferrie Road is of rendered brick, with wide-jointed rustication not dissimilar to that of 781-783 Glenferrie Road (q.v.) framing the central arched entrance and forming the piers or pylons that enclose the building. The two recessed bays either side of the entrance are of smooth render, with that to the north incorporating a modern shopfront. There are original terracotta ventilators set in the rendered plinth. The south bay adjoining Manningtree Road incorporates three timber-framed double hung sash windows. The upper sashes comprise six panes with plate glass to the lower sashes. All glazing is opaque ripple glass. An air conditioner has been installed in the upper sash close to the centre entrance. The basalt foundation stone with incised letters is set beneath the centre window. The north bay comprises a modern anodised aluminium framed fully glazed shop front. The stallboard beneath the shop window is of spalling painted (modern) cement render. A retractable canvas sunblind obscures the upper portion of the shop window. Both the shop window and the sash windows are set below a shallow shelf supported on small rendered brackets.

The central entrance is recessed with the rustication pulled back into the opening and framing the arch-headed painted timber entrance doors. The emblem of the Returned & Services League is affixed to the keystone of the entrance archway. The entry is of terrazzo and there are two shallow steps to the entry doors. The entry doors are of panelled painted wood with multi-paned glazing to the uppers, which when the doors are closed form the iris of an eye. The door is studded with decorative nails and a small hinged panel provides a space for notices. The door hinges, handle and security seal have been replaced in recent years. The glazing to the entrance doors is not the original which is likely to have been bevelled. The inner vestibule doors, which are of the same design, retain their bevelled glazing and Art Nouveau door furniture, albeit over-painted. The parapet is curved on either side of the central bay which is higher and terminates in a rectangular framed panel surmounted by a timber flagpole. Arch-headed framed panels infill the parapet to the flanking bays. Below the central parapet panel a smaller panel carries the date '1920' in pressed cement above the central arch. Similar forms beneath the panels to the flanking bays are left blank. The three-bay form is enclosed by panelled piers or pylons, which rise to enclose the parapet and are capped with small concrete domes.

The south side wall to Manningtree Road is of over-painted face brick with rendered banding that encloses the arched window heads and arched entry points, rendered sloping sills and a smooth rendered parapet, with a narrow cornice capping. The over-painting partly obscures this detailing to this elevation. The rendered and rusticated façade treatment continues for one bay to this elevation and the remainder of the elevation is broken into bays by brick piers which rise through the parapet. Square original metal ventilators are inset into the plinth along this elevation. There are four timber-framed fixed hopper form windows, with fanlights above. The glazing is of opaque ripple glass. There are three entrances from Manningtree Road – none of which are thought to be original, infilling and extending former window openings. Two have pairs of painted panelled timber doors and there is a single panelled door to the corner bay to Glenferrie Road. All these openings have steps of painted concrete, as opposed to the original main entry which has entry steps of terrazzo. Towards the west end of the elevation there is a bracketed ledge above a former pair of windows. Its function is not known.

The return to the west forms the boundary to the residence to 101 Manningtree Road and is of over-painted brick. The parapet largely conceals the roof form which is of renewed corrugated iron. The hall roof is a Dutch gable, with a painted brick chimney with three terracotta pots inset from the southeast corner. A further chimney is set to the rear at the centre of the roof ridge.

The café premises to the immediate north of the Glenferrie Road entrance has a hipped terracotta tiled roof, and the shop is relatively shallow with a residence built behind. There is a triangular garden area to the north side of the site concealed by the shop buildings, and accessible from the café. The café garden plantings include a pittosporum and an elm.

In 1997, minor works were undertaken by the City of Boroondara to improve amenities for the Hawthorn Artists' Society. Work involved the relocation of a window and construction of a partition wall and a set of new doors to the courtyard and adjoining amenities.

Internally, the building appears to retain much of its original plan form, including many of its fixtures and fittings. These include the original timber and glazed doors, albeit over-painted, brick fireplaces, coffered and strapped plaster ceilings as well as a number of Moderne style pendant lights fittings in the former Club room, now utilised by the Hawthorn Band. The former club room also retains the War memorial, in-situ above the brick fireplace. An amenities block, comprising toilets, kitchen and servery infills part of the former courtyard area to the rear of the site.

The extent of the café tenancy-related painting to the façade of the building has a detrimental impact on the presentation of the building, particularly the painting of part of the entry arch.

The property abuts a shop of a similar age (609 Glenferrie Road) which reads as a related but separate unit.⁴ However, this shopfront was constructed in 1917 to plans prepared by architect Albion Walkley and previously adjoined three shops of the same design constructed the previous year, to the north. They have subsequently been demolished.

Historical Context

In memorial terms, the RSL building was a companion piece to Hawthorn's main municipal undertaking, a tall cenotaph in St James' Park, Hawthorn West, built at a cost of £3000 in a fusion of Edwin Lutyens and Bertram Goodhue forms.⁵

Comparative Analysis

The Hawthorn Returned Sailors and Soldiers Club is one of several buildings along Glenferrie and Burwood Roads flavoured by the 'English Renaissance' and other details from the late Renaissance or Baroque. These include Samuel Brittingham's Hawthorn Post Office, 378 Burwood Road, (1908, q.v.), J Harding's Glenferrie Railway Station (c. 1915-17), and the National Bank of Australasia at the corner of Glenferrie Road and Lynch Street (c. 1922). English Renaissance refers primarily to the Baroque architecture of Christopher Wren, Nicholas Hawksmoor, John Vanbrugh and their contemporaries, between c. 1661 and c. 1740, and revived in the 1890s by many including Aston Webb and E Ingress Bell, John Belcher, John Joass and A Beresford Pite, Norman Shaw and John Brydon. Broad, curved pavilion pediments, dentilled cornices, jumping string course lines, exaggerated voussoirs and quoins and rusticated columns were all favoured components. The Ionic order was usually preferred in major colonnading. The movement enjoyed huge popularity in the British Empire, Japan, and, in some instances, appeared in the United States.⁶ The coved and rusticated entry arch to 605-07 Glenferrie Road, for example, recalls Webb and Bell's Great Hall at the University of Birmingham (1900-1909), Belcher and Joass' first floor arcade at Electra House, London (1900-03), the London County Council's Central School of Arts and Crafts at Holborn (1907), and recurs in much later British designs such as John Joass' central section at Royal London House, Finsbury Square, London (1927-30).⁷ Imposing coved arches also marked French Renaissance buildings of the seventeenth and eighteenth centuries. In Melbourne, this interest flavoured coved and rusticated entrances such as at SE Bindley's former Records Office, 295 Queen Street, of 1900-1904.⁸ Such designs were primarily efforts at a triumphal grand manner marking Britain's European ascendancy around 1700. As well, imagery from grand manner French architecture of the period, popular in the mid-nineteenth century, regained popularity after the Great War, which had been perceived in part as a battle to preserve French civilisation. For an RSL this imagery was appropriate given the British and French alliance during the Great War, and the location of much of Australia's active service. A similar, more solemn grand manner design was employed on both Australian war memorials and the Commonwealth War Graves Commission buildings in France.⁹

In chronology and grand manner, the subject building compares particularly with Harry Norris' rendered and over-painted Returned Sailors and Soldiers Club at 496 High Street Northcote (c. 1921) and the former red brick Returned Sailors and Soldiers Club hall in Canterbury Road Canterbury, at the corner of Marlowe Street (c. 1922-23, demolished). The use of raised, flat blank panels in dressed cement parallels similar usage on John Smith Murdoch and Horace Mackennal's Canterbury Post Office

(1908-09) at the corner of Maling and Canterbury Roads. These, and the instability expressed in the overlapping panels of the three bays of the subject building that face Glenferrie Road, reflected what Alistair Service called Neo-Mannerism: a revival of similarly unstable and 'disturbed' architecture by Michelangelo, Giulio Romano, Michele Sanmicheli and others in Italy from c. 1515 to 1550 and coming at the end of the Italian High Renaissance. This was revived by John Belcher and John Joass, particularly, as in their Mappin House, Westminster, London, (1906-08) and their Royal Insurance Building, Piccadilly (1907-8).¹⁰ In Melbourne it was re-used by Bates, Peebles and Smart with the furniture and timber components in their Melbourne Public Library Reading Room (1909-11), the Chanonry offices, 14-16 Collins Street (1911-12), the former Buckley and Nunn store, 294-312 Bourke Street (1911 ff) and the Leviathan Store 271 Bourke Street at the corner of Swanston Street (1912).¹¹ The general combination of rusticated piers and plain-surfaced spandrel areas seen at Hawthorn is also seen on substantial commemorative buildings of this time, such as Bates Smart and McCutcheon's First Church of Christ, Scientist, 336-8 St Kilda Road, South Melbourne (c. 1919-21).¹²

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

The former Hawthorn Returned Sailors and Soldiers Club is of historical significance for its association with the Club and for its ability to demonstrate the proliferation of returned servicemen's organisations in the period immediately after WWI.

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 and objects.

Recognising that RSL clubrooms and halls from the interwar period varied widely in their forms, the facilities accommodated within them, and their architectural expression, this example is still considered of significance as a representative and externally intact example of the broad typology. The incorporation of a shop front reflects the location of the building on a major shopping strip and opportunity to generate revenue.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

The design is of interest and significance for its vigorous and powerful architectural expression in a relatively modestly scaled suburban hall and clubrooms, employing a combination of heavy rustication to the arched central entry and flanking piers with flat panels and parapet elements.

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.

While not assessed, it is possible that members of the Hawthorn RSL retain a level of attachment to this building, which ceased operation as clubrooms in the 1970s.

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.

Statement of Significance

What is significant?

605-607 Glenferrie Road is a brick and render single-storey former RSL Hall and shop building, located at the corner of Glenferrie and Manningtree Road. The hall and café shopfront (605 -607 Glenferrie Road) read as a single unit, though the shop front is painted in a contrasting colour.

The principal façade of 605-607 Glenferrie Road is of rendered brick, with wide-jointed rustication framing the central arched entrance and forming the piers or pylons that enclose the building. The two recessed bays either side of the entrance are of smooth render, with that to the north incorporating a modern shopfront. The south side wall to Manningtree Road is of over-painted face brick with rendered banding that encloses the arched window heads and arched entry points, rendered sloping sills and a smooth rendered parapet, with a narrow cornice capping. The rendered and rusticated façade treatment continues for one bay to this elevation and the remainder of the elevation is broken into bays by brick piers which rise through the parapet.

How is it significant?

The former Hawthorn Returned Sailors and Soldiers Club is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

The former Hawthorn Returned Sailors and Soldiers Club is of historical significance for its association with the Club and for its ability to demonstrate the proliferation of returned servicemen's organisations in the period immediately after WWI. While RSL clubrooms and halls from the interwar period varied widely in their forms, the facilities accommodated within them and their architectural expression, this example is still considered of significance as a representative and externally intact example of the broad typology. The incorporation of a shop front is of interest in reflecting the location of the building on a major shopping strip and opportunity to generate revenue. While not assessed, it is also possible that members of the Hawthorn RSL retain a level of attachment to this building, which ceased operation as clubrooms in the 1970s and that the building could be found to be of social value for this reason.

Recommendation

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place. The Overlay should extend to the original property boundaries and should not include the land associated with 609 Glenferrie Road.

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No

Incorporated plan	No
Aboriginal heritage place	No

Identified By


Graeme Butler, *Upper Hawthorn Conservation Study* 1983.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 'Hawthorn Soldiers' Club', *Argus*, 17 May 1920 p. 6.
- 2 'Hawthorn Returned Soldiers' Club', *Argus*, 17 February 1921, p. 7.
- 3 'Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1920 and 1974, various years.
- 4 Graeme Butler's 1983 citation for the subject property treated the subject building and the adjoining unrelated shop premises as a single unit.
- 5 Noted by Ken Inglis in *Sacred Places: War Memorials in the Australian Landscape*, Miegunyah, Melbourne, 1998, p. 134.
- 6 Hugh O'Neill has documented the English Renaissance influence on buildings such as Osaka Railway Station through Japanese architects trained in Britain from the 1890s on through the Great War (lectures, Monash University, 1990s). Americans greatly admired new English Baroque Revival buildings such as Belcher and Pite's Institute of Chartered Accounts in the City of London (1891), widely commented on in *American Architect* during the early 1890s. This was reflected in American designs through to the San Francisco Customs House (c. 1906) and the Farmers' Exchange Bank in Philadelphia (c. 1915). Australia took up the revival around 1891. See Apperly, Irving and Reynolds, *Identifying Australian Architecture*, Angus and Robertson, 1989, 1990, pp. 100-103, which they describe as 'Federation Academic Classical', and 104-107, which they describe as 'Federation Free Classical'. See Also Conrad Hamann, *A History of Australian Architecture*, Part 3, 1900-1945, Educational Media, Melbourne, 1985 (series editor: Leon Paroissien).
- 7 Alastair Service, *Edwardian Architecture and its Origins*, Architectural Press, London, 1975, pp. 303-350 (Joass); 411 (Central School).
- 8 Philip Goad and others, *Melbourne Architecture*, Watermark, Sydney, 1999, 2008, p. 87 item 138.
- 9 See esp. Ken Inglis, *Sacred Places: War Memorials in the Australian Landscape*, Miegunyah, Melbourne, 1998, Chs. 4, 6 and 7.
- 10 Alastair Service, *Edwardian Architecture*, pp. 320-321 esp.
- 11 James S Curl, *Dictionary of Architecture and Landscape Architecture*, Oxford, 1999, 2006, pp. 469-70. Alastair Service, *Edwardian Architecture and Its Origins*, Architectural press, London, 1975, pp. 320-321 esp., and Philip Goad and others, *Bates Smart: 150 Years of Australian Architecture*, Thames and Hudson, Melbourne, 2004, pp. 98-100; 104-11. *Melbourne Cityscope*, Sydney, 2011, Map 30 p. 11 item 34 (Leviathan); Map 33 p. 1 item 54 (Chanonry); Map 15 p. 1 Item 1 (State Library), Map 22, p. 11 item 34A (Buckley's, now David Jones).
- 12 Goad and others, *Bates Smart*, pp. 120-122.

Name		Property No	
Address	773-779 Glenferrie Road Hawthorn	Survey Date	6 April 2011
Place Type	Commercial	Grading	Significant
Date of Construction	1924		
Builder		Architect	John Beswicke (attrib. only) ¹
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

The four shops at the corner of Kinkora and Glenferrie Roads are first listed in the 1925 edition of the *Sands and McDougall Melbourne Directory* as 'being built'. The building has been attributed to architect John Beswicke – sometimes spelt Beswick - for solicitor F E Fay in 1924.² John Beswicke worked extensively in the local area and designed a number of prominent buildings, including the Hawthorn, Malvern, Brighton and Essendon Town Halls.³ The attribution to Beswicke has not been confirmed, however and it would be a very late example of his work if shown to be correct. Beswicke died the year after the construction of this building (1925) at age of 78.

(Lovell Chen, 2011)

Description & Integrity

773-779 Glenferrie Road is a row of four brick and render two-storey semi-detached shops and dwellings, extending north from the corner of Glenferrie and Kinkora Roads. To Glenferrie Road the building retains four largely intact shopfronts. With the exception of the shopfront to the corner which is splayed with a central entrance, each shopfront has the entry door and in-go to the left side of the shopfront. Each retain their original copper-framed shopfronts with original decorative glazed tiling to the stallboards, piers and party walls. The tiling is generally in good condition with some losses and damaged tiling to the stallboard to 779 Glenferrie Road in particular. Part of the copper framing to 775 and 779 Glenferrie Road has also been over-painted. The shop windows retain their glazed toplights, but some of the glazing has been replaced in the interwar or postwar period, and is now infilled with reeded glass – again 775 and 779 Glenferrie Road. All but 773 Glenferrie Road retain their original timber shop door – an over-painted timber panelled door with a glazed central panel with an arched head and three small square highlight windows above. Originally the doors were fitted with bevelled glazing, and the shop door to 775 retains this in its entirety and 779 in part. The shopfront to 775 has a non-original timber-framed plate glass door. All shops retain the original form and much of the original fabric of the in-goes (shop entries) including marble thresholds, tessellated tiled flooring

(with the exception of 777 which has a painted concrete floor and 775 where the flooring is a reproduction) and pressed metal ceilings. The shops have a cantilever awning with metal struts at 45° with a timber fascia. The soffit to the awning has been replaced in recent years with metal decking, but the awning itself may be original or early. Signage obscures the awning to 777 and 779 Glenferrie Road.

Above the awning there are four timber-framed glazed segmental arch-headed highlight windows to each of the shops. The first floor is of red face brick with unpainted render dressings. Each shop has an open balcony, recessed behind a segmental brick arched opening. Three of the shops retain their original concrete balusters, divided into three sections by squat brick piers. No. 777 Glenferrie Road has had the balustrade and piers removed and the opening, previously infilled by louvres and glazing, retains some timber framing and wire mesh infilling.

The recessed first floor area retains its unpainted red face brick finish, and has a ceiling of painted timber lining boards to the shop balconies. To each shop there is an arched opening identical in dimensions to the balcony opening accommodating original painted timber sash windows flanking paired painted timber doors with glazed upper panels to the room behind. Note that at the time of inspection, the sunblind to the balcony of 773 was lowered, obscuring the interior of the balcony.

Above, there is a broad rendered oblong parapet divided into three by truncated rendered brick piers supported on console brackets. These extend beyond the height of the parapet and are enclosed by a rendered string course to the top and bottom. The party wall between the shops is similarly expressed as a rendered brick pier, extending forwards and supported on a console bracket. These last were originally capped by a concrete orb. These have been removed and only the piers framing 773 Glenferrie Road retain them.

To the rear the shop buildings at 775-779 Glenferrie Road retain their two storey face brick wings, with little apparent alteration. The remaining property, 773 Glenferrie Road, on Kinkora Road has been significantly altered and extended, with a single storey brick veneer addition adjoining the original two-storey rear wing. The brickwork has been over-painted and a number of the windows and door openings to Kinkora Road altered. A gate opens from the rear yard to Kinkora Road and there are three other entrances to the rear of the building, which is in use as a dental surgery and related business, with access from Kinkora Road. An arched entry leads directly from the footpath to the Surgery – previously located in the shopfront to 773 Glenferrie Road - and the two other entrances provide access to a dental ceramics laboratory tenancy, via an iron and flywire mesh-enclosed porch and to a flat or storage space via a metal gate set into a low brick fence. The south end wall, facing Kinkora Road has been over-painted.

Internally, all shops retain original pressed metal ceilings.

Historical Context

At the turn of the nineteenth century this portion of Glenferrie Road was characterised by freestanding villas, as well as a number of vacant allotments. The west side of Glenferrie Road, between Kinkora Road and Hawthorn Grove, comprised vacant land to the Kinkora Road corner, and several villas adjoining to the north, as well as opposite the site of the subject buildings. Today, this block of Glenferrie Road is characterised by 1920s shop buildings, some of which have been modified, and by the Classical Revival former Bank of Australasia (1938), which anchors the corner of Johnston Streets and Glenferrie Road opposite.

Comparative Analysis

John Beswicke designed groups of shops in the central Hawthorn-Auburn area, and if the attribution to Beswicke could be confirmed, these would be among the clearest and most intact. Whether Beswicke's work or not, the shops are outstanding for the degree to which they show their clerestories at shop level, just above the awnings, and for the force and concentration of their architectural forms. This clarity stems from the robust arched shaping of these windows, tall by most awning clerestory standards, and the amplifying rhythm this sets up with the larger recessed balconies and their arches immediately above the shopfronts. The balustrades, apart from that to 777 Glenferrie Road are intact, unlike a comparable group of similar original design – Fulton Buildings, 749-53 Burke Road Camberwell - where the recessed arched balconies have all been altered into squares or glazed, and

their balustrades replaced. In Boroondara, other builder-developers continued with recessed arched balcony fronts over shops as late as 1935, with the afore-mentioned Fulton Buildings, Camberwell being an example.

Only two of the original orb finials remain, but the parapet design is legible through its emphatic corbelled piers, and their grouping is more effective being clustered in threes rather than placed at regular intervals to delineate broad bays. More unusual is the intactness of all four shop fronts on the ground floor. Many such shop groups have one or more constituent shopfronts modified in later years, often with upper levels heavily modified or overpainted. There is no overpainting on the street front here, and the entire parapet apron is in its original render. A grouping of this level of intactness is rare in most Melbourne suburban shopping centres, and in Boroondara there are unlikely to be other blocks of terraced shops at this level of intactness.⁴ Besides its high level of intactness, the design is unusual in having balcony windows matching the arched shape of the recessed balcony outside. More commonly, the transition inside an arched balcony is to rectangular doors and windows.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

Compared to other examples, the shop grouping at 773-779 Glenferrie Road has a high degree of external intactness and stands as a very good and representative example of 1920s shop design in an important suburban shopping strip. It is unusual in retaining all four original shopfronts.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

The design of this shop grouping is impressive on a number of fronts, most notably for the force and concentration of its architectural forms. These begin with the expressed clerestories, just above the awning, with their robust arched shaping, tall by most awning clerestory standards, and the amplifying rhythm this sets up with the larger recessed balconies and their arches immediately above the shopfronts.

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 City of Boroondara's history.

It is of interest to note the possible association of this building with the architect, John Beswicke. Beswicke worked extensively in the local area and designed a number of prominent buildings, including the Hawthorn, Malvern, Brighton and Essendon Town Halls.⁵

Statement of Significance

What is significant?

773-779 Glenferrie Road is a row of four brick and render two-storey semi-detached shops and dwellings, extending north from the corner of Glenferrie and Kinkora Roads. To Glenferrie Road the building retains four largely intact shopfronts. With the exception of the shopfront to the corner which is splayed with a central entrance, each shopfront has the entry door and in-go to the left side of the shopfront. Each retain their original copper-framed shopfronts with original decorative glazed tiling to the stallboards, piers and party walls. The upper levels of the buildings are also generally intact, featuring arched clerestorey windows above the awning, arched recessed balconies and unpainted render parapet.

How is it significant?

773-779 Glenferrie Road is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

Compared to other examples, the shop grouping at 773-779 Glenferrie Road has a high degree of external intactness and stands as a very good and representative example of 1920s shop design in an important suburban shopping strip. The design of this shop grouping is impressive on a number of fronts, most notably for the force and concentration of its architectural forms. These begin with the expressed clerestories, just above the awning, with their robust arched shaping, tall by most awning clerestory standards, and the amplifying rhythm this sets up with the larger recessed balconies and their arches immediately above the shopfronts. The shops are very unusual in retaining all four original shopfronts. While not confirmed, it is of interest to note the possible association of this building with the architect, John Beswicke. Beswicke worked extensively in the local area and designed a number of prominent buildings, including the Hawthorn, Malvern, Brighton and Essendon Town Halls.⁶

Recommendation

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

External paint colours	No
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified By


Graeme Butler, *Upper Hawthorn Conservation Study* 1983.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- ¹ Peter Watts, 'A Biography of John Beswicke: B Arch. Investigation Project, University of Melbourne, 1971, p. 27.
- ² Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992, p. 131; Victoria Peel, Deborah Zion and Jane Yule, *A History of Hawthorn*, 1993, p. 107.
- ³ Australian Architectural Index references under 'Beswicke, John'.
- ⁴ Counting arcaded counterparts at Boroondara's relevant shopping precincts: Kew, Hawthorn Central, Hawthorn South, Auburn, Auburn South, Hartwell, Burwood/Warrigal Road, Through Road, Riversdale, Glen Iris, Ashburton, Surrey Hills, Wattle Park, Mont Albert 'Terminus' (Union Road), Mont Albert Station, Balwyn, Deepdene, East Camberwell and Canterbury.
- ⁵ Australian Architectural Index references under 'Beswicke, John'.
- ⁶ Australian Architectural Index references under 'Beswicke, John'.

Name	Dental Surgery	Property No	
Address	781-783 Glenferrie Road Hawthorn	Survey Date	6 April 2011
Place Type	Commercial	Grading	Significant
Date of Construction	1921		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

The dental surgery at 781-783 Glenferrie Road was built for Dr Robert M Gillies in the early 1920s. The date of construction is noted as 1921 by Graeme Butler, but the building first appears in the *Sands & McDougall Melbourne Directory* in 1923.¹ Information about the original architect has to date not been located. City of Boroondara Building Application cards record that builder J Chitty carried out additions to the property for Dr Gillies in 1959.²

(Lovell Chen, 2011)

Description & Integrity

781-783 Glenferrie Road is a single-storey rendered brick double-fronted building comprising two prominent bay window forms, which flank a recessed porch. The building has a hipped roof of terracotta tile, wholly concealed by the rendered parapet.

The façade is of over-painted rendered brick, with wide-jointed rustication to present as masonry block work with the end walls extending this treatment to parapet height. The semi-circular bay windows sit atop a high plinth or band of rendered panels, a decorative form which also is set above the windows, repeated but divided by two rendered string courses. The upper string course runs the full width of the façade and divides the parapet from the wall massing below. The lower string course does not run the full width of the façade, enclosing the bay windows and the entry bay only. These are picked out in a contrasting paint colour. The parapet is bow-fronted above the bay windows, and perforated with a series of square openings. Each bow-front rises in a gentle curve to the centre of the bow and is capped by a band of render, of the same width as the string courses. To the central bay, the parapet is flat, with an inverted semi-circle of perforations framed by the parapet capping and string courses. The window bays each comprise five timber-framed leaded casement windows with arched heads. The lower panes are either of obscured glass, or have an obscuring finish applied internally for privacy. There are leaded toplights above. The mullions appear to be in very good condition and may have been renewed. There is a sloping rendered sill beneath the window bays.

The recessed entry porch is framed by voussoirs which return back into the porch recess. The porch retains its original terrazzo floor, albeit with some cracking, and a smooth basalt threshold. The doorcase and leadlight transom are also thought to be original. The door is of over-painted timber with two framed panels below and a glazed upper, infilled with modern obscured glazing, and retains its original over-painted metal letter slot. There is a painted metal gate, comprising a serried rank of metal uprights to the lower section, and a frieze of stylised metal flowers - perhaps tulips - which graduate in height to the centre of the angled top of the gate. The gate, adopting elements of Art Nouveau decoration, is thought to be original. The porch roof is of plaster sheet with a narrow scotia cornice. Brass plaques frame the porch entrance. Advertising signage is confined to applied lettering to the internal surface of the window glazing, and the various brass plaques mentioned previously.

The spotlight fittings fixed to the parapet detract from the presentation of the building.

Alterations include a single-storey addition, of red/orange face brick at the rear of the building, largely dating from 1959. This addition has had no impact on the presentation of the property to Glenferrie Road, only being visible from the laneway running behind the property. It comprises a series of single-storey forms, capped with gable and hipped roofs, of corrugated iron.

Historical Context

At the turn of the nineteenth century this portion of Glenferrie Road was characterised by freestanding villas, as well as a number of vacant allotments. The west side of Glenferrie Road between Kinkora Road and Hawthorn Grove comprised vacant land to the Kinkora Road corner, and several villas adjoining to the north, as well as opposite the site of the subject building. Today, this block of Glenferrie Road is characterised by 1920s shop buildings, some of which have been modified, and by the Classical Revival former Bank of Australasia (1938), which anchors the corner of Johnston Streets and Glenferrie Road opposite.

Comparative Analysis

In Australia a series of buildings combined components of the Arts and Crafts free styles, such as curving casement bays, brick and rendered brick lattice grilles and Art Nouveau detailing, with components of the English Renaissance Revival or Edwardian Baroque Revival popular in large monumental buildings. An earlier instance was Walter Butler's new front for Billilla, 26 Halifax Street Brighton (1907), which used a related combination of top-lighted casement windows, a curving central bay, square perforated parapet balustrading with curving lower sills, Art Nouveau panel detailing and classical structural components (Corinthian columns in Billilla's case).³ At 781-83 Glenferrie Road, the symmetrical entry and square perforated parapet recur, coupled with an undulating cornice line raised over the two bays, and a heavily voussoired arched entry. This was about as small an application of the English Renaissance Grand Manner as could be applied, and it represents a continuation of the Federation idea that a monumental form could be applied from houses up to the largest buildings.⁴ The combination with the two curved bays return the building to a quite intimate and domestic appearance, a skilful balancing act.

In British architecture the affinities are with Charles Voysey, who used undulating parapets on two small buildings with monumental ambitions, his studio houses in West Kensington and Bedford Park, London (1891, 1892) and Sanderson's wallpaper factory, Chiswick, (1902); the juxtaposition of baroque and informal domestic elements probably has most to do with Leonard Stokes, as at his All Saints Parish Centre, Shenley Lane London Colney (1899-1903).⁵ This is a late example of such fusions, but no less effective for that, and one which enhances the early twentieth century character of Glenferrie Road shopping centre.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

Not applicable.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

The dentist surgery at 781-783 Glenferrie Road Hawthorn is an highly unusual design combining components of the Arts and Crafts free styles, including curving casement bays, brick and rendered brick lattice grilles and Art Nouveau detailing, with components of the English Renaissance Revival or Edwardian Baroque Revival, in this case expressed through the central entry with its heavily voussoired arched form. It is highly intact externally and a very distinctive element in this streetscape.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

781-783 Glenferrie Road is a single-storey rendered brick double-fronted building comprising two prominent bay window forms, which flank a recessed porch. The building has a hipped roof of terracotta tile, wholly concealed by a distinctive rendered bow-fronted parapet, which curves upward over each of the bay windows and features gridded square perforations, capped with a band of render. The façade is of over-painted rendered brick, with wide-jointed rustication to present as masonry block work with the end walls extending this treatment to parapet height. The window bays each comprise five timber-framed leaded casement windows with arched heads.

How is it significant?

781-783 Glenferrie Road is of local historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

The dentist surgery at 781-783 Glenferrie Road Hawthorn is of aesthetic (architectural) significance as a highly unusual design combining components of the Arts and Crafts free styles, including curving casement bays, brick and rendered brick lattice grilles and Art Nouveau detailing, with components of the English Renaissance Revival or Edwardian Baroque Revival, in this case expressed through the central entry with its heavily vousoired arched form. It is highly intact externally and a very distinctive element in this streetscape.

Recommendation

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

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	No
Outbuildings and fences not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified By


Graeme Butler, *Upper Hawthorn Conservation Study* 1983.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 Graeme Butler, *Upper Hawthorn Conservation Study*, 1983; *Sands and McDougall Melbourne Directory*, 1923.
- 2 City of Boroondara Building Application Cards.
- 3 See Allom Lovell and others, *Bayside Architecture Trail*, City of Bayside, Melbourne, 2007, p. 77.
- 4 See Conrad Hamann, 'The Inclusive Tradition in Victoria's Architecture' in AGL Shaw (ed.), *Victoria's Heritage*, Allen and Unwin, Sydney, 1985; Part 3 of *A History of Australian Architecture, 1900-1945*, Education Media, Melbourne, 1985, series editor Leon Paroissien, and Hamann's entry 'Federation architecture', in Philip Goad and Julie Willis, eds., contrib., *The Cambridge Encyclopedia of Australian Architecture*, Cambridge, Melbourne, forthcoming in 2011.
- 5 See esp., Alastair Service (ed., contrib.), *Edwardian Architecture and Its Origins*, Architectural Press, London, 1975, pp. 127 (Stokes); 128, 155 (Voysey).

Name	Maryville	Property No	
Address	18 Wattle Road Hawthorn	Survey Date	6 April 2011
Place Type	Residential (House)	Grading	Significant
Date of Construction	1871		
Builder		Architect	George R Johnson
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

Identical houses at 18 and 22 Wattle Road (demolished 2011) were designed by Melbourne architect George R Johnson and built for Alfred William Harston in 1871. Both Harston and Johnson were councillors for the Borough of Hawthorn that year. Johnson advertised a tender for the construction of 'two brick villas, Weinberg Road, Hawthorn' in the *Argus* on 29 September 1871 and the residences were likely constructed soon thereafter.

18 Wattle Road first appeared in rate books in 1871, let by Harston to Edward Waters, a patent agent. Waters was the first of a series of tenants to occupy the property in the 1870s.¹ The value of the house and land was initially noted as £40 but by 1873 this had increased to £65, indicating that extensions may have been undertaken.² By 1880 Harston had sold the property to William Davidson, an accountant and solicitor. Davidson called the property 'Maryville' and occupied the residence for a number of years. By 1902, MMBW detail plans show rear additions had been carried out by that date. The front gardens also appear to have been landscaped and bisected by a number of pathways which presumably delineate planting beds. In 1979, the residence was extended with an additional room.³ This was subsequently demolished by a later owner, and a substantial two-storey addition was constructed at the rear of the dwelling in 2002, designed by architect Nicholas Gioia.⁴

(Lovell Chen, 2011)

Description & Integrity

18 Wattle Road is a single-storey asymmetrical double-fronted Victorian villa with a projecting canted bay to the left side of the entry. The entrance is set behind a verandah carried on painted timber posts. The house is constructed of rendered brick on a plinth of bluestone. The rendered finished is ashlar ruled and over-painted. The side walls of the property, of face brick, are also over-painted. The roof is a hipped form, clad in slate (possibly replaced) and there are three prominent rendered brick chimneys with substantial caps supported on consoles— a single chimney to the east elevation and a central double chimney and a further double chimney to the west elevation. The eaves are

supported by evenly spaced moulded cement brackets, the lower portion of which is engaged by a moulded cement string course. The windows are timber-framed double-hung sash forms with the three windows to the canted bay having an arch-headed form. The window heads are framed by simple curved mouldings, forming an archivolt, where the walling between the windows is cast as a stop-chamfered pier with a plain capital. It is here that there is a degree of variation in the design when compared to the now-demolished 18 Wattle Road. At 22 Wattle Road, the pier cappings had a more slender profile. The reason for the variation between two houses that were otherwise identical is not clear. There is a single timber-framed double-hung sash window to the verandah and a painted timber doorcase with side and toplights, infilled with stained glass. The front door is a four-panelled painted timber door with the two upper panels infilled with glazing.

The verandah is a skillion form, roofed in corrugated steel, and supported on simple painted timber posts. There is a cast iron frieze set within a timber frame, and cast iron quadrant form brackets. There is a dressed bluestone plinth to the verandah base.

A significant rear addition was constructed in 2002 but is only visible from the west side of the property. It has had no visual impact on the property's presentation from the street. The landscaping is of recent origins and is formal in style with lawn areas to either side of the central concrete pathway. There is a driveway and parking apron of concrete which has had a negative impact on the presentation of the canted bay window. There is no fence.

Historical Context

Wattle Road, first known as Weinberg Road, is an early street in Hawthorn and marks the location of a farming settlement established by a group of German immigrants in the 1950s. These farming allotments were gradually subdivided, a process which commenced as early as the late 1850s, with the result being an area which is mixed in character but which still retains some evidence of the early farming settlement.

Comparative Analysis

18 Wattle Road is an imposing, and generally typical example of a single-storey canted bay Victorian Italianate house as seen through Melbourne's earlier suburbs. It is distinguished here by the generally high level of intactness of its front and the unusually large-scaled windows in the canted bay. These have an affinity with the large-scaled windows appearing in Bendigo's Renaissance and less formal Italianate architecture under the influence of William Vahland and others, and certainly Melbourne-based architects such as Terry and Oakden participated in this.⁵ The broad stuccoed chimneys, panelled and corniced, and turned side on to the street, complete the imposing aspect. The front door and its twin sidelight door case appear intact.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

18 Wattle Road is an imposing, and generally typical example of a single-storey canted bay Victorian Italianate house as seen through Melbourne's earlier suburbs. It is distinguished here by the generally high level of intactness and the unusually large-scaled windows in the canted bay. The broad stuccoed chimneys, panelled and corniced, and turned side on to the street, complete the imposing aspect.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

Not applicable.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

Designed by prominent architect, George R Johnson, in 1871, 18 Wattle Road is a single-storey asymmetrical double-fronted Victorian villa with a projecting canted bay to the left side of the entry. The entrance is set behind a verandah carried on painted timber posts. The house is constructed of rendered brick on a plinth of bluestone. The rendered finished is ashlar ruled and over-painted. The side walls of the property, of face brick, are also over-painted. The roof is a hipped form, clad in slate (possibly replaced) and there are three prominent rendered brick chimneys with substantial caps supported on consoles— a single chimney to the east elevation and a central double chimney and a further double chimney to the west elevation.

How is it significant?

18 Wattle Road is of local historical and(aesthetic) architectural significance to the City of Boroondara.

Why is it significant?

18 Wattle Road is an imposing, and generally typical example of a single-storey canted bay Victorian Italianate house as seen through Melbourne's earlier suburbs. It is distinguished here by the generally high level of intactness and the unusually large-scaled windows in the canted bay. The broad stuccoed chimneys, panelled and corniced, and turned side on to the street, complete the imposing aspect.

Recommendations

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

External paint colours	Yes
Internal Alterations Controls	No
Tree Controls	No

Outbuildings and fences not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified By


Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1880.
- 2 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1880.
- 3 City of Boroondara Building Application Cards.
- 4 Wattle Road Open Houses, www.openhouses.org.au/wattle_road_06.php, accessed 3 May 2011.
- 5 Lovell Chen, *City of Bendigo Thematic Environmental Study*, Melbourne, 2010; 'Architecture', p. 6.

Name		Property No	
Address	78 Wattle Road Hawthorn	Survey Date	27 October 2011
Place Type	Residential (House)	Grading	Significant
Date of Construction	1888		
Builder		Architect	
		Extent of Overlay To title boundaries.	

Intactness Good Fair Poor

History

John Trood acquired the subject site as a vacant lot in c. 1886 and purchased the neighbouring house at 76 Wattle Road at the same time.¹ He financed the construction of the nine room brick house at the subject site in c. 1888.² Trood did not live at the house, but rented it to Samuel Leon, a barrister, for a number of years.³ Following Trood's death in 1899, the property was briefly occupied by George Wallen, a solicitor, and presumably a relative of Robert Wallen who resided at number 53 Weinberg Road (as Wattle Road was then known) around this time. The built form of the house shown on MMBW Survey Plan no. 56 (1902) of the Borough of Hawthorn appears to be relatively unchanged in current aerial photographs of the site. However, City of Boroondara Building Application Cards record that alterations and additions were carried out at the subject site in 1955, 1963 and 1985. These changes have not been thoroughly researched to date. Further, the MMBW Detail Plan no. 1484 (1903) shows that the subject property and the adjoining property 76 Wattle Road (q.v.) originally had near-identical footprints, suggesting that John Trood instructed his builder to generally replicate the plan and form of the earlier house.

Description & Integrity

78 Wattle Road is a single-storey double-fronted rendered brick Victorian villa with a verandah to the north (façade) and east (return) elevations. The house retains its unpainted ruled and rendered finish. The verandah is set upon a plinth of rough-faced bluestone with tuck-pointing, and the verandah flooring is of aged timber boards. The plinth has what appear to be original cast iron ventilators inset at regular intervals to both elevations. The verandah has a balustrade, paired columns and brackets and frieze of painted cast iron 'lace'. The roof is of curved corrugated metal, with a 'bull nose' profile. The rendered elevations have a moulded string course at three-quarter height, which rises to enclose the arched heads to the two tripartite full-length sash window groupings to the façade. The windows are framed by pilasters with stop-chamfered detailing set to either side. To each elevation to the verandah there is a brass-finish gas bracket with shade, which appears to be an original feature. There is a flight of shallow smooth bluestone steps off the side driveway which leads up to the verandah. To the south (left) of the steps there is an entry porch, set within a tower element with a balustrade parapet with cast cement urns at each corner. The entry porch has a floor of coloured tessellated tiles and there is a double-hung timber-framed sash window infilled with leaded

coloured glass. There is a rendered arch-headed bracketed alcove to the south wall. The entry archway, supported on consoles, is infilled with a non-original locked screen of painted metal. A four-panelled painted timber door is set in a painted timber doorcase with coloured glass sidelights and fanlight, to the west wall of the entry porch. The ceiling has a non-original suspended ceiling of opaque Perspex panels which filters the light from what may be an earlier glazed roof above. The entry porch adjoins a canted window bay facing east with painted timber-framed double hung sash windows to each face. The plinth here is also of rough-faced bluestone with tuck-pointing.

The west elevation is of unpainted rendered brick to the chimney breast, and from this point, is of unpainted Hawthorn brick. The roof is a hipped form, with shallow eaves supported by evenly spaced moulded cement brackets. It is clad in aged slate and there are four rendered brick chimneys which retain their original unpainted finish.

The property has a high brush fence largely obscured by ivy. There is a pair of painted metal gates and a concrete driveway to the east side of the house. The landscape comprises a well-maintained garden with semi-mature vegetation including a liquidambar tree to the north-east corner of the verandah and a Norfolk Island pine to the west property boundary.

Historical Context

Wattle Road, first known as Weinberg Road, is an early street in Hawthorn and marks the location of a farming settlement established by a group of German immigrants in the 1850s. These farming allotments were gradually subdivided, a process which commenced as early as the late 1850s, with the result being an area which is mixed in character but which still retains some evidence of the early farming settlement.

Comparative Analysis

What elevates No. 78 above most other examples of the period and general typology is the level of its integrity. It is among the best-preserved houses of this period in Hawthorn, and is distinguished by richness and crafted care in its detail.

The unpainted ruled cement render over its brick walling is now quite rare with the majority of comparative examples overpainted. This aspect extends to the chimneys, which are all still rendered but unpainted, and largely unaltered, the intact eave bracketing and the long-standing slate-tile roof. The front door-case is similarly original or early. Chimney cornices, cast iron lace bays and porch tower urns are intact. The stained glass window flanking the front porch is imposing and intact, as is the porch tiling, which is original. The gas mantles by each verandah elevation are rare, as is the cast iron lace verandah balustrade. In Hawthorn large numbers of such balustrades have been removed. The vigorously drawn tripartite sash windows, with their stilted segmentally arched heads, together with the carefully moulded sculpture arched alcove inside the porch, together with the flanking pilasters on the verandah elevations give this house a richness of detail. The tower element accentuating the front entry is common in Hawthorn.

The largest obvious alteration at No. 78 is the Perspex ceiling over the porch, and this is not visible from the street. The non-original locked screen across the front entry is quite unobtrusive from the street and has been inset carefully into the step, skirting and arch bracketing of the porch. The craft and care in forming the tuck-pointed bluestone base is similarly impressive.

Assessment Against Criteria

Amended Heritage Victoria Criteria – Criteria adopted by the Heritage Council on 7 August 2008 pursuant to Sections 8(1)(c) and 8(2) of the Heritage Act 1995.

Criterion A - Importance to the course, or pattern, of the City of Boroondara's cultural history.

Not applicable.

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 and objects.

78 Wattle Road is a highly intact and representative example of a substantial Victorian villa of the late 1880s. Its intactness sets it apart from other examples in the municipality; it is considered to be one of the best-preserved houses of this period in Hawthorn. It is also distinguished by richness and crafted care in its detail.

Criterion E - Importance in exhibiting particular aesthetic characteristics.

The intactness of this house greatly enhances its aesthetic qualities. It is a handsome and richly detailed design which retains its original unpainted render and an array of original features and fabric, including original cast iron verandah columns, frieze, brackets and balustrade.

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 City of Boroondara's history.

Not applicable.

Statement of Significance

What is significant?

78 Wattle Road is a single-storey double-fronted rendered brick Victorian villa with a verandah to the north (front) and east (return) elevations. The house retains its unpainted ruled and rendered finish. The roof is a hipped form, with shallow eaves supported by evenly spaced moulded cement brackets. It is clad in aged slate and there are four rendered brick chimneys which also retain their original unpainted finish. The verandah is set upon a plinth of rough-faced bluestone with original vents and retains timber flooring, cast iron balustrade, paired columns and brackets and frieze of painted cast iron lace. The rendered facades have tripartite full-length sash window groupings framed by pilasters with stop-chamfered detailing set to either side. To each elevation to the verandah there is a brass-finish gas bracket with shade, which appears to be an original feature.

There is a flight of shallow smooth bluestone steps off the side driveway which leads up to the verandah. To the south (left) of the steps there is an entry porch, set within a tower element with a balustrade parapet with cast cement urns at each corner. The entry porch adjoins a canted window bay facing east with painted timber-framed double hung sash windows to each face. The west elevation is of unpainted rendered brick to the chimney breast, and from this point, is of unpainted Hawthorn brick.

How is it significant?

78 Wattle Road is of historical and aesthetic (architectural) significance to the City of Boroondara.

Why is it significant?

78 Wattle Road is a highly intact and representative example of a substantial Victorian villa of the late 1880s. It is considered to be one of the best-preserved houses of this period in Hawthorn, but it is also distinguished by richness and crafted care in its detail. Its intactness sets it apart from other examples in the municipality and greatly enhances its aesthetic qualities. It is a handsome and richly detailed design which retains its original unpainted render and an array of original features and fabric, including original cast iron verandah columns, frieze, brackets and balustrade.

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 not exempt	No
Victorian Heritage Register	No
Prohibited uses may be permitted	No
Incorporated plan	No
Aboriginal heritage place	No

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References


General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1885 – 1887.
- 2 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1887 – 1891.
- 3 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1887 – 1895.

APPENDIX B

Places Not Recommended for the Schedule to the Heritage Overlay

Name	Former Kew Empire Hall	Property No	
Address	81-85 Denmark Street Kew	Survey Date	24 May 2011
Place Type	Residential/Commercial (apartments, office)	Grading	
Date of Construction	C. 1911		
Builder		Architect	Unknown
		Extent of Overlay N/A Refer to Recommendations	

Intactness Good Fair Poor

History

The Kew Empire Hall was listed for the first time in the *Sands & McDougall Melbourne Directory* in 1911. It appears to have always incorporated shopfronts with occupants including building contractors and a painter and decorator. By 1940 the property was listed as the Kew Joinery Works, and from 1950 the premises were utilised by the Milk Bottle Recovery Ltd, until at least 1970. In 1998 the hall space was converted to three separate dwellings, with access provided from a public footpath that runs along the southern property boundary. Associated with these works or following on from these, a permit application was lodged to construct an open carport to the rear of the property¹. The original entry to the hall – from the centre of the façade – has been discontinued and the two shopfronts combined and absorbed into the former entrance space.

(Lovell Chen, 2011)

Description & Integrity

The former Kew Empire Hall is a two storey brick building with a large, single-storey gabled brick hall behind. A public footpath runs along the southern boundary. The building is constructed of brick, over-painted, with cement label mouldings and string courses. The façade is divided into three bays by brick piers and there is a central square parapet with modestly-scaled mouldings of pressed cement. The façade including all brickwork and the mouldings as well as the return to the south, has been over-painted. To the ground floor there are two wide shopfronts infilled with non-original painted aluminium shop framing and glazing, flanking the wide segmental arched former central entry. The central entry has been infilled with modern glazing, and the non-original stallboards below are of cement render. Painted timber panels infill the top of each shopfront. To the first floor there are paired painted timber double-hung sash windows with segmental arch-headed toplights. The exception is the central window which has an arched head. The sills have been replaced with modern manganese glazed tiles.

Recommendations and Rationale

The building has been subject to a number of unsympathetic alterations over time, which in combination, have had a significant adverse impact on the presentation of the building. These include the over-painting of the brickwork and the modification to the ground floor openings.

While a building which is of interest historically, and for its hall form incorporating shopfronts, the impact of the alterations to its principal façade are such that it is not considered to be of sufficient significance to warrant the application of a site-specific Heritage Overlay.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

1 Drawings detailing the construction of a carport behind the building to plans drawn up by architect Peter Scheiber dated 2000 provided by the City of Boroondara April 2011.

Name		Property No	
Address	40 Eglinton Street Kew	Survey Date	24 May 2011
Place Type	Residence (House)	Grading	
Date of Construction	1951		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations.	

Intactness Good Fair Poor

History

The 1952 edition of the *Sands & McDougall Melbourne Directory* lists two houses being built between Peel and Pakington Street. Today these two houses are numbered 38 and 40 Eglinton Street, with the subject property (40 Eglinton Street) listed as occupied by H J Heron from 1954. Extensive additions to the rear of the property (not visible from the street) were made in 2006 to plans prepared by Stonehaven Homes.¹

(Lovell Chen, 2011)

Description & Integrity

40 Eglinton Street is a set on a sloping block, and is elevated on a substantial plinth of clinker brick. Ostensibly a single level house, the residence adopts a T-shaped plan with the living room bay set above the integrated garage. The house is constructed of cream brick with detailing carried out using narrow manganese glazed brickwork. There is a gabled roof of vari-coloured glazed terracotta tiles, with a prominent projecting bay which may have been an early addition (if so, this has been skillfully carried out in identical brick). The projecting bay and porch bay have deep eaves framed by triangular contrast brick consoles. The porch is recessed behind a brick arch bordered with manganese glazed narrow bricks. The front door is a modern painted flush panel door with full length glazed sidelights. The living room bay has fully glazed non-original timber-framed doors opening to a terrace set above the garage. The remaining visible windows appear to be original and are metal-framed casement forms set on sills of bull-nosed manganese glazed bricks.

The property has a formal garden with lawn and box hedging which all appear to be of recent origins. The cream and manganese glazed brick fence is original and the concrete driveway with pebbled centre strip. The original garage doors have been replaced by a powder-coated aluminium roller door.

The property was subject to a series of substantial additions in 2006 to plans prepared by Stonehaven Homes, and while these are not generally visible from the street, elements including the newly-landscaped garden, contemporary entry, lighting and terrace doors indicate that the property has undergone alteration. The drawings also indicate that the roof structure to the living room bay has been replaced.

Recommendations and Rationale

This is a relatively intact (as viewed from the street) example of a modest and common house type of the early 1950s, found in substantial numbers in Melbourne suburbs. While this example is of some interest for its integrated garage and elevated siting, overall the house is not considered to be of a level of significance to warrant the application of an individual Heritage Overlay.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Lovell Chen, 2008.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

1 Drawings detailing the extent of the building additions and alterations prepared by Stonehaven Homes in 2006 provided by the City of Boroondara, April 2011.

Name		Property No	
Address	56 Fellows Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	
Date of Construction	c. 193-		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations.	

Intactness Good Fair Poor

History

The date of construction of this property has not been confirmed, but it is thought that the house replaced or substantially remodelled an earlier property, shown on the MMBW Survey plan no. 39 (c. 1898) as a break-fronted brick residence with a canted bay to the west side. The first listing for the property appears in the 1894 edition of the *Sands & McDougall Melbourne Directory* with the occupant given as George W Townsend and the property numbered 112 Fellows Street. Members of the Townsend family occupied the property until c 1921, at which time Arthur Day became the occupant. By 1938 Dr W Davies was in residence, and the house may have been remodelled or rebuilt either in the early 1920s or the later 1930s. The property appears to have an entry porch from both the west and east sides. By 1960 Dr J T Hueston was in residence.¹

(Lovell Chen, 2011)

Description & Integrity

56 Fellows Street is an asymmetrical single-storey triple-fronted interwar villa of rendered brick construction with a roof clad in terracotta tiling. The house is set well back from the street boundary, within a mature garden setting featuring a fine specimen tree. The broad intersecting hipped roof form is steeply pitched and is punctuated by various infilled gable ends to the front and side elevations and penetrated by a painted roughcast rendered chimney located to the south-western ridgeline. The eaves overhang the lower façade and are supported by timber brackets. The walls to the front and side elevations are all treated in a roughcast rendered finish on a smooth rendered plinth. There is an entry porch to either side of the house, set back from the façade. The openings to the west and south sides of the west porch have been infilled with glazing – there is a semicircular-headed window opening to the façade and a timber framed four casement window with toplights to the west. Fenestration to the façade comprises two tripartite timber framed windows with double hung sashes to the front façade. The garden is enclosed by a low-height non-original rendered brick fence. There is a concrete driveway to the west side without gates and a 'crazy' paving pathway to the entry to the east side of the house. A low painted timber gate in the fence provides access to this pathway.

Recommendations and Rationale

The property appears to be an amalgam of various architectural elements including an awkwardly proportioned double gable to the façade and a recessed hip-roofed porch to the west, suggesting an Arts and Crafts idiom, but compressed down to a single storey composition. It may be that the compositional elements may have worked more successfully had the house been two-storeyed. The house is not considered to be of sufficient architectural interest to warrant an individual heritage overlay.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By


Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

1 Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1890 and 1974, various years.

Name	<i>Nambour</i>	Property No	
Address	10 Malmsbury Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	
Date of Construction	c.1909		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	

Intactness Good Fair Poor

History

10 Malmsbury Street was constructed in c. 1909 with the first resident, and probably the owner a Charles W Gray. Allotments on the south side of Malmsbury Street between Brougham and Walpole Streets were vacant until the first listing in the 1907 edition of the *Sands & McDougall Melbourne Directory* recorded a vacant property. By the following year, this property, named *Pinner*, was occupied by Mrs W O Ussher. In the 1909 edition of the directory a further vacant house - the subject property - is recorded west of *Pinner*. By the following year Charles W Gray was in residence. By 1916 the property was formally numbered 10 Malmsbury Street. Members of the Gray family remained in residence until c. 1925, and then were succeeded by Herbert Coldclough, in residence until at least 1950. The adjoining property remained occupied by the Usshers until at least this date. By 1960 Dr M O'Loughlin was the occupant and in 1974, the last year that listings in the Directory were available, the occupant was an A G Dover.¹

(Lovell Chen, 2011)

Description & Integrity

'Nambour' is a double-fronted face brick and roughcast rendered single-storey Federation villa with a roof clad in terracotta tiling. The house is set well back from the street boundary, and within a mature garden setting. The broad intersecting gable roof is penetrated by tall rendered chimneys with brick banding which terminate in flat caps with unpainted terracotta pots above. The walls are of red face brick with a tuck-pointed finish, and the upper courses to the gable ends have an applied painted roughcast finish. The dominant feature of the north facing façade is a projecting wing and projecting bay window form. This sits below a gable roof infilled with roughcast render finish and painted timber strapping supported by ornate timber brackets. The bay window has five casements infilled with leadlight glazing. To the left of the projecting bay, the terracotta tile roof overhangs the central ground floor façade to form a hood over the entry porch below which is supported by painted timber posts. The main entrance to the front façade features a timber framed glazed panelled door with leadlight toplights and a leaded casement window with a leaded stained toplight to the right of the

panelled door. There is a further projecting four casement window with leadlight toplights to the north-east corner of the front façade.

Subsequent works to the property have included various alterations and additions to the rear of the existing building in 1962 which are visible from the public domain. Further alterations and additions were undertaken to the rear in 1997, including the construction of a garage to the south-west. A second garage has been constructed sitting well forward on the site, immediately west of the house; this adopts a gabled roofed form clad in tiles and has predominantly glazed walls.

The fence is a non-original and rather prominent red brick and render construction, with metal palisade infills and a metal gate.

Recommendations and Rationale

10 Malmsbury Street is a representative and relatively externally intact example of a mid-sized Federation residence, one of many such residences in Boroondara. It is not of particular distinction in this context, nor is it of such a high level of intactness as to be considered of individual importance as a representative example. In this case, the presentation and setting of the house are compromised by the recent garage, sited in close proximity to the house on its west side and by an overly prominent fence. While a building that would be assessed as Contributory if within a Heritage Overlay precinct, it is not considered to be of sufficient significance in its own right to warrant the application of a site-specific overlay.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Lovell Chen, 2008.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

1 Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1905 and 1974, various years.

Name		Property No	
Address	58 Molesworth Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	
Date of Construction	c.1924		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	

Intactness Good Fair Poor

History

Listings in the *Sands & McDougall Melbourne Directory* note a house being built next to 54 Molesworth Street in 1924, adjoining Redmond Street. Originally numbered 56 Molesworth Street, the subject property is listed in the 1925 edition of the Directory as being occupied by William D Birrell. By 1931 H J Johnston was in residence at the address, succeeded by E W Coates in c. 1950 who then in the late 1950s moved to 64 Molesworth Street (q.v.) at the corner with Redmond Street.¹

Description & Integrity

58 Molesworth Street is a double-fronted roughcast rendered Californian bungalow residence with two gables infilled with painted timber shingles. The roughcast render has been over-painted white. There is a curved window bay comprising five timber-framed double-hung sash windows with leadlight upper sashes. The adjoining bay is set slightly forward and the previously open inset porch off the dining room has been infilled with later timber-framed glazing. A row of shallow arched recesses are set to the bottom of this bay of the façade. The entry to the house is from the west and the porch is approached by a series of steps and terracing, paved in 'crazy' paving. The house is elevated on a sloping block and the roof of a two storey extension to the rear is visible over the roof ridge. This was constructed to plans prepared during 1973-74 by architect Lynton Bailey.² The garden is terraced and incorporates extensive paving and steps.

The property has an over-painted brick, roughcast and render fence with piers that are part enclosed by a curved 'buttress'. A timber pergola integrated with the fence caps the vehicle entry to the west side of the property. There is a single pedestrian gate to the east side, which runs along through to the rear garden. Both this and the driveway have low cast metal gates.

Recommendations and Rationale

The house is a relatively standard bungalow form, with its presentation muted by the over-painting. The well-executed integrated fencing, pergola and landscaping are the most distinctive features of the property. Overall, however, this is not considered to be of a level of significance or interest to warrant the application of an individual heritage overlay. There are numerous buildings of this general typology within the municipality, including more substantial, more intact and better executed examples.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

- 1 Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1923 and 1974, various years.
- 2 Drawings detailing the additions prepared by Lynton Bailey in 1974-75 provided by the City of Boroondara, April 2011.

Name	Rosebank	Property No	
Address	64 Molesworth Street Kew	Survey Date	24 May 2011
Place Type	Residence	Grading	
Date of Construction	c. 1926		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations.	

Intactness Good Fair Poor

History

The first listing for this property appears in the 1926 edition of the *Sands & McDougall Melbourne Directory* where it appears as an unnumbered property adjoining 56 Molesworth Street, occupied by A H Ford. By the following year it is numbered 62 Molesworth Street, and was the property directly adjoining the corner of Redmond Street. Later directories indicated this was always the corner allotment, being renumbered 64 Molesworth Street during the 1950s. E W Coates, formerly resident at 58 Molesworth Street (q.v.) moved to this address in the late 1950s, remaining in residence until at least 1974.¹

(Lovell Chen, 2011)

Description & Integrity

'Rosebank' as originally constructed was a face brick and roughcast rendered terracotta tiled bungalow, which addressed the corner of Molesworth and Redmond Streets. Pedestrian access is from a gate located to the splayed corner of the property. Situated on a sloping block, the front door is on the south elevation, accessed from the deep corner verandah which runs partway along the south and west elevations. A prominent gable to the verandah corner sits above the entry steps. The verandah is carried on pairs of rendered or concrete columnettes mounted on the tuck-pointed brick railing. There is a prominent gable to the east bay of the south elevation, as well as to the west elevation, infilled with roughcast rendered brick. There is a curved bay below comprising five casement windows with toplights to the east bay of the south elevation. The other windows are generally double-hung timber-framed sash windows. There have been a number of additions and alterations made to the house, with a significant phase of works occurring in 1998. These works have altered its original presentation, overlaying it with a number of characteristic elements of Federation/Queen Anne style. These include two gabled dormer windows and a small balcony to the first floor. These are capped with glazed terracotta finials and a 'dragon'. There is a two storey brick and cement sheet wing extending north from the two storey gabled rear elevation. Notes to the architectural drawings prepared by Quadrant Design indicate that the bay window was demolished and replaced, the verandah steps and floor were tiled and the entire roof and framing was demolished and reconfigured.²

Recommendations and Rationale

The house, while still identifiable as a bungalow residence, has been compromised to a significant degree by the 1998 building works which included the addition of a number of unrelated Federation/Queen Anne stylistic elements.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.


References

General: Pru Sanderson, *City of Kew Conservation Study* 1988; Lovell Chen, *Assessment of Heritage Precincts in Kew*, 2010.

Specific:

1 Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1923 and 1959, various years.

2 Drawings detailing the additions and alterations prepared by Quadrant Homes in 1998 provided by the City of Boroondara, April 2011.

Name	The Works – Bed Bath & Table	Property No	
Address	275 Burwood Road	Survey Date	6 April 2011
Place Type	Former factory (Fowlers Vacola)	Grading	
Date of Construction	1953-54		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	
Top: exterior to Burwood Road; Lower: interior looking south to Burwood Road.			

Intactness Good Fair Poor

History

The subject building is a component of the extensive Fowlers Vacola Manufacturing Works which was established in a small shopfront to the corner of Power Street and Burwood Road in 1920 by Joseph Fowler.¹ Over time, the plant expanded further east up Burwood Road with factory buildings enclosing both sides of Tweed Street, now Tweed Place and extending back to Lynch Street behind. Golding Street, further to the east, formed the eastern boundary of the plant. In 1951 newspapers reported the construction of a large extension to the plant which would incorporate new equipment for processing larger quantities of fruit and tomatoes. Construction, which is thought to have included the subject component of the site, was delayed by the need to import building materials to complete the structure.² Press reports in July 1953 noted the factory was under construction and would be completed by early 1954.³

Fowlers Vacola relocated to Nunawading in the early 1960s and subsequently the plant was owned by British Plastics P/L, manufacturers of British Paints.⁴ To date, no architect has been identified for the subject property; however, it is known that architect Harry Norris was responsible for an earlier component of the building - 247 Burwood Road – now extensively remodelled.

(Lovell Chen, 2011)

Description & Integrity

The subject building, formerly a food processing factory, comprises walls of load bearing brick, and facades of rendered brick to Burwood Road and over-painted brick to Lynch Street behind. Neither of the two street elevations are as originally constructed – both now incorporate large areas of glazing related to their more recent commercial showroom use, with the line of the glazing following the outline of the distinctive metal roof truss system visible in the interior of the building. The elevation to Lynch Street incorporates some original metal framed windows and later window openings, to the ground and first floors and a section of the roof has been cut away to form an outdoor café terrace to the north-west corner of the building. A number of the other windows have been infilled with blockwork. The parapet is concealed by a border of painted crimped metal cladding which continues to the former factory buildings to either side of the Lynch Street elevation. To Burwood Road the elevation is of modern smooth painted render with a partly cut-away cantilever awning to the street. Internally the space has a mezzanine to the rear (north) side of the building, which has been partly removed, presumably during the conversion to a showroom. The space is dominated by a series of openwork painted metal trusses which span the space. These spring from painted concrete blocks, partly boxed in by lightweight partitioning, which adjoin the side walls. Skylights are inset into the exposed painted corrugated metal roofing. The space functions as a retail showroom, accessible from both Lynch Street and Burwood Road.

Recommendation and Rationale

The property has been considerably altered externally with its conversion to a retail showroom. This has necessitated the introduction of large areas of glazing particularly to the Burwood Road façade, and has had a significant impact on the building fabric.

While the large expanse of internal open space and the prominence of the metal ceiling trusses are elements of interest, they are not exceptional and internal controls are not considered to be warranted in this case. With its heavily modified exterior, the property is not considered to be of a level of significance or interest to warrant statutory heritage protection.

Not recommended for inclusion in the Schedule to the Heritage Overlay.

Identified By

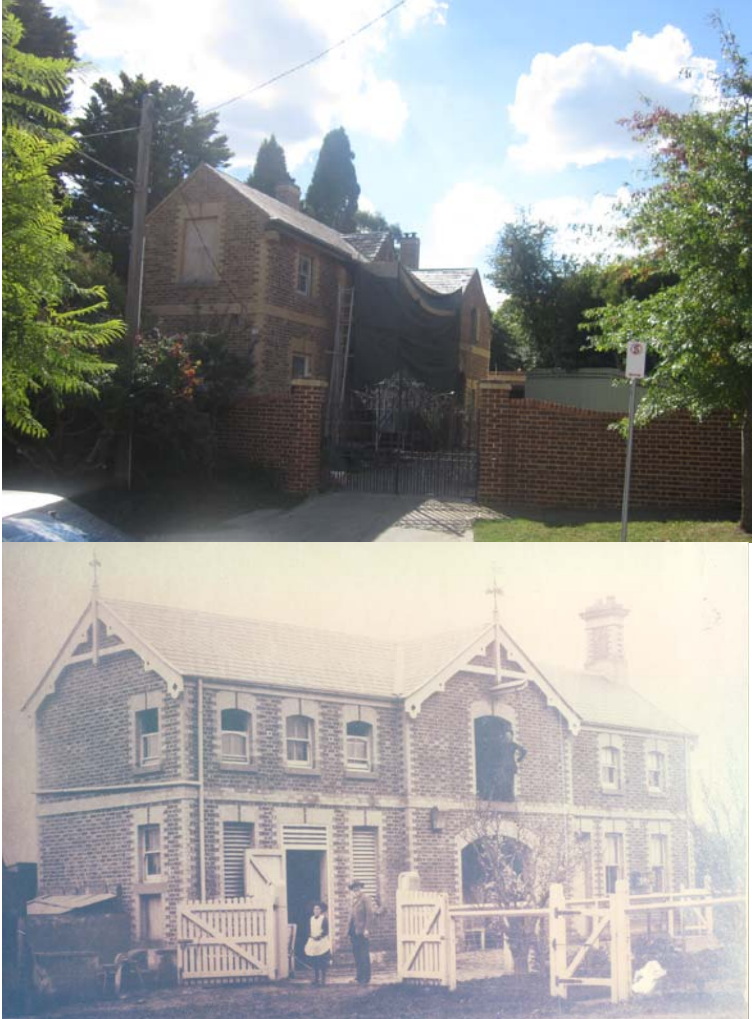
Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

References

Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 'Joseph Fowler (1888-1972)', *Australian Dictionary of Biography*, vol. 14, 1996, pp. 208-09.
- 2 'Fowlers' new factory', *Argus*, 20 July 1951 p. 9.
- 3 'Fowler's Vacola exports', *Argus*, 24 July 1953, p. 8.
- 4 Certificates of Title, various.

Name		Property No	
Address	8 Carson Crescent Hawthorn	Survey Date	6 April 2011
Place Type	Residence (former Stable)	Grading	
Date of Construction	c. 1875		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	
Top: From Carson Crescent; Lower: The stables c. 1890 – courtesy Boroondara Library Service.			

Intactness Good Fair Poor

History

The subject site formed part of Joseph Dodgshun's *Beulah* Estate, a large block of land stretching from Lisson Grove to Wattle Road. *Beulah* was later converted to flats and the stables converted to a home. A villa residence in Weinberg Road – the early German name for Wattle Road - was constructed for Dodgshun in 1875, and a number of outbuildings, including the stables at what is now 8 Carson Crescent, were constructed on his estate. The Dodgshuns were warehousemen and after having established a business in New Zealand, travelled to Melbourne where they set up the firm James Dodgshun and Company.¹ The Borough of Hawthorn Rate Books do not record outbuildings on Dodgshun's property, and mention only a 'house' or 'house and land'.² The stables are, however, recorded on MMBW Survey Plan no. 56 of Hawthorn dated c. 1901 and the presentation of the building suggests it was constructed in c. 1875. The Beulah estate was subdivided into 13 lots which were sold in c. 1920. By this stage, the stables were in use as a garage. Auction plans of the subdivision clearly show the garage, which is noted as including '3 rooms, bathroom &c'.³ There have been some

presumably more recent changes to the subject site, including the removal of decorative bargeboards and alterations to the fenestration on at least the southern gable.

(Lovell Chen, 2011)

Description & Integrity

The property has been extensively altered previously. At the time of survey it was in the process of undergoing further alterations. The extent of the works is apparent from a comparison of the historic photograph with a current image of the property, taken before the works have been fully realized, in April 2011. Alterations include the removal of the original window to the south elevation, and its replacement with an enlarged opening with a balcony below, the bricking up of two of the three openings to both the ground and first floors to the adjoining east elevation, the construction of a projecting bay north of the central gable, the removal of the decorative timber bargeboards and the introduction of a modern brick chimney to the west elevation, visible over the roof ridge.

Recommendation and Rationale

The structure has only been viewed from the public domain, and at the time of inspection (April 2011) significant works including tuck-pointing and the addition of a balcony to the front (south) elevation were in progress.

The extent of alteration is such that the property is not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

References


General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

1 New Zealand Electronic Text Centre: <http://www.nzetc.org/tm/scholarly/tei-Cyc01Cycl-t1-body-d4-d53-d13.html>, accessed 5 May 2011.

2 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1880.

3 Beulah Estate (Power Street, Wattle Road, Burton Avenue, Lisson Grove), 192-?, Batten & Percy Collection, State Library of Victoria.

Name	Glendale Buildings	Property No	
Address	541-545 Glenferrie Road & 87-95A Riversdale Road Hawthorn	Survey Date	6 April 2011
Place Type	Commercial (Shops)	Grading	
Date of Construction	1920, 1923		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	

Intactness Good Fair Poor

History

The Glendale Buildings complex was built in stages between 1920 and 1923. The corner shopfront with its distinctive arched windows and door was constructed first, and a business listing appeared in the *Sands & McDougall Melbourne Directory* in 1920.¹ In 1924 the two adjoining shopfronts to Glenferrie Road and the four shopfronts to Riversdale Road are listed in the Directory for the first time.² Le Couteur and Yelland, chemists, operated from the corner premises for a number of years.³ Charles Yelland also occupied the first floor residence during this time.⁴ Following construction of the buildings to the north along Glenferrie Road, Miss S E Copeland and Mrs P Farrel, knitted goods; and Dodgshun and Crump, florists were tenants.⁵ Along Riversdale Road, the shops were first occupied by estate agent James Purvis; confectioner Miss Alion and a Miss L Crowther, ladies draper.⁶ Glendale Buildings were owned for many years by Eleanor Mary Borrow (originally Eleanor Yelland and presumably a relative of chemist Charles Yelland).

City of Boroondara Building Application Cards show the two west end shops to Riversdale Road (87 and 89) were combined in 1975, and the shopfronts replaced in 1982. It is thought that these are now separate tenancies. The shopfronts to Glenferrie Road were also combined in 1975.⁷ The corner tenancy - an Italian restaurant - has incorporated the adjoining shopfront to Riversdale Road, at an unknown date.

(Lovell Chen, 2011)

Description & Integrity

The Glendale Buildings is a two-storey shop and office complex sited to the north-west corner of Glenferrie and Riversdale Roads Hawthorn. Constructed of red face brick and rendered brick, the building comprises four shop fronts and two entrances to the first floor commercial tenancies to Riversdale Road and a splayed corner shop front and two further shop fronts to Glenferrie Road. As

noted above, it is thought that the building was built in two or possibly three phases, on the site of a splay-fronted villa residence, 200 (later) 350 Glenferrie Road.

The corner shopfront with its distinctive arched windows and door was constructed first, with a business listing appearing in the *Sands & McDougall Melbourne Directory* in 1920. In 1924 the two adjoining shopfronts to Glenferrie Road and the four shopfronts to Riversdale Road are listed in the Directory for the first time. The façade treatment to the building, particularly to the first floor reinforces this, with the two later site elements being symmetrical compositions adjoining the original corner building. The corner element is not symmetrical with the first bay to Riversdale Road possibly being modified as a result of the construction of the extension. The corner shop with the distinctive arched windows and splayed corner entry has a higher level of detailing than the other shopfronts and the first floor timber-framed double hung sash windows are larger than those to the later portion of the building, also sitting forward of the building rather than recessed.

To Glenferrie Road the building comprises two copper-framed glazed shopfronts with highlight glazing, over-painted. The shopfronts are divided by a rendered brick pier with non-original tiling to three quarter height. The in-goes flank the pier and the shop door cases are timber framed and similarly the highlight window set above the doors are over-painted. The shop doors are painted non-original timber framed glazed doors. The in-go retains its painted tongue and groove lining boards to the ceiling, and the mosaic tile flooring. The granite-look tiling to the dividing piers and stallboards is not original. The shops have a cantilever awning with metal struts at 45° with a timber fascia. It has a soffit of pressed metal, a finish which is not thought to be original. The canopy is damaged with the painted timber fascia part-replaced to the west end to Riversdale Road. The original corner shopfront is of rendered brick with two arched plate glass windows flanking the central entrance, set within an identical arched window form, but with the doorcase extending to ground level. A rendered recess to either side of the entry may have been provided for signage. The arched windows retain their copper framing and the entry door of varnished timber is thought to be original. It comprises two low-level timber panels and a glazed upper pane, and is arch-headed to the profile of the archway. It retains its original metal letter slot and (possibly) door handle. The arched windows are supported on squat dwarf ionic columnette, set atop the plinth which forms a breakfront beneath each window. The plinth is formed of a band of render, above a border tiled with a terrazzo tile finish. The plinth flanking the entry door has granite look tiling.

Adjoining the arched window to the Riversdale Road elevation is the first of two entrances to the first floor tenancies. Both have painted timber door cases with top lights and sidelights infilled with clear glazing. The doors are non-original painted timber framed doors with glazing, but with subtle differences in design suggesting they were constructed at different dates. The design of these doorcases is considered very old-fashioned for the date of construction and it may be that they are salvaged items reused in the construction. The first entrance has a pilaster detail framing the door opening. The second entrance is positioned between the second and third shopfronts to Riversdale Road and has detailing with chamfering and inset window framing to the toplights. The second entry is thought to have been constructed to provide access to the first floor tenancies above the Riversdale Road wing of the building with the original entry providing access to the first floor of the original shopfront, and those to Glenferrie Road. Access to the first floor tenancies are by painted timber stairs with carpeting. The four shops to Riversdale Road have modern anodized bronze finish aluminium shopfronts installed in 1982.⁸ The stallboards and dividing piers have modern tiling, as described previously.

The first floor is divided into bays by rendered brick piers. To Riversdale Road the c. 1923 wing reads as a symmetrically planned composition with the first floor entry set to the middle of the wing. Unusually, the window to the stairwell has a sill lower than the adjoining tenancy windows, further emphasizing the entrance point below. The composition is less formal to the original corner portion of the building, and the paired shops to Glenferrie Road, again read as a symmetrical composition. The first floor to each is lit with paired painted timber framed double-hung sash windows. The upper sashes comprise six panes with plate glass to the lower sashes. The entry stairs to the first floor tenancies are lit by timber framed elongated plate glass windows with a shallow-arched highlight window above. With the exception of the paired windows which flank the arch-headed corner window, all the windows are slightly recessed. The paired windows flanking the corner window sit forward of the building line, indicating their earlier construction date. The corner window is a timber framed

casement window with a fixed glazed fanlight above. The window head is enframed by a pressed cement moulding. All the first floor windows sit above a moulded string course supported on shallow squared brackets. The first floor windows to Riversdale Road have bracketed lintels above apart from those to the earlier corner component. The stair window to the original first floor entry is off centre. The rhythm of the continuous parapet is disrupted by the smaller scale pediment element to the Riversdale Road elevation of the corner component, which unlike the corresponding pediment to Glenferrie Road is not positioned symmetrically above the paired window form.

Recommendation and Rationale

This building has a strong presence in the street, derived from its siting on this major and highly trafficked intersection, however this is not considered to substantially elevate its significance. The arched form of the windows and entry to the corner tenancy – for many years a pharmacy – are of interest, but as a whole the integrity and significance of the building are not such that it is considered to warrant the application of a site-specific Heritage Overlay.

The shop buildings appear to have been constructed in two or possibly three stages and as a result the composition of the building is awkward in its scaling and form and does not present as a cohesive whole. The building has also been subject to a number of unsympathetic alterations, including the replacement of four of the seven shop fronts.

In the immediate locale – diagonally opposite – is the prominent shop premises at 524-532 Glenferrie Road, which adopts a similar building form but realized as a significantly more accomplished and larger-scaled shop and dwelling building.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

¹ *Sands & McDougall Melbourne Directory*, 1920.

² *Sands & McDougall Melbourne Directory*, 1924.

³ *Sands & McDougall Melbourne Directory*, 1920 – 1925.



⁴ *Sands & McDougall Melbourne Directory*, 1920 – 1925.

⁵ *Sands & McDougall Melbourne Directory*, 1924.

⁶ *Sands & McDougall Melbourne Directory*, 1924.

⁷ City of Boroondara Building Application Cards.

City of Hawthorn Building Permits #17552, Australian Aluminium Shopfronts, dated 21 January 1982.

Name		Property No	
Address	609 Glenferrie Road Hawthorn	Survey Date	6 April 2011
Place Type	Commercial (Shop)	Grading	
Date of Construction	1917		
Builder	H J Gamlin	Architect	Albion Walkley
			
		Extent of Overlay	N/A
			Refer to Recommendations.

Intactness Good Fair Poor

History

609 Glenferrie Road was constructed by local builder H J Gamlin of Hawthorn for E V Jones in 1917. The architect was Albion Walkley. Walkley and Gamlin had previously constructed three shops directly adjoining to the north for the same client in 1916. The adjoining shops have since been demolished and replaced by the present two storey cream brick shop buildings, 611-615 Glenferrie Road. The specification states that the shop was constructed for £366-0-0 and, from a commencement date in March, would be completed by 7th May 1917.¹ As originally constructed, the shopfront had glazed green tiling to the stallboards and piers – a remnant of which remains beneath the shop window with 1960s mosaic tiling being installed in its place. A cantilever verandah adjoining that of the shops to 611-615 Glenferrie Road is specified but no evidence of its construction is apparent today. Set to the north of the shop, between it and 611 Glenferrie Road, were a pair of timber gates concealing a passage way running between the shop premises. The passageway entry and parapet above were demolished when the three adjoining shops were replaced and incorporated into the cream brick shop building. The shop is sited over a previously open drain which runs beneath Glenferrie Road.

(Lovell Chen, 2011)

Description & Integrity

609 Glenferrie Road is a rendered brick single-storey shop building, with wide-jointed rustication, a treatment subsequently picked up by the adjoining hall building 605-607 Glenferrie Road (q.v.), to the south.

The shop front retains its original form and metal window framing. Highlight windows and the toplight above the entrance door have been infilled with non-original reeded glass. The working drawings indicate that these were originally in filled by multi-paned mullioned glazing. A similar multi-paned treatment infilled the original shop door. The tiling to the stall board, end pier and wall of the in-go is a 1950s multi-colour mosaic finish. To the base of the stallboard a remnant of the original green glazed tiling is visible. The floor is a non-original 1950s mosaic tile finish and the timber-framed glazed door has had the glazing infilled by a painted ply panel. The in-go has a ceiling of pressed metal, thought to be original. Above the retractable canvas blind there are four timber-framed fixed

opaque ripple glass highlight windows, divided by squat Ionic columnettes. No evidence of the former cantilever canopy, included in the specification, is evident. Above is a plain square parapet of rendered brick, capped by a narrow cornice, and enclosed by piers, which are left plain. The roof is a sloping form clad in rusted corrugated iron. The façade rendering, taken from the original construction drawings and reproduced above, show that the building today is incomplete – the north bay incorporating timber doors to the passageway and the section of parapet above have been demolished.

Internally the shop retains its original pressed metal ceiling, although this is in poor condition with large areas of rust damage visible. There is a small fully partitioned toilet and washroom to the south-west corner and a door opening into a rear yard in the north wall. A three-quarter height partition divides the rear section from the shop proper and there is a double hung timber framed sash window in the rear (west) elevation. The shop retains its original built up shop window form. The interior is in very poor condition with the timber flooring unsafe and damaged by the ingress of water from the large drain which runs beneath the building.

Recommendations and Rationale

This shop has previously been assessed as part of the adjoining former RSL Hall at 605-07 Glenferrie Road (q.v.). While there is some similarity in style, aided in part by the adoption of the same paint finishes, this building in fact predates the hall. It is the remaining one of a row of four similar shops, the other three of which - as well as the last bay of the parapet and timber doors to the side passageway that comprised part of the subject building - have subsequently been demolished. On this basis it has been assessed separately.

The subject building is a truncated remnant of a row of four single storey shop buildings, three of which are now demolished. The subject building was constructed the year following that of its three companion shops. As noted above, the adjoining timber doors to the side passageway and the parapet bay above have been demolished. While the shop is similar in style to and was mistakenly thought to form part of the adjoining hall and shop building complex to its south, it is a truncated remnant of a now-vanished section of the Glenferrie Road streetscape.

By comparison, the four shops at 773-79 Glenferrie Road (1921, q.v.) were constructed in a single phase and retain a significantly higher level of intactness, including the survival of all four.

While it retains some of its original finishes, with the exception of the tiling, glazed toplights and original door, its degree of intactness and physical integrity are not considered to be of a level that would warrant the application of a site-specific Heritage Overlay.

Not recommended for inclusion in the Schedule to the Heritage Overlay in the Boroondara Planning Scheme.

Identified By


Graeme Butler, *Upper Hawthorn Conservation Study* 1983.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

1 Specification, 609 Glenferrie Road, prepared by H J Gamlin, dated 24 March 1917. Copy held in the Melbourne University Architectural Collection, State Library of Victoria.

Name		Property No	
Address	21 Wattle Road Hawthorn	Survey Date	6 April 2011
Place Type	Residential (House)	Grading	
Date of Construction	1871		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations.	

Intactness Good Fair Poor

History

MMBW detail plans dated 1902 indicate that the house at 21 Wattle Road was built as a pair with the neighbouring residence at 23 Wattle Road (since demolished). The residences were presumably both constructed for Heinrich Vogt, and first appear in the Borough of Hawthorn rate books in 1871. Vogt did not live at the subject property, but let the residence to John Quiggan for a number of years before it was occupied by Hannah Vogt in c. 1880.¹ Following Heinrich Vogt's death in c. 1900, the property was transferred to W. Finger, and let to Richard Williams until into the 1920s.² Historic aerial photographs dated 1945 indicate additions had been constructed at the rear of the property by that time. In 1963 a carport was constructed at the property site, followed by further additions at the rear of the property in 1981 and 1987. Current aerial photographs confirm there have been substantial additions to the rear of this property.

Description & Integrity

21 Wattle Road is a double-fronted single-storey rendered brick villa, well set back from the street in a formal garden setting with a return graveled driveway, enclosing a semi-circular lawn area. There is no fence or gate to the property, but a low hedge to the street provides some screening.

The east and west elevations are of over-painted brickwork and are screened by vegetation and by a garage to the west and east sides respectively. The roof is a hipped form clad in aged slate. There is an over-painted rendered brick chimney to the west side of the roof. There are shallow eaves and a painted moulded cement string course. Unusually, there are no brackets or decoration between the string course and the eaves, perhaps suggesting that these may have been removed at an unknown date. The façade comprises a centrally positioned painted timber doorcase with sidelights and a toplight infilled with stained glass. The front door is of painted paneled timber and the upper arch-headed panes of the door are infilled with etched glass. It is thought that this element may not be original.

Flanking the entry are two timber-framed double hung sash windows, set on painted rendered brick or over-painted basalt sills. The verandah has a shallow concave roof of corrugated metal, carried on four painted turned timber posts. There are a frieze and brackets of cast iron.

Historical Context

Wattle Road, first known as Weinberg Road, is an early street in Hawthorn and marks the location of a farming settlement established by a group of German immigrants in the 1950s. These farming allotments were gradually subdivided, a process which commenced as early as the late 1850s, with the result being an area which is mixed in character but which still retains some evidence of the early farming settlement.

Recommendations and Rationale

21 Wattle Road is a conventional double-fronted mid-Victorian residence with a façade of rendered brick. It is one of numerous such residences throughout the municipality, including substantial numbers that are protected by the Heritage Overlay control, either individually or within precincts. It has been modified through the over-painting of the brickwork, and several elements including the front doorcase and the form and fabric of verandah, appear, at least in part, to not be wholly original. The house is not considered to be of sufficient architectural distinction when compared with other examples to warrant the application of a site-specific Heritage Overlay.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

¹ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1880.

² Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1920.

Name		Property No	
Address	22 Wattle Road Hawthorn	Survey Date	6 April 2011
Place Type	Residential (House)	Grading	
Date of Construction	1871		
Builder		Architect	George R Johnson
		Extent of Overlay This property has been demolished (June 2011)	

Intactness Good Fair Poor

History

The houses at 18 and 22 Wattle Road were designed as a pair by Melbourne architect George R Johnson and built for Alfred William Harston in 1871. Both Harston and Johnson were councilors for the Borough of Hawthorn that year. Johnson advertised a tender for the construction of 'two brick villas, Weinberg Road, Hawthorn' in the *Argus* on 29 September 1871 and the residences were likely constructed soon thereafter. The house first appeared in rate books in 1871, let by Harston to Mr Pittman, but the house is recorded as vacant the following year.¹ The value of the house and land was initially valued at £40 but by 1873 this had increased to £65, indicating that extensions may have been undertaken.² Harston let the house to a series of tenants until he sold the place in c. 1880. By 1902, a substantial U-shaped rear addition had been constructed at the subject site. The front gardens landscaped and bisected by a number of pathways which presumably delineate planting beds.³ Current aerial photographs indicate that until its recent demolition, this c. 1900 addition remained at the rear of the property and appeared to have remained substantially unchanged in presentation since that time.

(Lovell Chen, 2011)

Recommendations and Rationale

The property has been demolished (June 2011).

Identified By

Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1880.
- 2 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1880.
- 3 MMBW Detail Plan 1483, dated 1902, State Library of Victoria.

Name		Property No	
Address	41 Wattle Road Hawthorn	Survey Date	10 May 2011
Place Type	Residential (House)	Grading	
Date of Construction	1876 - 1877		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	

Intactness Good Fair Poor

History

Rate books for the Borough of Hawthorn suggest that the house at 41 Wattle Grove was built for Henry Finger in 1876 or 1877. Finger is listed as the owner of land on Weinberg Road with an annual value of £6; the following year he is recorded as the owner of a house valued at £40.¹ An earlier building was recorded on the site from the mid 1860s², but categorisation of the subject site as 'land' in 1876 suggests this earlier building was likely to have been demolished. Finger was a builder and carpenter, and most likely built the house at 41 Wattle Road for himself. He owned a number of blocks of land in the then Weinberg Road and greater Hawthorn, including a workshop in Burwood Road which he operated in the 1880s.³ MMBW plans dated 1902 indicate the houses at 41 and 43 Wattle Road were quite similar in their presentation, except for a small bay window at the subject property. It also appears that a substantial rear addition, as well as a number of outbuildings, had been constructed at the subject site by that time. City of Boroondara records indicate that alterations were carried out in 1941, but details of these works are not known. The house has recently been extended and refurbished with a number of works being carried out in 2007.⁴

Description & Integrity

41 Wattle Road is a double fronted brick asymmetrical Victorian Italianate residence with an over-painted ruled and rendered façade. In its plan form it is similar to the adjoining property at 43 Wattle Road (q.v.). The house has a hipped roof of renewed slate and there is only a single rendered brick chimney, indicating that extensive works to the property may have removed other chimneys – the adjoining property retains three chimneys – identical to the chimney to 41 Wattle Road. The visible side wall (east) appears to have been recently rendered. There is a projecting bay to the east side, and the recessed entry is beneath the verandah. There is a timber framed double hung tripartite form windows to the projecting bay and a canted bay window comprising three painted timber double-hung sashes adjoining the front door. The verandah roof is of concave corrugated painted steel, and is carried on a series of cast iron fluted posts with Corinthian capitals. There are a frieze and brackets of cast iron. The tiling to the verandah is of non-original tessellated tiles. The front door and doorcase

are of painted timber and there are etched glass sidelights and fanlight. It was not possible on inspection to discern whether the glazing was or was not original.

The house has had a significant extension to the rear of the property and there is a garage and carport adjoining the east side of the building which partly encloses two windows in the east elevation. The landscaping is new with a return paved driveway enclosing a semi-circular garden bed. The cast iron fence, gates and its dressed bluestone plinth is not original – the assessment undertaken by Meredith Gould in 1997 noted that there was no front fence at this date.

Recommendations and Rationale

41 Wattle Road is an asymmetrical Victorian Italianate residence of a conventional form and type. While it broadly retains its original form, it has undergone significant alterations since the property was reviewed by Meredith Gould in 1997. These have included the construction of a new garden and cast iron palisade fence, a new slate roof and the removal of the chimney to the west side of the house – visible in an earlier photograph of the property. The verandah form and fabric also appear to be of recent construction, and the render work also appears to have been renewed. In reference to the visible east elevation, this appears to have been newly rendered, and may have been face brickwork previously. A garage and carport constructed in 2007 and substantially set back, conceals part of this elevation.

While a representative example of an important building typology in Boroondara and a building which may have been assessed as Contributory were it located within a precinct, in its own right the house is not considered to be of sufficient significance to warrant the application of a site-specific heritage overlay. There are large numbers of houses of this general typology within the municipality, including more intact and/or distinctive examples. While elements of an earlier building dating from the 1860s may still be extant within the existing house, this is not apparent in viewing the exterior of the property, when viewed from the public domain. The research undertaken here would appear to indicate that any earlier building element had been demolished by 1876, the date at which the present building was constructed.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By


Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1876, 1877.
- 2 Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, City of Hawthorn, Vic, 1992, p. 2.
- 3 Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, City of Hawthorn, Vic, 1992, p. 2.
- 4 Drawings detailing the construction of the garage and carport – Stage 4 of building works – by Ashcroft Conservatories in 2007 provided by the City of Boroondara, April 2011.

Name		Property No	
Address	43 Wattle Road	Survey Date	6 April 2011
Place Type		Grading	
Date of Construction	1883		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	

Intactness Good Fair Poor

History

Rate Books for the Borough of Hawthorn record that the house at what is now 43 Wattle Road was 'being erected' for Christina Voltmann in 1883.¹ The annual value for the property was £36 prior to construction of the villa, but by the time construction was completed the following year, the subject property was valued at £70 per annum.²

Meredith Gould has speculated that an earlier 1850s or 1860s house constructed by Christian Finger may have been incorporated within the 1880s villa. Finger was one of the German immigrants who developed Wattle Road (as Weinberg Road) in this early period in association with William Westgarth's assisted European migration scheme to Victoria.³ This has not been confirmed, however, and all visible fabric appears to date from the 1880s works.

Following construction, Voltmann let the property to Thomas Atherton, a merchant or warehouseman, for a number of years.⁴ Atherton eventually purchased the property in c. 1890.⁵ After relocating to St Kilda, he rented it to a series of tenants, until returning to occupy the residence in c. 1905.⁶

The MMBW detail plan 1485 dated 1902 shows that by that time the property had been extended with additions at the rear of the building; a number of outbuildings are also shown and the layout of the front garden is indicated.

Current aerial images indicate further extensions have been carried out at the rear of the property but there are no works, besides the installation of a pool in 1975, and the reconstruction of the verandah in 2001 recorded on City of Boroondara Building Application Cards, suggesting these changes may have occurred prior to 1945. Further research would be required to confirm the dates of these additions.

Description & Integrity

43 Wattle Road is a double-fronted brick asymmetrical Victorian Italianate residence with an over-painted rendered façade. In its plan form it is similar to the adjoining property 41 Wattle Road (q.v.), although it was constructed several years later. The house has a hipped roof of slate, laid in a pattern and there are three unpainted rendered brick chimneys, identical apart from the over-painting to the single chimney to 41 Wattle Road. There are shallow eaves and a frieze of evenly spaced moulded cement brackets alternating with cement rosettes below. The east and west side walls retain their original Hawthorn brickwork, but the façade has a rendered finish, described by Meredith Gould as 'roughcast'. There is a projecting bay to the east side, and the recessed entry is beneath the verandah. There are two timber framed double hung tripartite form windows to the projecting bay and adjoining the front door. The central window of each is framed by painted turned timber 'barley twist' columnettes. The verandah roof is of corrugated painted steel, curved to a shallow bullnose profile, and is carried on a series of cast iron fluted posts with Corinthian capitals. There are a frieze and brackets of cast iron. The tiling to the verandah is of tessellated tiles which may or may not be original. It is noted that the verandah was reconstructed to its present form in 2001.⁷ The panelled front door and doorcase are of painted timber and there are stained glass sidelights and a fanlight.

Additions made to the rear of the property are not visible from the public domain.

The house is set in a landscaped garden setting with extensive area of lawn either side of a curving concrete pathway from the brick and concrete side driveway, set to the east side of the property. A timber fence and gate screens the back yard on both sides of the house. There is no front fence.

Recommendations and Rationale

43 Wattle Road is an asymmetrical Victorian Italianate residence of a conventional form and type. While it retains its original form, it has undergone some alterations, including the replacement of the original verandah and its floor, although this is not readily discernible from the street. The origins of the renderwork to the front façade are unclear.

While a representative example of an important building typology in Boroondara and a building which would be assessed as Contributory were it located within a precinct, in its own right the house is not considered to be of sufficient significance to warrant the application of a site-specific heritage overlay. There are large numbers of houses of this general typology within the municipality, including more intact and/or distinctive examples. Similarly to 41 Wattle Road (q.v.), while elements of an earlier building may still be extant within the existing house, this is not apparent from the external fabric, when viewed from the public domain.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 The name may have been misspelled, as in subsequent years Voltmann was alternatively listed as C Volkman or C Volkmann. Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1883.
- 2 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1883, 1884.
- 3 Meredith Gould Architects Pty Ltd, *Hawthorn Heritage Study*, 1992, 1997, Place Identification Form for 43 Wattle Road.
- 4 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1883 – 1886.
- 5 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1890.
- 6 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1890 – 1905.

⁷ Drawings detailing the construction of the verandah to plans drawn up by Hodgkinson Consulting dated September 2001 provided by the City of Boroondara April 2011

Name	<i>Beulah</i>	Property No	
Address	50 Wattle Road	Survey Date	6 April 2011
Place Type	Residential (House)	Grading	
Date of Construction	1875		
Builder		Architect	Thought to be John Felix Mathews



Top: Façade of Beulah today; Lower: Beulah c. 1890 – courtesy Boroondara Library Service.

Extent of Overlay

N/A

Refer to recommendations

Intactness Good Fair Poor

History

Architect J F Mathews advertised tenders for the erection of a villa residence in Weinberg Road for Mr Joseph Dodgshun.¹ Later auction plans indicate that Dodgshun owned a large allotment at Weinberg Road, and a number of outbuildings, including the stables at what is now 8 Carson Crescent, (q.v.) were constructed on his estate. The Dodgshun family were warehousemen and after having established a business in New Zealand, travelled to Melbourne where they set up James Dodgshun and Company.² The house, which was called *Beulah*, was constructed in 1875. The Borough of Hawthorn Rate Books record Dodgshun's property as a 'house' valued at £100 from 1876³ but details of the residence are not elaborated. Dodgshun, recorded variously in Rate Books as a warehouseman and merchant, lived at Beulah for a number of years, possibly until as late as 1919.⁴ The Beulah estate was subdivided and sold in c. 1920. The house itself was converted into a series of flats around this time, involving substantial changes to the front presentation of the building. The subject site was subsequently converted back into a private residence. City of Boroondara Building Application Cards note alterations were carried out several times in the mid 1950s and early 1960s, including works

recorded as 'reconstruct' in 1955.⁵ Further alterations to the value of \$22,000 were carried out in 1981.⁶

Description & Integrity

As originally constructed *Beulah* was a two-storey double-fronted polychrome brick mansion, set in a generous garden setting with a number of outbuildings, including a former stable block – now 8 Carson Crescent (q.v.) further to the south. The property had a prominent two level verandah with iron lace decoration.

The estate was subdivided in c. 1920 and the house was converted into a number of apartments. The building today, now converted back into a single family residence largely reflects this sequence of alterations. Today the property has been smooth-rendered, and a substantial two level 'breakfront' verandah of rendered brick has been constructed, replacing the earlier form and significantly changing the presentation of the place. The verandah adopts an arcaded form with a Moderne metal railing to the first floor and the ground floor verandah is paved in modern ceramic tiling. The original roofing material – presumably slate - has been replaced with glazed terracotta tiling and the polychrome brick chimneys have been altered and rendered. The soffits to the eaves are lined with non-original narrow timber slats, but retain their Victorian-era console brackets. The original bay window form to the west bay remains to the ground floor facade, as does the original doorcase, with the glazing infilled with frosted diamond mullion glazing. The original window placements to the east elevation to Carson Crescent also remain, and the sills have been rendered. The rear elevation of rendered brick shows no evidence of the presence of a former rear bay to the west corner, as shown on the MMBW Detail plan no. 1483 of 1902. A large tennis court infills most of the rear yard and there is a carport and a vehicle crossover to Carson Crescent. The property is enclosed by a high rendered fence and the Moderne ironwork detailing to the front gate matches that of the ironwork to the later verandah.

Today the property presents as a simple inter-war Mediterranean styled flat building, rather than its original form – a substantial two–storey polychrome brick mansion.

Recommendations and Rationale

In its original 1875 form this was a handsome and substantial mansion house, dramatically altered and remodelled in c. 1920 in the course of its conversion to flats. While striking, the 1920s remodelled façade is not particularly successful architecturally, and there are numerous better examples in Boroondara of the application of the interwar Mediterranean style to flat blocks and substantial residences.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

1 *Argus*, 16 June 1875, p. 2.


2 New Zealand Electronic Text Centre: <http://www.nzetc.org/tm/scholarly/tei-Cyc01Cycl-t1-body-d4-d53-d13.html>, accessed 5 May 2011.

3 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1871 – 1880.

4 The historic photograph of 'Beulah' included above is marked '1875 – 1919' possibly the length of time the Dodgshun family was in residence there.

5 City of Boroondara Building Application Cards.

6 City of Boroondara Building Application Cards.

Name	<i>Harlech</i>	Property No	
Address	51-53 Wattle Road	Survey Date	2011
Place Type		Grading	
Date of Construction	c. 1860s		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	
Top: modified entry and canted bay to the east side of the facade; Lower: façade showing gables to the canted bays from the car parking area.			

Intactness Good Fair Poor

History

Harlech was probably built for James Brock in the c. 1860s, however as rate records for the Borough of Hawthorn only commence in 1867 it is hard to confirm the exact date of construction. *Harlech* is mentioned in historic newspapers as the home of James Brock as early as 1864, but may have been constructed in some form prior to this date.¹ Brock, an actuary of the Melbourne Savings Bank, died in 1871.² By the mid 1870s, Robert Wallen had taken up residence there.³ Robert Elias Wallen was Mayor of Hawthorn between 1877 and 1879, and a councillor of the Borough from 1874-1883.⁴ As well as his successful business interests with William Clarke and Sons, Wallen went on to become a trustee of the Public Library of Victoria.⁵ Rate books record the annual value of the property gradually rose from £110 to £135 between 1876 and 1885, suggesting some minor improvements may have been carried out during this period. However, inspection of the site and current aerial photographs suggest that the majority of changes to the property have been more recent additions. Wallen lived at *Harlech* until his death in 1893. MMBW plans dating from 1902 show the property in some detail,

including a large outbuilding behind the house. This c. 1902 built form of the building has subsequently been extended through a series of additions. For several years c. 1911 until c. 1923, the building housed St. Mary's Convent, a house of the Order of the Faithful Companions of Jesus.⁶ From the mid 1920s the property appeared to revert to a private residential function. In 1957 then owner E Whiteside converted the house into four residential flats and added a two-storey block of four brick apartments to the east frontage of the site.⁷ Further alterations were carried out in 1981 and 1986, associated with the strata titling of the flats contained within the former villa.⁸

Description & Integrity

Harlech has at its core an asymmetrical rendered brick single storey villa, with a recessed arched entrance – extant today and containing the entries to apartments 2 and 3 – placed off-centre and two canted bays to opposite ends of the façade. These are also extant today, capped with gablets, thought to have been added in the 1920s and with painted shingles concealing the heads of the bays. The roof is a hipped roof form, with the afore-mentioned gablets, and is clad in slate and corrugated metal. The façade retains its original timber framed double hung sash windows, with those to the centre of the façade set within stop-chamfered surrounds and on over-painted basalt sills. The entry porch has a floor of glazed coloured reproduction tiles and there are two painted timber-panelled and glazed doors, with fanlights above. One of these is infilled with leaded coloured glazing. The east elevation, adjoining the side driveway retains a canted bay window without the gablet, indicating the likely original form the bays to the façade may have taken. This section of the building is largely concealed from the street by a two storey painted brick block of apartments, constructed in 1957 and adjoining the south-east corner of the façade. The property, now divided into apartments, has a well-established garden setting with a graveled car parking area to the front of the property largely screened from the street by a high ti-tree fence.

Recommendation and Rationale

Harlech has been subject to several schemes of alterations and additions, the earliest of which is thought to have occurred by the end of the 1920s, when the gablets to the east and west canted end bays were added. Subsequent additions including the construction of the brick flats adjoining the south-east corner of the property in the late 1950s have had a compounding detrimental impact on both the original fabric and the significance of the property. The original extent of the house is hard to discern today and due to its significantly changed presentation and form, the property is not considered to be of sufficient significance or intactness to warrant the application of a Heritage Overlay.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

1 *Argus*, 10 April 1864, p. 4.

2 *Argus*, 2 September 1871, p. 4.

3 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1876.

4 *Australian Dictionary of Biography*: <http://adbonline.anu.edu.au/biogs/A060371b.htm>, accessed 6 May 2011.

5 *Australian Dictionary of Biography*: <http://adbonline.anu.edu.au/biogs/A060371b.htm>, accessed 6 May 2011.

⁶ Built Heritage Pty Ltd, *City of Boroondara Thematic Environmental History*, Draft for community consultation July 2011, p. 162; Pattern of occupation drawn from listings in the *Sands & McDougall Melbourne Directory* between 1912 and 1925.

⁷ City of Boroondara Building Application Cards.

⁸ City of Boroondara Building Application Cards.

Name		Property No	
Address	58 Wattle Road Hawthorn	Survey Date	2011
Place Type	Residential (House)	Grading	
Date of Construction	1884 – 1885		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations	

Intactness Good Fair Poor

History

The house at 58 Wattle Road was built in 1884 or 1885 for James S Hill. Rate Books for the Borough of Hawthorn first record the house there in 1885, but it may have been constructed in the previous year.¹ The annual value of the house is initially recorded as £25 but by 1885, this had climbed to £55, indicating there may have been some extension of the house.² Hill is variously recorded in Rate Books as a gentlemen and a merchant.³ By 1904, Hill had sold the property to Joseph Foster, a tea merchant.⁴ MMBW plans dated 1902 show the small brick cottage had by that stage several outbuildings. While inconclusive, historic aerial photographs indicate there had been some further extension at the rear of the property by that time. Comparison with current aerial photographs these additions may still be intact.

Description & Integrity

58 Wattle Road is a double-fronted single-storey brick and render villa, set well back from the street in a simple garden setting. The house is constructed of what appears to be local Hawthorn brick, with both the east and west elevations retaining this finish, unpainted. The façade is of rendered brick. The house has a hipped roof form, clad in aged slate, and there are two prominent rendered brick chimneys which retain their original unpainted finish. A verandah, raised on a plinth of sawn bluestone piers, runs along the façade. The verandah has a bullnose roof form, clad in aged corrugated metal. There are cast fluted iron posts with Corinthian capitals and there is a balustrade of cast iron set between the posts and a timber rail above. The balustrade returns at either end, abutting the façade. There is no cast iron frieze or brackets to the top of the verandah, and it is thought that these have been removed. This last element – the balustrade – may not be an original element, or perhaps has been modified from its original form. The verandah is approached by a flight of centrally-positioned smooth bluestone steps and a concrete path. The front door is a painted timber panelled door with a glazed fanlight and sidelights. It is recessed within a rendered brick archway and flanked by a timber framed double hung sash window on a rendered brick sill to either side.

A small relatively early weatherboard addition adjoins the west elevation, and is set on a rendered brick plinth. It incorporates painted timber-framed windows, part-infilled with obscured glass. It has a flat roof of aged corrugated metal.

The garden is enclosed by an aged timber picket fence, and there are aged cyclone wire paired gates to the gravelled driveway to the east side of the house, and a single gate to the central path to the front verandah. There is a pair of trees which, planted either side of the central pathway, with a combined canopy which significantly obscures some of the detailing of the façade from view.

Recommendations and Rationale

There are large numbers of houses of this general typology within the municipality, including numerous more intact and/or distinctive examples, both within Heritage Overlay precincts and scheduled as individual Heritage Overlay places. When considered in this context, 58 Wattle Road is not considered to be of sufficient significance to warrant an individual Heritage Overlay.

58 Wattle Road was previously assessed by Lovell Chen in 2006 (Review of C* Grade Buildings in the Former City of Hawthorn) and the recommendation in that review was that the C-grading was appropriate and that a site-specific Heritage Overlay not be applied. These findings and recommendations are confirmed.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By


Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- 1 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1884, 1885.
- 2 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1884 – 1887.
- 3 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1884 – 1887.
- 4 Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1904 – 1905.

Name	Springcroft	Property No	
Address	76 Wattle Road Hawthorn	Survey Date	6 April 2011
Place Type	Residential (House)	Grading	
Date of Construction	1882		
Builder		Architect	
		Extent of Overlay N/A Refer to recommendations.	
Photograph supplied by the City of Boroondara 2005.			

Intactness Good Fair Poor

History

The brick house at 76 Wattle Road was constructed in 1882 for Christopher Williams, a civil servant.¹ The house sold a number of times over the subsequent years until it was sold to John Trood of Lisson Grove in c. 1886.² Trood also acquired the adjacent vacant lot (78 Wattle Road) at this time. Trood subsequently rented the property to a series of tenants. Comparison with current aerial photographs indicates there have been substantial extensions to the rear of the dwelling shown on the MMBW dated from 1902. City of Boroondara Building Application Cards also that show works were undertaken at the subject site in 1957 and 1994.³

Description & Integrity

The following description was prepared in 2006, when access was granted onto the site.

Springcroft is a substantial single-storey double-fronted Italianate villa of brick construction on an asymmetrical plan. Original slate and pressed metal tiles have been removed from the hipped roof and replaced with corrugated galvanized steel. The roofscape has consoled eaves and ruled ashlar rendered chimneys with moulded caps. All walls have a non-original textured render finish over the original ruled ashlar finish and bear on a coursed bluestone plinth which has been repointed. The façade comprises a single large bay containing two tall tripartite window groups with stop-chamfered reveals and timber-framed double-hung sashes. The main entrance is from the side and was – with the front elevation – screened by a return cast iron verandah, since removed. The entrance contains a four-panelled timber door with glazed side and arched fanlight, all of which have non-original glazing. The entrance is flanked by a canted bay which projects to the east.

Extensive rear additions undertaken in the 1990s are essentially concealed in views from the street; the exception being a small steel-framed carport at the rear south-east corner of the house. The property frontage is fenced by a non-original rendered masonry wall and wrought iron gates and the serpentine driveway has been resurfaced with coloured concrete, divided into sections by brick pavers.

At the time of inspection – in both April and May 2011 - the front gates were closed, significantly restricting viewing of the property from the public domain.

Recommendations and Rationale

76 Wattle Road is an example of a relatively common residential typology in Boroondara, and there are numerous related examples surviving within the municipality, including many within Heritage Overlay precincts, and some finer and more intact examples outside precincts as site-specific Heritage Overlays. While an interesting example of the type, *Springcroft* has been altered including the application of textured render surfacing to the main external walls, and the replacement of the original roof cladding.

76 Wattle Road was previously assessed by Lovell Chen in 2006 (Review of C* Grade Buildings in the Former City of Hawthorn) and the recommendation in that review was that a site-specific Heritage Overlay not be applied. This recommendation is confirmed.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References


General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Meredith Gould Architects Pty Ltd., *Wattle Road*, 1997; G Butler & Associates, *Hawthorn Keynote Places (draft)*, 2000; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

¹ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1881, 1882.

² Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1881 – 1887.

³ City of Boroondara Building Application Cards.

Name		Property No	
Address	86 Wattle Road Hawthorn	Survey Date	6 April 2011
Place Type	Residential (House)	Grading	
Date of Construction	1882		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations.	

Intactness Good Fair Poor

History

The house at 86 Wattle Road was built for Charles Edgerton in 1882.¹ Edgerton was variously listed as a painter or printer in Borough of Hawthorn Rate Books. He was also a politician and Justice of the Peace. He served as a Councillor for the Borough in the 1880s and was Mayor in 1892.² Edgerton sold the property to John O'Connor in c. 1890, and the 1891 rate records listed the property as a house of eight rooms.³ A fairly substantial single storey hipped roofed rear addition was added to the house at a date which is not currently known. The works are not recorded in the City of Boroondara Building Application Card index and are only apparent from a recent aerial image of the property.

Description & Integrity

86 Wattle Road is a double-fronted single-storey bichrome brick villa on an elevated site. The house is well set back from the street in a garden setting with extensive lawn areas and a central grassed circle, enclosed by an asphalt path. The front garden and path layout is identical to that which is shown in the 1902 MMBW Detail plan. There is no fence or gate to the property.

The house, constructed of bichrome brick, retains its unpainted finish to both the east and west elevations, but the façade has been over-painted. The roof is a hipped form clad in aged slate. There is a pair of bichrome brick chimneys with elaborate unpainted rendered caps. There are shallow eaves and a painted moulded cement string course. Between the string course and the eaves is a row of evenly placed moulded cement brackets. The façade comprises a centrally positioned painted timber doorcase with sidelights and a toplight infilled with stained glass. The front door is of painted panelled timber. Flanking the entry are two tripartite painted timber-framed double hung sash windows with narrow sidelights. The central window of each is framed by painted turned timber 'barley twist' columnettes. The verandah has a shallow concave roof of corrugated metal, carried on four cast iron spiral fluted posts with Corinthian capitals. There are a frieze and brackets of cast iron. The verandah is set on a plinth of smooth bluestone and there is a shallow flight of bluestone steps (in poor condition) from the circular garden path.

Recommendation and Rationale

86 Wattle Road is a conventional double-fronted Victorian residence in bichrome or polychrome brick, with a brick façade which has been over-painted. It is one of numerous such residences throughout the municipality, including substantial numbers that are protected by the Heritage Overlay control, either individually or within precincts. It has been modified through the over-painting of the brickwork and is not considered to be of sufficient architectural distinction when compared with other examples to warrant the application of a site-specific Heritage Overlay.

86 Wattle Road was previously assessed by Lovell Chen in 2006 (Review of C* Grade Buildings in the Former City of Hawthorn) and the recommendation in that review was that a site-specific Heritage Overlay not be applied. This recommendation is confirmed.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.

References


General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

¹ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1881 – 1882.

² Gwen McWilliam, *Hawthorn Peppercorns*, Brian Atkins, Hawthorn, 1978, p. 141.

³ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1887 – 1891.

Name		Property No	
Address	88 Wattle Road	Survey Date	2011
Place Type		Grading	
Date of Construction	c. 1877		
Builder		Architect	
		Extent of Overlay N/A Refer to Recommendations.	
Top: 88 Wattle Road today; Lower: 88 Wattle Road, October 1962, J T Collins Collection, State Library of Victoria.			

Intactness Good Fair Poor

History

Rate Books of the Borough of Hawthorn indicate that the house at 88 Wattle Road was constructed in c. 1877 for Henry Hearn.¹ The construction of this building has previously been thought to date from c. 1854, but evidence to confirm this has not been located. The c. 1877 construction date also accords with the original appearance of the residence, prior to the remodeling works documented in articles published in the *Australian Home Beautiful*, in October and November 1941.² Hearn's name is alternatively listed as Hearne in the Rate Books and he is variously described as both a gentleman and a butcher.³ Hearn lived at the subject property for a number of years, before selling it to John Ormond in the late 1880s.⁴ Ormond let the house to a series of tenants until he sold to John O'Connor in c. 1900.⁵ In 1941, the subject property was substantially altered. The original hipped verandah and timber fretwork was removed and replaced with a Georgian-style entrance portico.⁶ It is likely that some alterations to the fenestration were also carried out at this stage. Current aerial photographs show there have been some additions to the rear of the property and these are also visible from the street, but the date of these works is not known.

Description & Integrity

88 Wattle Road is a double-fronted single-storey rendered brick cottage, with a two-storey brick wing behind, clearly visible over the roof ridge. The front portion of the house has a hipped roof clad in slate and the rear portion has a hipped roof clad in corrugated metal. There are two rendered and over-painted chimneys to the west elevation, with dentilated brickwork to the string course below the caps. The rear chimney has a terracotta coving. The façade has been rendered and there are narrow eaves. To either side of the painted timber paneled front door are 'French' windows, set in painted timber reveals and framed by painted timber architraves. They are flanked by operable painted timber louvre shutters. The French windows to the east side are only part-glazed with the lower panes infilled by painted timber or composite board panels. Those to the west side are fully glazed. The front door is set in a timber doorcase and the fanlight above has a non-original patterned transfer applied to its glazing.

There is a small shallow porch, with a gabled roof clad in slate. The gable infill is of painted tongue and groove boards. The porch roof is supported by a pair of painted timber Georgian style pilasters, and a further pair are fixed to the façade, flanking the doorcase. The two storey rear wing is also constructed of rendered brick, and is only partially visible from the west.

The house is flanked by a gravelled car parking bay to the east and a lawn and cottage garden area to the west side. A non-original painted timber picket fence encloses the property. A mature cypress screens part of the west elevation, close to the Wattle Road boundary.

Recommendation and Rationale

While of minor interest as an 1870s residence remodeled in an interwar Georgian Revival style in 1941, 88 Wattle Road is not considered to be of sufficient significance as to warrant the application of a site-specific Heritage Overlay. It is neither intact to its early form, nor is the interwar remodelling of particular distinction such that the site-specific overlay is justified.

88 Wattle Road was previously assessed by Lovell Chen in 2006 (Review of C* Grade Buildings in the Former City of Hawthorn) and the recommendation in that review was that a site-specific Heritage Overlay not be applied. This recommendation is confirmed.

Not recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992.
Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

References

General: Graeme Butler, *Upper Hawthorn Conservation Study* 1983; Meredith Gould Conservation Architects, *Hawthorn Heritage Study*, 1992; Meredith Gould Conservation Architects, *Hawthorn Heritage Study Review*, 1994; Context P/L, *Hawthorn Heritage Precincts Study*, 2010.

Specific:

- ¹ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1877.
- ² *Australian Home Beautiful*, October 1941, p. 11; 'A house with a history', *Australian Home Beautiful*, November 1941, pp. 22-23.
- ³ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1880 – 1885.
- ⁴ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1885 – 1887.
- ⁵ Borough of Hawthorn Rate Books, VPRS 2339, Public Record Office Victoria, 1887 – 1900.
- ⁶ *Australian Home Beautiful*, November 1941, p. 23.