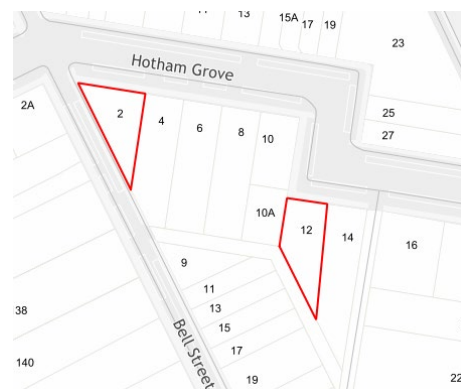


City of Port Phillip Heritage Review

Place name: Arden and Woodside
Other names: -

Citation No:
2331



Address: 2 and 12 Hotham Grove,
Ripponlea

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO418

Style: Victorian

Graded as: Significant

Constructed: 1886, 1889

Victorian Heritage Register: No

Designer: Unknown

Amendment: C206port

Comment: Updated citation

Significance

What is significant?

The houses Arden and Woodside at 2 and 12 Hotham Grove, Ripponlea, are significant. No. 2 was built in 1889 by Joseph William Wild for himself and no. 12 was built in 1886 by John Reynolds and George Davidson Wright.

The detached, single-storey weatherboard houses, although of different designs, are both double-fronted and have with symmetrical compositions.

No. 2 has a T-shaped footprint enveloped on three sides by a double return verandah (supported on timber posts on roughcast rendered piers and likely rebuilt during the Interwar period) with projecting gabled wings to each side. The slate-clad hipped roof has three rendered chimneys with moulded caps. The doorway has highlight and sidelight windows, flanked by rectangular windows with timber-framed double-hung sashes. The projecting side wings have a pierced timber bargeboard to the gable ends with a finial, a quatrefoil vent (missing cover/register), and each has two. To the rear is a skillion roofed section with an angled side in response to the triangular site.

No.12 has a slate-clad hipped roof with paired brackets to the eaves and a single rendered chimney (the other chimney has been removed). The rectangular windows are timber-framed, double hung sashes (single pane). The doorway has highlight and sidelight windows, flanked by rectangular windows with timber-framed double-hung sashes. To the rear are skillion sections that can be seen from the laneway. The full width skillion verandah has been altered, probably during the Interwar period.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The houses at 2 and 12 Hotham Grove, Ripponlea are of local historical and representative significance to the City of Port Phillip.

Why is it significant?

The houses are historically significant for their association with an early phase of development in Ripponlea during the prosperous peak of Melbourne's boom period of the 1880s which saw subdivision and land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East, although this did not always eventuate in development. In Ripponlea, despite intensified interest, the absence of a station stalled widespread development until into the 20th century - the small pocket of mid-late 1880s subdivisional development in Hotham Grove was a rare exception and likely arose due to its proximity to the station in the neighbouring suburb of Elsternwick. (Criterion A)

They are of representative significance as largely intact examples of modest late Victorian timber housing in Ripponlea. They have a double-fronted symmetrical composition, a less common format for this period when asymmetrical compositions were favoured, but are otherwise typical with hipped roofs, rendered chimneys and front verandahs. No. 2 is a somewhat unusual and distinctive example notable for its atypical plan form comprising a T-shaped footprint with a double return verandah to three sides of the building. While 1880s timber houses are not uncommon elsewhere in the municipality, there are few comparable examples in Ripponlea and adjacent suburb Elwood which saw limited development until the early 20th century. They are part of a small proximate group of surviving 1880s timber houses which also include 7, 9 and 10 Hotham Grove and 1-5 Bell Street. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). By comparison, the land east of Brighton Road was largely undeveloped.

In 1859, the railway to Brighton was opened and the establishment of the Balaclava station spurred subdivision and development in the St Kilda East and Balaclava areas. While a station was also evidently proposed at Ripponlea at this time (on Glen Eira Road) (Age 7 Sep 1859 p7) it did not eventuate until 1912. Consequently, the Ripponlea area remained dominated by larger estates such as *Erindale* and *Quat Quatta* and development was limited until into the 20th century.

During the peak of Melbourne's building boom in the 1880s, prosperity saw land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East. Despite the eager

subdivision of land however, the actual building of homes in these more remote subdivisions was often slow. For instance, the 1888 subdivision of the East St Kilda Estate in the northern part of Ripponlea created 100 allotments between Glen Eira Road and Grosvenor Street, but relatively few of these were developed during the 19th century.

The late 19th century pocket of development in the southern part of Ripponlea, in the vicinity of Hotham Grove, was supported by the nearby station at Elsternwick (established in 1859) which is situated just outside the municipality's boundaries.

2 and 12 Hotham Grove

The subject sites formed part of Crown portions 259 (5½ acres) and 268 (3¾ acres), Parish of Prahran at Elsternwick, County of Bourke, purchased at an unknown date (presumably 1850s) by J M Holloway, who also purchased a third adjoining allotment, 269, to the south (PP). Holloway, of Northampton Buildings in Acland Street, subsequently had the area surveyed for subdivision by surveyor, Sydney W Smith (SP). Hotham Grove at the time was named Susan Street. John Reynolds, a gentleman of Windsor, purchased the allotments associated with Susan Street.

The 1873 Vardy plan shows that Susan Street was not yet formed and there was no development in its vicinity. By the following year however Susan Street was listed in the rate book (RB 1874 Nov. no. 1918), although the street remained undeveloped. In 1887 the street was renamed Hotham Grove (RB). Hotham Grove was fully developed during the second half of the 1880s, mostly with timber houses, including a group of ten built in 1888 (of which only nos 7, 9 and 10 survive). The only brick house was no. 23, built in 1887 and set on a larger allotment.

No. 12

By 1877, a 2 roomed timber house with a NAV of £12 had been erected on the then combined site of nos 12 and 14 for owner occupier James Gerald Bailey, a painter (RB 1877 Dec. no. 2061; CT v.1353 f. 423). In 1884, the allotment comprising nos 12 and 14 was transferred to William Murray, gentleman of Caulfield, and the following year, in 1885, was transferred again to John Reynolds and George Davidson Wright, both builders of Windsor and Prahran respectively (CT v.1766 f.149). By the end of 1886, the earlier house had been replaced with a pair of five-roomed timber houses at nos.12 and 14 (presumably built by Reynolds and Wright) each with a NAV of £40 (RB 1886 Dec. nos 2810, 2811). No. 12 was initially tenanted by Kate Broom, a tailoress. In 1889, nos 12 and 14 were transferred to Thomas Cragg, gentleman of East Brighton (CT v.2141 f.141). By the end of the 1890s, Cragg was residing at no. 12 which he named 'Woodside' (SM) In 1919, the property was subdivided and thereafter nos. 12 and 14 were in different ownership (CT v.4093 f.559).

No. 2

Much of the other land in Hotham Grove, which at the time was owned by timber merchant John Perry of Russell Street Melbourne, formed part of a residential subdivision that was gazetted in August 1887 (LP 1622; CT v.1765 f.955). In May 1888, the site of no. 2 was purchased by the builders John Reynolds and George Davidson Wright, as were some other allotments on the north side of the street. Two months later in July 1888, it was transferred to Joseph William Wild who in rate books was variously described as a builder or carpenter (CT v. 2028 f.596). The November 1888 rate book records Wild as the owner of a still vacant lot, while the 1890 rate book records Wild as the owner occupier of a four-roomed timber house with a NAV of £36. Unlike no. 12, Wild seems to have been responsible for the house's construction rather than Reynolds and Wright.

Subsequent occupants included James Miller, plumber (1893), Miss Constance Giles, costumier (1894-95) and Alfred Brett (1897-98), Roger Cleghorn (1900-03), John Loller (1904) and F C R Spottiswood (1905). During this period, the house was listed in directories as 6 Hotham Grove and, in the first few years of the

twentieth century, was also identified as 'Arden' (SM). By 1910, the street address had been renumbered as no. 2.

General

The 1905 MMBW plan shows the footprints of the two subject houses. No. 2 (then numbered 5) is shown with a front verandah that returns on both sides, while no. 12 is shown with a front verandah that extends the full width of the façade. Freestanding water closets were located to the rear boundaries.

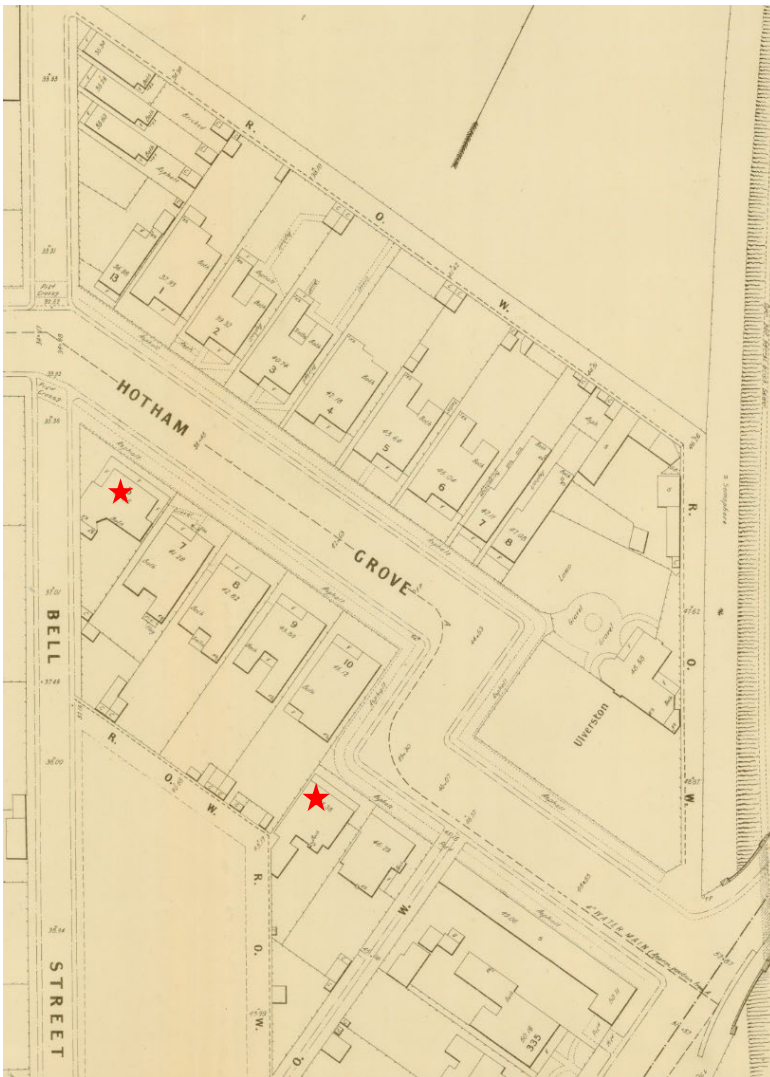


Figure 1- MMBW Detail Plan No. 1465 (dated 1905). The two subject sites are indicated with stars. (Source: State Library of Victoria)

The 1945 aerial photograph shows a similar situation to the earlier MMBW plan. Many of the houses in Hotham Grove were subsequently replaced.



Figure 2 - Aerial photograph dated 1945, showing the subject sites. (Source: Landata, Proj No 5, Run 16, Frame 57847)

References

Certificates of Title (CT)

Newspapers, various

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Subdivision Plan (SP): 'Plan of subdivision of portions 259, 268 and 269, parish of Prahran, forming part of St. Kilda'. Held in Vale Collection, State Library of Victoria. Undated, but estimated to be 1860s.

Description

The houses at 2 and 12 Hotham Grove are located on the south side of the street. Although of different designs, the houses are both detached single-storey double-fronted late Victorian timber villas with symmetrical compositions. The front fences are not original but are sympathetic low timber types.

No. 2

Occupying a triangular-shaped corner site, the house has a slate-clad hipped roof penetrated by three rendered chimneys with moulded caps. The walls are clad in weatherboards. The house is of note for its relatively unusual form, with projecting gabled wings to each side, clad in corrugated sheet metal, forming a squat T-shaped footprint, enveloped on three sides by a double return verandah. The verandah, likely rebuilt during the Interwar period, now comprises a low-pitched hipped roof, clad in corrugated metal sheeting and supported on turned timber posts (and one stop-chamfered post) that are surmounted by capped brick piers with a roughcast rendered finish. Otherwise, the symmetrical façade has a central doorway (with highlight and sidelight windows) flanked by rectangular windows with timber-framed double-hung sashes. The projecting side wings have a pierced timber bargeboard to the gable ends with a finial, a quatrefoil vent (missing cover/register), and each has two windows – one of which opens onto the verandah space. To the rear is a skillion roofed section.

No.12

The house has a slate-clad hipped roof with paired brackets to the eaves and a pair of rendered chimneys.

The walls are clad in weatherboards. The windows to the front are timber-framed, double hung sashes (single pane) with moulded timber architraves. The front door - panelled with upper glazed panel is not original (typical of the early 20th century) is surrounded by highlights and sidelights. The rear skillion parts survive and can be seen from the laneway.

The full width verandah has been altered a few times. It has a skillion roof clad in slate, which is unusual and likely an alteration (the minimum pitch for slate is 20 degrees), and projecting rafter ends, which is suggestive of an Interwar period modification. Currently it is supported by square timber posts and has a low screen/balustrade however until recently, there were circa mid-20th century decorative metal pilasters.

Comparative analysis

The subject group of houses are intact examples of modest late Victorian timber housing in Ripponlea. They were part of the same 1880s subdivision and survive as remnants of a pocket of late 19th century housing in the southern tip of the municipality close to the Elsternwick station (which lies outside municipal boundaries). While not an uncommon building type elsewhere in the municipality, there are few examples in the southern most suburbs (that is, Ripponlea and Elwood) which saw limited development until the early 20th century.

The houses have double-fronted symmetrical compositions, a less common format for this period when asymmetrical compositions were favoured. They are otherwise typical of the period with hipped roofs, rendered chimneys and front verandahs. While they have undergone some alteration, as almost invariably occurs with early timber cottages, importantly they retain original building formats and chimneys. Where fabric has been replaced it has generally been in a similar manner or in keeping with the original character/period.

Other individually significant late Victorian timber houses in and around Hotham Grove include 7, 9 and 10 Hotham Grove (Citation 2332) which adopt a more typical asymmetrical composition and 1-5 Bell Street (Citation 2346) which are narrow single-fronted gable roofed cottages. Other surviving Victorian houses in Ripponlea tend to be masonry and more substantial. The most pertinent nearby comparisons in terms of building type are in John Street, Elwood, including no. 10 (not in heritage overlay), and the cohesive row at nos 24-30 (Citation 2333) which have bay windows to one side lending a suggestion of asymmetry. There are two examples at 1 and 17 Clarke Street, Elwood, neither of which are included in the heritage overlay.

None of the above examples however are truly comparable to 2 Hotham Street, which is of particular interest for its unusual plan form: namely, a T-shaped plan with a return verandah on three sides of the building. The MMBW map of Elwood (c.1897) shows that there were once a number of such villas in the area, albeit invariably of masonry rather than timber construction. Most of these, however, have been demolished. By far the most comparable example was the double-fronted symmetrical timber villa Ivica at 95 Ormond Road, which had a double return verandah and canted bay windows, however has been demolished.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Amend HO418 in the HO schedule and map to include 12 Hotham Grove, Ripponlea.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2, 2021*

Other studies

Heritage Alliance, *Elwood Heritage Review, 2005*

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



12 Hotham Grove

Area to be included in HO



City of Port Phillip Heritage Review

Place name: Houses
Other names:

Citation No:
2332

INSERT MAP



Address: 7, 9 and 10 Hotham Grove,
Ripponlea

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO419

Style: Victorian: Italianate

Graded as: Significant

Constructed: 1888

Victorian Heritage Register: No

Designer: Unknown

Amendment: TBC

Comment: Updated citation

Significance

What is significant?

The houses at 7, 9 and 10 Hotham Grove, Ripponlea, built 1888 by Patrick John Murphy for the Premier Permanent Building Land and Investment Association, are significant.

Detached, single-storey, double-fronted timber houses with asymmetrical façades. Hipped roofs with bracketed eaves, pairs of rendered chimneys, and hip roofed verandahs. Nos 7 and 10 retain a slate roof, while no. 9 has been reclad with metal sheeting. Walls are clad in shiplapped boards to the façades and weatherboards to the sides. Verandah detailing, including cast iron friezes, differs to each (unclear what elements may be original). Front windows are in a tripartite arrangement and are timber framed double hung sashes (single pane) with moulded timber architraves. The front doors are timber panelled surrounded by highlights and sidelights. The rear skillion parts survive to no. 10.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The houses at 7, 9 and 10 Hotham Grove, Ripponlea are of local historical and representative significance to the City of Port Phillip.

Why is it significant?

The houses are historically significant for their association with an early phase of development in Ripponlea during the prosperous peak of Melbourne's boom period of the 1880s which saw land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East, although this did not always eventuate in development. In Ripponlea, despite intensified interest, the absence of a station stalled widespread development until into the 20th century - the small pocket of mid-late 1880s development in Hotham Grove was a rare exception and likely arose due to its proximity to the station in the neighbouring suburb of Elsternwick. The three houses are remnants of an original group of ten identical timber houses

which were built to both sides of Hotham Grove for the Premier Permanent Building Land and Investment Association, one of the largest building societies operating in Melbourne at the time. (Criterion A)

The three houses are of representative significance as largely intact examples of modest late Victorian timber housing in Ripponlea, which, typical of the 1880s, have double-fronted asymmetrical compositions, hipped roofs, rendered chimneys and front verandahs. Originally built to the same design, they demonstrate the recurring use of standard designs in speculative Boom-era subdivisions such as these. While not an uncommon building type elsewhere in the municipality, there are few comparable examples in Ripponlea and adjacent suburb Elwood which saw limited development until the early 20th century. They are part of a small proximate group of surviving 1880s timber houses which also include 2 and 12 Hotham Grove and 1 - 5 Bell Street. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). By comparison, the land east of Brighton Road was largely undeveloped.

In 1859, the railway to Brighton was opened and the establishment of the Balaclava station spurred subdivision and development in the St Kilda East and Balaclava areas. While a station was also evidently proposed at Ripponlea at this time (on Glen Eira Road) (Age 7 Sep 1859 p7) it did not eventuate until 1912. Consequently, the Ripponlea area remained dominated by larger estates such as *Erindale* and *Quat Quatta* and development was limited until into the 20th century.

During the peak of Melbourne's boom period in the 1880s, prosperity saw land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East. Despite the eager subdivision of land however, the actual building of homes in these more remote subdivisions was often slow. For instance, the 1888 subdivision of the East St Kilda Estate in the northern part of Ripponlea created 100 allotments between Glen Eira Road and Grosvenor Street, but relatively few of these were developed during the 19th century.

The late 19th century pocket of development in the southern part of Ripponlea, in the vicinity of Hotham Grove, was supported by the nearby station at Elsternwick (established in 1859) which is situated just outside the municipality's boundaries.

7, 9 and 10 Hotham Grove

The subject sites formed part of Crown portions 259 (5½ acres) and 268 (3¾ acres), Parish of Prahran at Elsternwick, County of Bourke, purchased at an unknown date (presumably 1850s) by J M Holloway, who



also purchased a third adjoining allotment, 269, to the south (PP). Holloway, of Northampton Buildings in Acland Street, subsequently had the area surveyed for subdivision by surveyor, Sydney W Smith (SP). Hotham Grove at the time was named Susan Street. John Reynolds, a gentleman of Windsor, purchased the allotments associated with Susan Street.

The 1873 Vardy plan shows that Susan Street was not yet formed and there was no development in its vicinity. By the following year however Susan Street was listed in the rate book (RB 1874 Nov. no. 1918), although the street remained undeveloped. In 1887 the street was renamed Hotham Grove (RB). Hotham Grove was fully developed during the second half of the 1880s, mostly with timber houses (the only brick house was no. 23, built in 1887 and set on a larger allotment).

In August 1887, a residential subdivision was gazetted comprising much of the land in Hotham Grove, which at the time was owned by timber merchant John Perry of Russell Street Melbourne (LP 1622; CT v.1765 f.955). Rate books show that, by the end of 1887, six allotments on the north side of the street (numbered 5-10) and four allotments on the south side (numbered 29-32), each 40ft wide, were owned by P J Murphy (presumably Patrick John Murphy), each valued at £9 (RB 1887 Dec. nos 3257-3262, 3274-3277). Patrick John Murphy was a building contractor associated with (or financially backed by) the Premier Permanent Building Land and Investment Association who were the officially recorded owners on the Certificate of Title (Argus 24 Jun 1890 p9).

The Premier Permanent Building Land and Investment Association was one of the largest building societies during Melbourne's land boom of the 1880s, and one of the first to collapse in March 1890 when it was liquidated having accumulated large debts. Subsequently, the society was the subject of a court case in response to alleged fraudulent activity and general mismanagement, in which Murphy was implicated and numbered amongst the defendants (Kerang Times 2 May 1890 p3).

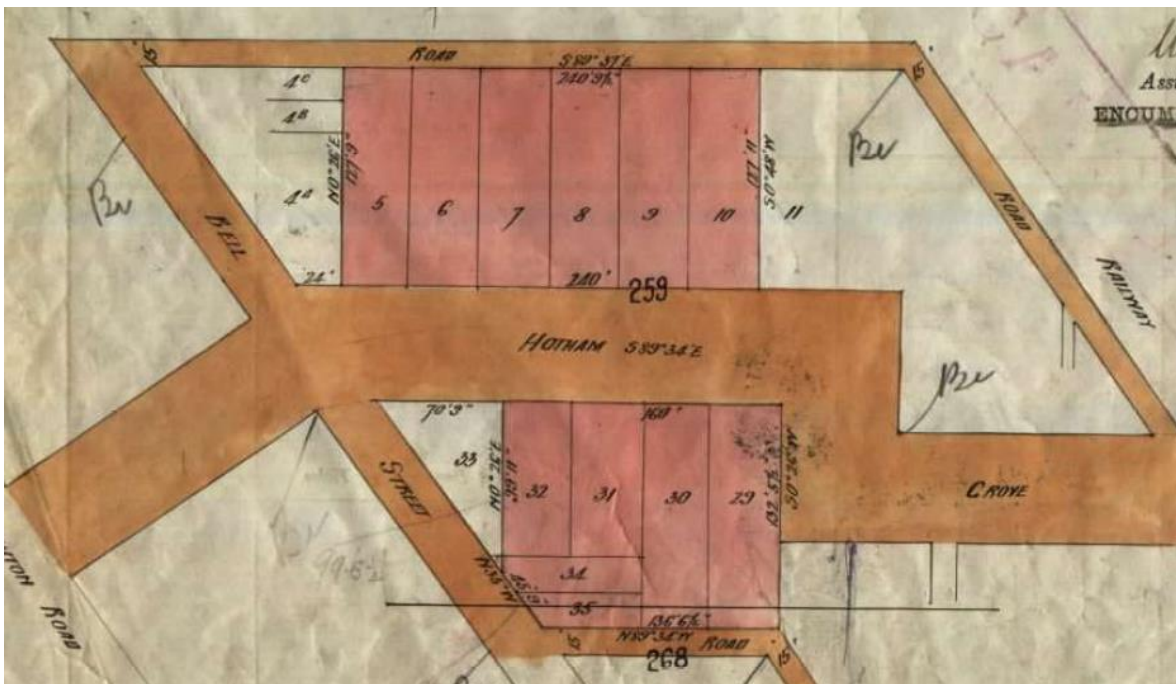


Figure 1 - Diagram showing the 10 allotments (shaded red) developed by the Premier Permanent Building Land and Investment Association (Source: Certificate of Title vol. 2011 fol. 154)

The 1888 rate book records that 10 five-roomed timber houses (including the three subject houses), each valued at £40, had been built on these lots (RB 1888 Nov. nos 3778-3783, 3789-3792). The new houses were either leased or sold. The rate book for 1891 records that all three houses were owner occupied: no. 7 by gardener Jacob Bacon, no. 9 by tanner Peter Cherry, and no. 10 by bookkeeper John Clark (RB 1891 Jan. nos 3943, 3944, 3953).

The 1905 MMBW plan (Figure 2) shows the three subject houses, then numbered 2, 3 and 10. All ten of the houses in the subdivisional development had the same asymmetric footprint at the front with part-width verandahs, although there was variation in the configuration at the rear probably due to later additions/alterations. Water closets and other freestanding outbuildings were located to the rear boundaries.

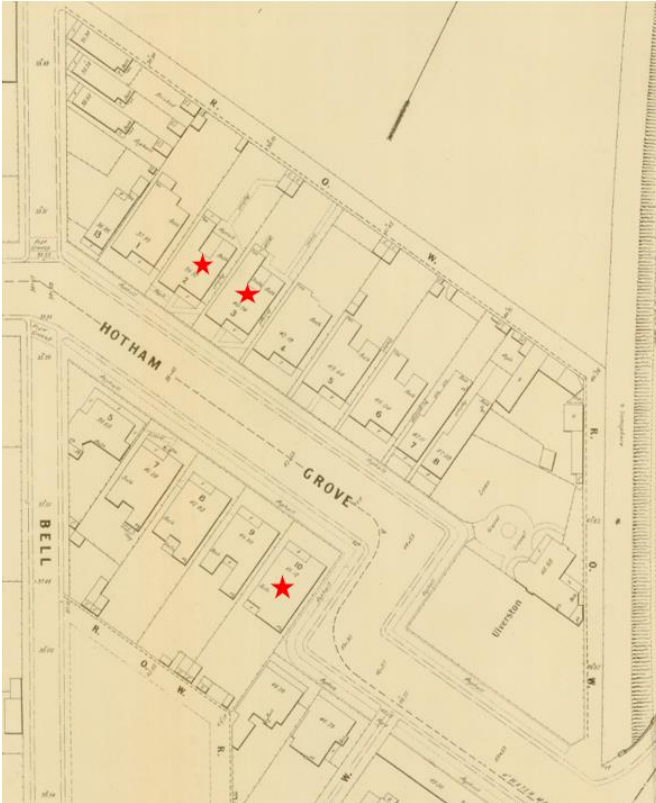


Figure 2- MMBW Detail Plan No. 1465 (dated 1905). The subject houses are indicated with stars. (Source: State Library of Victoria)

The 1945 aerial photograph (Figure 3) shows a similar situation to the earlier MMBW plan. Subsequently, seven of the ten houses were demolished.



Figure 3 - Aerial photograph dated 1945, showing the subject houses. (Source: Landata, Proj No 5, Run 16, Frame 57847)

References

Certificates of Title (CT)

Newspapers, various

Parish Plan - at Elwood, Parish of Prahran, P81 - 13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Subdivision Plan (SP): 'Plan of subdivision of portions 259, 268 and 269, parish of Prahran, forming part of St. Kilda'. Held in Vale Collection, State Library of Victoria. Undated, but estimated to be 1860s.

Description

The three sites at 7, 9 and 10 Hotham Grove are rectangular and located on both sides of Hotham Grove. The houses are detached single-storey double-fronted late Victorian timber houses. They are, or were, more or less identical in their form and detailing: hipped U-shaped roofs with bracketed eaves and pairs of rendered chimneys, and asymmetrical facades with hip-roofed verandahs. The houses at nos 7 and 10 retain a slate roof, while no. 9 has been reclad with metal sheeting.

The verandah detailing varies to each, and it is unclear what elements may be original - all have cast iron friezes (different designs), and nos 7 and 9 also have cast iron posts (plain and fluted respectively) while no. 10 has square timber posts.

The walls are clad in horizontally orientated shiplapped boards to the façades and weatherboards to the sides. The windows to the front are in a tripartite arrangement and are all timber framed double hung sashes (single pane) with moulded timber architraves. The front doors are timber panelled surrounded by highlights and sidelights. The windows to the projecting bays have canopies in different formats.

The rear skillion parts survive to no. 10 and are visible from the east side which is exposed. The rear parts to nos 7 and 9 have been replaced.

The front gardens have various plantings including trees and bushes. The front fences are neither original nor early, with nos 7 and 10 being timber and no. 9 being brick.

Comparative analysis

The subject group of houses are intact examples of modest late Victorian timber housing in Ripponlea. They were part of the same 1880s speculative development and survive as remnants of a pocket of late 19th century housing in the southern tip of the municipality close to the Elsternwick station (which lies outside municipal boundaries). While not an uncommon building type elsewhere in the municipality, there are few examples in the southern most suburbs (that is, Ripponlea and Elwood) which saw limited development until the early 20th century.

The houses are typical of the 1880s, having a double-fronted asymmetrical composition, hipped roof and front verandahs. While they have all undergone some alteration, as almost invariably occurs with early timber cottages, importantly they retain original building formats and chimneys. Where fabric has been replaced it has generally been in a similar manner or in keeping with the original character/period.

Other individually significant late Victorian timber houses in and around Hotham Grove include 2 and 12 Hotham Grove (Citation 2331), which have a symmetrical façade, and 1-5 Bell Street (Citation 2346), which are narrow single-fronted gable roofed cottages. Other surviving Victorian houses in Ripponlea tend to be

masonry and more substantial. The most pertinent nearby comparisons in terms of building type are 20-28 Moore Street, Elwood, a group of five late Victorian houses which have a similar asymmetric composition however with ashlar boarding to the façade (Contributory within HO404 precinct).

The subject group of houses also provide evidence of the former extent of a typical Boom-era residential subdivision and, moreover, the repeated use of standard designs in such estates. In this regard, the houses can be compared to a few surviving rows or pairs of Victorian housing across Elwood, including the aforementioned row at 20-28 Moore Street, the row at 24-30 John Street of double-fronted symmetrical timber villas (Citation 2333, HO420), and the two pairs at 54-56 Spray Street (Citation 2343, HO434) and 99-101 Tennyson Street (not in Heritage Overlay) (all double-fronted asymmetrical rendered brick villas, since much altered).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter)* 2013, using the Hercon criteria.

Recommendations

Amend HO419 in the Heritage Overlay schedule and map to include 10 Hotham Grove, Ripponlea.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balacava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Heritage Alliance, *Elwood Heritage Review*, 2005

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



No. 7 (left), no. 9 (right)



No. 10

City of Port Phillip Heritage Review

Place name: Sheffield Manor & Wansbeck
Other names: -

Citation No:
2431



Address: 110 & 125 Westbury Street,
Balaclava

Heritage Precinct: Not applicable

Category: Residential: Flats

Heritage Overlay: HO561

Style: Interwar: Old English

Graded as: Significant

Constructed: 1938

Victorian Heritage Register: No

Designer: James H Wardrop

Amendment: C206port

Comment: New citation

Significance

What is significant?

Sheffield Manor at 110 Westbury Street and Wansbeck at 125 Westbury Street, Balaclava, designed by James H Wardrop are significant.

Sheffield Manor was constructed by J A Trencher for owners Myer and Sarah Lasky in 1937-38. It is a brick building with a terracotta tiled roof, expressed as two volumes: a single-storey section at the front and double-storey behind it. The front section is clad in clinker brick, while the two-storey section employs clinker and salmon bricks used in bands and other decorative patterns. Both sections have a hipped roof, though the two-storey volume also has gables to two elevations. Applied ornament to both sections consists of large timber brackets supporting window and door hoods. The driveway is entered via a clinker brick gateway, with the building's name in mild-steel lettering. The garages are also contributory elements.

Wansbeck was created out of the conversion and extension of a 1914 single-storey house for owner John Clough in 1938. It is a two-storey apartment building with a complex hipped roof and projecting front gabled volume, all clad with terracotta tiles. There is a front chimney, sitting to one side of the front gable. Walls are of red brick, with a vertical band of clinker and salmon bricks to the front façade. The north side of the front façade has a curved balcony, set below a tiled hood on large timber brackets. The garages, brick fence and metal pedestrian gate are also contributory elements.

Alterations and additions are not significant.

How is it significant?

The flats at 110 (Sheffield Manor) and 125 (Wansbeck) Westbury Street, Balaclava are of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Sheffield Manor and Wansbeck are of historical significance as representative of flats constructed during the Interwar period when huge growth in flat development characterised St Kilda and Elwood as the transition from detached single family dwellings to flat living became increasingly popular encouraged by the proximity to the beach, parklands and good public transport networks. Sheffield Manor was designed to appear like 'one large home', with a single-storey front volume transitioning to a two-storey rear section. This contextual design allowed it to fit into the Westbury Street streetscape which was still transitioning from single-family homes to denser development. Wansbeck illustrates another characteristic manner in which this transition took place: the conversion of an earlier dwelling into flats, which is a distinctive building typology in the St Kilda. While some conversion designs were of poor-quality, both aesthetically and in regard to amenity, Wansbeck was designed seamlessly with great skill, resulting in a skilfully massed composition that incorporates the red-brick materiality and window details of the 1914 house. (Criterion A)

Sheffield Manor and Wansbeck are of aesthetic significance as intact examples of the late 1930s fashion to combine historicising styles, in this case Old English/Tudor Revival, with the ahistorical Moderne style. They exemplify the idiosyncratic approach of the architect James H Wardrop who was adept at working with these two styles, both individually and in combination to create hybrid designs, and who was responsible for a number of flats in the municipality. Both buildings exhibit characteristics of Old English, such as vergeless gables, and timber brackets to porches and hoods, and characteristics of Moderne such as multicoloured brickwork in horizontal and vertical bands, and the use of small parapets and chimneys as vertical accents. The curved rendered balcony, with incised horizontal lines at Wansbeck is also strongly Moderne. Both flats are distinguished by their lively use of multicoloured brickwork. Wansbeck employs a broad vertical band of alternating solid courses of salmon and dark clinker bricks on a backdrop of red bricks with a curved brown glazed centre element. Sheffield Manor features salmon and clinker brickwork, used as banding, recessed vertical lines and in soldier courses. Sheffield Manor is further aesthetically distinguished by the sculptural massing of the two-storey volume, with a vergeless gable abutting a short length of parapet and a corner chimney. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so

valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph 18 Oct 1919 p4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Westbury Street, with access to Alma Park and tram routes at either end, and close to Balaclava Railway Station, became a popular location for flats during the Interwar period. The first block, constructed in 1927 at the south end of the street (now 147 Westbury Close), was to remain the only flats until 1934, when a further three blocks were built. This was the start of minor boom in flat building in the street, which saw at least a further 12 blocks constructed in the five years from 1935 to 1940 (SM).

Sheffield Manor & Wansbeck, 110 & 125 Westbury Street

The subject sites formed part of Crown portion 153A, parish of Prahran at East St Kilda (PP). The four-acre allotment was purchased in November 1853 by W R Belcher. No development is shown on this land on the 1855 Kearney Plan of Melbourne. Westbury Street was originally known as Bull Street until 1865 when the name was changed at the request of the street's residents (Herald 30 March 1865 p3).

The 1873 Vardy plan (Figure 1) shows there was residential development along much of Carlisle Street. The land that now comprises 125 Westbury Street was part of the rear yard of a villa facing Carlisle Street. The extensive land of this villa (blocks 171-173 on the Vardy Plan) was owned by George Rolfe. The land that that now comprises 110 Westbury Street was the rear yard of an attached pair of dwellings. This land was also owned by George Rolfe (blocks 190 & 191), as was the large block to the north (No. 189) and several blocks of land to the west fronting Blenheim Street (Nos. 177-179).

George Rolfe and his son, also George Rolfe, were partners in Rolfe and Co., merchants, headquartered on Bourke Street, Melbourne. George Sr. had emigrated from England to Adelaide in 1848 and was a member of the Victorian Parliament in the 1860s. His daughter, Marian Australia, was married to Frederick Thomas Sargood (the first owner of Ripponlea house), who was also a partner in Rolfe and Co.

In 1870, George Sr. and George Jr. lived quite near the subject sites - George Jr. on the north side of Carlisle Street, just east of Balston Street, while George Sr. lived on the south side of the street, around 239 Carlisle Street (neither of these houses survive). By the time of his death in December 1871, George Sr. resided on Balaclava Road (*Telegraph, St Kilda, Prahran and South Yarra Guardian* 23 Dec 1871 p8).

From his probate, it is clear that it was George Rolfe Sr. who owned the subject sites, and not his son. At the time of his death in 1871, George Sr. had extensive landholdings in the area. This included land and two houses on Blenheim Street, his own house on Carlisle Street as well as 'Irona', 'Aston Lodge', 'Woodslee' and two more unnamed houses on that street, and vacant land at the corner of Alma and Brighton roads,

at the corner of St Kilda Road and Carlisle Street, and on Westbury Street. George Sr. also owned the company headquarters on Bourke Street, and land elsewhere in Victoria.

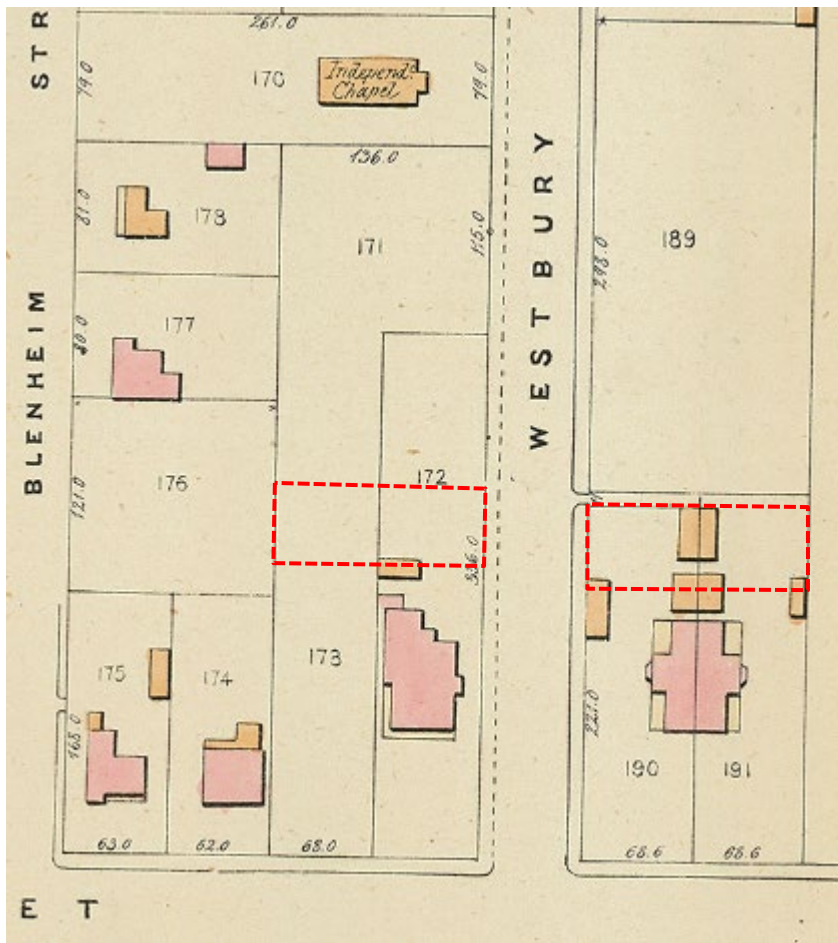


Figure 1 - Plan of the Borough of St Kilda, No. 2 south-west (J.E.S. Vardy, 1873). Showing part of Crown allotment 153A, and the approximate location of the subject sites (outlined) (Source: St Kilda Historical Society).

From late 1879, the blocks containing the attached dwellings on the east corner (including 110 Westbury Street) was owned by John Blythe Lucas, a 'gentleman' of Swanston Street, Melbourne (CT). He took a mortgage out against the property in 1890 to Walter Lucas and William Lucas Flint. Instead of discharging the mortgage, he transferred the property to four members of his family in 1897. Various members of the Lucas family resided at 326 Carlisle Street (the eastern attached dwelling, labelled 191 on the Vardy Plan) until the Interwar period.

By 1889, the villa site on the west corner (including 125 Westbury Street) was owned by William Cross Yuille. Yuille was one of the first Tasmanian settlers in the Port Phillip District, arriving in 1837 with a flock of sheep. He initially settled in Ballarat, then moved to Melbourne in 1839 where he became a well-known horse trader and recognised authority on horse-racing in Victoria for over 40 years. Yuille lived on George Street, East Melbourne, at the time of his death in 1894 (*Australasian* 21 July 1894 p15). He did not reside at the Carlisle Street property.

In 1891, Yuille sold to Alfred Fowler, whose address was already Carlisle Street, and nurseryman George Brunning, of Brighton Road. After George Brunning died, in 1893, his half of the property was inherited by sons George Edward and Herbert George Brunning, also nurserymen, and Frederick Hamilton Brunning, a seedsman. George Brunning founded a nursery dynasty in St Kilda in 1860, with premises initially on Argyle Street and later on Brighton Road, which was carried on by his sons after his death. Under the ownership of Fowler and the Brunnings, the property at the west corner continued to be leased to a series of occupants through the early years of the 1900s.

The 1898 MMBW plan (Figures 2 and 3) shows the villa on the west corner (including 125 Westbury Street) and the semi-detached pair (named ‘Dacresfield’ and ‘Levuka’) and their stables on the east corner of Carlisle and Westbury streets (including 110 Westbury Street). Part of the extensive rear yard behind the villa (then 322 Carlisle Street) had been developed with double-fronted houses facing Westbury Street. The land where the flats at 125 Westbury Street now stands was still an undeveloped part of the villa’s rear yard.

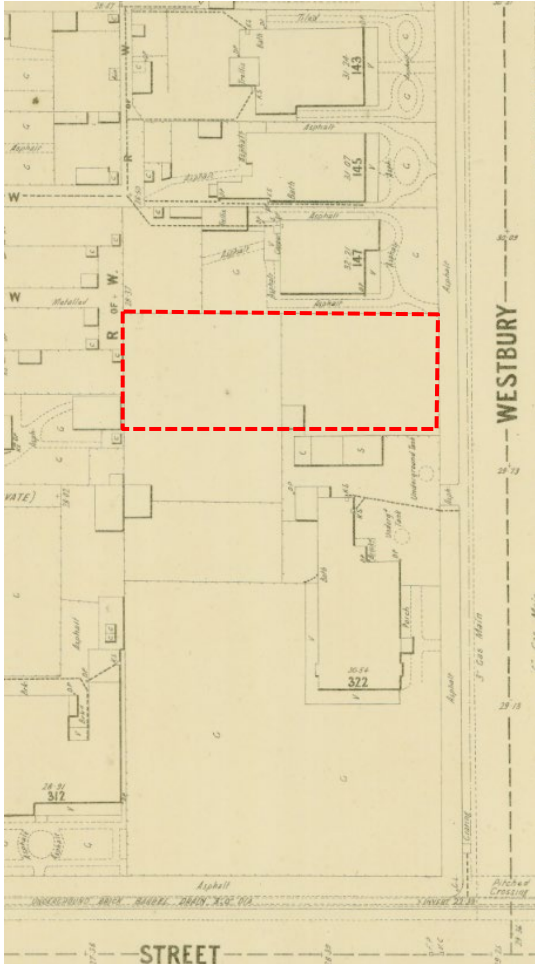


Figure 2 - Extract from MMBW Detail Plan no. 1425 (1898) showing approximate boundaries of 125 Westbury Street (dashed). (Source: State Library of Victoria)

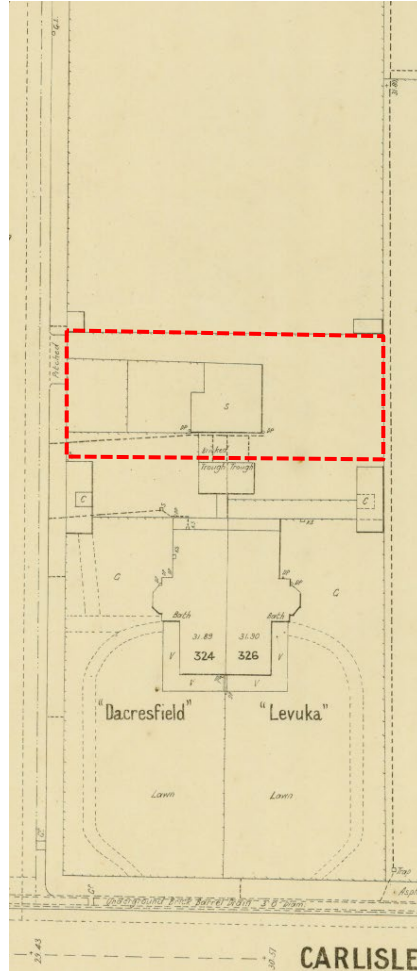


Figure 3 - Extract from MMBW Detail Plan no. 1426 (1898) showing approximate boundaries of 110 Westbury Street (dashed).

The Brunnings and Fowler subdivided the villa site on the west corner into three allotments in 1914, two lots facing Carlisle Street, and the third facing Westbury Street. On 15 June 1914, John Taylor Clough, a foreman who resided on McHenry Street, East St Kilda, purchased the allotment that now comprises 125 Westbury Street. He engaged builder L Hanson to construct a brick villa, with a building permit issued on 1 June 1914. No architect was recorded. He engaged Hanson again two years later to carry out additions (NB: the street address was 149 Westbury Street at the time). Clough himself constructed a brick garage at the site in 1921, and resided in the house.

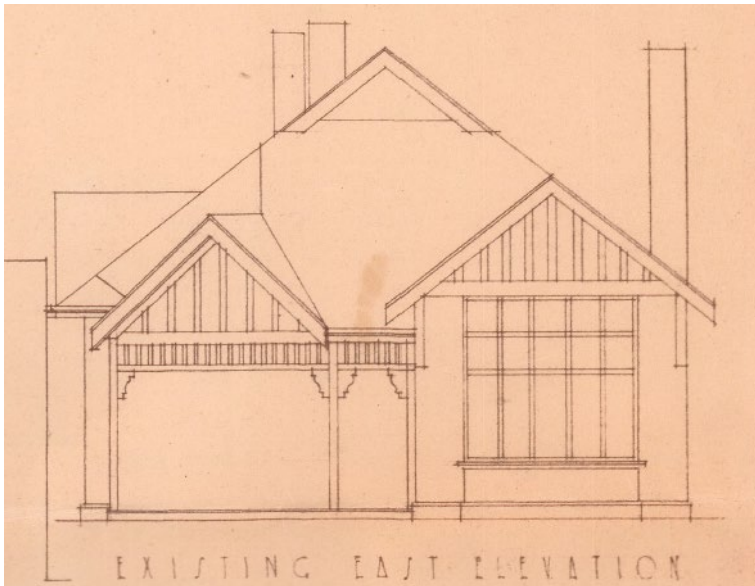


Figure 4 - Front façade of the 1914 Federation house at 125 Westbury Street, which was later converted into flats. (Source: City of St Kilda Building Permit, No. 9916)

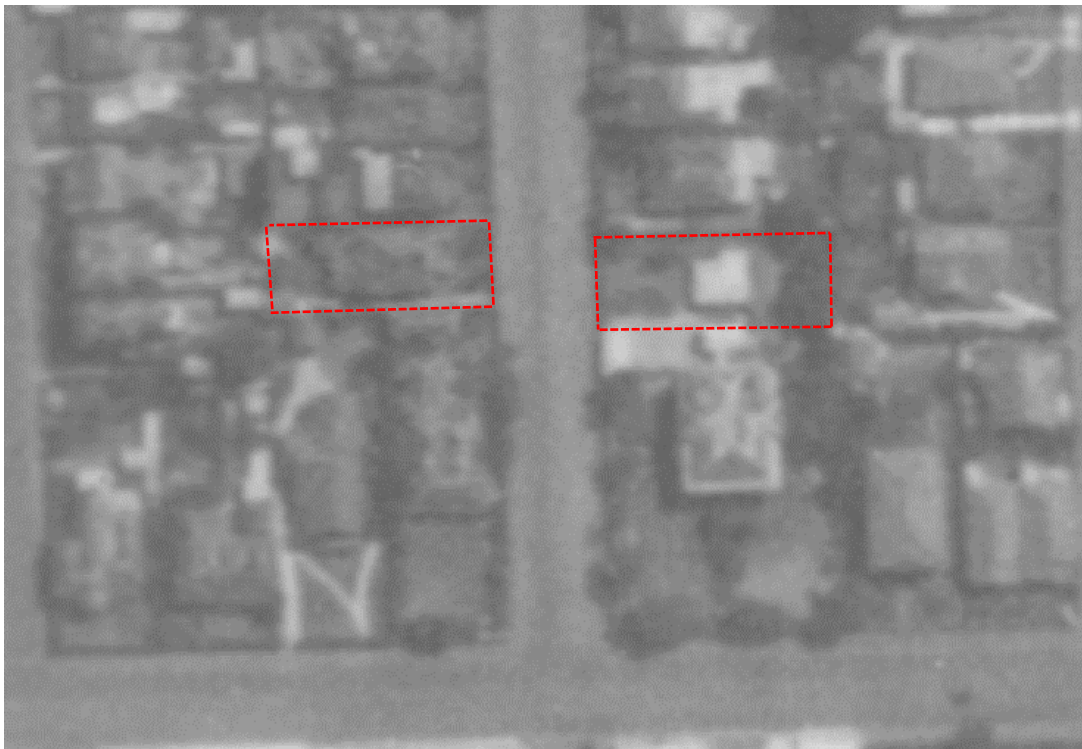


Figure 5 - Aerial photograph dated 1931. The Federation period house at 125 Westbury Street is outlined to the left, and the future site of 110 Westbury Street, then occupied by stables, to the right. (Source: Landata, Proj. No. 1931, Run 15, Frame 2750)

The double block containing the semi-detached dwellings on the east corner transferred from the Lucas family in 1930 to Blanche Moore, who resided in 'Levuka', Mabel Hedley and Florence Mooney. They sold the entire block to Edward Posner Pty Ltd on 18 May 1936. Posner subdivided the block into four, selling the land comprising 110 Westbury Street to Myer Lasky, a grocer, and his wife Sarah Lasky, both of Caulfield, on 25 November 1937.

Myer Lasky commissioned James H Wardrop to design a block of four flats at 110 Westbury Street, with the reassuringly English name of Sheffield Manor. It was constructed by J A Trencher, of 2 George Street,

Caulfield, in 1937-38 (BP). The building permit was granted just two days after the Laskys took possession of the property. The flats were the subject of an article in *The Herald*:

To carry out the aims of the owners several factors of design have been introduced, the most important being that the complete building will be part single, and part double storey. The external effect will be of one large home building up naturally from the single storey front to the higher rear portion. The character of the design will be enhanced by the blended brick tones of the walls, the varying heights of the roof, and an overall use of rich-chocolate graded tiles. (The Herald 'St Kilda flats designed as four homes' 9 Feb 1938 p10)

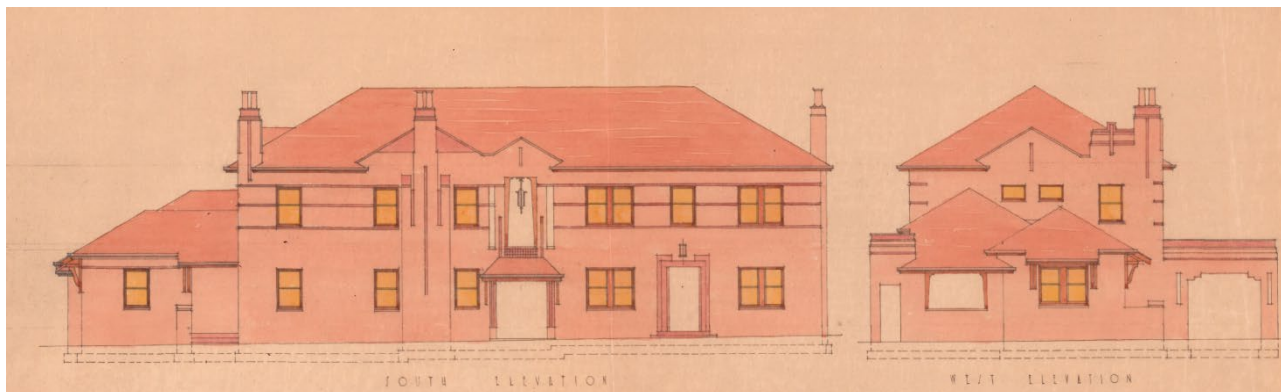


Figure 6 - City of St Kilda building permit plans for 110 Westbury Street (No. 9831, 28 Nov. 1937). The front (west) elevation is at right, and the south side elevation at left. (Source: Council Building File)

John Clough may have been inspired by the flats rising directly across the street, as he too engaged Wardrop and Trencher to convert his Federation house at 125 Westbury Street to four flats. Wardrop's design almost entirely enveloped the Federation house, retaining its ground-floor brick walls and bow windows to the front and south side elevations.

The building permit was issued on 31 March 1938, and Clough took out a mortgage loan over 125 Westbury Street in November 1938, presumably to finance construction, which he promptly discharged in December 1939.



Figure 7 - City of St Kilda building permit plans for 125 Westbury Street (No. 9915, 31 March 1938). The front (east) elevation is at right, and the south side elevation at left. (Source: Council Building File)

Clough remained the owner of the flats at 125 Westbury Street until his death on 21 May 1950, and occupied Flat 4 (*Argus* 22 May 1950 p10). The property was sold in December 1950 as '4 modern brick flats ... 3 erected in 1938' (this appears to be a reference to the incorporation of the 1914 house into the block of flats as the fourth flat), by the name of 'Wansbeck' (*Herald* 24 Nov 1950 p12).



Figure 8 - Aerial photograph dated 1945, subject sites indicated (red outline). The semi-detached pair at the south-east corner were replaced by new development (Source: Landata, Proj. No 5, Run 17E, Frame 58013)

The City of Port Phillip records include internal details for 110 and 125 Westbury Street, such as tapestry brick fireplaces, internal doors, kitchen cabinets and a breakfast nook with built-in furniture.

James H Wardrop

James Hastie Wardrop was born in Moonee Ponds into a Scottish Presbyterian family in 1891. His father was a sculptor. He studied architecture and structural engineering under Melbourne architect Charles D'Ebro, designer of Princes Bridge. While a student, he won two medals in RVIA competitions (for the design of a bank branch and a measured drawing), and was elected an associate of the RVIA in 1913. Wardrop enlisted in the AIF in October 1915, embarking with the 6th Field Artillery Brigade a year later, and returning to Australia in December 1918.

In 1919, Wardrop returned to Europe to study briefly in England. Once back in Melbourne, he was taken on as a partner by Phillip Hudson, whom he had worked under in D'Ebro's practice before the war. Their early work included the neoclassical St Kilda Army & Navy Club in St Kilda (1923) and the Greek Revival styled Shrine of Remembrance (1924-34). In 1929 they took on a third partner to assist with the Shrine: architect and engineer Kingsley Ussher.

The practice of Hudson, Wardrop and Ussher was responsible for a broad variety of work, including a number of notable Arts & Crafts and English Domestic designs such as 13-23 Hull Road, Croydon (1924), 97 Argyle Road, Kew (1928), 1 Chesterfield Avenue, Malvern (c1928), and a house on Albany Road, Toorak (c.1927) that was feted in *Australian Home Beautiful* (May 1928 p15). Wardrop designed a house for his own family at 24 Alston Grove, St Kilda East, in 1924 (Contributory in City of Glen Eira HO74). It is a two-storey Arts & Crafts dwelling, with roughcast rendered walls and a hipped roof.

The practice disbanded in the early 1930s, with Hudson continuing his work in the Old English style. Wardrop's early solo designs were also in this style, before he transitioned to its ahistorical, polar opposite: the Moderne. Like other architects in the 1930s, such as Harry Norris, Wardrop often combined these two styles for his residential architecture, with examples seen in Port Phillip and beyond (e.g. the Shirley Court group of flats in Travancore, 1939). His best-known Moderne buildings are Alkira House, Queen Street, Melbourne (1937), and the United Kingdom Hotel (now McDonalds), Queens Parade, Clifton Hill (1938).

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Description

The flats at 110 and 125 Westbury Street stand directly across the street from each other, just north of Carlisle Street. The street is dominated by blocks of flats, with a few dating from the late 1930s at the southern end (including the subject buildings), but most built post-World War II. There are also remnant Victorian and Federation single-storey dwellings scattered among them.

Sheffield Manor, 110 Westbury Street

Sheffield Manor is an apartment building with unusual massing, featuring a single-storey wing projecting toward the street and a two-storey form behind it. The side drive is intersected by a 'porte-cochere' gateway adjacent to the two-storey front façade, and leads to clinker brick garages at the rear. The gateway is of clinker brick and features the name, Sheffield Manor, in mild steel lettering. The low front fence, of clinker bricks, is partly original, though it has been altered to allow the insertion of metal fence panels (not original).

The front single storey section has a complex hipped roof with expressed rafter ends, clad in terracotta tiles. Tiled rooflets shelter front windows and the side entrance. The walls of this section are clinker brick with plain jointing. Windows are six-over-one double-hung timber sashes. Compared to the two-storey section, this part of the building is quite plain, with the only decorative detail being large timber brackets supporting the rooflets, and a parapeted entry to the north side with horizontal raised brick bands. The original drawings show timber brackets framing the opening to a sunporch on the north side of the front façade, but these have apparently been removed when the porch was enclosed by a window.

The rear two storey section is far more varied in its cladding and decorative detailing. The roof is hipped and clad with terracotta tiles, but it is visually broken up by vergeless gables that accent the front and south side elevations. Chimneys are also employed in a sculptural manner, particularly the front corner chimney whose shaft is buttressed by a short length of parapet. The south side chimney has an external breast and it rises up at the centre of a gable. These chimneys retain their slender glazed terracotta pots.

Apart from its sculptural massing, the two-storey section is distinguished by its brickwork, which can generally be described as clinker bricks with broad salmon (deep cream) brick bands. The salmon bricks are also used in soldier courses to the vergeless gables, and in recessed vertical rows of headers to the chimneys and front parapet. This interplay of strong horizontal lines balanced with discrete vertical elements is a defining feature of the Moderne style, much as the vergeless gables are a defining feature of the Old English style. The entrance to the two-storey block is located just beyond the gateway; it has a hipped rooflet resting on the same large timber brackets used for the single-storey section.

The flats appear to be highly intact externally, apart from discrete changes to the front fence. Note that the gateway is shown with more ornament on the original plans (corbels and vertical lines), so it may have been widened at some point.

Wansbeck, 125 Westbury Street

Wansbeck sits behind a relatively large front garden, bounded by a simple red and clinker-brick fence with a metal pedestrian gate (north end) which appears to date from the 1938 works. There is a driveway on the south side, which retains remnants of the original divided track concrete paving. There is a garage block at the rear.

It is a two-storey apartment building with a complex hipped roof and projecting front gabled volume, all clad with terracotta tiles. There are dark burned terracotta capping tiles to the front gable, which reflects other materials of the façade. Chimneys are of red brick with horizontal bands of dark clinker bricks at the top. At least one of the rear chimneys retains two orange terracotta chimney pots. One of the chimneys forms part of the front façade, sitting to one side of the front gable.

The principal walling material is pressed red bricks with plain jointing, which was clearly dictated by the incorporation of the 1914 brick house in the flats design. This colour of brick was not as fashionable as clinker or dark cream (salmon) bricks in the 1930s. To provide up-to-date details, there are recessed horizontal bands of clinker bricks to the first floor, and a broad vertical band to the centre of the projecting front gable. This band is made of alternating soldier courses of salmon and recessed dark clinker bricks, with a brown glazed centre element that appears to be spoon-drain tiles. This striped band is intersected by

windows, and extends above the roofline to form a small parapet, abutting the front chimney. It is topped by three horizontal bands of clinker bricks.

Balancing this strong vertical element of the façade is a curved Juliet balcony intersecting the chimney and then wrapping around the recessed northern half of the façade where it is sheltered by a tiled hood resting on large timber brackets.

First-floor windows are twelve-over-one double-hung sashes, with leaded panes, while the ground floor retains some 1914 windows. These include bow windows to the ground floor front façade and the south side elevation, and a double-hung window with a segmental arch just before the side porch.

The plans held by the City of Port Phillip show a slightly different form of the front façade than was actually built. They show two front gables. Instead, the north gable form was not built and a hood over the balcony was added. The detailing of these elements is in keeping with the rest of the building, and the timber brackets supporting the hood are characteristic of Wardrop's work, strongly suggesting this was his final design. Another change to the building permit plans, which appear to be Wardrop's work, is to the side entry. Shown on the plans as a porte-cochere below a standard window. Instead, this was built as first-floor rendered balcony below a hipped hood with large timber brackets. The balcony rests of corbelled wing walls below.

The building appears to be highly intact to its 1938 form.

Comparative analysis

The Old English and Moderne styles dominated domestic architecture of the 1930s.

Often referred to as Tudor, Interwar Old English had its roots in the English Arts and Crafts movement of the mid to late nineteenth century. The revival of this style, along with many other English and American revival styles became popular with the upper end of the housing market. The use of red or clinker brick was typical of Old English architecture. Modelled chimneys and terracotta roof tiles were typical, as were steeply pitched roofs. Picturesque asymmetry was pursued with multiple fronts and offset massing. Old English styled houses evoked the 'Home country' in the British Empire, using the associations of the manor to convey wealth and social status.

The style was long-lived and evolved over this period. Early examples, in the late 1910s and 1920s tended to have gabled roofs and half timbering or brick nogging in gables. By the mid-1930s, most examples had hipped main roofs accented by vergeless gables, and walls and gables were entirely of brick enlivened by patterning in multiple colours.

The Moderne style emerged later in domestic architecture. One of the earliest examples in Victoria was Harry Norris' Burnham Beeches in Sassafras, of 1931-33; a mansion designed for Alfred Nicholas. By the mid-1930s, examples of the style began to appear in Melbourne's suburbs. Intended to evoke the machine age and speed, Moderne houses had a strong horizontal emphasis, often provided by incised 'speedlines' on walls, horizontal glazing bars to windows, and roofs partially or wholly hidden behind a parapet. There was often a minor vertical element to provide balance, for example, a pier or small parapet projecting above the eaves. External chimneys were also used in this capacity, forming an important part of the front façade. In keeping with the machine age aesthetic, many Moderne houses had rendered walls (emulating concrete) and metal windows.

Combination of seemingly disparate styles was not uncommon in the late 1930s. Examples can be seen, for example, in the work of architect Harry Norris. He melded Georgian Revival with the Moderne at Methodist Ladies' College (Nicholas Building, 1939) and at the University of Melbourne (Vice Chancellor's House, 1937-8), and crossed Tudor with Moderne (MLC's Boarding House & Dining Hall Wing, 1938-39, and Nicholas Hall at the Wesley Church complex, Latrobe Street, Melbourne).

As discussed in the history, Wardrop designed Old English houses and Moderne commercial buildings during the 1930s, sometimes combining the two styles.

Other examples of Interwar flats designed by James H Wardrop and included in the Heritage Overlay in Port Phillip are:

- Mandalay, 17 & 17A Albion Street, Balaclava (1934), Moderne house and Old English flats, J A Trencher, builder (Citation 396, Brunnings Estate & Environs Precinct).
- Sefton, 4 Broadway, Elwood (1934) conversion of existing single storey residence into three flats (Contributory within St Kilda Botanical Gardens & Environs precinct).
- Belmac, 1 Goldsmith Street, Elwood (1934) Old English, E Jennings & Sons, builder (Contributory within St Kilda Botanical Gardens & Environs precinct).
- Zaneth Manor, 33 Brighton Road, St Kilda (1935-36) J A Trencher, builder (Citation 432, St Kilda Botanical Gardens & Environs precinct)
- Flats, 4A Meredith Street, Elwood (1934-35) E Jennings & Sons, builder (Citation 2061, HO365).
- Duplex, 34 Vautier Street, Elwood (1935) Old English, conversion of existing single storey residence (Contributory within HO8)
- Celine Court & Christina Court, 1 & 3 Cyril Street, Elwood (1936) T C McDonald, builder (Contributory within HO404)

Other buildings designed by Wardrop and included in the Heritage Overlay are:

- House, 24 Murchison Street, St Kilda East (1933) (Contributory within HO391 precinct)
- Wesleyan Methodist Church Hall, 101 Carlisle Street, St Kilda (1939) (Citation 319, Carlisle Street Commercial Precinct)

The combination of Old English or Tudor Revival and Moderne, exemplified by Wardrop's two designs on Westbury Street, is seen in several other of his flat designs in Port Phillip. The first is Sefton, 4 Broadway, Elwood (1934), where he combined a vergeless gable and simplified Tudor flat arched opening with a parapeted stair tower adorned with a Jazz Moderne motif. He employed a parapet with a similar tapestry brick motif at Belmac, 1 Goldsmith Street, Elwood, which otherwise references medieval models. The most striking example is Zaneth Manor, 33 Brighton Road, St Kilda. A three-storey, L-shaped block of flats, it has multiple vergeless gables with wide corbelled eaves and dark brick detail to the gables that appears to be 'dripping' down. This strong medieval massing is contrasted with projecting horizontal rows of bricks beneath windows and a curved stair tower with a banded horizontal parapet, both strongly Moderne elements.

Further afield, Wardrop employed Juliet balconies, as seen at 125 Westbury Street, along with the rich banded brickwork, as seen at 110 Westbury Street, on other examples of his flats. These include the Shirley Court group of flats buildings on Mooltan Street, Travancore (1939), which are largely Old English apart from the balconies, as well as an L-shaped block of flats at 7 Elm Street, Hawthorn.

In comparison with the other Old English-Moderne flats in Port Phillip, Sheffield Manor at 110 Westbury Street is distinguished by its striking use of salmon and clinker brick, used as banding, recessed vertical lines and in soldier courses. It is also one of Wardrop's more sculptural compositions, with the asymmetric chimney-plus-parapet at one corner of the front façade, partially balanced by the central gable. The design gains further interest in its two-part form, with a single storey front and two-storey rear, designed to fit in with the remnant detached housing still on Westbury Street in the 1930s.

The Wansbeck flats at 125 Westbury Street, which were created from an existing house is representative of a distinctive St Kilda building type. 'Conversions' were among the earliest flat types to emerge in Port Phillip and according to Sawyer (1982:61) the poor quality of some brought flats 'into disrepute'. Sawyer cites a 1923 *Australian Home Builder* article that was highly critical of the practice:

Take any old house, dress up the front with a coat of roughcast and an outside staircase; insert a bathroom and lavatory somewhere on the upper floors, also a stove and a sink. If there is room at the back, add a back verandah – platform rather – to the upper floor...

However, at the other end of the scale there were also a number of conversions of exceptional quality such as the 1911 transformation of the former *Cliveden* in East Melbourne into *Cliveden Mansion Flats*. Many of these transformative conversions were designed by architects.

Port Phillip has examples of both types of conversions. One of the earliest examples of a terrace row conversion is 'Marli Place', 3-7 The Esplanade, St Kilda, which was converted to flats around 1911 (Significant within HO5). This is an example of a basic conversion with prominent external staircases being the most visible change. Otherwise the terrace largely retains its mid-Victorian character.

Examples of more sophisticated architect-designed terrace conversions include 'Grosvenor Mansions' (1919, plans prepared by Howard R. Lawson) at 74-88 William Street, Balaclava (Citation 910, Balaclava Flats Residential Precinct), 'Carnong Courts' (1926, plans prepared by A & K Henderson) at 29-33 Robe Street, St Kilda (Citation 794, HO5 precinct). Both have Arts & Crafts detailing, and 'Carnong Courts' is notable for the arrangement of semi-enclosed stairwell towers at the front of the building as an integral and distinctive part of the design. Another example is 'Duband Court' (former Hilda Terrace) at 28-36 Alma Road, St Kilda, a 1926 flat conversion designed by Harry R. Johnson of a c.1870 terrace row (Citation 397, HO6 precinct).

James H Wardrop designed several other 'conversions' in Port Phillip including 4 Broadway and 34 Vautier Street in Elwood, and 22 Holroyd Avenue, St Kilda East. Contemporary newspaper articles identify several others in other areas. This work was sometimes more successful than others in creating a cohesive architectural output. Some, like 4 Broadway and 34 Vautier Street, have resulted in refined results whose 'hybrid' origins are not readily apparent. Others are not so successful, like 22 Holroyd Avenue, which retains a typical California Bungalow gabled porch with a later Moderne parapet behind it, and two-storey mass to the side with Wardrop's typical combination of Arts & Crafts brackets and Moderne mild-steel balcony balustrade. The composition is disjointed and looks like a building 'designed by a committee'.

In contrast, Wansbeck at 125 Westbury Street is one of Wardrop's better flats conversions. While the use of red brick cladding and the survival of the two bow windows indicates its Federation-era origins, they have been successfully incorporated into a skilfully massed composition typical of the Old English style, combined with Wardrop's very contemporary integration of Moderne details.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply the following controls in the Schedule to the Heritage Overlay.

- fence controls to 125 Westbury Street (original front fence)
- outbuilding controls for the garages at 110 and 125 Westbury Street (original garages)

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



125 Westbury Street



Sheffield Manor, 110 Westbury Street



Area to be included in HO



City of Port Phillip Heritage Review

Place name: **Joseph Tarry Houses**
Other names: -

Citation No:
2418



Address: 149 & 151 Argyle Street
and 1 Queen Street, St
Kilda East

Heritage Precinct: Not applicable

Heritage Overlay: HO558

Category: Residential: House

Graded as: Significant

Style: Victorian

Victorian Heritage Register: No

Constructed: 1872 and 1876

Designer: Joseph Tarry (builder)

Amendment: C206port

Comment: New citation

Significance

What is significant?

The attached houses at 149 & 151 Argyle Street, built 1872, and the detached house at 1 Queen Street, built 1876, are significant. The houses were all constructed for, and presumably by, Joseph Tarry.

149 & 151 Argyle Street are an attached pair of single storey timber houses. The surviving original format is composed of an undivided transverse gable roof section shared by both dwellings, separate skillion roof rear wings aligned to the outside boundaries, and a full width front verandah (though the extant fabric is not original and the original detail is unknown). The roof is clad in corrugated sheet metal and the walls in weatherboards. The façade compositions are mirrored, with one window and one door to each dwelling. Windows to the original sections are timber double hung sashes, with multipaned upper and lower sashes divided into six by narrow timber glazing bars and retaining some original glazing. The windows to the front have moulded architraves and those to the Queen Street side have plain architraves. Above the doors (which likely date to the early 20th century) are multipaned highlights. Two brick chimneys with corbelled caps survive at the rear.

1 Queen Street is a single storey freestanding timber house. The surviving original format is composed of a transverse gable roof section with an asymmetrical pitch and a full width front verandah. The roof is clad in corrugated sheet metal and there is a chimney at the rear. The walls are clad in weatherboards, including

some which are shingled (the latter probably a later introduction). The façade has a symmetrical composition with a window either side of a central door. Above the door there is a highlight.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The attached houses at 149 & 151 Argyle Street and the house at 1 Queen Street, St Kilda East, are of local historical and representative significance to the City of Port Phillip.

Why is it significant?

The houses are historically significant for their association with an early phase of development in the St Kilda East area which accelerated following the 1859 introduction of the railway. By the 1870s, modest timber houses proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land to the south of Argyle Street known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground. They were originally part of a group of seven timber houses of various sizes built for, and presumably by, bricklayer/builder Joseph Tarry who in 1871 purchased half an acre of land bounded by Chapel, Argyle and Queen streets and developed it over the ensuing five years. The houses are amongst the earliest surviving in Balaclava/St Kilda East and a now comparatively small number dating from pre-1880. (Criterion A)

The houses are of representative significance as uncommon examples of modest pre-1880 timber houses in the municipality, of which many were built (particularly in the St Kilda East/Balaclava area) but few survive. 149 & 151 Argyle Street are one of only two known surviving pre-1880 paired examples in the St Kilda East/Balaclava area, the others being located opposite at 2 and 4 Queen Street. Although altered, like early surviving timber cottages almost invariably are, they largely retain their original formats and where fabric has been replaced it has generally been in a similar manner or in keeping with the character/period. Typical of the period, they have symmetrical façade compositions, transverse gable roofs, brick chimneys and full width front verandahs. 149 & 151 Argyle Street are an unusual early paired example that share an undivided roof, whereas the freestanding double-fronted house at 1 Queen Street conforms to a more typical format. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East and Balaclava areas by comparison, were largely undeveloped, particularly east of Chapel Street.

In 1859, the railway to Brighton was opened, spurring subdivision and development in the St Kilda East and Balaclava areas. Throughout the 19th century, modest timber cottages proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground.

149 & 151 Argyle Street and 1 Queen Street

The subject sites formed part of Crown Allotment 138A Parish of Prahran, County of Bourke. The approximately 5-acre allotment was purchased in the 1850s (probably 1853 or 1854) by E De Carle and H Holmes. In or by 1854, the allotment was subdivided and land containing the subject sites was purchased by John Green (CM).

The Kearney plan of 1855 (Figure 1) shows that Queen Street and the short section of Argyle Street east of Chapel Street had been formed and there was some sparse development. The 1864 Cox plan (Figure 2) shows some limited further development in the vicinity. Both plans show the subject sites vacant.

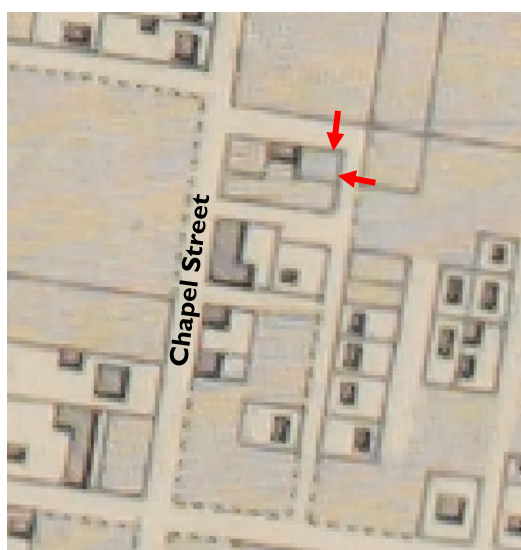
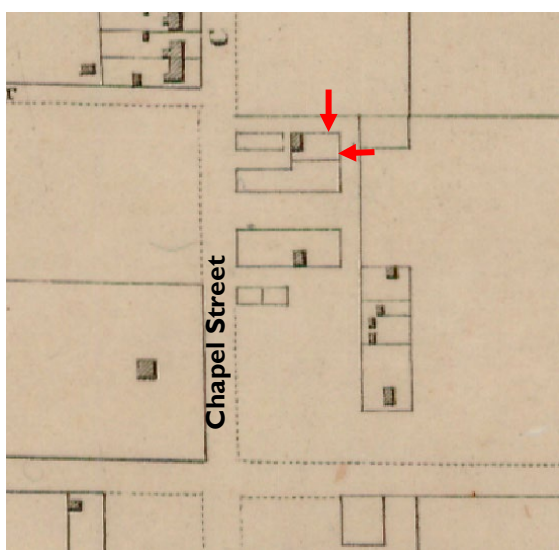


Figure 1 - Plan dated 1855 'Melbourne and its suburbs' compiled by James Kearney. Figure 2 - Plan dated 1864 'Hobson Bay and River Yarra leading to Melbourne' surveyed by Henry L Cox. (Source: State Library of Victoria)

In May 1871, a parcel of land containing the subject sites was acquired by bricklayer Joseph Tarry of 289 Lygon Street Carlton (CT). In the same year, Tarry also acquired adjacent land parcels, bringing the total to approximately half an acre bounded by Chapel, Argyle and Queen streets. Over the ensuing five years, Tarry proceeded to develop this land with seven weatherboard dwellings, presumably constructing them himself.

By October 1871, Tarry had erected a weatherboard house for himself and new wife Elizabeth fronting Chapel Street (situated at current day no. 18), which was described in the rate book for January 1872 (entry no. 766) as having six rooms with a NAV of £40. Joseph and Elizabeth named their house *Bideford Cottage* (after Elizabeth's hometown in Devon) and they lived there until the late 1880s (Age 10 Oct 1874 p4).

During 1872, Tarry built two pairs of attached weatherboard cottages, including the subject pair in Argyle Street. These four dwellings were first recorded in the rate book for November 1872 (entry nos 798 to 802). The subject pair were described as three-roomed with a NAV of £16 each, and occupied by tenants William Alison, carpenter, and Frederick Holt, draper. Throughout the 19th century, the subject pair had a high turnover of tenants, with occupants rarely staying more than a couple of years. The other pair (sited at current day nos 145 and 147) were larger, having four rooms, with a NAV of £20 each.

The Vardy plan of 1873 (Figure 3) shows the aforementioned houses associated with Joseph Tarry, including the subject pair (nos 127 and 128 on the plan), the adjacent pair (nos 125 and 126 on the plan) and *Bideford Cottage* (no. 111 on the plan).

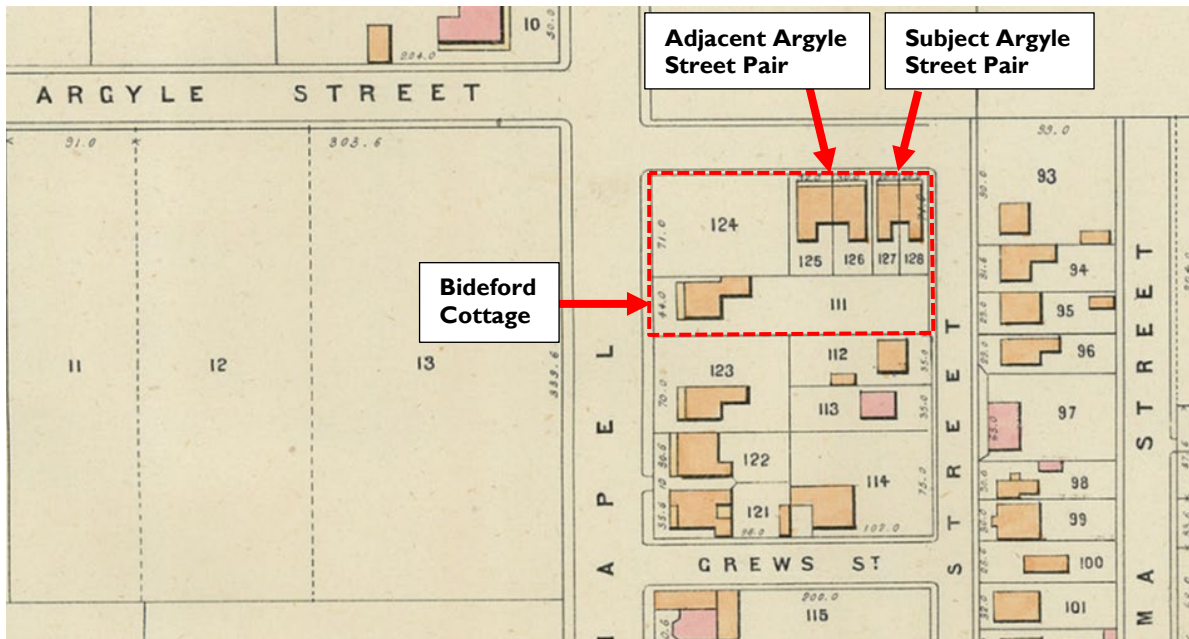


Figure 3 - Plan of the Borough of St Kilda, North Ward No. 6 (J.E.S. Vardy, 1873). The houses associated with Joseph Tarry are indicated. Timber buildings are shaded orange and brick buildings are shaded pink. (Source: St Kilda Historical Society)

In 1874, Tarry built another weatherboard house in Chapel Street, at the corner with Argyle Street, with five rooms and a NAV of £42 (1874 RB entry no. 812). It can be seen on the 1897 MMBW plan.

Lastly, in 1876, Tarry built the subject cottage in Queen Street. It was first recorded in the rate book for December 1876 (entry no. 867). It was described as four-roomed and weatherboard with a NAV of £18 and occupied by clergyman C B Fairey. It can be seen on the 1897 MMBW plan.

In October 1888, the four Argyle Street cottages (on land measuring 100 feet to Argyle Street and 70 feet to Queen Street), together with a right of carriage way over a 10-foot wide rear lane accessed via Queen Street, were acquired by the Langridge Mutual Permanent Building Society of 64 Smith Street Collingwood (CT). Subsequently, in December 1889, the Queen Street cottage (on land measuring 25 feet to Queen Street and 70 feet deep) was also acquired by the Langridge Mutual Permanent Building Society (CT).

The 1897 MMBW plan shows all seven of Tarry's houses. The subject Argyle Street pair, then numbered 3 and 4, had mirror image 'L' shaped footprints, full width front verandahs and small recessed rear verandahs, and outbuildings containing water closets in the rear yard. The subject Queen Street cottage had an approximately square footprint with an attached rear section, a full width front verandah and rear verandah, and a freestanding water closet in the rear yard.

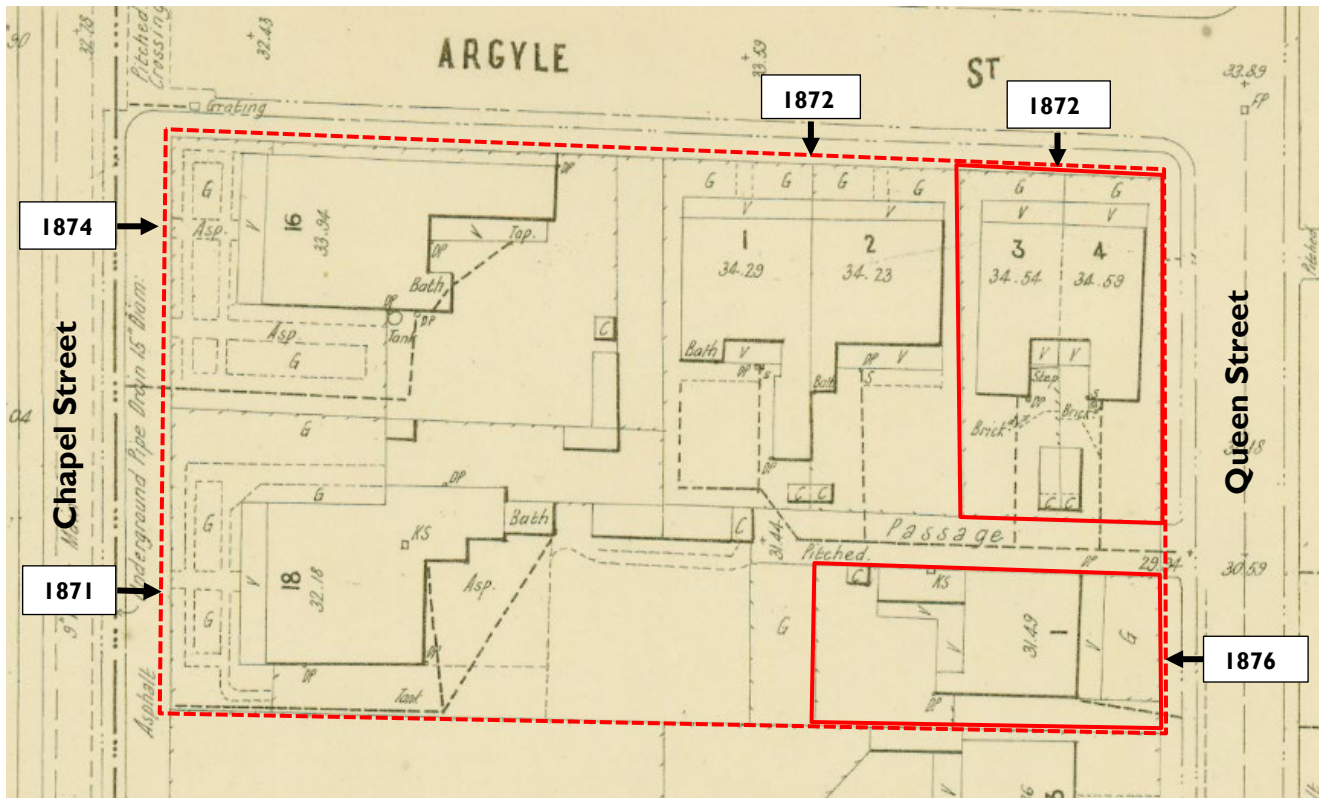


Figure 4 - MMBW Detail Plan No. 1423 (dated 1897), showing the subject pair (red solid line) and the other four dwellings owned/built by Joseph Tarry in the 1870s (red dashed line).

In 1903, the parcel associated with 149-151 Argyle Street was excised from the adjacent land to the west when it was purchased by Angelo Piezzi of 17 Foster Street, St Kilda (CT). Piezzi, who was originally from Switzerland, died the following year in 1904 (Argus 3 Sep 1904 p9).

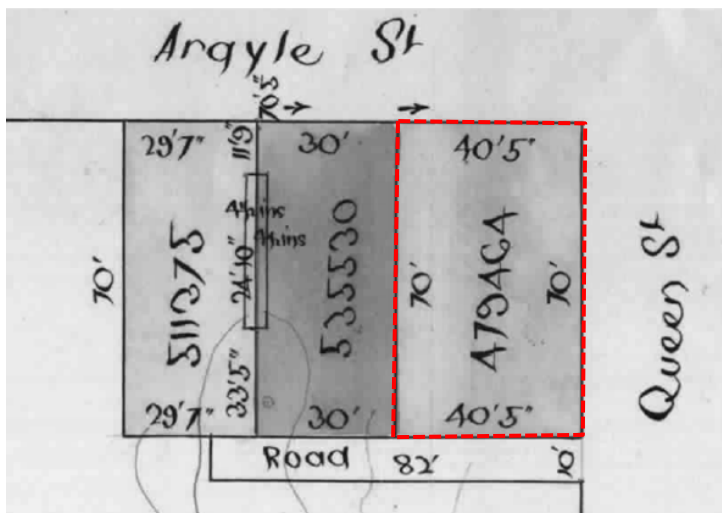


Figure 5 - Certificate of Title Vol.2160 Fol.824, showing the 1903 excision of the parcel associated with 149-151 Argyle Street.

The subject cottages can be seen in the 1945 aerial photograph below, with building footprints consistent with those shown on the earlier 1897 MMBW plan. The other four dwellings associated with Tarry can also be seen.



Figure 6 - Aerial photograph dated 1945, showing the subject houses (red solid line) and the other four dwellings owned/built by Joseph Tarry in the 1870s (red dashed line). (Source: Landata, Proj No 5, Run 17E, Frame 58013)

In 1944, a photograph (Figure 7) of the subject Argyle Street pair accompanied a story in the *Herald* newspaper, detailing an unusual incident whereby an erroneous for lease advertisement led to the occupants of no.151 being inundated with keen would-be applicants calling at the house (*Herald* 29 Jan 1944 p3). The photograph shows that the front verandah was altered during the Interwar period with the introduction of fluted columns atop masonry piers (replacing earlier posts). It also shows other details of the house at that time, including a front central chimney (now removed) and a timber picket fence to the front boundary.

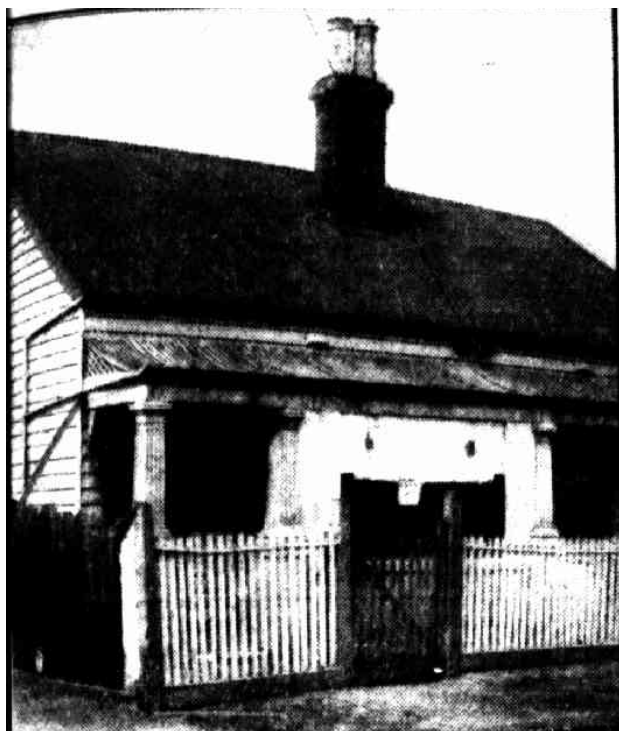


Figure 7 - Photograph of 149-151 Argyle Street in 1944. Note: there was a blind was hanging in the central part of the verandah at the time of the photograph. (Source: Herald, 29 Jan 1944, p3)

The subject properties changed hands multiple times throughout the 20th century. The subject Argyle Street pair were consistently transferred together.

During the mid-20th century, four of the seven dwellings associated with Joseph Tarry were replaced; the two Chapel Street houses were replaced with flats and the larger Argyle Street pair were replaced with houses.

Joseph Tarry

Joseph Tarry was born in Northamptonshire, England, in 1812, and migrated to Australia at the age of 40 in 1853 with his first wife Penelope and two of his children. Tarry's occupation was recorded as a bricklayer in the 1841 and 1851 English censuses, and he continued to work as such after his arrival in Australia. Tarry died in 1892 in Heidelberg when he was described in probate records as a retired builder.

References

Cooper, J.B., 1931, *The History of St Kilda. From its settlement to a city and after. 1840 to 1930*, Volume 2

Certificates of title (CT) Vol. 361 Fol. 128; Vol. 406 Fol. 082; Vol. 414 Fol. 790; Vol. 447 Fol. 333; Vol. 2160 Fol. 824; Vol. 2160 Fol. 824; Vol. 2958 Fol. 439 1st Edition; Vol. 2958 Fol. 439 2nd Edition.

Newspapers, various

Cartographic Material (CM): 'Prahran sections 137 a & b & 138 a & b', hand-drawn map copied 22nd March 1854, held in the Vale collection at the State Library of Victoria.

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Description

The subject sites are adjacent to each other, albeit they front different streets.

149-151 Argyle Street

This is a rectangular site located on the south side of Argyle Street containing a pair of single storey attached weatherboard houses. The pair are similarly presented and developed, a result of having always been in common ownership.

The main building footprint largely survives consistent with the MMBW plan from 1897. It is comprised of an undivided transverse gable roof section which is shared by both houses, with separate skillion roof rear wings aligned to the outside boundaries. The small rear verandahs shown on the MMBW plan have been infilled. Further to the rear are mid-20th century weatherboard additions which may partly comprise the earlier, smaller outbuildings shown in this location on the MMBW plan.

The roof is clad in short sections of corrugated sheet metal. It is likely that the original roofing material was corrugated sheet metal. Two brick chimneys with corbelled caps survive to rear skillion wings. A third brick chimney had been centrally located in the front face of the roof (evident in the 1944 photograph) but was removed in the latter half of the 20th century.

The walls are clad in horizontally oriented weatherboards. In the gable end to Queen Street the weatherboards (evident in the 1944 photograph) have been replaced with battened metal sheeting.

The façades compositions are mirrored, with one window and one door to each dwelling. All visible windows to the original sections are timber double hung sashes, with multipaned upper and lower sashes divided into six by narrow timber glazing bars and retaining some original panes. The windows to the front have moulded architraves and those to the Queen Street side have plain architraves. The west side windows are not visible from the street. The front doors are obscured by security screens but Real Estate photos show them to be early 20th century timber panelled types with glazed sections. Above the doors are multipaned highlights.

The full width front verandah is supported by non-original turned timber posts. The verandah roof is clad in corrugated sheet metal, and comparison with the 1944 photograph suggests that the pitch has been lowered. The brick dividing wall with arched niche appears to be a later alteration (c.1970s). The decks are concrete.

The front garden of no. 151 has low plantings, while no.149 contains a palm tree and a coniferous tree, neither of which appear in the 1945 aerial photograph. The front fence of solid sheeting and timber lattice is not original or early.

1 Queen Street

This is a rectangular site located on the west side of Queen Street containing a single storey weatherboard cottage. The building footprint largely survives consistent with the MMBW plan from 1897. It is comprised of a transverse gable roof section at the front and a skillion roof section at the rear. The gable roof is asymmetrical, having a steeper pitch at the front and a broader pitch at the rear. The rear skillion roof section has replaced the smaller rear wing and verandah evident in the 1897 MMBW plan.

The roof is clad in colorbond corrugated sheet metal. All the roofing materials are recent. The original roofing material may have been corrugated sheet metal or slate. There is one chimney to the rear face of the gable section which is largely hidden, and may have been truncated. The walls are clad in horizontally oriented weatherboards, some of which are shingled to the front (shingled boards were probably a later introduction).

The façade has a symmetrical composition with a window either side of a central door. The windows are timber framed double hung sashes (single pane) with moulded architraves and sills and are unlikely to be original. The front door is obscured by a security screen. There is a highlight above the door. The full width front verandah is supported by non-original square timber posts. The verandah roof is clad in corrugated sheet metal. The deck is timber.

The driveway on the north side was once a shared carriageway but has now been absorbed into 1 Queen Street. The front garden contains low plantings. The timber front fence is not original.

Comparative analysis

These houses are examples of modest 1870s timber dwellings in the St Kilda East/Balaclava area, of which many were built but few survive. Such houses were commonly replaced with brick from the latter part of the 19th century onwards.

While there are comparatively many modest timber cottages dating from the late 1880s and early 1890s represented in the Heritage Overlay, examples from pre-1880 are much rarer. Other surviving examples of comparable pre-1880 single storey timber houses within the St Kilda East/Balaclava area include:

- 34 Young Street, St Kilda East, built 1870. (Citation 2309, HO401). Double fronted, symmetrical, full width verandah, transverse gable roof, brick chimney.
- 16 Balston Street, Balaclava, built c.1863. (Citation 2303, HO395). Double fronted, symmetrical, full width verandah, transverse gable roof, brick chimney.
- 62 Octavia Street, St Kilda, built c.1862. (Citation 2389, HO6). Double fronted, symmetrical, full width verandah, transverse slate-clad gable roof, brick chimney.
- 41 Rosamond Street, Balaclava (thought to be pre-1873). (Contributory within HO439). Double fronted, symmetrical, full width verandah, hipped roof, brick chimney.
- 22 Blenheim Street, Balaclava (1872, additions 1890s). (Citation 2437). Asymmetrical (although originally symmetrical), full width verandah, transverse gable roof, brick chimneys.
- 2 and 4 Queen Street, St Kilda East (1878). (Citation 2442). Attached pair with mirrored façade compositions, transverse gable roofs, brick chimney (one surviving) and full width front verandahs.
- 51-57 Leslie Street, St Kilda East. No. 53 thought to be built in 1873 and nos 51+55 in 1875. The date for no. 57 is unclear. (Not in Heritage Overlay). Double fronted, symmetrical, full width verandahs, transverse gable roofs, some with brick chimneys.

The subject houses and the examples listed above have all undergone some level of change, as almost invariably occurs with early timber cottages. Importantly, they retain original building formats, and where fabric has been replaced it has generally been in a similar manner or in keeping with the character/period.

The subject houses at 149 and 151 Argyle Street are an unusual early (pre-1880) paired example that share an undivided gable roof. They are one of only two known surviving pre-1880 paired examples in the St Kilda East/Balaclava area, the others being located opposite at 2 and 4 Queen Street. They are otherwise typical of the period having a symmetrical composition, transverse gable roof, brick chimneys and full width verandah.

The house at 1 Queen Street, built 1876, conforms to a more typical format, that is, a freestanding double fronted cottage with a symmetrical façade, transverse gable roof, chimney and full width verandah.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as a group listing with a single HO number.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



149+151 Argyle Street





East side of 151 Argyle Street



1 Queen Street

City of Port Phillip Heritage Review

Place name: Benshemesh Flats Group Listing
2 (1960)'

Citation No:
2429

Other names: -



Address: 306 Dandenong Road (Leaworra),
16 Lansdowne Road, and 8
Westbury Street (Wolverton), St
Kilda East

Heritage Precinct: Not applicable

Heritage Overlay: HO560

Graded as: Significant

Category: Residential: Flats

Victorian Heritage Register: No

Style: Postwar - Modernist

Constructed: 1960

Designer: Mordecai Benshemesh

Amendment: C206port

Comment: New citation

Significance

What is significant?

The three separate blocks of flats, constructed in 1960, at 306 Dandenong Road (Leaworra), 16 Lansdowne Road and 8 Westbury Street (Wolverton), St Kilda East – all designed by the émigré architect Mordecai Benshemesh - are significant.

All three buildings are intact, are three storey, have cream brick walls and flat roofs with wide, sheet-lined soffits to the front/main elevations, and timber-framed openings. They all have balconies orientated to take best advantage of the solar access and the site configuration. The stairwells have louvred glass to provide some airflow. All retain their original low cream brick fence and associated letter box enclosures.

306 Dandenong Road (Leaworra), comprised of 12 flats, was designed in December 1959 but constructed in 1960 by A M & R R Gyngell P/L. It has a stepped footprint with two stair wells with a vertical strip of windows. The windows to the flats are configured in bands, including panels of grey ceramic tiles to the east elevation. The balconies have an inwardly canted front, lined with sheeting, and metal railing to the side.

16 Lansdowne Road, comprised of 18 flats, was designed in June 1960 and also constructed by A M & R R Gyngell P/L. This narrow site has a long rectangular footprint. Distinctive elements include the inverted L-shaped brick projections to the east elevation, band of white and grey ceramic tiles, and splayed balconies with metal balusters and panels.

8 Westbury Street (Wolverton), comprised of 18 flats, was designed in February 1960 and constructed by Martin Adams & Co. P/L. It also has a stepped footprint with two stair wells. The balconies are also splayed with a combination of metal balusters and panels. The front windows (north and west elevations) have a staggered configuration and there are spandrel panels to the west elevation.

Alterations and additions are not significant.

How is it significant?

The flats at 8 Westbury Street (Wolverton), 16 Lansdowne Road and 306 Dandenong Road (Leaworra), are of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The group of three flats are historically significant as part of the extensive flat building activity that has characterised much of the 20th century history of the municipality but especially this part of St Kilda East and which gained pace after World War II with the introduction of the Own-Your-Own (OYO) option. These three sites are also significant as they reflect a common pattern of land development in this part of the municipality whereby the extant building replaced an earlier house/mansion, some of which had been converted to flats in the interim. The postwar flat typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples and who often worked with Jewish developers. These imbued the area with a more progressive, International character, and which was supported by the often local Jewish community. The group also have associations with the architect Mordecai Beshemesh, 'Mr Highrise', who was prolific in this domain but also at the forefront of postwar flat design. (Criterion A)

The group of three flats are of aesthetic significance as a distinctive group of Modernist flats designed by the Palestinian born émigré architect Mordecai Beshemesh who with this group was developing a more elaborate/articulated approach, characterised by the incorporation of balconies with angled geometry either in the vertical or horizontal plane. This aspect in particular distinguishes his work from many of his contemporaries and this phase of flat construction. In addition, there was a shift away from a 'pure', rigorous Modernism, especially as the International style variant became codified, and some architects started to include more decorative elements or treatments to provide some differentiation (in these instances, ceramic tiling, some panels to the balustrades, projecting bricks, and/or staggered glazing bars to the windows). Where possible (wider sites), he favoured a stepped plan to open up views across the building. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

The opening in 1911 of the electric tramway along Dandenong Road encouraged the building of flats. In 1918 Howard Lawson constructed one of the first blocks on the east corner of Dandenong Road and Pilley Street and in 1920 development of the Ardoch complex began with the conversion of the eponymous mansion to flats ahead of the construction of no fewer than 10 blocks of flats by the developer A M Younger. Flats soon spread into the adjoining streets and a second wave of flat building followed World War II.

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units. Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increase by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

Flats, 306 Dandenong Road - Leaworra

According to the Kearney Plan of 1855 (Figure 1), large holdings were indicated in this part of St Kilda East, west of Hotham Street and no development. Given how the holdings are larger than those on the following Parish Plan, it is possible that the extant Crown Portion configuration had not yet been defined by this time.

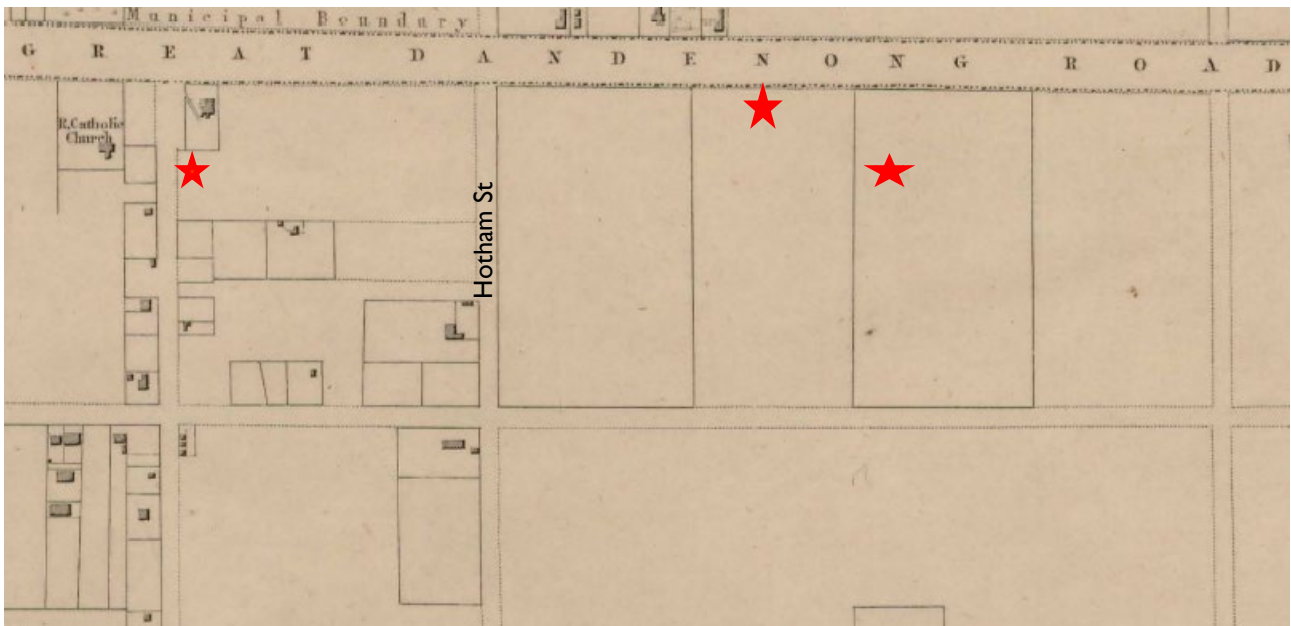


Figure 1 – 1855 Kearney Plan, showing approximate locations of the three blocks of flats (Source: State Library of Victoria)

The site formed part of Crown Portion 164B purchased during the late 1850s (post-1857) by M Benjamin, which likely was Moses Benjamin of M Benjamin & Son, importers (SK, 1859) (PP).

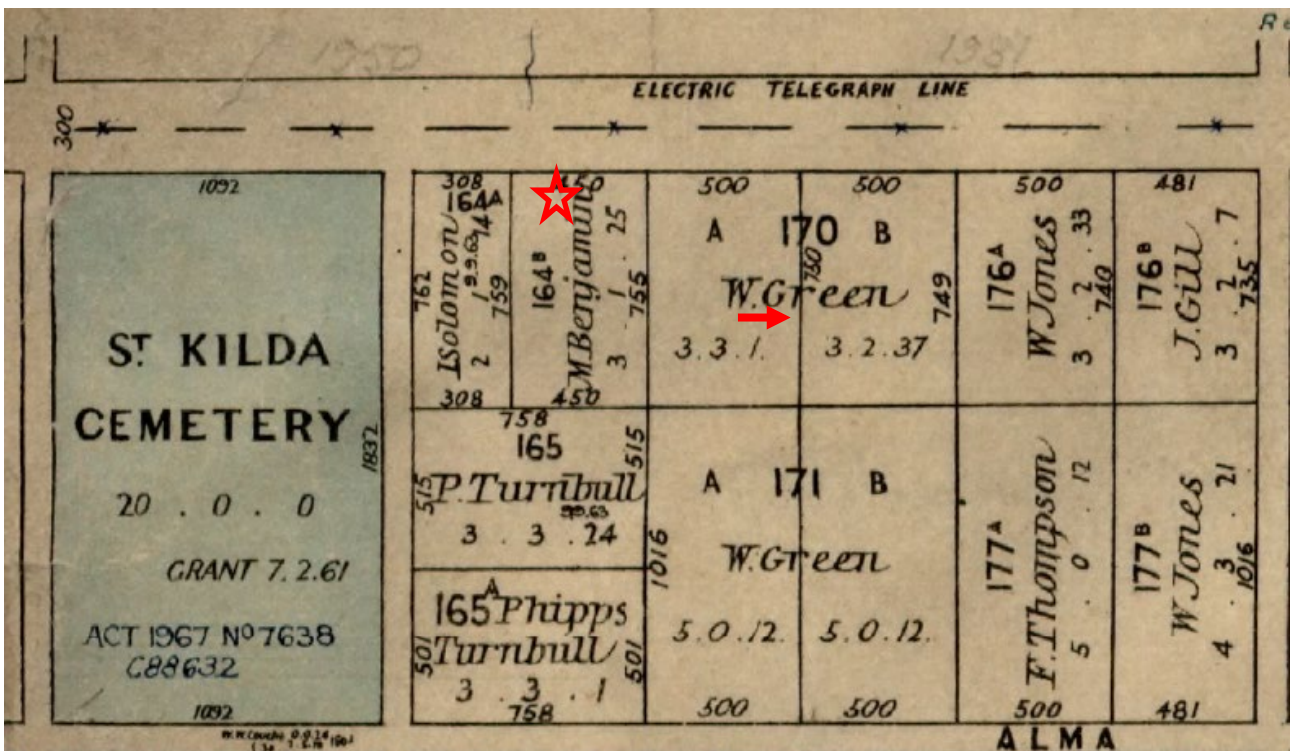


Figure 2 – Parish Plan P81(13), showing approximate location of 306 Dandenong Road (star) and 16 Lansdowne Road, arrow (Source: Land Victoria)

This part of St Kilda East was not included on the 1864 Cox plan, which does not extend past the east side of Westbury Street.

On the 1873 Vardy Plan (NW3) the site was vacant and part of large holdings owned by a Turnbull, possibly Phipps.

In 1882, Shirley Grove was created when Judge Skinner’s holdings, then residing at the corner of Albert and Alexandra roads, were subdivided. The parcel of land of which the subject site was part had already been sold when the sale was being advertised. The subdivision plan (Figure 3) however does not precisely conform with the details outlined in a contemporary advertisement (*Argus* 17 Jun 1882 p3).

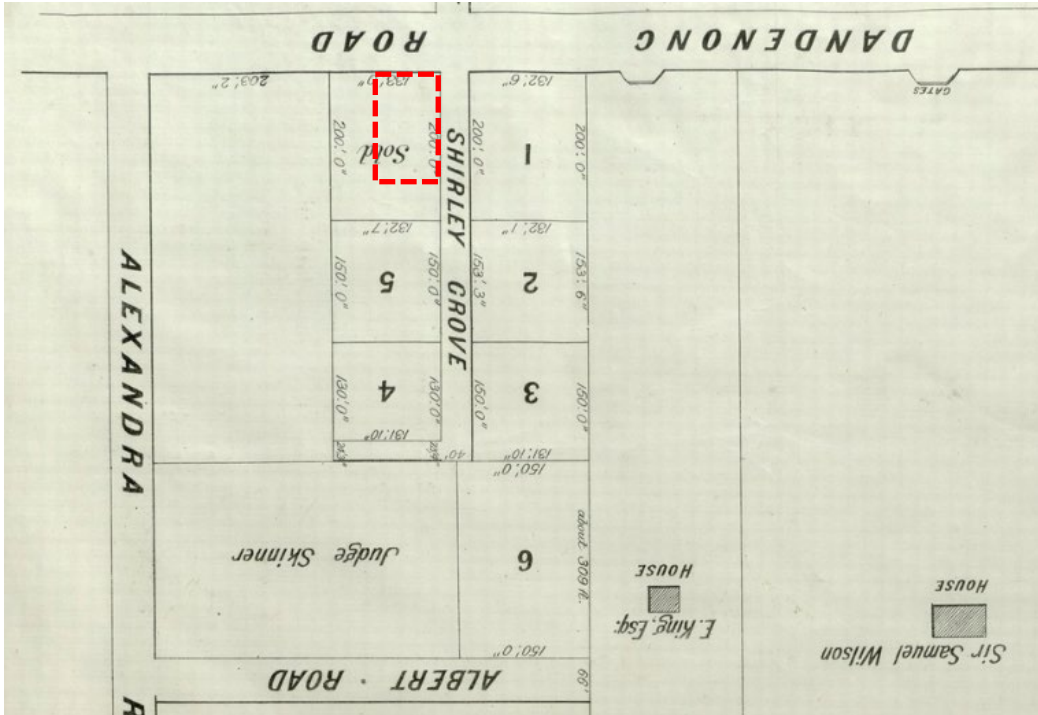


Figure 3 - 1882 subdivision plan of Shirley Grove, showing approximate extent of 306 Dandenong Road (Source: State Library of Victoria, va000987)

The land was subsequently further subdivided to form four allotments relating to 304, 306-308 Dandenong Road and 2 Shirley Grove.

By 1890, a seven-roomed brick house been erected on the eastern part of the site (later no. 308) for C Gordon. At the time, Charles Rogers was the occupant (RB, entry no. 1332). In 1900, by which time, it was listed as 191 Dandenong Road, Dight Scott was the occupant (SM). The western half (no. 306) remained undeveloped.

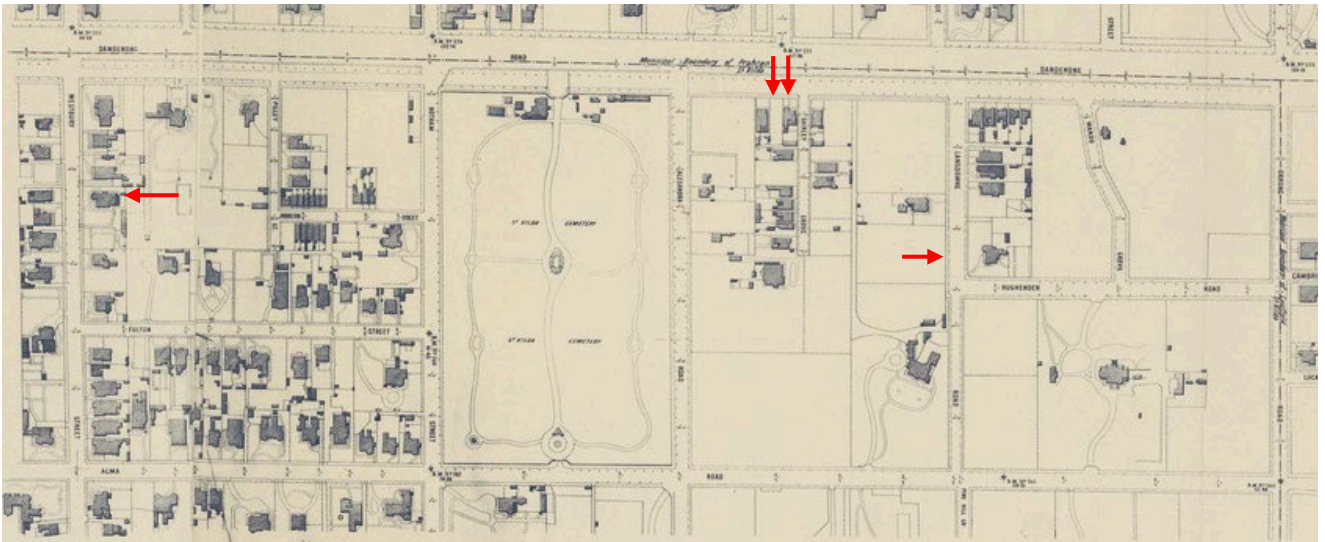


Figure 5 - 1896 MMBW, plan no. 46, showing location of the three sites (Source: State Library of Victoria)

The 1901 MMBW plan shows the house at 191 Dandenong Road was a villa with projecting bay and return verandah (MMBW, no. 1410). About 1912, a house was built on the western part – then 189 Dandenong Road (SM). In 1915, the numbering changed to nos 306 and 308 (SM).

In a 1940 advertisement, the house at no. 306 was identified as ‘Strathlyn’ and a building of ‘Old English Design’, when a modern flat on the site is being offered for rent (*Argus* 20 July 1940 p18). The 1945 aerial (Figure 6) shows the footprints and roof form of the two earlier houses that occupied the subject site dating to the late Victorian (no. 308) and late Federation (no. 306) periods.



Figure 6 – 1945 aerial photograph, showing former houses at 304+306 Dandenong Road (left) and 16 Landowne Road (right) (Source: Landata, Proj No 5, Run 18E, Frame 58102)

Drawings for the extant building were prepared by the architect Mordecai Benshemesh and are dated 15 December 1959. The builder was identified as A M & R R Gyngell P/L of Cheltenham and the estimated cost was £40,819. The application was dated 23 February 1960 and the permit was issued on the same day (BP 57/1149). The original drawing includes depictions of each of the four elevations, two sections and a typical floor plan. Some minor differences are evident with the completed building as precast concrete panels were proposed for the front of the balconies however it appears that they are framed metal sheeting and the tall windows to the stair wells were to be more complex and overtly geometric with small glazing bars.

According to contemporary newspapers, the Gyngell company was active during the 1940s and 1950s in Melbourne and across Victoria, mainly in the residential sector, including for the Housing Commission of Victoria, but also constructed some commercial buildings.

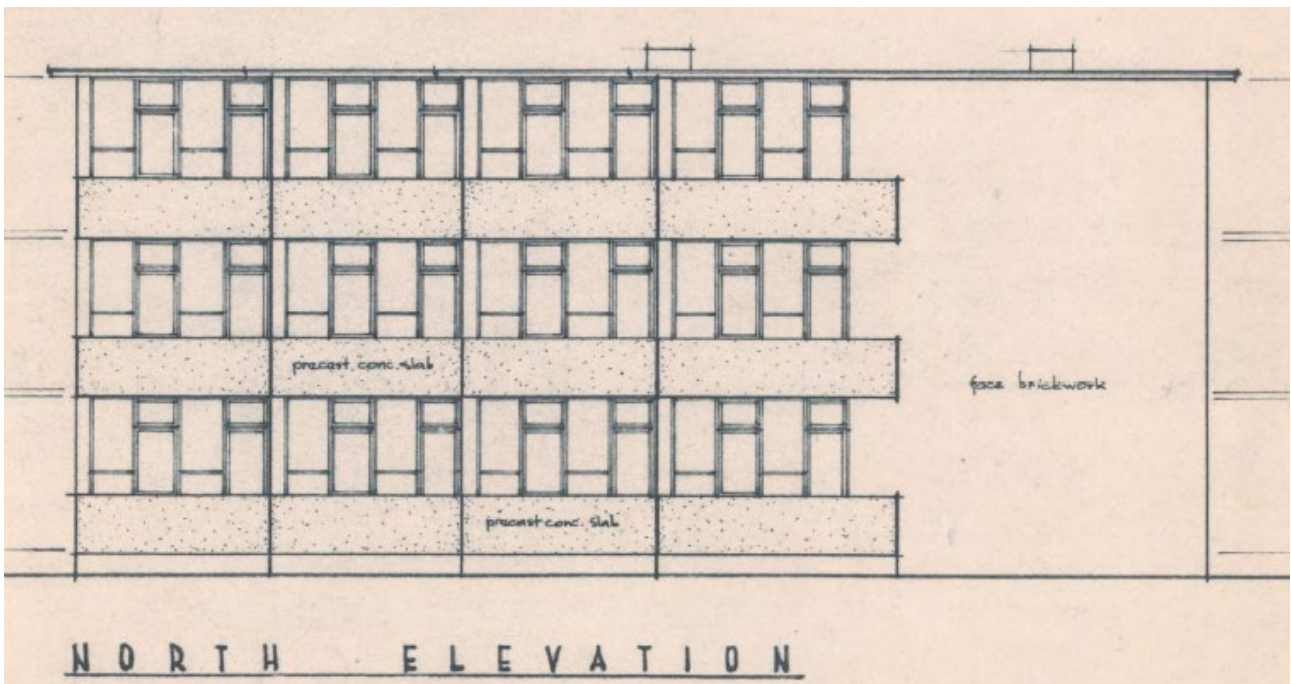


Figure 7 - Front or north elevation, Dandenong Road (Source: Council Building File)

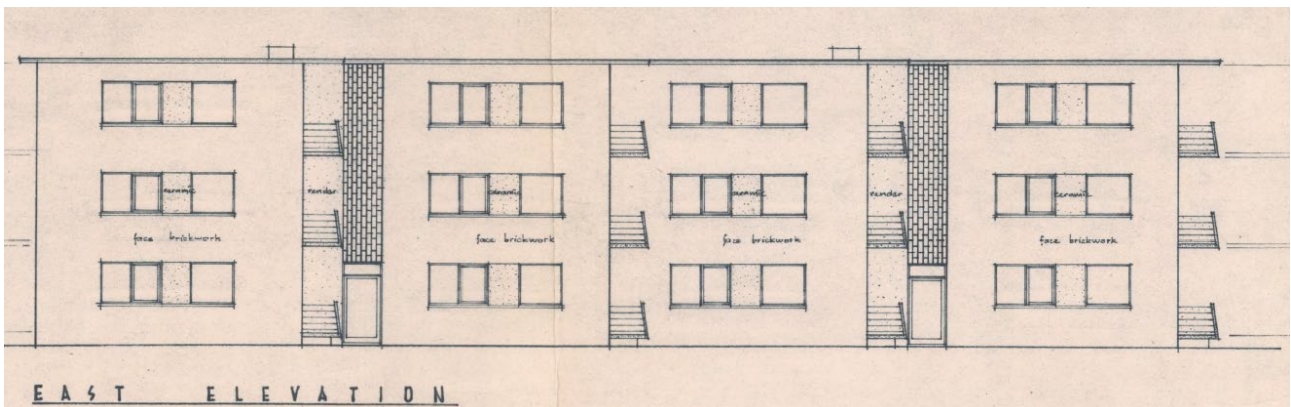


Figure 8 - East elevation, Shirley Grove (Source: Council Building File)

In May 1961, a local real estate agent, A J Tee P/L, were advertising ‘a large selection of new flats’ for rent in the East St Kilda area, and nearby suburbs, including at *Leaworra*. Features noted were ‘two bedrooms, lounge with balcony, rubbish chute, drying facilities on each floor, car port, including Venetian Blinds and

light fittings'. In this notice, the company were also spruiking an array of other flat options in the area – investments flats, development sites, and own your own flats (AJN 5 May 1961 p19). By September 1961, A J TEE were promoting the 'remaining six two-bedroom OYO's', which were to be auctioned in a seated marquee on the property (AJN 1 Sept 1961 p22).

AUCTION
Own - Your - Own - Flats
 On The Property "LEAWORRA"
 In Seated Marquee
 SATURDAY, SEPT. 9th., 2.30 P.M.
306 Dandenong Road,
East St. Kilda
 SEPARATE TITLES

Remaining 6 two bedroom O.Y.O.'s. All designed to front Dandenong Road, Large living room, kit. with din. space, bathroom with sep. S.R. and space for W/M. CAR PORT, Venet. L.F. Pol. floors, rubbish disposal. Service charge 20/- p.w. Finance Arranged prior to Auction.

AUCTIONEERS IN CONJUNCTION



A.J. TEE REALTY LTD.
 505 St. Kilda Road, Melbourne. — 38-4526.
 A.H. BJ 2831, BW 1198, BJ 1877, LB 2945.

BOB HAMILTON Pty. Ltd.
 436 St. Kilda Road, Melbourne — 28-1724.

Figure 9 - 1961 Advertisement (Source: Australian Jewish News, 1 September 1961, p22)

Flats, 16 Lansdowne Road

The site formed part of two adjacent Crown Portions – nos 170A and 171A – both of which were purchased by a W Green in 1853 (*Argus* 08 Oct 1853 p5), who also acquired another two portions (refer to Parish Plan P81(13) above). This was probably William Green, who was a land agent and auctioneer, as well as managing director of the Colonial Insurance Company (SK, 1858-59).

The site remained part of much larger holdings until 1904. According to the 1873 Vardy Plan (NW4), the two parcels had not been subdivided - the northern lot (170A), owned by M Benjamin, was vacant and a house had been constructed on the southern lot (171A), which was owned by W H Brake and addressed Alma Road. A quarter of a century later, according to the 1901 MMBW plan (no. 1410), the subject site remained vacant. By that time, Lansdowne Street had been created and there were five houses addressing it. The mansion to the south was then known as *Treceare*. After the death of Sir Archibald Michie, his son William administered the holdings of nearly 5 acres. The northern part, being the subject site, was excised and sold in October 1904 to Agnes Davidson (CT, v3004, f704). At the same time, the Davidsons (Agnes and Alfred) applied for a permit for a weatherboard villa, which was constructed by S Brooke of Canal Road, Elsternwick (AAI, record no. 46230).

The house had been constructed by 1906 and the Davidsons resided there until 1950 (SM). The footprint of the earlier house is evident on the preceding 1945 aerial. Agnes died in April 1950, and in November of that year, the site was sold to Geoffrey Webster, soon after probate was granted to Alfred. A decade later in October 1960, it was acquired by Boloworra Flats P/L (CT v3013 f493).

In June 1960, Pavic Investments P/L applied for permit to construct the extant block of 18 flats (BP 57/1358). The architect was Mordecai Benshemesh and the builder was also A M & R R Gyngell P/L. Dandenong Road and adjoining streets had become a popular location for flats from the Interwar period onwards. The first block of flats in Lansdowne Road was constructed in 1935, however, it was not until the post-war period that flat building really began in earnest.

The single drawing is dated 29 April 1960 and includes depictions of each elevation, two sections and a typical floor plan. Reinforced concrete details, such as for the footings, floor slabs, and stairs, were prepared by the engineer Peter Stojanoff and dated May 1960.

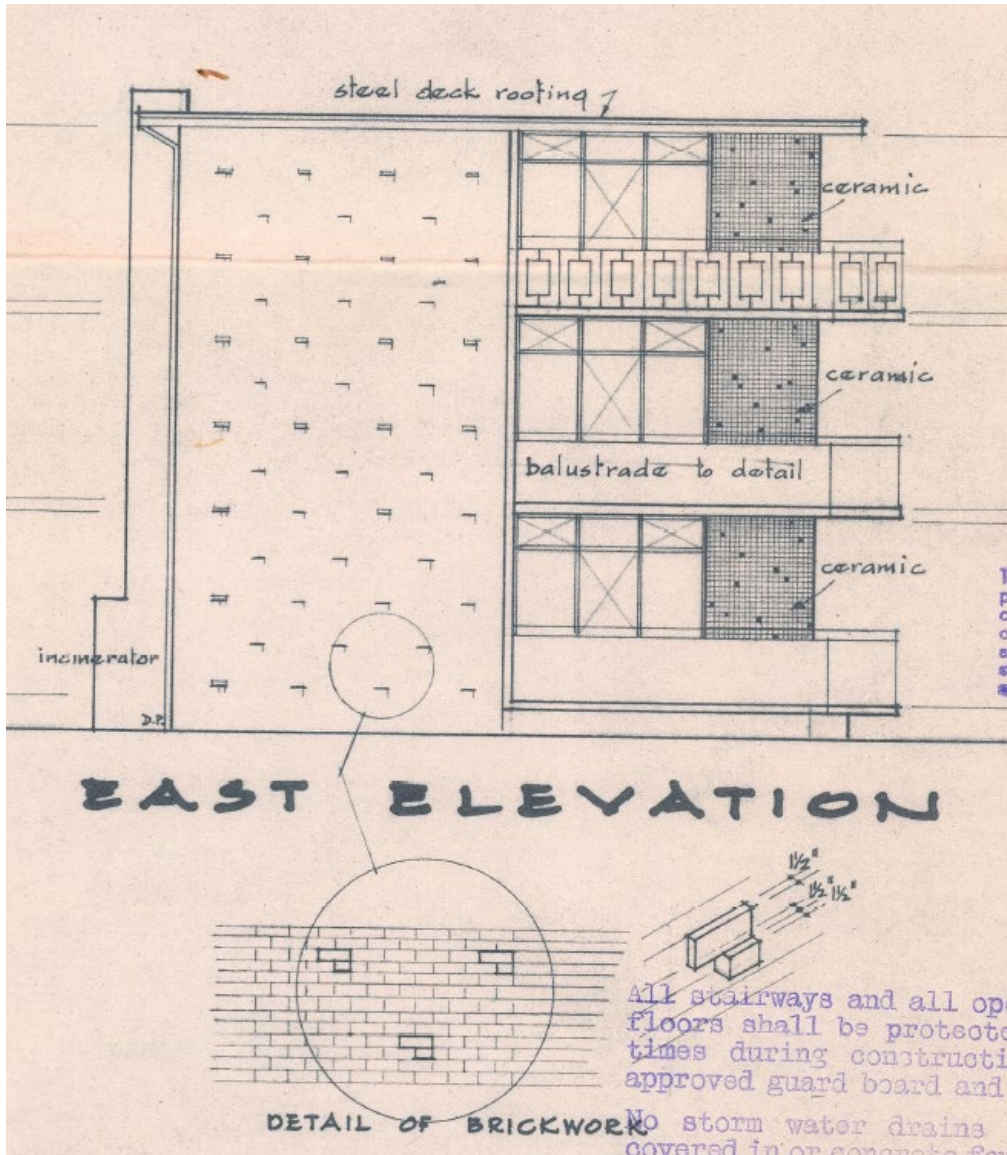


Figure 10 - Front or East Elevation (Source: Building File)

There are six flats to each of the three levels but are organized about three entries along the north elevation. Each flat consists of two bedrooms with the living room and balcony to the north side. Minor differences are evident between the drawings and extant building for instances the balcony balustrading was to consist of only panels, rather than a combination of railing and panels.

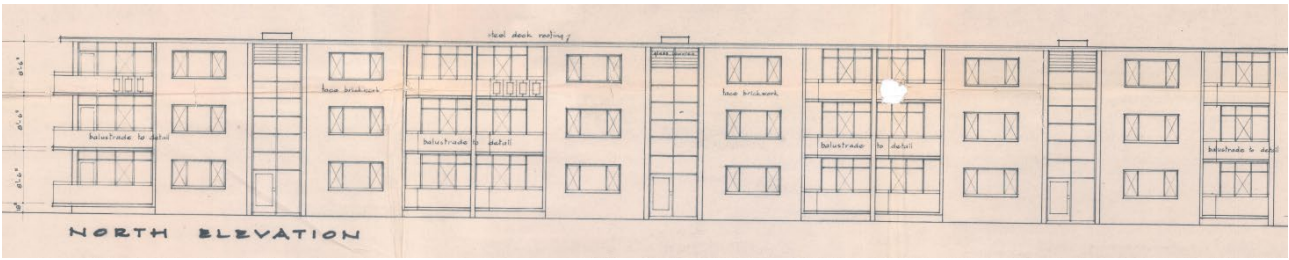


Figure 11 - North elevation (Source: Building File)

The site was transferred to Byalla Investments P/L in May 1961, who then sold the flats to individual owners from 1962 to 1967 (CT v8306 f310).

Flats, 8 Westbury Street - Wolverton

The site forms parts of two adjoining Crown Portions, both nearly 4 acres in area - 148A, acquired by T Fulton & others (L Mackinnon and F Sargood) and 148B, purchased by J Cook in 1853 (Figure 12). The former conglomerate acquired extensive holdings across Melbourne and were well-known identities.



Figure 12 – Parish Plan P81(13) showing approximate location of 8 Westbury Street (Source: Land Victoria)

By 1855, according to the Kearney plan (Figure 1), Westbury Street had been established and some development had occurred.

By 1873, several houses had been erected in Westbury Street but not on the subject site, which was then parts of two parcels of land. At that time, most of the land was owned by G Mills, who owned the house to the north (Figure 13). The first Torrens title was issued in the following year (CT v629 f726).

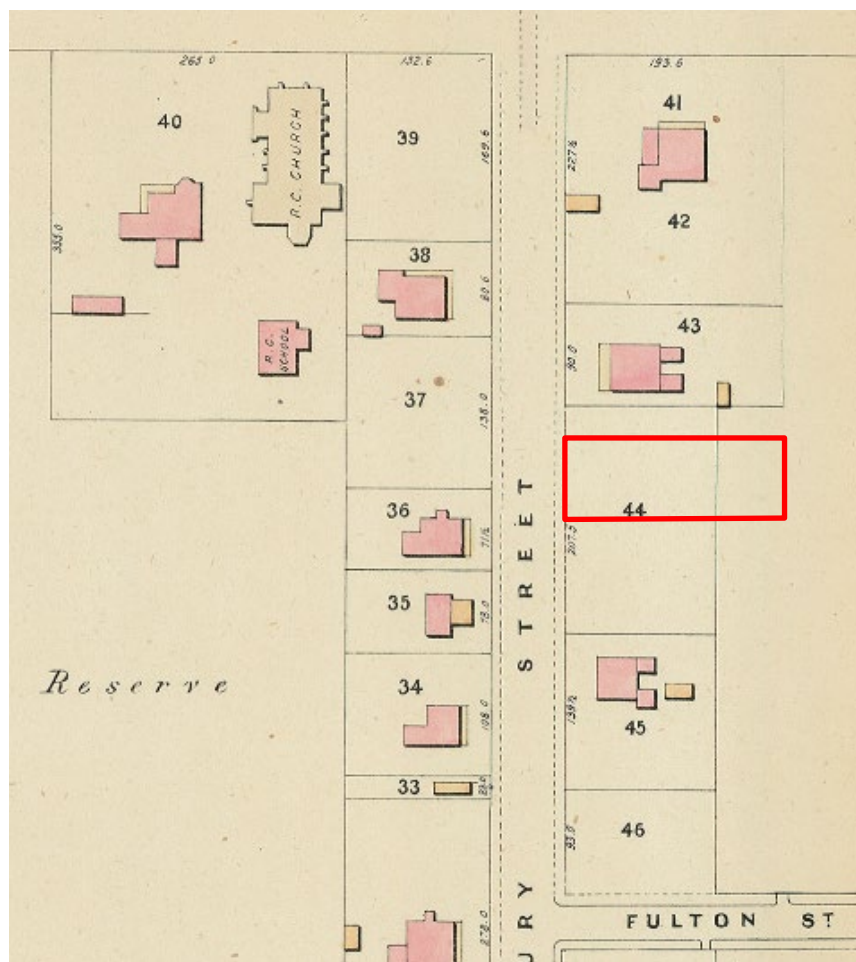


Figure 13 - 1873 Vardy Plan NW2, showing approximate location of 8 Westbury Street (Source: SKHS)

Within three years, a substantial house had been constructed at the site probably by Henry Everist (RB, 1875, no. 701). Everist had purchased the site in 1874 (Ct, v659, f775) and was a Toorak-based builder who became insolvent in 1878 (*Australasian* 21 Dec 1878 p23). A noted judge, James Warrington Rogers (1822-1906), resided there for about five years from 1875 however was initially listed as Walter Rogers (ADB, SM, RB). At this time, the brick house was listed as consisting of 8 rooms with a NAV of £126 (RB, 1875, no. 701, 1876, no. 739). Rogers purchased the house site in February 1878, then associated with nearly half an acre (CT v1017 f220).

In 1881, Lauchlan Charles MacKinnon of East St Kilda became the proprietor (CT v1284 f737). A key establishment figure, MacKinnon (1848-1925) was manager and proprietor of the *Argus* overseeing a dramatic increase in circulation (ADB).

The house came to be known as *Corry* and by the end of the century, had extensive garden areas, mainly to the south, now associated with no. 12, and a large stables (MMBW, no. 1407).

Mackinnon resided there for about 20 years before Edward Fanning becomes the occupant (SM). In 1907, Fanning purchased the site, which was inherited by his widow, Kate, in 1918 (CT v3212 f323).

On a 1917 drawing, prepared by the noted architects – Klingender & Alsop – the building is referred to as *Corramin*. At this time, the two-story building was subdivided into four flats with an additional stair being introduced on the north side (BP).

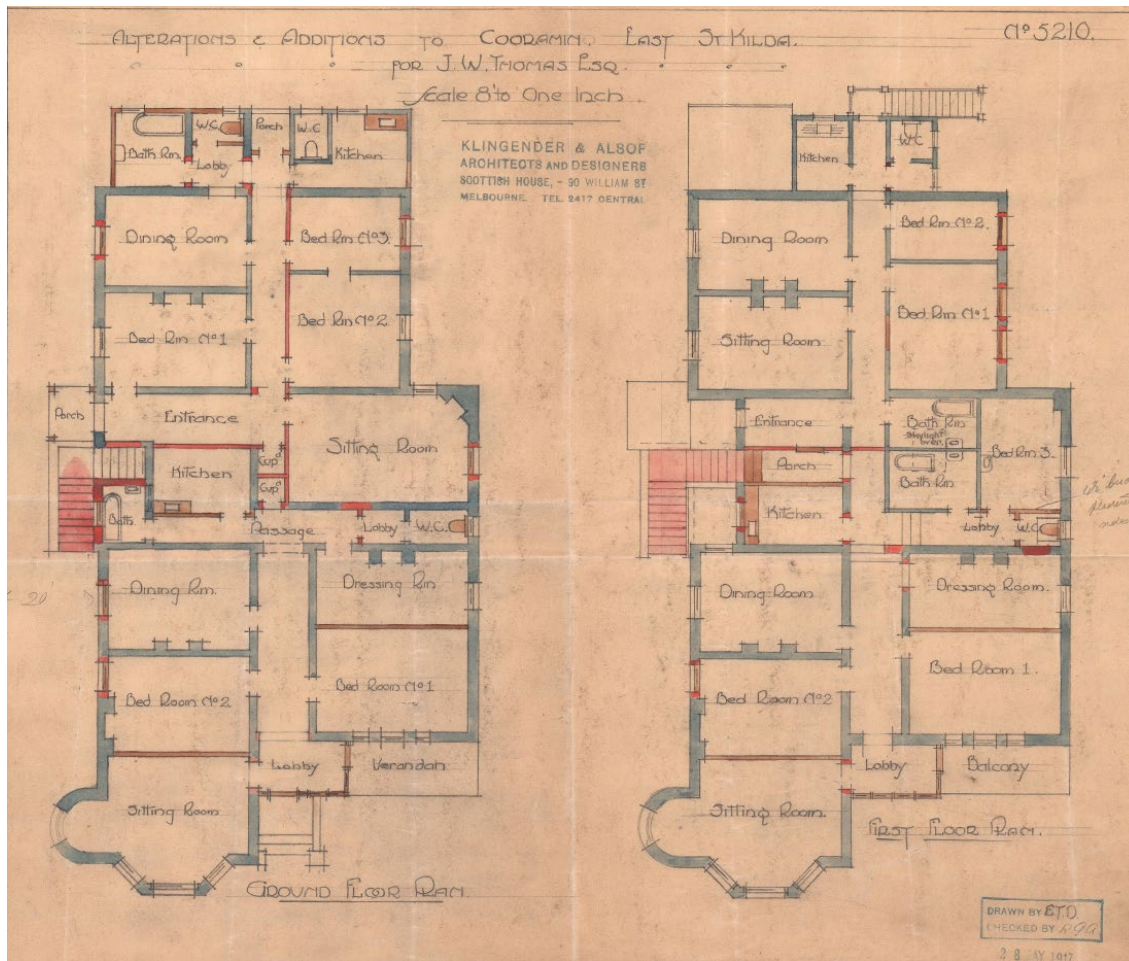


Figure 14 – 1917 drawing of conversion of the original house at 8 Westbury Street to 4 flats (Source: Building File)

The current extent of the site was established in 1919 when part of the adjoining Crown Portion to the east, no. 148B, added to holdings by John William Thomas (CT v4210 f914).

From the mid-1930s, it became known as Westbury (Mansion) flats (SM). An auction notice of 1956 indicates that the 'substantial two storey investment building with slate roof' was comprised of four self-contained flats (*Argus* 18 Apr 1956 p14).

This was in keeping with the changes in the locale as Westbury Street, with access to Alma Park and tram routes at either end, became a popular location for flats during the interwar period. The first block, constructed in 1927 at the south end of the street (now 127 Westbury Close), was to remain the only flats until 1934, when a further three blocks were built. This was the start of minor boom in flat building, which saw a further 13 blocks constructed in the five years from 1935 to 1940. The building of flats continued apace during the post-war period.

The 1945 aerial photograph shows the extent of the earlier building in relation to its site (Figure 15).



Figure 15 - 1945, showing former house at 8 Westbury Street (Source: Landata, Proj No 5, Run 18E, Frame 58014)

Thomas died in 1951 and later the site was sold to Victorian General Investment Corporation Ltd in February 1960, and then transferred about a year later to Pavic Investments P/L and Elgram Trust Company P/L in April 1961 (CT v4210 f914). In February 1960, Wolverton Flats P/L are also recorded as the manager/owner (BP).

The application for the extant block of 18 flats was made on 10 March 1960 and a permit was issued by St Kilda Council six days later (BP no. 57/1185, 16 March 1960). Designed by Mordecai Benshemesh, it was constructed by Martin Adams & Co. P/L of Burwood at a cost of £54,000. Martin Adams & Co. was residential builder/developer who was active by the early 1950s when the then Hartwell-based company advertised that European Languages were spoken in the *Australian Jewish News* indicating their clientele included the immigrants coming to Australia at that time (AJN 11 Dec 1953). The company still exists as Martin Adams Property.

One drawing was prepared by Benshemesh dated 3 February 1960 which included four elevations, two sections, a block plan and typical floor plan. There are some minor differences between the drawings and constructed building – primarily the detailing of the window bay of the front/west elevation. On the original drawing, render is indicated for the spandrel panel alternating with a band of windows with only three window panes, however the extant building has timber-framed spandrels with sheeting and a wider band of windows with staggered glazing bars the same as those on the north/garden elevation.

The south elevation was similar to that of 16 Lansdowne Street as was the generally planning, though was only partly mirrored about the three entries as there was a consistent separation of the balconies (taking advantage of the wider site and opportunities for views). The louvres to the upper part of the circulation areas was an innovation as was the introduction of an incinerator to the rear wall (servicing a pair of kitchens). Steel deck was to be employed to the flat roof. The ground floor has a timber-framed floor with concrete slab to the two levels above. There was allowance for 13 car spaces to the south-western part of the site.

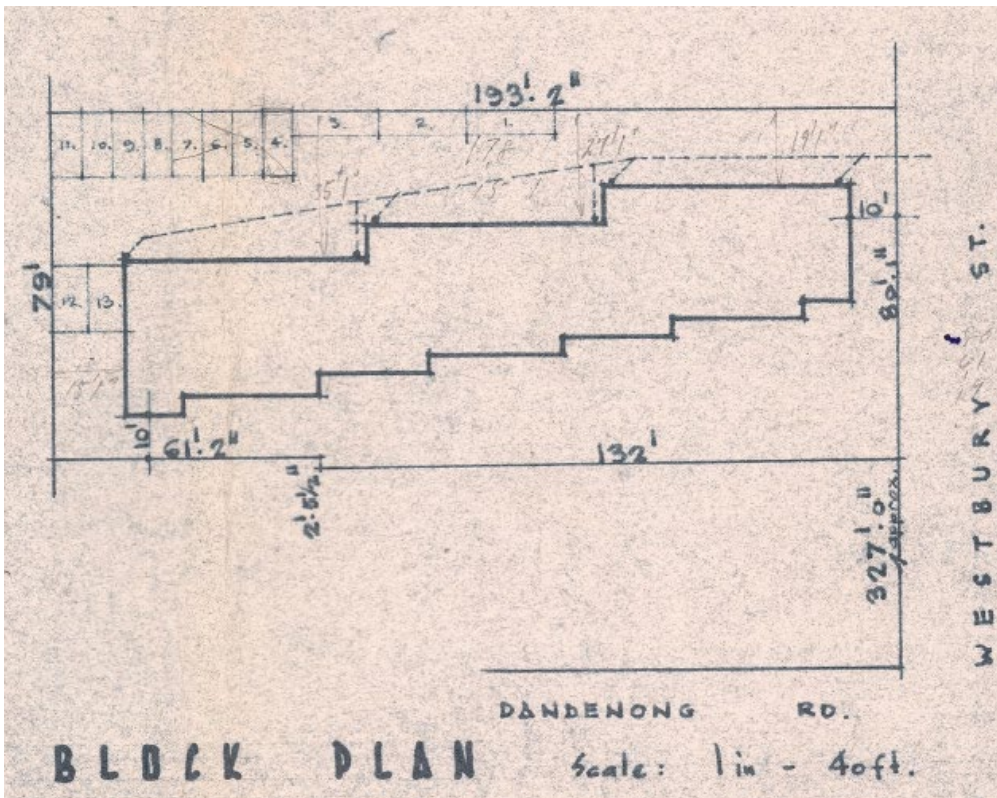


Figure 16 - 1960 drawings, Block Plan showing building footprint (Source: Building File)

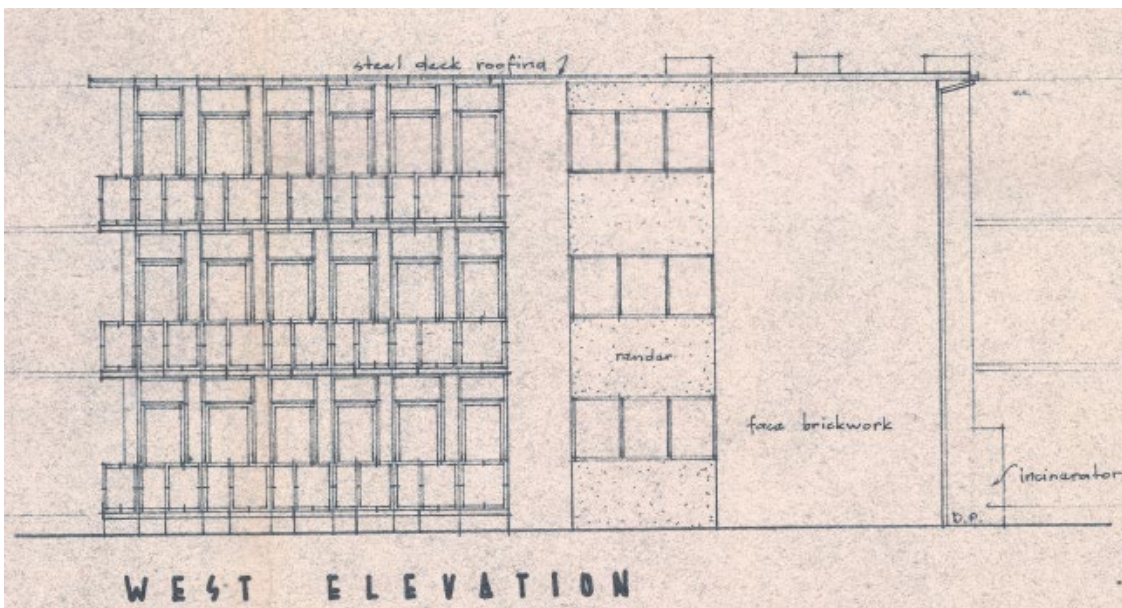


Figure 17 - 1960 drawings, front or west elevation (Source: Building File)

The engineer Peter Stojanoff was engaged again to develop the reinforced concrete details, such as for the footings, floor slabs, and stairs, and prepared drawings dated February 1960.

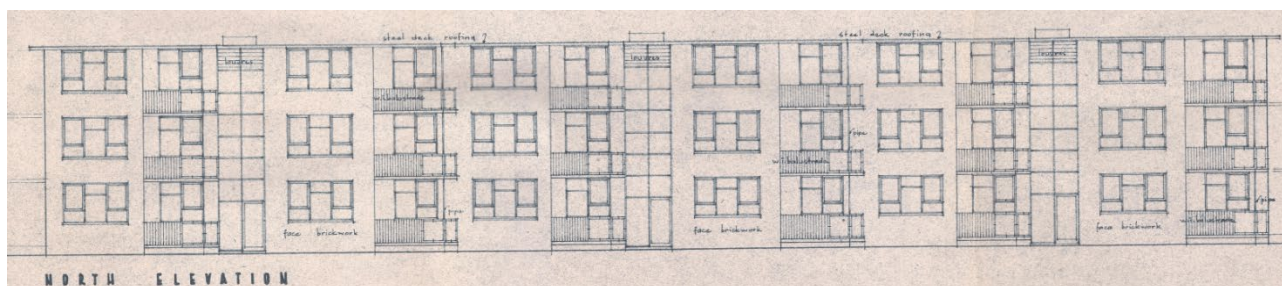


Figure 18 - 1960 drawings, north elevation (Source: Building File)

Mordercai Benshemesh

Born in Palestine in 1912, Benshemesh spent three years (1930-1933) at the Montefiori Polytechnical School in Tel Aviv, which was then part of the Ottoman Empire. He subsequently travelled to London where he initially studied a year of engineering before completing a degree in architecture in 1937 (Edquist, 2012).

In 1939 Benshemesh migrated to Australia where he worked in the offices of notable Melbourne architects including Arthur W Plaisted (1940-1941) and Harry (Ray) Johnson (1946-49), where he was the lead designer. The office specialised in blocks of flats often designed in a streamlined moderne style. Several of these were built in the St Kilda area where he was living at the time (Edquist, 2012).

In 1943 he enrolled in an engineering course at the Melbourne Technical College (now RMIT University). Benshemesh established his own practice in 1948 where his projects continued to focus on apartment style living. He soon gained a reputation as 'Mr Highrise,' and was known as the city's leading designer of high-density residential developments (BH). In 1961 Benshemesh and Sydney architects Harry Seidler and Neville Gruzman, were invited as specialists in high-rise development to contribute to a forum on multi-storey apartment buildings (Edquist, 2012).

Benshemesh passed away on 22 December 1993.

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Vardy Plans, 1873

Description

The individual blocks of flats have some similarities in that they are all three storey, have walls of cream brick in stretcher bond, flat roofs clad in sheet metal with a wide fascia and soffit lined with battened sheeting. They all have timber-framed openings.

The three buildings are all in good condition and have a high level of external intactness.

306 Dandenong Road - Leaworra

Leaworra is located at the west corner Dandenong Road and Shirley Grove. The building occupies much of the flat site with an area of about 1160m². There is lawn and perimeter planting to the front, the latter partly obscuring the building from the public domain. To the rear, the land is concrete paved providing access to the carports. The carports are configured in two sections, each with walls of cream brick and skillion roof clad in corrugated sheet metal. Steel poles divide each block into bays.

The front boundaries have a low cream brick fence with a wide-toothed/staggered profile. The rear boundary backs onto a laneway and there is a timber paling fence to the west boundary.



Figure 19 - Aerial photograph showing approximate boundaries (Source: Nearmap, 29.04.2021)

The building steps across the site in four sections, with a total of 12 flats. The two entries, each providing access to six flats, consists of a narrow strip of windows – alternating fixed and awnings – above the glazed door.



Figure 20 - Leoworra from Shirley Grove

The articulation of each section is consistent. A balcony extends in front of the full height openings of the living room on the north (Dandenong Road) elevation. These windows have a staggered pattern of glazing bars and the balustrade is inwardly canted to the front and lined with a panel, though open to the side with metal railing. The east elevation has narrower banks of windows, each divided into four sections with one having small grey ceramic tiles and including two fixed panes and one openable.



Figures 21 & 22 – East elevation (Shirley Grove) and north elevation (Dandenong Road)

The west side is only partly visible, however smaller groups of windows are evident and shared rear balconies, accessed from the respective kitchens.

16 Lansdowne Road

The block of flats at 16 Lansdowne Road is located on the west side of the street near the intersection with Hughenden Road. The long, narrow site has an area of about 1320m² and access to the rear, concrete paved car parking area is by a basalt-lined laneway emanating on Dandenong Road (between nos 314 and 316).

Across the front boundary is an original, low cream brick fence with metal palisading introduced above. There is a brick bay with letterboxes at the north end and the other boundaries have timber paling fences.



Figure 23 - Aerial photograph showing approximate boundaries (Source: Nearmap, 29.04.2021)

The building occupies much of the land with narrow side setbacks with a concrete path on each side. There is limited planting to the front setback, where there is a well-established cypress tree, and along the northern boundary.

The front/east elevation, like the other two buildings in the group is blank to one half (the south end), but in this instance features L-shaped projections in the brickwork. The north end has a wrap-around, concrete balcony, which is faceted at the corner and angled on its continuation along the north elevation. The balustrade consists mostly of thin metal components with some white, framed panels – two at the south end and one at the faceted corner. The handrail is also white which contrasts with the black balusters. The rear balconies are barely visible from the public realm. According to the original drawings, they are partly recessed into the building, however also have a similarly splayed form and presumably similar balustrading.

There are openings to both sides of the front balcony. To the front/east side is a bank of three windows – with highlights – above a glazed, brown brick sill. Adjacent to the bank of windows is a section of geometric, mosaic tiling with a central, speckled grey square tile framed by a white border with a smaller dark tile at the corners (Figure 26). To the north side, there is full-height glazing with doors/windows.



Figure 24 –North-east corner, showing splayed balconies

From the drawings, the north elevation is organised into bays, mirrored about the three circulation cores. The latter are glazed, possibly all fixed panes, except for the upper section of glass louvres. The banks of windows either side of the stairwells also have glazed brown sills and it seems that the windows to all the balconies except the front also have the same brown sills (that is, are not full height). The only likely change to an opening is that to the lower front flat, whose opening to the east elevation has been extended to floor level.



Figures 25 & 26 - Front/east elevation and detail of tiling

8 Westbury Street - Wolverton

The Wolverton site is located on the east side of Westbury Street, at about the mid-way point between Dandenong Road (to the north) and Fulton Street (to the south). The long, rectangular site has an area of 1425m² and the terrain falls about two metres from the north-east to the south-west.



Figure 27 - Aerial photograph showing approximate boundaries (Source: Nearmap, 29.04.2021)

The front boundary has a low brick fence, which steps down the site, with a decorative metal balustrade above (possibly not original) and a matching pedestrian gate at the north end leading to a concrete path.

Near the latter is a low wall containing letterboxes. Along the southern boundary is a concrete paved driveway providing access to the car parking area to the south-east part of the site. The front north-west part is extensively planted with shrubs, bushes, etc. providing considerable privacy.



Figure 28 - North/garden elevation

The building has a stepped footprint in three blocks in order to optimise the solar access. Given the slope, the roof of each section is separate and has a splayed profile above the similarly faceted balconies. The fan-like concrete balconies are similar to those at 16 Lansdowne Road but all sit forward of the wall, whereas at the former all but the front group are partly recessed. Similar to the latter, the balustrade consists of fine metal balusters and two panels to the front, splayed part. In this instance, all parts have a white finish.

The extent of glazing to the front parts of *Wolverton* overall is greater than the other two blocks. The banks of windows to the front/west elevation alternate with a spandrel, also timber-framed but with white painted sheeting. All the banks of windows to the front part of the building (west and north elevations) feature staggered configuration of glazing bars. The circulation areas have spandrels at the floor level and louvres to the upper part. Like the other two blocks of flats, there are smaller windows to the rear (south and east elevations). The projections to the south wall which extend above the roofline initially accommodated incinerators.

The flats are all two-bedroomed floor plans though the floor plans alternate across each level as the kitchens were mirrored about the incinerator but the front parts (lounge and a bedroom) were not. The name of the building is applied to the front section of blank wall in large metal lettering.



Figure 29 - Front/west elevation showing spandrels and staggered window configuration

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold Post-war flats. Whilst many are generic, there is a relatively high concentration of architect-designed examples which are more finely detailed or distinguished by their site responsiveness. Mordecai Benshemesh was one of several émigré architects that were active in the area and at the forefront of the evolution of this building type along with Theodore Berman, Michael R E Feldhagen, Dr Ernest Fooks, Kurt Popper and Sol Sapir, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject group are indicative of the approach that evolved during the end of the Postwar period – circa mid to late 1950s/early 1960s. Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use of brown brick. Although cream brick was also common during the earlier phase of the Postwar period, during the late 1940s and early 1950s, a Functionalist mode held sway at that time with parapets and steel-framed windows. From about the mid-1950s, whilst roofs were typically flat, they were usually expressed with soffits, often deep, and openings were typically timber framed.

Several blocks of flats designed by Mordecai Benshemesh are included within the heritage overlay (with others yet to be assessed), though only one is directly comparable to the subject group (that at 22 Westbury Street) as they are in a different design mode, mainly either Functionalist or International style.

- The earlier examples, dating to 1951 - Burnett Lodge at 9-11 Burnett Street, St Kilda (Citation 2444, HO5 precinct) - and to 1956 - Barkly Lodge, 289 Barkly Street, St Kilda (Citation 2444, HO35). Both are overtly Functionalist in their cuboid volumetric expression with a taller, separate circulation zones

(stairs and galleries), parapeted roofs rather than having a wide eaves overhang, and steel-framed windows. The glazing to the circulation tower of the former has a horizontal emphasis whereas that to the latter has a strongly contrasting vertical emphasis.

- Two notable blocks were completed in the year prior, 1959. The iconic Edgewater Towers at 12 Marine Parade, St Kilda (Citation 2049) and another nearby to *Wolverton* at 22 Westbury Street (contributory within HO6 precinct). The former is in a different category, as it is a multi-storey International style building in white painted concrete with continuous bands of glazing to each elevation. The latter bears some similarities with the subject group in the material palette, the balcony detailing (metal balustrade with panels), fully glazed stairwells with louvres, but has more regular patterns of glazing and lacks some of the more distinguishing details of this group such as fan-like balconies and decorative treatments (e.g. tiling or projecting brick work).

Two known later examples are currently not graded within their respective precincts:

- 318 Beaconsfield Parade, 1963 (HO444, non-contributory). A block of three storey flats with a L-plan with canted side walls. They are largely intact with the brick being overpainted and most of the recessed balconies enclosed.
- Another multi-storey block - *Questa Heights* - at 21 The Esplanade, St Kilda of 1965 (HO5, non-contributory). Of a similar ilk to Edgewater Towers, the walls are white painted concrete with continuous bands of glazing. The projecting balconies are like those on the subject group in their combination of metal balusters and panels.

In terms of other flats of the late 1950s and early 1960s, *Park View* by the Slovakian-born Dr Ernest Fooks (originally Fuchs) is comparative.

- *Park View*, 5 Herbert Street, St Kilda, 1958-59 (Citation 2427). This is an earlier, seminal example of the approach evident in the subject group. *Wolverton* has some similar detailing – stepped footprint to maximise views, splayed balconies with some panels, the timber-framed spandrel panels. The circulation is however different being along external galleries to the rear rather than divided into more discrete and enclosed access zones.

The work of the Viennese Kurt Popper is generally indicative of a restrained version of contemporary Modernism. Although his contemporary work shares a similar material palette, he generally employed more contained footprints and forms.

- Flats, 124-126 Alma Road, 1954 + 47 Westbury Street, St Kilda, 1956 (Contributory within HO6). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing and balconies with concrete decks and metal railing.
- Flats, 22A Acland Street, St Kilda, 1957 (Contributory within HO5). Of a similar type to the subject site, though with a regular footprint. Cream brick with panels of pale blue tiles to the façade and balconies with metal balustrading with diamond pattern. It however has a tile clad, hipped roof.
- Flats, 17 & 17A Burnett Street, St Kilda 1958-59 (Contributory within HO5). More conventional with a hipped roof clad in tile in two mirror-image blocks. Distinguished by the expressed rendered frame to the corner windows.
- Flats, 21 Dickens Street, Elwood, 1965 (Contributory within St Kilda Botanical Gardens & Environs precinct). A relatively late cream brick example with minimal eaves overhang as the balconies, with faceted metal panels to the balustrade, are recessed.

The work of Michael R.E. Feldhagen forms a discrete sub-group, which is not readily comparable to the work of his contemporaries. His flat architecture is often distinguished by the use breeze block and other contrasting materials to create more varied and decorative exteriors, usually in a Featurist mode:

- Flats/duplex, 247-249 Inkerman Street, Balaclava, 1962 (Citation 2025, HO315 precinct). A two storey, Featurist example with concrete Roman bricks and paneled concrete.
- Surf Side, 46 Ormond Esplanade, Elwood, 1963-64 (Citation 755, HO353), Bichrome brick – cream and brown – with steel poles and railing. Breeze block or the like to the balconies. Also has a stepped footprint to maximise views of the bay.
- Flats, 99 Westbury Street, Balaclava, 1963 (Citation 2445) – Featurist, wider upper floor with stacked concrete Roman bricks and decorative concrete panels, over a cream brick base.

Among the contemporary work of other designers/architects, the main comparison is with Chudleigh Court and to a lesser extent the blocks at 33 Pine Avenue and 21 Redan Street, where some triangular or splayed geometry has also been employed.

- *Chudleigh Court*, 9 Dickens Street, Elwood, 1958, Bailey and Tilley Home Plan Service (Citation 2426). The three-storey, cream brick block has a skillion roof form with triangular projections and balconies on the east (garden) elevation. The garden side openings are timber-framed, whereas steel-framed windows are employed to the gallery side. The metal balustrading features a triangular pattern.
- Flats, 21 Redan Street, St Kilda, 1958, John & Phyllis Murphy (Citation 785, HO503). An unusual two-storey red brick building, comprised of two-level flats with separate entries, with a prow-like form and gable roof. Triangular forms are employed under the encompassing roof to provide privacy.
- Flats, 33 Pine Avenue, Elwood, 1959, Leslie J W Reed (Citation 2339, HO429). Cream brick, tile-clad hipped roof, with a flat roof, stairwell block to the front, screen walls, and a splayed profile to the upper-level balconies, which have a standard railing detail. The windows are timber-framed, including spandrels to the facade.
- Flats, 39 Southey Street, Elwood, 1959, L.G. Grant & Associates (Contributory within St Kilda Botanical Gardens & Environs precinct) Cream brick but with extensive use of decorative brickwork and screens to the front and a bowed concrete canopy to the entrance supported on steel poles.
- Flats, 63-69 Tennyson Street, Elwood, 1959-60, A V Jennings (Citation 2344, HO436). A series of four mirrored blocks, cream brick, stepped form with undercroft carparking, spandrels and banks of windows.
- *Rocklea Gardens*, 46-40 Hotham Street, St Kilda East, 1960, designed by Theodore Berman. (Citation 2017, HO293). International style, continuous band of windows/openings with balconies, and spandrel panels at either end of the elongated façade.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply fence controls in the Schedule to the Heritage Overlay (original fences).

Primary source

RBA Architects & Conservation Consultants, *Review of Heritage Precinct HO7 – Elwood, St Kilda, Balaclava, Ripponlea - Stage 2 Report (2022)*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images

-

Area to be included in HO



306 Dandenong Road, St Kilda East



16 Lansdowne Road, St Kilda East



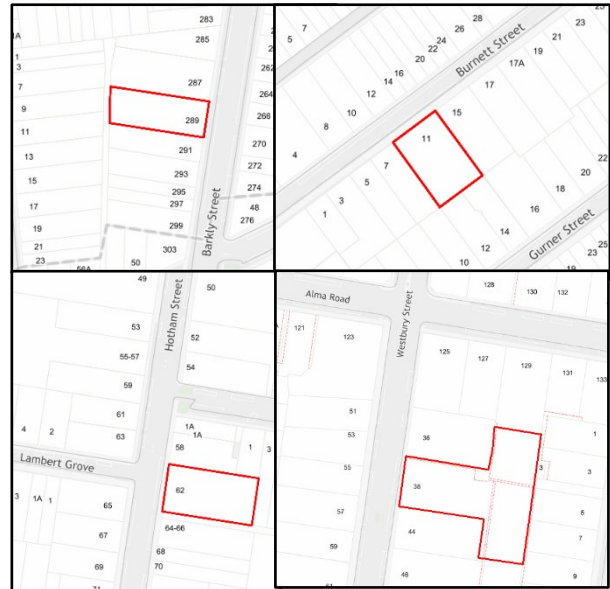
8 Westbury Street. St Kilda

City of Port Phillip Heritage Review

Place name: Benshemesh Flats Group Listing I (1948-1954)

Other names: Barkly Lodge, Burnett Lodge, Francelaw Flats

Citation No:
2444



Address: 289 Barkly Street & 11 Burnett Street, St Kilda and 62 Hotham Street & 38 Westbury Street, St Kilda East.

Heritage Precinct: St Kilda Hill (11 Burnett Street)

Heritage Overlay: HO35

Category: Residential: Flats

Graded as: Significant

Style: Postwar: Functionalist

Victorian Heritage Register: No

Constructed: Late 1940s to early 1950s

Designer: Mordecai Benshemesh

Amendment: C206port

Comment: New citation

Significance

What is significant?

The Benshemesh Flats Group Listing I (1948-1954) comprising four separate blocks of flats, constructed during the late 1940s to early 1950s, at 289 Barkly Street & 11 Burnett Street, St Kilda and 62 Hotham Street & 38 Westbury Street, St Kilda East – all designed by the émigré architect Mordecai Benshemesh (or, in the case of 62 Hotham Street, presumed to have been designed by Benshemesh) - is significant.

All four buildings are intact, are three storey, and have (predominantly) cream brick walls, cuboid forms, and steel-framed openings. The flat roofs are concealed by parapets and are partly or fully traversable. Three (62 Hotham Street, 289 Barkly Street, 11 Burnett Street) retain original low front fences, and 38 Westbury Street has a likely original brick bay with letterboxes.

62 Hotham Street (*Francelaw Flats*), comprised of 12 flats, was designed in 1948 and constructed by Harry Kinsman in 1948-49. It is comprised of two offset blocks. There is a taller stairwell bay with an elongated, vertically orientated window. Horizontally is emphasised by rendered banding and the wide windows,

including corner windows, which have horizontal glazing bars. There are also porthole windows at the front. Corner balconies supported by steel poles have a cantilevered concrete deck and brick balustrade.

38 Westbury Street, comprised of 23 flats, was designed in 1951 and constructed by Harry Kinsman in 1951-52. It has a T-shaped footprint, with the greater part of the building positioned to the rear of the site. The entry bays are recessed and do not project above the main parapet. The balconies have a concrete deck and brick balustrade with a metal rail.

11 Burnett Street (*Burnett Lodge*), comprised of 20 flats, was designed in 1951 and constructed by G Trencher in 1951-52. It has a broadly 'U' shaped footprint. The prominent taller stairwell bay has narrow horizontal bands of windows. The long walkways have brick balustrades and concrete decks.

289 Barkly Street, comprised of 19 flats, was designed in 1953 and constructed by J Trencher in 1953-54. It has a rectangular footprint. There is a taller stairwell bay with an elongated, vertically orientated window. The balconies and galleries have concrete decks and metal balustrades with vertical balusters, the latter also have steel poles.

Alterations and additions are not significant.

How is it significant?

The Benshemesh Flats Group Listing 1 (1948-1954) is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The Benshemesh Flats Group Listing 1 (1948-1954) is historically significant as part of the extensive flat building program that has characterised much of the 20th century history of the municipality but especially this part of St Kilda East/St Kilda and which gained pace after World War II with the introduction of the Own-Your-Own (OYO) option. As was common, the flats either replaced earlier Victorian period houses or were built in excised sections of their grounds. The flat typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples and who often worked with Jewish developers. These imbued the area with a more progressive, International character, and which was supported by the local, often Jewish, community. The group also have associations with the architect Mordecai Beshemesh, 'Mr Highrise', who was prolific in this domain but also at the forefront of flat design. (Criterion A)

The Benshemesh Flats Group Listing 1 (1948-1954) is of aesthetic significance as a distinctive group of flats by the Palestinian born émigré architect Mordecai Benshemesh. They are fine examples of the Functionalist style and are distinguished from the work of other architects in the municipality, particularly in terms of the boldness of their massing. There is a slight shift in the external palette to the four blocks over the time period, with the two earlier buildings (1948 and 1951) being partly red brick, whereas the two later buildings (1953 and 1954) are completely cream brick, possibly reflecting the higher cost of cream bricks, especially in the immediate postwar years when materials were rationed. The three surviving original front fences contribute to the setting of the flats. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units.

During the early 1950s, a crisis was developing as the number of permits being issued was woefully inadequate however – in 1952, the St Kilda municipality issued 6 permits (of 42 across the city) for 49 units (Argus 1 Mar 1954 p10)

The erection of more blocks of flats is one of the most urgent housing needs of Melbourne.

Agents find it impossible to meet the big inquiry for this type of home.

In an article entitled, 'St Kilda Grows as Flat Centre' the zeitgeist was captured (Argus 27 Apr 1956 p17)

In recent years the major portion of new building work in St. Kilda has been in flats, and this will continue.

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne.

St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant.

Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

Real estate agents have- waiting lists of tenants for flats and apartments of all kinds.

... A feature of real estate activity in St. Kilda at present is the sale, of "own-your-own" flats. Since it has become possible for each flat owner to have a certificate of title, sales have been made more freely.

The buildings which are being subdivided in this manner must be of modern construction with concrete floors, and comply with certain regulations.

... New Australians are reported to be showing, interest in this form of home ownership.

... Investors are showing a renewed interest in blocks of flats, and are reported to be buying where the net return is below bank interest rate. They regard the present return as a minimum.

Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increase by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

62 Hotham Street, St Kilda East – Francelaw Flats

The site at 62 Hotham Street formed part of Crown portion 161A at East St Kilda Parish of Prahran, County of Bourke. The approximately five-acre allotment was purchased by J Sutherland in or after 1857 (PP).

The 1900 MMBW plan (Figure 1) shows a seven-roomed weatherboard house upon the subject site which at that time was owned and occupied by Mary Castieau (RB 1900 no. 1523).

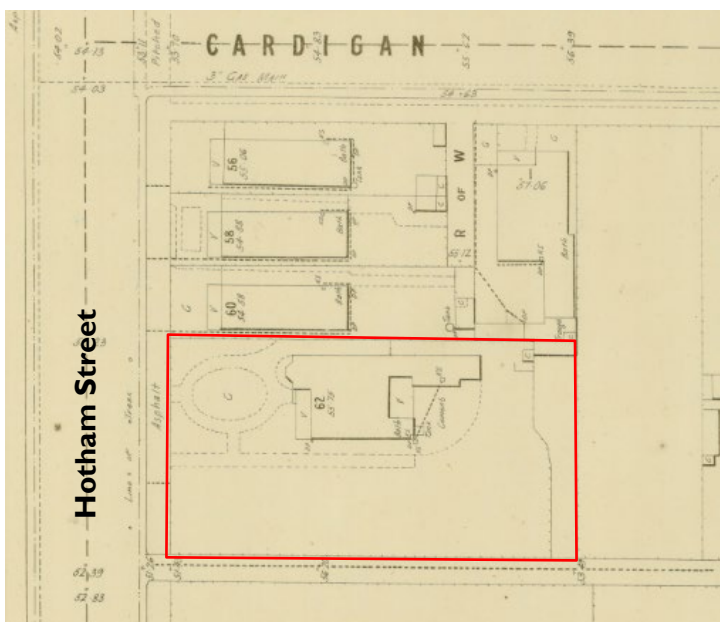


Figure 1 - MMBW detail plan no. 1420, dated 1900 (Source: State Library of Victoria)

In 1948, the subject site was acquired by married couple Leon and Rachel Lipp of 40 Southey Street Elwood (CT v.7180 f.802). Leon and Rachel were post-war Romanian immigrants (Age 27 Apr 1953 p6). In 1949, three others joined the Lippes in ownership of the site: June Surkis, timber merchant and Leo Malcolm

Lawrence, sawmiller, both of 40 Southey Street (that is, the same apartment block as the Lipps), and Simon Grace, sawmiller, of 55 Spencer Street St Kilda (CT v.7261 f.197).

In October 1948, Council issued a permit for a three-storey building containing 11 flats, estimated to cost £22,000 (BP U598). The builder was Harry Kinsman of Kensington. The owner named on the permit was the Record Timber Company (apparently represented by the owners named on the certificate of title), which was based in East Brunswick (SM). In August 1949, a second permit was issued for an additional flat, estimated to cost £2,700 (BP U732). In April 1951, a third permit was issued for a brick garage, estimated to cost £1250 (BP U1086).

Although the original building plans are not available, and the designer has not been confirmed, it is considered highly likely that the architect Mordecai Benshemesh is responsible based on the similarities with other known contemporary examples of Benshemesh's work, both in the municipality (see comparative analysis) and outside (for example, flats at 124 Balaclava Road, North Caulfield built in 1950-51). Furthermore, Benshemesh is also known to have worked with the builder Harry Kinsman on other projects including the aforementioned flats at 124 Balaclava Road, and 38 Westbury Street, St Kilda East (see below).

Following completion, the flats were leased. At least some of the early tenants were European émigrés from countries such as Hungary, Poland and Romania (Age 3 Jun 1954 p17; 4 May 1954 p18; 16 Jul 1953 p7). Between 1957 and 1958, ownership was transferred in stages to St Ninian P/L of 60 Market Street Melbourne (CT v.8198 f.838; v.8198 f.887; v.8178 f.453).

38 Westbury Street, St Kilda East

The site formed part of Crown portion 150A and 150B Parish of Prahran, County of Bourke. The approximately five-acre allotments were purchased by T Fulton L Mackinnon & F Sargood (150A) and R B Chomley (150B) in November 1853 (PP).

The 1897 MMBW plan (Figure 2) shows that the subject site formed part of the grounds of a nine-roomed brick house at no. 44 and other land to the rear (RB 1897 Jan. nos 1184 and 1185).

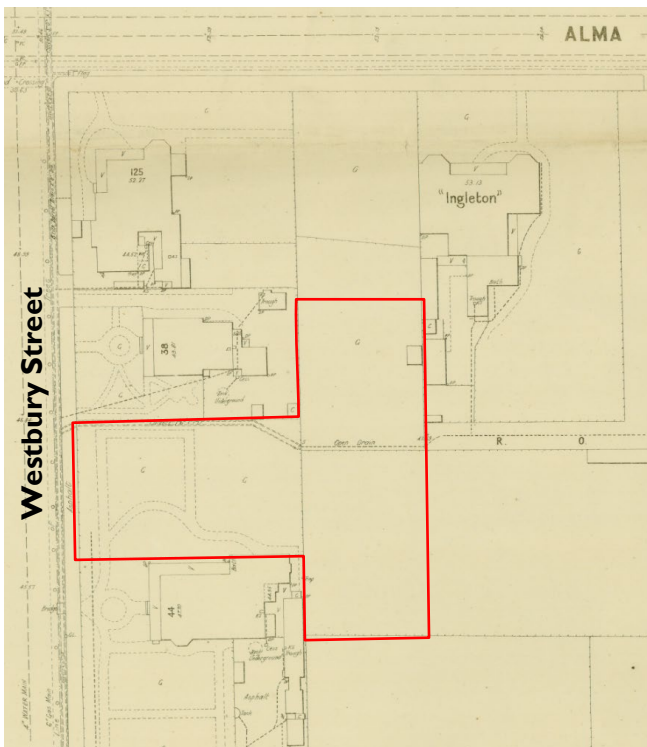


Figure 2 - MMBW detail plan no. 1408 dated 1897. Approximate boundaries of 38 Westbury Street are indicated. (Source: State Library of Victoria)

In 1948, Charles and Fay Brooks of 317 Orrong Road East St Kilda acquired the land associated with the subject site and additional land amounting to approximately 1¼ acres on the east side of Westbury Street (CT v.7100 f.886). Charles (Chaskiel), an importer, and his wife Fay (Faiga) were Polish-born immigrants who were closely involved with Melbourne's Jewish community (*Australian Jewish News* 13 Dec 1963 p20; 17 Jan 1964 p12).

The Brooks' engaged architect Mordecai Benshemesh to design a three-storey building containing 23 flats which is illustrated on plans dated March 1951 (Figure 3). Harry Kinsman was the builder (BP U.1134).

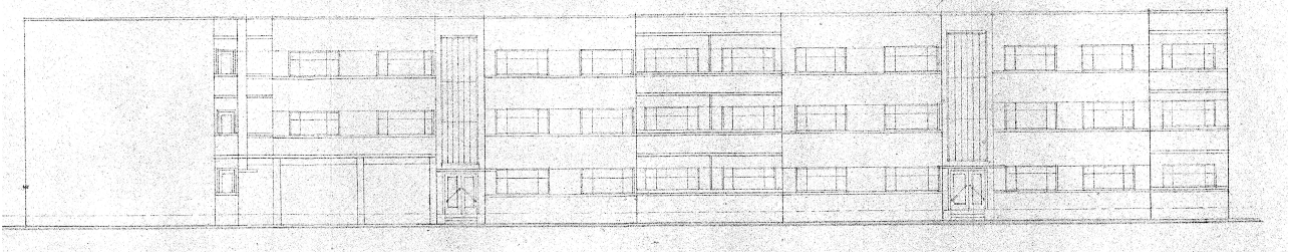


Figure 3 - North elevation (Mordecai Benshemesh, 1951) (Source: Council Building File)

Following completion, the Brooks retained ownership of the building and the flats were leased. At least some of the early tenants were European émigrés from countries such as Germany and Poland (*Age* 16 Jul 1953 p7; 6 May 1954 p17; 22 Apr 1955 p20).

11 Burnett Street, St Kilda – Burnett Lodge

The site formed part of Crown portions 25 and 26 at St Kilda Parish of South Melbourne, County of Bourke. The three-acre allotments were purchased by F G Dalgety at an unknown date (PP).

The 1897 MMBW plan (Figure 4) shows the subject site formed part of the grounds of the 8-roomed weatherboard house at 7 Burnett Street (still extant), which at that time was owned and occupied by George Watson (RB 1897 no. 4504).

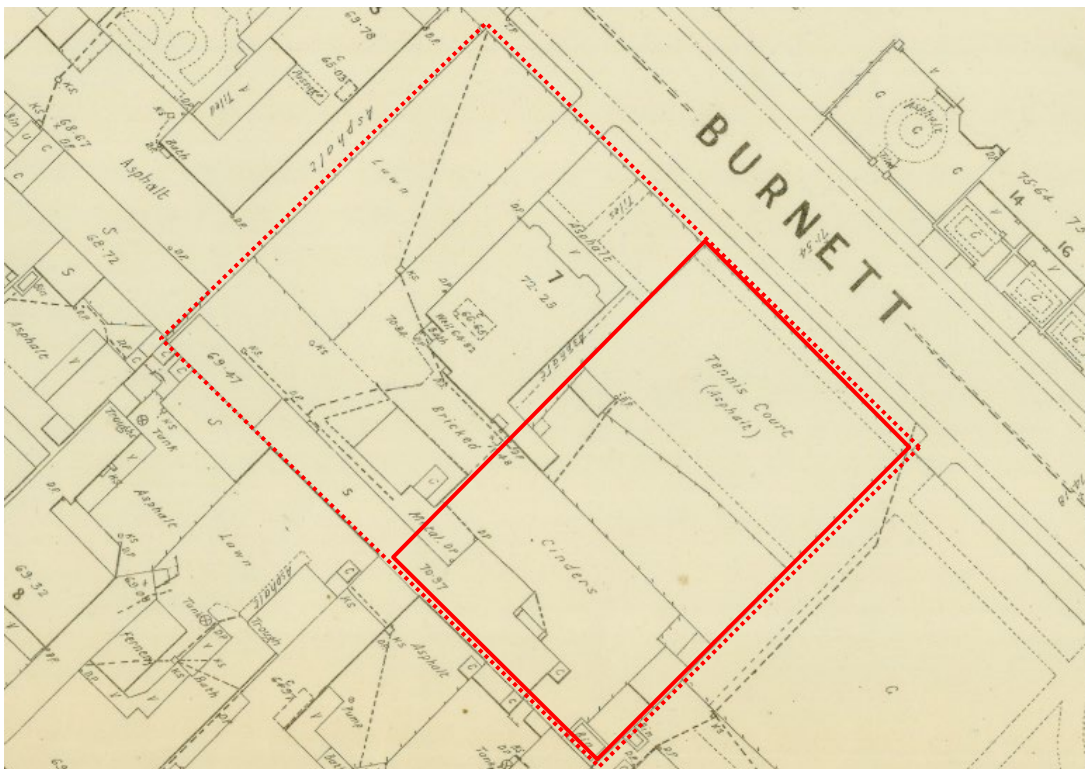


Figure 4 - MMBW Detail Plan no. 1365, dated 1897. Earlier extent of 7 Burnett Street (dotted line), subject site (solid line). (Source: State Library of Victoria)

In 1951, the half-acre property was subdivided into two almost equal parts: the western part containing the house and the eastern part being the subject site which was purchased by Esther Avramoff, widow, of 10 Ellesmere Road Windsor (CT v.8004 f.123). The following year, in 1952, Esther was joined in ownership by three others: Sonia Davis, married woman, of 17 Wimbledon Avenue Elwood, John Arthur Trencher, builder, of 2 George Street Caulfield, and Mordecai Benshemesh, architect, of 490 St Kilda Road Melbourne (CT v.8004 f.124).

In 1951, Mordecai Benshemesh prepared plans for a three-storey building containing 20 one-bedroom flats, a café on the second floor, and laundry facilities on the roof. The title block on the plans indicate they were prepared for 'Messrs T D T B & Co.' (the members of this group are not known, but it appears that it included Dr Eugene Treyvish who was a relative of joint owners Esther Avramoff and Sonia Davis). Council issued a permit in August 1951 (BP U.1174). The estimated cost was £35,000. The builder was 'G Trencher' of 2A George Street Caulfield, who was presumably a relative of the aforementioned joint owner, John Arthur Trencher, also a builder.

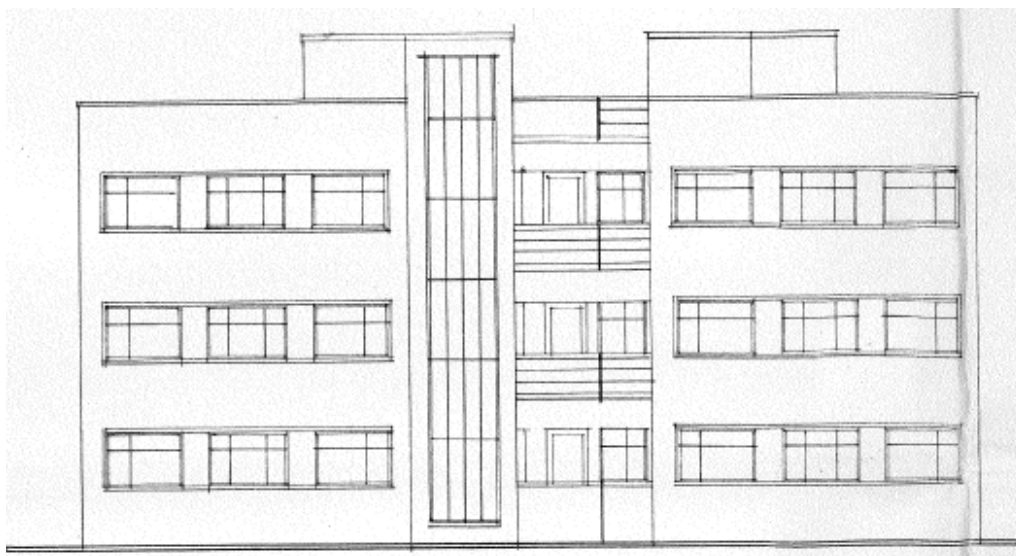


Figure 5 - Front elevation, from plans related to Building Permit U1174 (M Benshemesh, 1951) (Source: Council Building File)

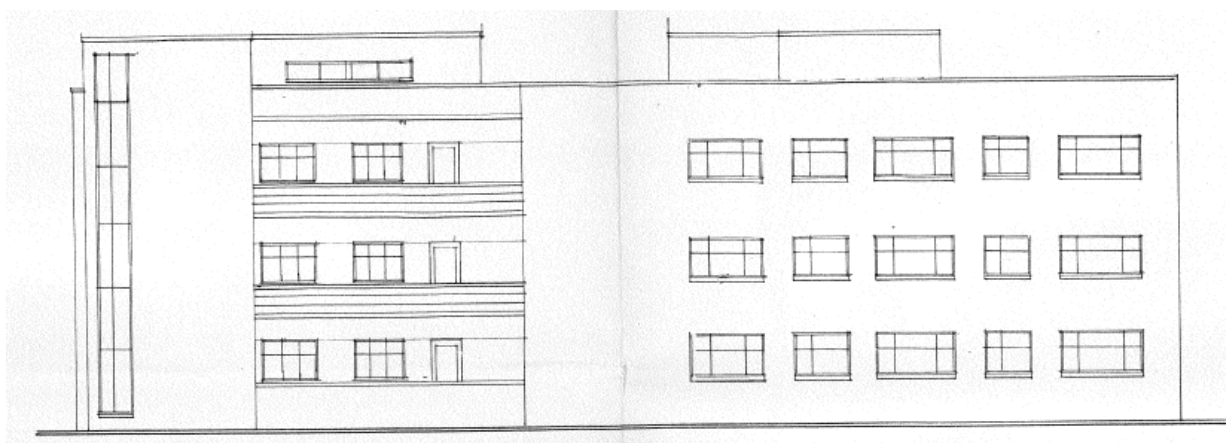


Figure 6 - West elevation, from plans related to Building Permit U1174 (M Benshemesh, 1951) (Source: Council Building File)

By early 1953, the building had been completed and ownership was transferred to Burnett Lodge P/L c/o Feiglin & Francome P/L of 83 William Street Melbourne. Flats were advertised for sale on an 'own-your-own' basis for £3000 with a deposit of £1000 and the balance at £4 weekly (Age 28 Feb 1953 p24). Advertisements highlighted that the flats were 'close to trains, trams, beach etc.' (Age 25 Mar 1953 p17).

289 Barkly Street, St Kilda – Barkly Lodge

The site formed part of Crown portion 81 at St Kilda Parish of South Melbourne, County of Bourke. The approximately 3¼-acre allotment was purchased by G Baker in October 1869 (PP).

In June 1902, land amounting to half an acre, comprising the subject site and the adjacent site to the north (287 Barkly Street), was acquired by Vincenzo Cicalese, confectioner, of Rainsford Street St Kilda (CT v.2879 f.783). Cicalese had a weatherboard villa erected at 287 Barkly Street known as *Ravello* (BP no. 89; SM 1905), while the land at no. 289 remained undeveloped.

Both the 1905 MMBW (detail plan no. 1379) plan and a 1945 aerial photograph shows *Ravello* at no. 287 and the vacant subject site.

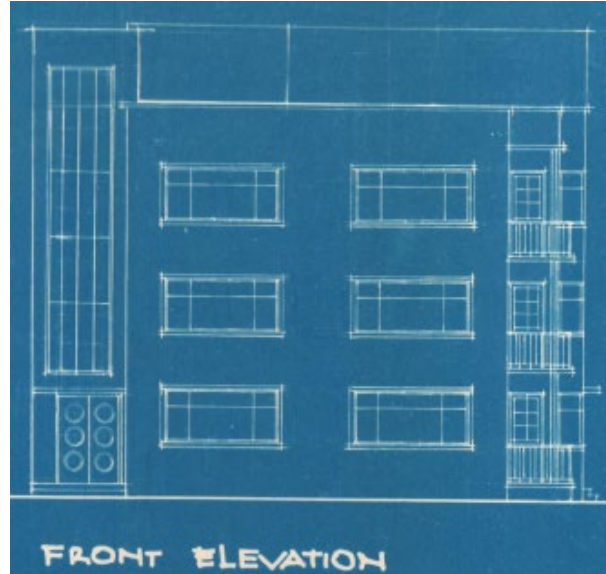
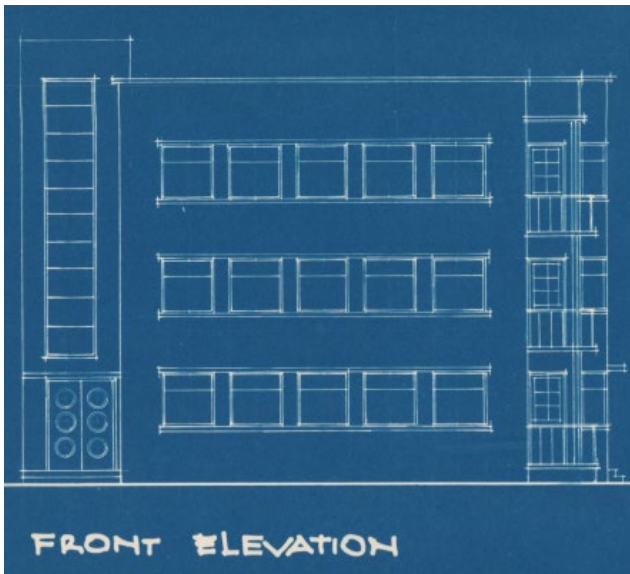


Figure 7 - Aerial photograph dated 1945. No. 289 (subject site) is outlined, and no. 287 is indicated with an arrow. (Source: Landata, Proj No 5, Run 16, Frame 57850)

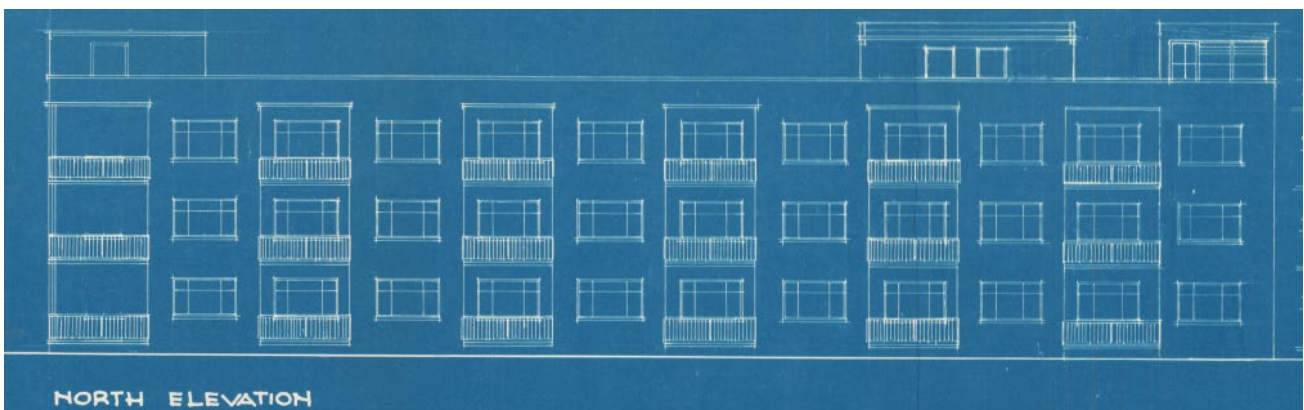
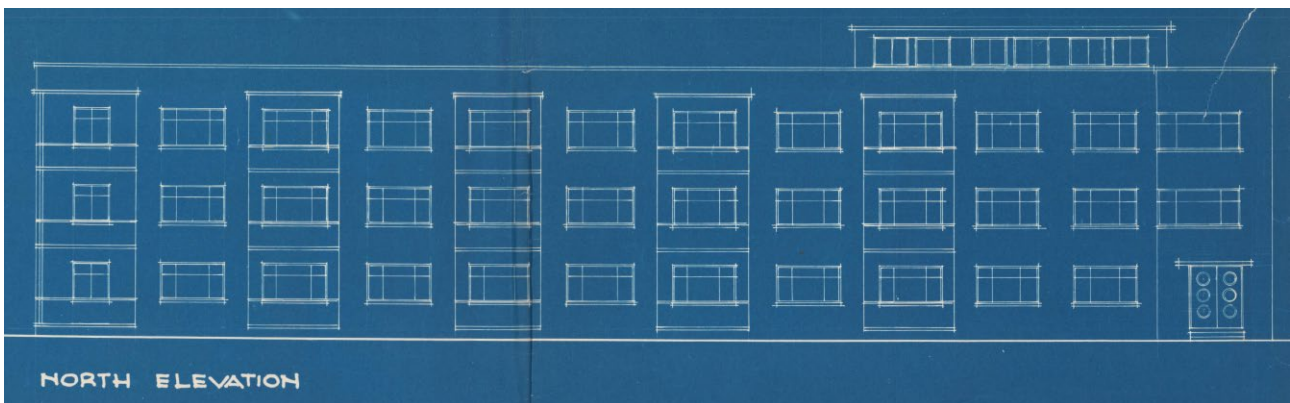
Following Vincenzo Cicalese's death in 1952, nos 287 and 289 were sold separately. No. 289 was purchased by Leon Yehuda Sher, manufacturer, of 9 Bramley Court Kew, and architect Mordecai Benshemesh of 34 Fitzroy Street St Kilda, with the transfer registered in December 1953 (CT v.8059 f.888).

Two versions of undated plans were prepared by Mordecai Benshemesh for a three-storey building containing 18 two-bedroomed flats and laundry facilities on the roof. The version of the plans that were not built had alternative fenestration detailing and pattern to the façade (horizontally orientated windows to the stair enclosure and rows of five smaller windows) and solid balustrade detailing to the north elevation (Figures 8 and 10). The version of the plans that were built (this was apparently a post-permit amendment) (Figures 9 and 11) included an additional bedsit flat on the roof. A permit for the building was

issued by Council in July 1953 (BP U.1677). The building was estimated to cost £60,000 and the builder was J Trencher of George Street, Caulfield (presumably John A Trencher). An August newspaper article indicated that tenders for the job would be called shortly (*Argus* 20 Aug 1953 p11). A minor amendment for the internal reconfiguration of one of the flats was dated January 1954.



Figures 8 and 9 - Front elevation, unbuilt version (left) amended built version (right). Plans related to Building Permit U1677 (M Benshemesh, undated) (Source: Council Building File)



Figures 10 and 11 - North elevation, unbuilt version (top) amended built version (below). Plans related to Building Permit U1677 (M Benshemesh, undated) (Source: Council Building File)

By early 1955, the building had been completed and ownership was transferred to Barkly Lodge P/L c/o Feiglin & Francome P/L of 83 William Street Melbourne. Flats were advertised for sale on an 'own-your-own' basis (Age 2 Feb 1955 p18).

Mordecai Benshemesh

Born in Palestine in 1912, Mordecai Benshemesh spent three years (1930-1933) at the Montefiori Polytechnical School in Tel Aviv, which was then part of the Ottoman Empire. He subsequently travelled to London where he initially studied a year of engineering before completing a degree in architecture in 1937 (HE).

In 1939 Benshemesh migrated to Australia where he worked in the offices of notable Melbourne architects including Arthur W Plaisted (1940-1941) and Harry R Johnson (1946-49), where he was the lead designer. The office specialised in blocks of flats often designed in the Streamlined Moderne style. Several of these were built in the St Kilda area where he was living at the time (HE).

In 1943 he enrolled in an engineering course at the Melbourne Technical College (now RMIT University). Benshemesh established his own practice in 1948 where his projects continued to focus on apartment style living. He soon gained a reputation as 'Mr Highrise,' and was known as the city's leading designer of high-density residential developments (BH). In 1961 Benshemesh and Sydney architects Harry Seidler and Neville Gruzman, were invited as specialists in high-rise development to contribute to a forum on multi-storey apartment buildings (HE).

Benshemesh passed away on 22 December 1993.

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Description

The four individual blocks of flats have various similarities in that they are all three storey and indicative of the Functionalist style. Their massing is consistent with cuboid forms and usually a defined entry block, walls of predominantly/all cream brick in stretcher bond, and flat roofs concealed by parapets. The roofs are partly or fully traversable as indicated by railings, laundry facilities and/or freestanding elements (plants, etc.) They all have steel-framed windows.

There is a slight shift in the external palette to the four blocks over the time period, with the earlier buildings (1948 and 1951) being partly red brick, whereas the two later buildings (1953 and 1954) are completely cream brick. This could in part be due to the higher cost of cream bricks, especially in the immediate postwar years when materials were rationed. For instance, in 1948 cream bricks were about 15% more expensive than red bricks, which would add considerably to the costs of large blocks of flats (Age 13 Oct 1948 p4). Cream bricks were favoured by architects at this time for 'they were more uniform and attractive' (Dandenong Journal 14 Dec 1949 p7) than red bricks, which were also strongly associated with styles from the preceding decades such as the Queen Anne and Bungalow.

The four buildings are all in good condition and have a high level of external intactness.

62 Hotham Street, St Kilda East – Francelaw Flats

Francelaw Flats are located on the east side of Hotham Street. The rectangular site has an area of about 1,247m². The building is comprised of two offset blocks. At the front, the building is orientated for the best solar access about a north facing garden, which is mainly lawn with some shrubs and hedging and an established Canary Island Date Palm on the north boundary.

The front boundary has an original low masonry fence, which is rendered (possibly an alteration) and has piers with stepped caps. To the rear is a car parking area, including original brick garages with timber doors, which is accessed via a shared concrete laneway stretching between Hotham and Alexandra streets.



Figure 12 - Aerial photograph showing extent of 62 Hotham Street. (Source: Landata, October 2021)

The front part of the building is cream brick on a red brick plinth however red brick has been employed to the rear walls (south and east). Rendered bands at sill level emphasise the horizontality. Corner balconies have a cantilevered concrete deck and brick balustrade with a rendered coping which is continuous with rendered sills. Steel poles provide additional support to the corners though there is some deflection of the front balconies. The uppermost level has a separate concrete canopy. The taller entry bay has an elongated, vertically orientated window above the entry door (not readily visible) and its flanking, multi-paned screen.



Figures 13 and 14 - Front elevation (left), north elevation (right)

The front wall has a central line of porthole windows with the name of building - Francelaw Flats - in small metal lettering at the middle of the ground level. The windows are steel-framed in distinct bands, including corner windows, and mostly in tripartite units comprised of a large fixed central light and flanking casements, all with horizontal glazing bars. The balcony doors are however timber-framed though they also have horizontal glazing bars.

There is a skillion roofed room to the south-east corner of the roof, which probably was a communal laundry (as evidenced on plans for the later buildings).

38 Westbury Street, St Kilda East

The block of flats is located on the east side of Westbury Street. Both the site, which has an area of about 2,440m², and the building's footprint, are T-shaped. The front boundary is defined by a non-original metal palisade fence. There is also a likely original brick bay with letterboxes. Within the north setback is a pedestrian access and an area of garden. There are also plantings in the front setback.

A vehicular access extends along the south side, with covered parking provided to a narrow carport on the southern boundary and in two blocks of garages. It is unclear whether the garages are original; the southern block is in the location of a proposed workshop and engine room shown on the original plans, which may have been later enlarged.



Figure 15 - Aerial photograph showing extent of 38 Westbury Street. (Source: Landata, October 2021)

Whilst the original brickwork has been overpainted, it is evident at the front at least that the walls are mainly cream brick on a red brick base. A metal railing indicates a traversable roof deck, which may also include laundry facilities as suggested by small skillion-roofed rooms.



Figure 16 - Front elevation showing likely original brick letterbox wall

By comparison with the Francelaw Flats built two years earlier, there is less articulation at 38 Westbury Street as there is no rendered band at the sill level, rather flat tiles (similar to those employed to the latter blocks) only at the windows, and the steel-framed windows only have one horizontal glazing bar (to the upper part), though they are similarly organised in tripartite units. There are also no corner or porthole windows. The balconies are however similar with a concrete deck and brick balustrade though with the addition of a metal rail (but without a corner steel pole). The balcony doors are also similarly timber-framed and have horizontal glazing bars.

The entry bays are recessed, the only example in the group, and do not project above the main parapet however have similar steel-framed glazing to the Francelaw Flats and Barkly Lodge.

11 Burnett Street, St Kilda – Burnett Lodge

Burnett Lodge is located on the south side of Burnett Street and the rectangular site has an area of approximately 967m². There is an original low cream brick fence to the front boundary with a secondary, non-original steel-framed fence behind and enclosed bin area in the north-west corner. No car accommodation is provided on site.

The building has a broadly 'U' shaped footprint, with the western arm being truncated to the north end allowing some solar access to the inner parts of the building and an expanded garden at the front western corner, which is mostly lawn and with some shrubs and palm trees. There is also a narrower garden in front of the longer, eastern arm of the building.



Figure 17 - Aerial photograph showing extent of 11 Burnett Street. (Source: Landata, October 2021)

The latter two blocks – Burnett and Barkly lodges – are differentiated from the earlier two by having more diverse massing and partly external circulation by way of gallery/walkways and having completely cream brick walls. The coping to the parapet is rendered in both instances.

The massing of Burnett Lodge is however the most diverse of the group in that the stairwell is considerably taller (tower-like) than the main part of the building and is more prominent. The treatment of the openings to this tower-like element - with additional discrete window openings with a distinct horizontal emphasis – contrasts with the elongated (vertically orientated) window wall, continuous across the levels, employed in the other three blocks. The original drawing however shows windows to the circulation tower consistent with those to the others. It is the only example among the four where glass bricks have been employed (at the base of the tower).



Figures 18 and 19 – North and west elevations

There are no private balconies to this block, only the long walkways which have a brick balustrade and concrete deck similar to the balconies of the two earlier blocks.

The windows are steel framed however whilst there are some tripartite windows, which are not as wide as those on the other blocks (the three sections are of equal width), they are flanked by dipartite windows (consisting of a wide fixed pane and casement to one side). On the front elevations, they form overall mirrored groups in relation to the glazing bar configuration.

The name of the building is identified in steel-letting at the front of the shorter, western arm but is partly concealed by planting.

Like the other blocks, the roof deck is likely traversable with laundry facilities, however metal railing is only apparent to the shorter western arm.

289 Barkly Street, St Kilda – Barkly Lodge

Barkly Lodge is located on the west side of Barkly Street. The rectangular building occupies much of the largely rectangular site which has an area of approximately 897m². On the front boundary there is an original low cream brick fence, which incorporates slots for mailboxes (now disused) at the south end. The narrow side setbacks have a pedestrian path and plantings and there is also a small garden area within the front setback.



Figure 20 - Aerial photograph showing extent of 289 Barkly Street. (Source: Landata, October 2021)

The massing is similar to that of *Burnett Lodge* with a tall and prominent entry block at the edge of the east/front wall, behind which extends long open galleries (walkways) to the stair block at the far/west end. Above the glazed door and sidelight (which on the original drawings are shown with the circular lights Benshemesh employed on other blocks) is a concrete canopy. The elongated window to the stairwell has vertically orientated panes similar to that at *Francelaw Flats* and 38 Westbury Street.



Figure 21

This final block is distinguished from the others in the group by a lighter treatment of the balconies and galleries, which have a concrete deck but a metal balustrade with vertical balusters. The balconies are larger and project forward of the main wall plane and there are steel poles to the galleries.

The same windows and sills as at 38 Westbury Street have been employed in combination with the same balcony doors (timber-framed with horizontal glazing bars). The name and number - *Barkly Lodge* and 289 – in raised metal are located near the front entry.

Like the other blocks, *Barkly Lodge* has a metal rail and a wash house to the west end of the traversable roof.

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold Post-war flats. Whilst many are generic, there is a relatively high concentration of architect-designed examples which are more finely detailed or distinguished by their site responsiveness. Mordecai Benshemesh was one of several émigré architects that were active in the area and at the forefront of the evolution of this building type along with Michael R E Feldhagen (Polish), Dr Ernest Fooks (Slovakian) and Kurt Popper (Viennese), often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject group are indicative of the approach during the earlier phase of the Postwar period – circa late 1940s to mid-1950s when the Functionalist style held sway. This form of Modernism is readily identified by clear volumetric expression (usually rectilinear or cuboid and often with taller, separate circulation zones), parapets (concealing a flat roof), and steel-framed windows. This machine-like aesthetic had clear connotations with progress. Cream brick was typically employed to the walls.

Cream brick continued to be favoured during the latter phase of the Post-war period, that is the mid to late 1950s into the early 1960s, however whilst roofs were often flat, they were usually expressed with soffits, often deep, and openings were typically timber-framed. Some decorative elements crept into the palette such as coloured spandrel panels, ceramic tiles, and balustrading with geometric patterns, partly as a reaction to the often codified and simplified approach to Modernism that was evolving, especially in the realm of the speculative developer (where it offered the opportunity for a cheaper build). Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use of brown brick.

The subject four flats designed by Mordecai Benshemesh are fine examples of the Functionalist style and form a distinct group that is distinguished from the work of other architects in the municipality, particularly in terms of the boldness of their massing.

Although outside the municipality, the flats designed by Mordecai Benshemesh at 124 Balaclava Road, North Caulfield and built in 1950-51 are highly comparable, particularly in relation to 62 Hotham Street as they share similar materiality (cream brick on red brick base), balcony and window detailing and porthole windows.

Several other blocks of flats designed by Mordecai Benshemesh are included in the heritage overlay, although none are directly comparable to the subject group as they relate to the latter part of the post-war period and are in a different design mode.

- *Edgewater Towers*, 12 Marine Parade, St Kilda (Citation 2049, HO510). Built 1959. Multi-storey, International style building in white painted concrete with continuous bands of glazing to each elevation.
- Benshemesh Flats Group Listing 2 (1960) (Citation 2429), all built in 1960 comprising:
 - Wolverton, 8 Westbury Street, St Kilda East. Three storey with stepped plan, cream brick with eaves overhang, timber-framed windows, faceted balconies and spandrel panels to the front.
 - 16 Lansdowne Road, St Kilda East. Three storey, cream brick with projecting brick and tiled spandrels to the front, timber-framed windows, faceted balconies, and eaves overhang.
 - Leaworra Flats, 306 Dandenong Road, St Kilda East. Three storey with stepped plan, cream brick, timber-framed windows, canted balustrading, and wide eaves overhang.
- 22 Westbury Street (HO5 precinct, no citation). Built 1959. Three-storey, cream brick, balconies with metal balustrades and panels), fully glazed stairwells with louvres, eaves overhang.
- 318 Beaconsfield Parade (HO444 precinct, no citation). Built 1963. Three storey with a L-plan with canted side walls. Brick walls overpainted and most of the recessed balconies enclosed.

- *Questa Heights* 21 The Esplanade, St Kilda (HO5 precinct, no citation). Built 1965. Multi-storey, of a similar ilk to Edgewater Towers, the walls are white painted concrete with continuous bands of glazing. Projecting balconies with a combination of metal balusters and panels.

One other place designed by Benshemesh is not included in a heritage overlay:

- 11 Marine Parade. Built c.1955. Four-storey. Original 'window wall' at front has been replaced.

The builder architect Bernard Evans was responsible for a few Functionalist style blocks of flats at this time, which have some general similarities but are more varied as a group:

- 28 Milton Street (Contributory within St Kilda Botanic Gardens and Environs precinct). Built 1947. Three storey, cream brick. It has some corner balconies with a low brick balustrade and metal railing above. It is differentiated from the Benshemesh examples by a tiled hip roof, panels of dogtooth brickwork above the entry, and varying format to the steel-framed windows.
- *Chapel Lodge* 16A Chapel Street, St Kilda (Citation 2425). Built c.1950. A large, multi-storey block with paired balconies having similar brick balustrading to most of the subject group. It has a few porthole windows to the uppermost level, however smaller and less prominent than those at 62 Hotham Street. The windows are mostly tripartite and steel framed.
- Flats, 169 Ormond Road, Elwood (Contributory within HO8 precinct). Built 1951. Three storey, cream brick, parapet to front and hip roof to the rear, built around an enclosed courtyard. Bank of windows to upper two levels set in a concrete frame, however windows are timber-framed though with horizontal glazing bars. A similar building also designed by Evans in 1952 is at 91 Ormond Esplanade, Elwood.

The early examples of the typology by the Viennese Kurt Popper were designed in a Functionalist style, however there are several subtle differences when compared to the subject group, especially Popper's preference for a more recessive approach to the entry/stair wells:

- 21 Mitford Street, St Kilda 1949-50. (Contributory within St Kilda Botanic Gardens and Environs precinct). Builder Harry Kinsman. Three storey, cream brick on a red brick plinth has some similarities to the 62 Hotham Street and 38 Westbury Street blocks in regard to its balcony (with steel pole) and some window detailing however the entry is more recessed than a typical block by Benshemesh.
- 124-126 Alma Road, 1954 and 47 Westbury Street, St Kilda, 1956 (Contributory within HO6). Similar, adjacent blocks. The Alma Road block at least was built by Harry Kinsman. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows but differentiated by some windows having concrete framing (both small and large). The balconies are similar to the last block in the group at 293 Barkly Street with the use of metal railing for the balustrades. The Alma Road block has vertical banks of small square windows denoting the entry zones.

Other contemporary flats in the Functionalist style also with distinct differences to the subject group are:

- Flats, 40 Southey Street, Elwood (1941 & 1946) and 44 Southey Street (c.1946) Harry R. Johnson (Contributory within St Kilda Botanic Gardens and Environs precinct). This pair of three-storey flats which frame the entry to Southey Court are similar to each other. Both are cream brick with steel-framed openings and represent a Moderne/Functionalist hybrid with their prominent curved corner balconies, either partly or fully rendered, and rendered bands. The latter block has a similar entry bay approach favoured by Benshemesh at this time with the elongated window wall and also has a red brick plinth - as Benshemesh worked for Johnson during this period he may have had involvement in the design.
- Flats, 45 Spray Street, Elwood, 1950-51. Built by Norman Adderley Three storey, with a different wall palette of clinker brick with extensive areas of render to the front, large steel-framed openings, broadly Functionalist style but with a projecting flat roof.

- Duplex, 23 Eildon Road, St Kilda, 1953-54. (Contributory within HO5). Constructed by Norman Adderley. Two storey, variegated salmon brick, timber-framed openings, broadly Functionalist style but with a projecting flat roof.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as a group listing with a single HO number.

Apply fence controls to 62 Hotham Street, 289 Barkly Street and 11 Burnett Street in the Schedule to the Heritage Overlay (original fences).

Remove 289 Barkly Street and 11 Burnett Street from HO35 (individual) and HO5 (precinct), respectively, and include within new group HO listing. The citations relating to these places in the Port Phillip Heritage Review (nos 24 and 445) can be removed as they are now redundant given the information and analysis in this new citation.

Primary source

RBA Architects & Conservation Consultants, *Review of Heritage Precinct HO7 – Elwood, St Kilda, Balaclava, Ripponlea - Stage 2 Report (2022)*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images

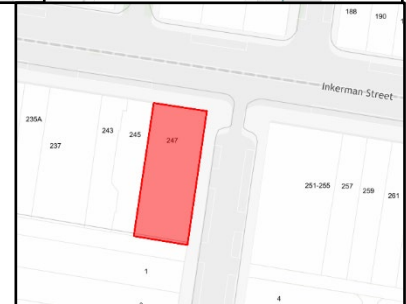
N/A

City of Port Phillip Heritage Review

Place name: Feldhagen Flats Group Listing I
(1961-1968)

Other names: -

Citation No:
2445



Address: 99 Westbury Street, Balaclava;
169 Hotham Street, Balaclava;
247 Inkerman Street, Balaclava.

Heritage Precinct: Not applicable

Heritage Overlay: HO559

Category: Residential: Flats

Graded as: Significant

Style: Postwar - Modernist

Victorian Heritage Register: No

Constructed: 1961-1968

Designer: Michael R E Feldhagen

Amendment: C206port

Comment: New citation

Significance

What is significant?

The Feldhagen Flats Group Listing I (1961-1968) comprising three separate blocks of flats, designed by the émigré architect Michael R E Feldhagen and constructed primarily in the early 1960s, at 169 Hotham Street, 247 Inkerman Street and 99 Westbury Street, Balaclava is significant.

All three buildings are intact and are similar in that they all have upper storeys that partly cantilever over the ground floor, have flat roofs and make use of a similar materials palette including textured concrete roman bricks and breeze blocks. All retain at least parts of their original fences.

169 Hotham Street, comprised of 7 flats, was designed in 1961/1962, and likely constructed by Peter Bros. and later extended in 1967/68. The three-storey building has a rectangular footprint. The upper levels of the façade are articulated with decorative brickwork and a central panel of breeze blocks. Fenestration is mostly contained in the long elevations.

247 Inkerman Street was designed in 1962 and constructed by Camillo Bros. It is two-storey and has a rectangular footprint. The balconies to the long east elevation are partly recessed and partly projecting with flange screen/privacy walls. The short north and south elevations feature shadow concrete blocks, configured in a hexagonal pattern to the upper levels.

99 Westbury Street, comprised of 9 flats, was designed in 1963 and constructed in 1963-64 by Abraham Wolf Schachter of Perfection Constructions P/L, but incorporates the partly completed ground floor from an earlier (1961) abandoned scheme for the site. The two-storey building has an L-shaped footprint with two discrete wings to the front and rear. The ground floor and the upper level of the rear wing is in cream brick. The symmetrical façade has central recessed balconies/porches to both levels, flanked by mirrored bays with large windows with spandrels.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The Feldhagen Flats Group Listing I (1961-1968) at 99 Westbury Street, 169 Hotham Street and 247 Inkerman Street, are of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The Feldhagen Flats Group Listing I (1961-1968) is historically significant as part of the extensive flat building activity that has characterised much of the 20th century history of the municipality but especially this part of St Kilda East/St Kilda and which gained pace after WWII. Although the Own-Your-Own (OYO) model of development was popular at the time, these three buildings were investments. As was common, the flats either replaced earlier Victorian period houses or were built in excised sections of their grounds. The flat typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples and who often worked with Jewish developers. These imbued the area with a more progressive, International character, and which was supported by the local, often Jewish, community. The group also have associations with the architect Michael R E Feldhagen, one of the leading exponents of flat design. (Criterion A)

The Feldhagen Flats Group Listing I (1961-1968) is of aesthetic significance as a distinctive group of Modernist flats by the Polish-born, German trained émigré architect Michael R E Feldhagen. They are fine examples of the approach that evolved during the late 1950s and early 1960s, when there was a shift from the post-war era to what is often defined as the late 20th century period. The blocks are relatively small, limiting the need for common circulation areas. Feldhagen's output during the early 1960s, which was likely to have been influenced by his training and contemporary architecture in Berlin during the 1950s, has no ready comparison in contemporary flat or residential architecture in the municipality as it is more expressive than the output of his contemporaries with a varied material palette (especially the range of concrete/Besser blocks), greater use of expressed concrete, and varied geometric articulation with shadow blocks and breeze blocks, and partly indicative of a Featurist mode. Even amongst Feldhagen's own work, these three buildings have a distinct aesthetic with limited comparison, for soon after the expression he employed shifted. Their overall high level of intactness are complemented by the retention of parts of front fences. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units (TEH).

During the early 1950s, a crisis was developing as the number of permits being issued was woefully inadequate however – in 1952, the St Kilda municipality issued 6 permits (of 42 across the city) for 49 units and (Argus, 1 March 1954, p10)

The erection of more blocks of flats is one of the most urgent housing needs of Melbourne.

Agents find it impossible to meet the big inquiry for this type of home.

In an article entitled, 'St Kilda Grows as Flat Centre' the zeitgeist was captured (Argus, 27 April 1956, p17)

In recent years the major portion of new building work in St. Kilda has been in flats, and this will continue.

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne.

St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant.

Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

Real estate agents have- waiting lists of tenants for flats and apartments of all kinds.

... A feature of real estate activity in St. Kilda at present is the sale, of "own-your-own" flats. Since it has become possible for each flat owner to have a certificate of title, sales have been made more freely.

The buildings which are being subdivided in this manner must be of modern construction with concrete floors, and comply with certain regulations.

... New Australians are reported to be showing, interest in this form of home ownership.

... Investors are showing a renewed interest in blocks of flats, and are reported to be buying where the net return is below bank interest rate. They regard the present return as a minimum.

Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increased by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

99 Westbury Street, Balaclava

The site formed part of Crown portion 152A Parish of Prahran, County of Bourke. The four-acre allotment was purchased by S Cannon in September 1857 (PP).

The 1898 MMBW plan shows that the site had been developed with an attached pair of 5-roomed brick houses, then numbered 121 and 123 (RB 1893 nos 3042 and 3043).

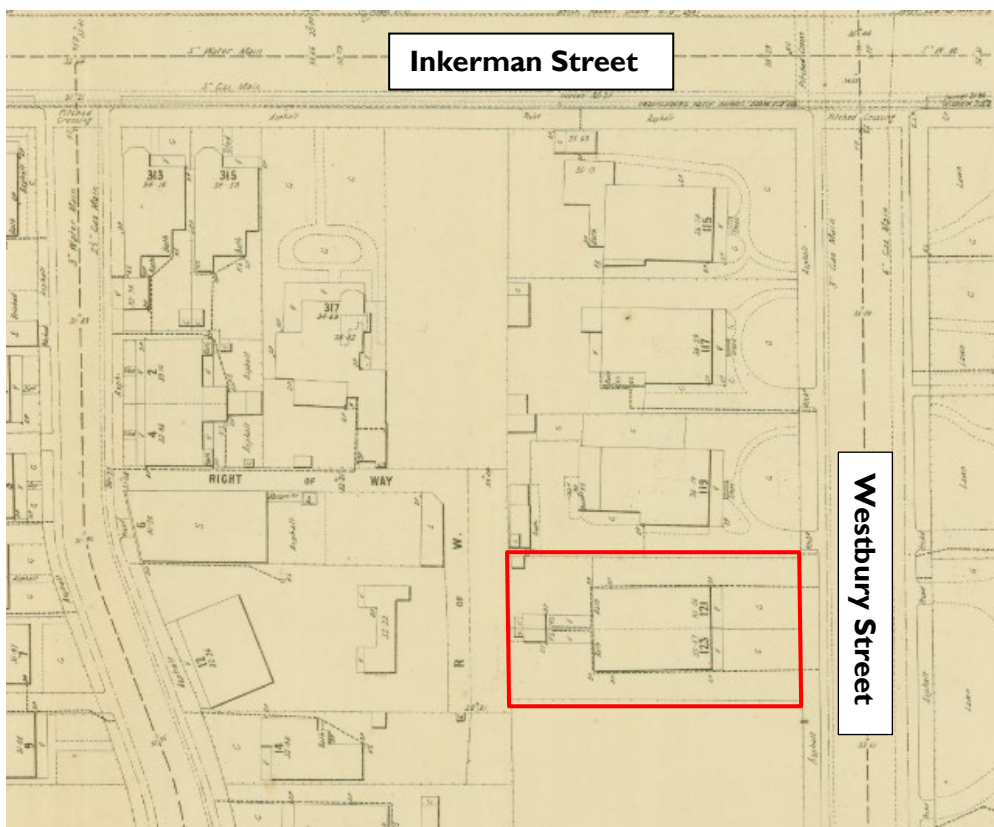


Figure 1 - MMBW Detail Plan no. 1425, dated 1898. (Source: State Library of Victoria)

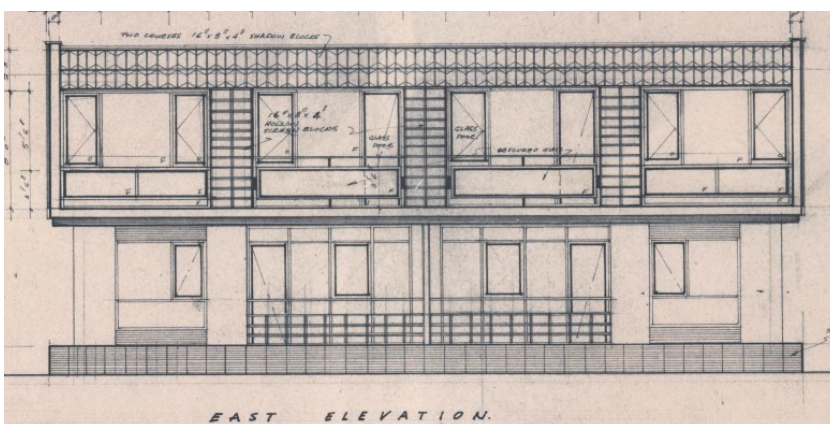
In June 1961, the site was purchased by Multiplex P/L of 1546 Chapel Street Windsor (CT v.8310 f.736). Shortly after, the property was mortgaged to Reid Murray Properties P/L of 138 Bourke Street Melbourne. Prior, in July 1960 Multiplex had acquired a permit from Council for the construction of a building on the site containing 15 flats (BP no. 57/1419). The builder was Gussmar Construction P/L of Elwood and the estimated cost was £41,000. The plans related to this permit are not available and the architect/designer is not known.

Reid Murray Holdings Ltd were one of the largest retailers in the country in the early 1960s, whose interests also included land development. However, in 1963 Reid Murray went into liquidation and consequently, the Westbury Street site, which included the apartment building only partially completed (i.e. the ground floor), was placed for auction in July 1963 under instruction from subsidiary Paynes Properties P/L (Age 16 Jul 1963 p2).



Figure 2 - Forced Realisation Auction notice, July 1963. Note the address is sometimes alternatively referred to as 101 or 99-101. (Source: Age 16 July 1963 p2)

In October 1963, ownership was transferred to Perfection Constructions P/L of 23 The Avenue, East St Kilda. The company was headed by builder Abraham Wolf Schachter (ER 1968). Abraham engaged architect Michael R E Feldhagen of Springvale Road Waverly to design an alternative first floor for the unfinished building comprised of four flats (bringing the total number flats in the building to nine). A larger three-bedroomed flat (no. 6) at the front of the first floor was designed specifically for Abraham and his wife Bina. In October 1963, a permit was issued for the revised building containing a reduced total of nine flats (BP no. 57/2966). The estimated cost was £22,500.



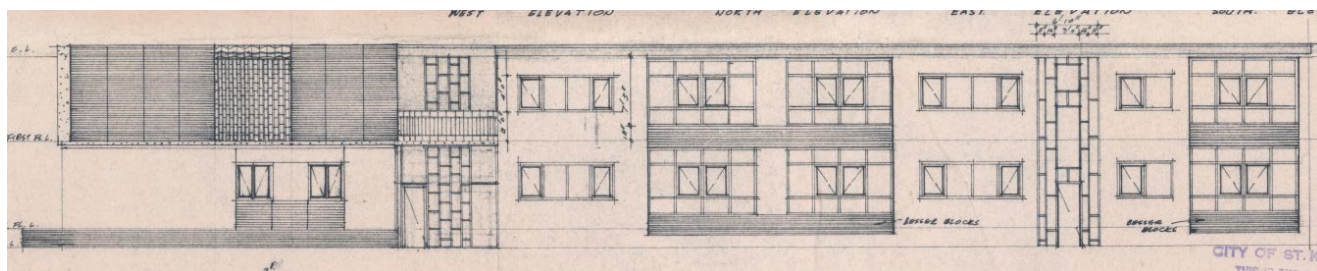


Figure 3 & 4 - East and north elevations, from drawings related to permit no. 57/2966 (M Feldhagen, 1963) (Source: Council Building File)

By mid-1964 the building was apparently nearing completion, as a painter was sought (Age 30 Jun 1964 p20). In August 1964, a preliminary announcement was made for the sale of 'luxury flats'. The one, two and three bedroomed flats, priced from £5250, were sold on an 'own your own' basis (Age 7 Nov 1964 p51). By February 1965 all but one of the flats had been sold (Age 27 Feb 1965 p51).

In April 1964 a permit was issued for a brick laundry and toilet in the south-west part of the site (BP no.205). In 1969, a permit was issued for a twin car garage in the north-west part of the site (BP no.2913).

Abraham and his wife Bina retained and resided in flat no. 6. The Schachters were involved with the Yeshivah Shule in East St Kilda (*Australian Jewish News* 20 Nov 1987 p46). By the late 1980s, following Bina's death, Abraham was living at another address (AJN 20 Nov 1987 p46). Abraham passed away in 1997 (AJN 14 Nov 1997 p23).

169 Hotham Street, Balaclava

The site formed part of Crown portion 237 Parish of Prahran, County of Bourke. The 9¾ acre allotment was purchased by T Hale in or after 1857.

The 1901 MMBW plan shows the site developed with a seven-roomed brick house named *Torresmuir*, then numbered 231. By this time, it was owned and occupied by William St Leger Burton, his wife Isabella and their children (RB 1899 no. 3799). Several permits for additions were issued in 1918 (BP no. 3513), 1922 (BP no. 4821), and 1927 (BP no. 7028).

In the early 1930s, following the death of William in 1931, ownership of the site passed to his two children Stewart St. Leger Burton and Eileen St. Leger Burton (CT v.5723 f.411) and *Torresmuir* was converted to flats. The Burtons also owned the Federation period timber house at 1 Elm Grove at this time. The 1945 aerial photograph shows *Torresmuir* with additional sections to the rear.

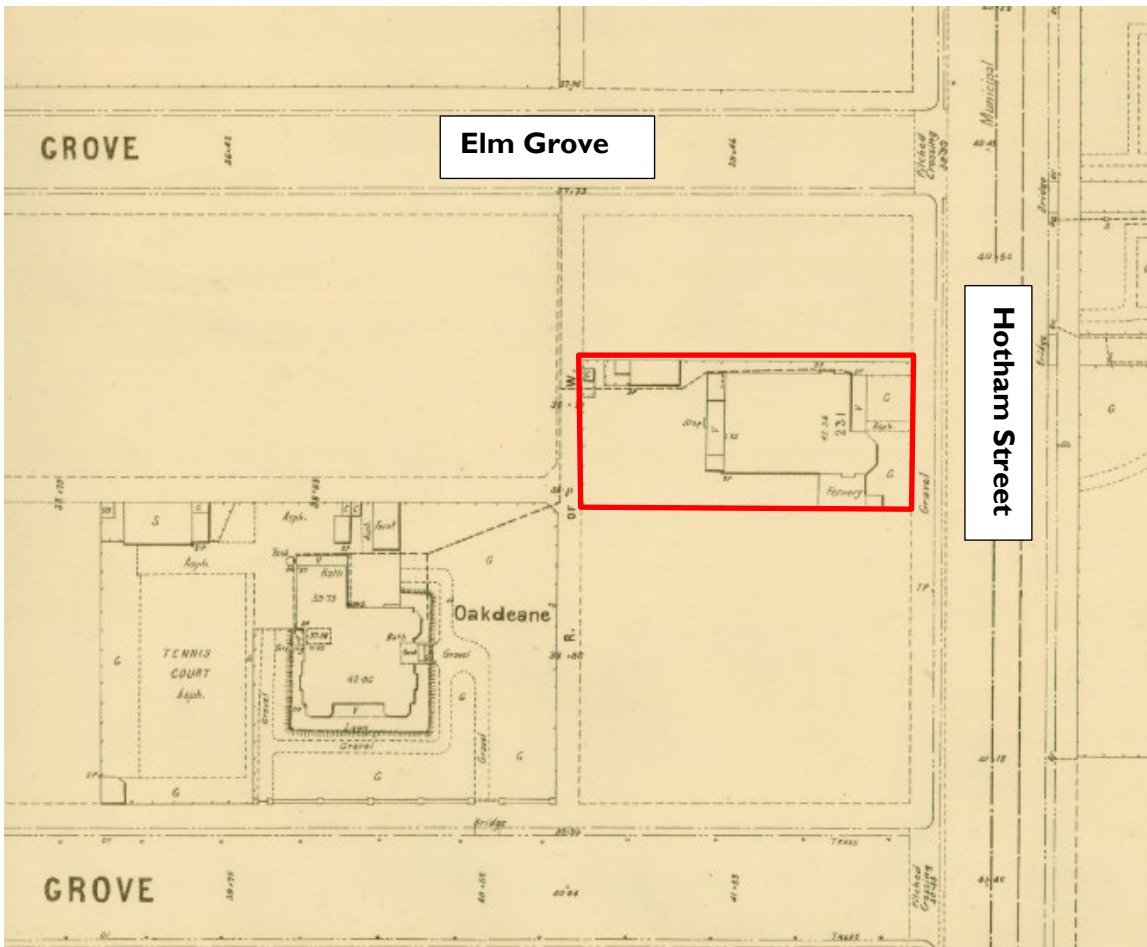


Figure 5 - MMBW Detail Plan no. 1449, dated 1901. (Source: State Library of Victoria)



Figure 6 - Aerial photograph, dated 1945. The subject site is outlined. The timber house at 1 Elm Grove is also indicated (arrow). (Source: Landata, Proj No 5, Run 16, Frame 57847)

In 1951, an unsuccessful auction was held to sell 'Torresmuir, a block of three flats and a weatherboard villa', the latter presumably 1 Elm Grove (Age 31 Aug 1951 p6).

In September 1953, the subject site was purchased by Bruce Etherington of 29 Alfred Road Burwood, accountant (CT v.8104 f.857). 1 Elm Grove was sold separately.

In November 1959, ownership of the subject site was transferred to Jindrich Selzer and Ilse Selzer of 125a Acland Street St Kilda, manufacturers. The Selzers engaged architect Michael R E Feldhagen of 15 Leaburn Avenue North Caulfield. Drawings prepared by Feldhagen, dated November 1961 and March 1962, show a three-storey building containing five new flats to be constructed in front of a retained existing flat at the rear of the site. Council issued a permit for construction of the flats in July 1962 (BP 57/2336) and in August 1962 issued a permit to Peter Bros (builder) for the demolition of *Torresmuir* (BP 57/2376). It is likely that Peter Bros also built the flats.

Following completion of the building, the Selzers resided in flat no. 1.

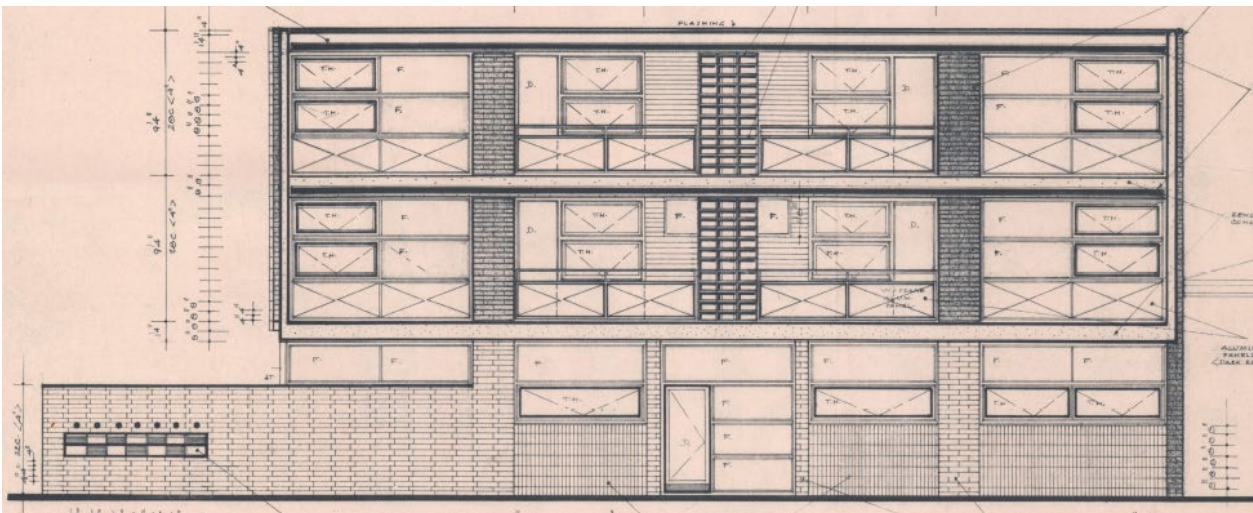
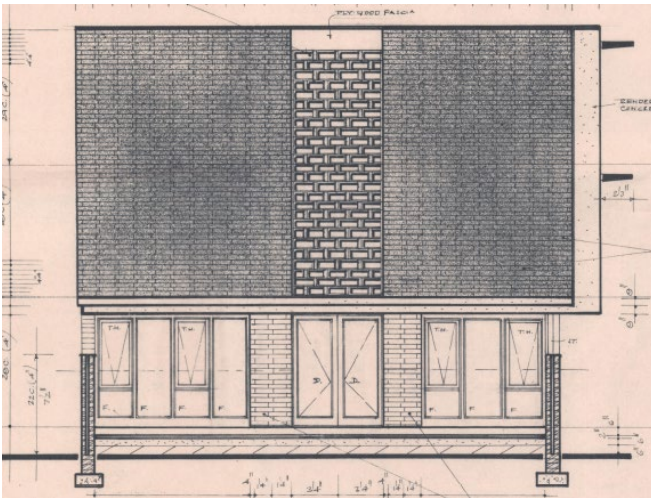


Figure 7 & 8 - East and north elevations, from drawings related to permit no. 57/2336 (M Feldhagen, 1961/62) (Source: Council Building File)

In December 1967, Council issued a permit for the construction of an extension to the rear, replacing the earlier retained flat in this location (BP no. 1972). Again, Michael R E Feldhagen was engaged to design the three-storey extension containing two flats and partial garage at ground floor (an alternative scheme designed by architect Miles Jakl in 1964 did not proceed). The estimated cost was \$16,000.

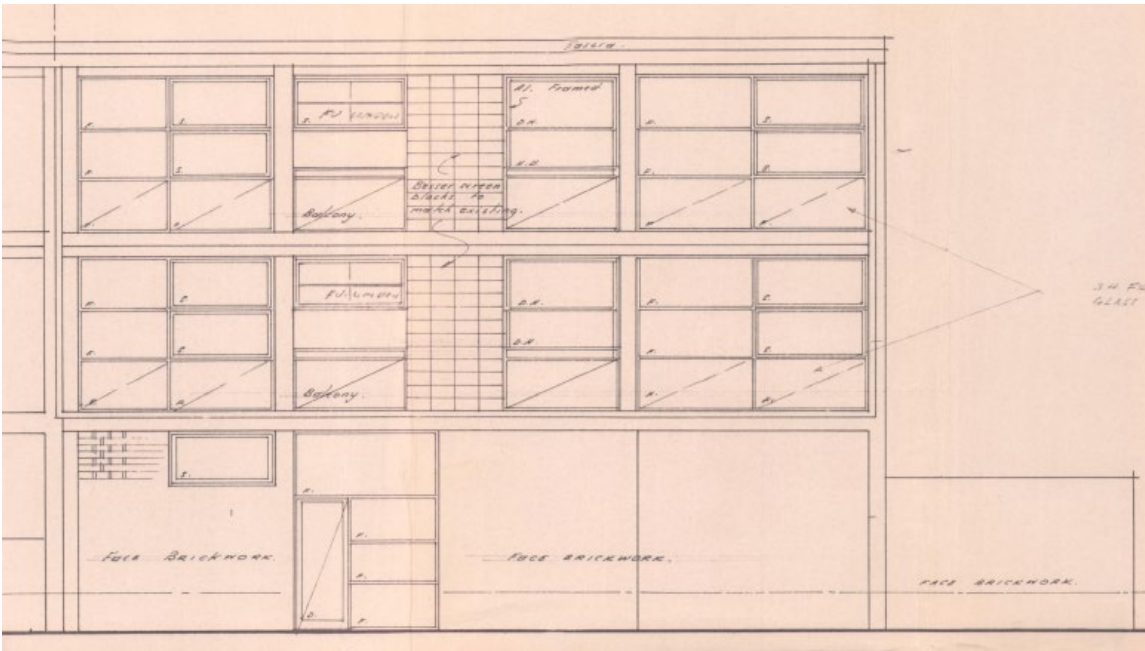


Figure 9 - North elevation of rear extension, from drawings related to permit no. 1972 (M Feldhagen, 1967) (Source: Council Building File)

247 Inkerman Street, Balaclava

The site formed part of Crown portion 137A Parish of Prahran, County of Bourke. The four-acre allotment was purchased by E Duckett in November 1853 (PP).

The 1897 MMBW plan shows the site developed with a pair of attached timber houses which at that time were owned by Elizabeth Torrance (RB 1898 nos 2750, 2751).

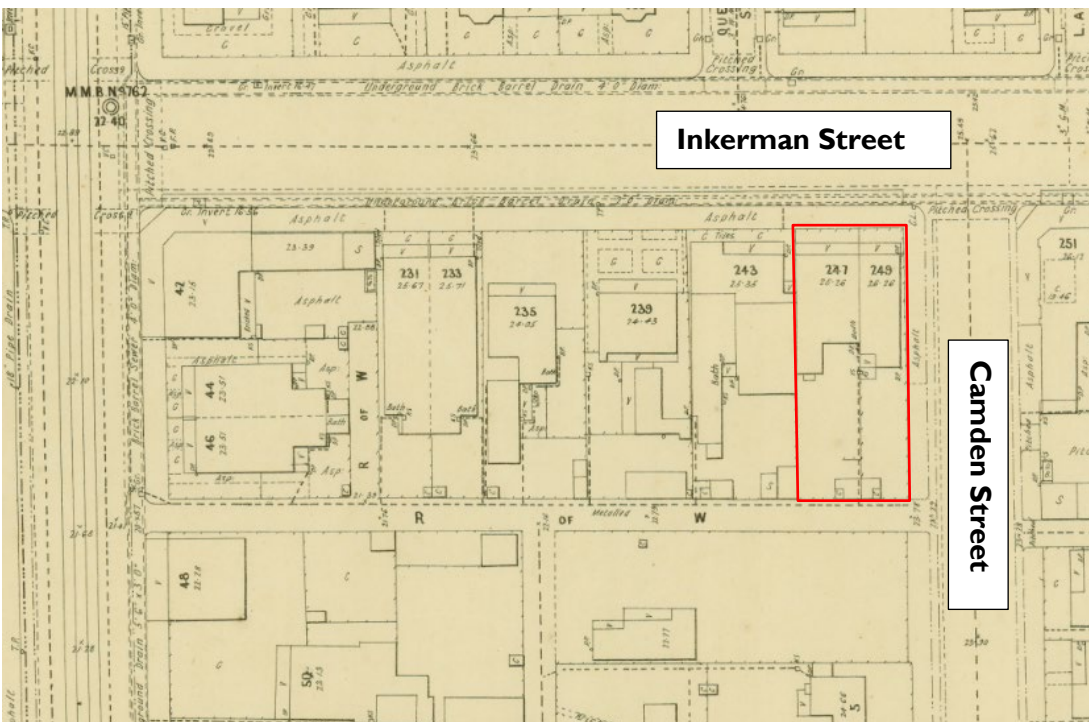


Figure 10 - MMBW Detail Plan no. 1424, dated 1897. (Source: State Library of Victoria)

Following the death of owner Harry Edgar Cobb in 1944, probate was granted to the Trustees Executors and Agency Company Ltd of 401 Collins Street Melbourne, and Walter Frederick Payne of Elwood.



In November 1958 a trustees' realising auction was held, apparently unsuccessfully, with the following description in an advertisement aimed at attracting the attention of developers:

Pair compact weatherboard villas... Good corner position adjacent Chapel Street, Balaclava shops, train, tram, schools. Splendid chance for speculator or investor. Suit future development. (Age 19 Nov 1958 p28)

In late 1961, the site was sold for £3700 (Age 13 Nov 1961 p10), with the transfer to Joyce Olive Reed of 27 Studley Road East Brighton registered in January 1962 (CT v.5808 f.444). However, ownership was soon passed (registered in November 1962) to cousins Tarcisio Camillo of 86 Martin Street Gardenvale and Gilberto Crema of 63 Perth Street Prahran, partners in construction company Camillo Bros.

The Camillo Bros engaged architect Michael R E Feldhagen of 15 Leaburn Avenue Caulfield to design a block of six flats (note the original plans are not available). The consulting engineer was Peter Stojanoff & Assoc. of Glen Iris. In July 1962, a permit was issued for the demolition of the two weatherboard houses (BP 57/2337). Also in July, a permit was issued for construction of the block of flats (BP 57/2326) estimated to cost £10,000.

In November 1963, the property was sold to investors Jacob and Jane Zolovich (CT v.8453 f.353). On completion of the building, the flats were leased.

Camillo Bros

In the early 1950s, Camillo Bros was begun by Italian migrant brothers Tarcisio and Dino Camillo as a small terrazzo business in St Kilda and expanded into construction and development in the 1960s. Camillo Bros evolved into the Crema Group, now one of the largest construction/development companies in Melbourne.

Michael R E Feldhagen

Michael Richard Ernest Feldhagen was born 23 December 1932 in the Prussian city of Breslau (now Wrocław in western Poland). In the early 1950s, Feldhagen studied architecture at the renowned Universität der Künste Berlin (Berlin University of Arts, formerly in West Berlin), the largest art school in Europe, and after graduation he worked in an architect's office in Berlin. Disturbed by the political instability of the time, Feldhagen and his wife Helga migrated to Australia with their young daughter, arriving in Melbourne on 13 September 1958. (BH)

On the strength of prior experience with the design of high-rise apartment blocks in Berlin, Feldhagen secured a position with the Housing Commission of Victoria, which, at that time, was starting its own regime of multi-storey public housing. By 1960 he had taken a position in the office of fellow European émigré architect Ernest Fooks (1906-1985) who was well established as one of the leading architects to Melbourne's thriving post-war Jewish migrant community. Feldhagen did not attempt to become a registered architect, opting instead to style himself as an 'architectural designer', possibly due to difficulties in having overseas qualifications recognised by the Architects' Registration Board of Victoria. (BH)

By 1963, Feldhagen had established his own practice, initially based in Acland Street, St Kilda, but later moved to Darling Street, South Yarra and later still to Shakespeare Grove, St Kilda. In 1967, he re-configured his business as a public company, M Feldhagen & Associates Pty Ltd. His early output included a number of small factories, but he soon established a reputation as a designer of large houses. Feldhagen frequently collaborated with fellow European émigré professionals. (BH)

From the late 1960s, when changes to strata title legislation prompted a boom in apartment construction, Feldhagen became one of the leading exponents of the type. In 1970 Feldhagen expanded into building works and formed a second company, M Feldhagen Constructions Pty Ltd. Feldhagen declared bankruptcy in 1975, and his two public companies were subsequently de-listed. Nevertheless, he resumed practice as an architectural designer, with his teenage son as his draftsman and sole employee. The practice continued into the 1980s under the name of Michol Designs. Feldhagen retired to Queensland in the 1990s and died on 21 January 2013, aged 80 years. (BH)



References

- Built Heritage website (BH), Dictionary of Unsung Architects – entry for Michael E R Feldhagen
- Certificates of Title (CT), various
- Council Building permit files (BP)
- Newspapers, various
- O’Hanlon, Seamus, ‘Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940’, PhD Thesis, History Department, Monash University
- Parish Plans, P81(13) (PP)
- Port Phillip Thematic Environmental History* (TEH), February 2021
- Rate books (RB)
- Sands & McDougall Directories (SM)
- Sawyer, Terry, (1982) ‘Residential flats in Melbourne: the development of a building type to 1950’, Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

The individual blocks of flats have some similarities in that they all have upper storeys that partly cantilever over the ground floor, have flat roofs and make use of a similar materials palette including textured concrete roman bricks and breeze blocks.

The three buildings are all in good condition and have a high level of external intactness.

99 Westbury Street, Balaclava

The two-storey block of flats are located on the west side of Westbury Street. The T-shaped site has an area of 1,025m². Along the front boundary is an original low fence comprised of piers and lower courses of textured concrete roman bricks with square, concrete breeze blocks above, behind which are courtyard gardens for the front ground floor flats. This wall returns as a letterbox bay.

Vehicular access is via a concrete driveway on the north side to open parking bays at the side of the building. At the rear north-west corner is a late 1960s brick garage, which is accessed by a laneway from Blenheim Street.

The main building is broadly L-shaped, though with two discrete wings – front and rear. There are also difference between the two levels resulting from the two designers (unknown for the ground floor, and Feldhagen for the first floor).

The whole of ground floor is cream brick in stretcher bond, as well the upper level of the rear wing, designed by Feldhagen largely continuing the pre-existing format. A colour change is however evident in the cream bricks of the rear wing between the two phases of construction/levels. The front first floor is the part of the building most consistent with the other two blocks in the group, and where the authorship of Feldhagen is most apparent.

The façade of the front wing is symmetrical with central recessed balconies/porches to both levels, flanked by mirrored bays with large windows.



Figure 11 - Aerial showing extent of 99 Westbury Street, Balaclava. (Source: Nearmap, Oct 2021)

The first floor cantilevers over the ground floor on a wide concrete floor plate. The design is a modern interpretation of classicism reflecting a typical differentiation associated with the later – comprised of a frieze of shadow blocks (concrete blocks with a geometric pattern, in this a continuous hexagonal motif) and wide columns/piers comprised of square, hollow concrete blocks. The upper part of the shadow blocks is partly concealed by the current roof flashing. The metal balustrade features oblongs with fine connections (though was noted as obscured glass on the original drawings). The wall at each end has spandrel panels below a tripartite window configuration – fixed central and flanking casements. The glazed sections to the recessed balcony are similar though include a door at both ends.



Figure 12 - Front and north side

The north/side elevation at ground floor has a section of projecting bricks to every fourth course (an intervention of the split rock roman bricks was proposed for part of this wall, along with a flower box of same). The upper level has concrete Roman, split/rock face bricks in a stacked bond either side of a central bay of hollow/breeze blocks (vertically orientated below a band of shadow blocks).

The rear wing has limited visibility from the public realm. There is a difference in the window proportions between the two levels however brown sills have been employed to both levels. The entry bay includes a bank of multi-paned glazing. The living room windows face north on this wing however some are protected by the wide soffit to part of this elevation.

169 Hotham Street, Balaclava

The three-storey block of flats are located on the west side of Hotham Street. The rectangular site has an area of about 701m². On the front boundary there is a section of original tall fence comprised of textured concrete Roman bricks for the base and small rectangular breeze blocks for the upper courses interspersed with larger solid bricks, behind which is a courtyard garden for the ground floor flat.

At the south end is a private pedestrian entrance and a section of concrete brick and breeze block fence on the side boundary. At the north end of the front boundary there is a more recent entrance alcove with tall, rendered walls and a slatted sliding gate across the concrete driveway which provides vehicular access and car parking along the north side of the building.

The upper two levels have been treated in a consistent manner and contrast with the ground floor. As for the 99 Westbury Street site, the concrete floor plate for the upper two levels projects over the ground floor/base.

This building is more overtly indicative of the International style in its format of largely blank side walls with fenestration mostly contained in the long elevations. Given the orientation of the building, the façade/east elevation is the side wall is largely blank (upper part) however the ground floor has windows but is screened from the public realm by the front fence.



Figure 13 - Aerial showing extent of 169 Hotham Street, Balaclava. (Source: Nearmap, Oct 2021)

The main visible part of the façade/short elevation has a central screen of hollow concrete (Besser) blocks flanked by long bricks, now painted. These are laid in stretcher bond however on the drawings were shown in quarter bond or raked stretcher bond (the overlapping by a quarter rather than a half) and defined also as manufactured by Besser. The distinctive articulation provided by the vertically paired, narrow projecting bricks (half queen closers) was not shown on the original drawings.

The long elevations – north and south – are in two sections relating to the two phases of construction (1962 and 1967), though with consistent materials and much of the detailing.



Figures 14 & 15 - Front elevation (left), front and north side elevations (right)

The original east section has a symmetrical format to the main, visible north elevation similar to that of 99 Westbury Street site with central recessed balconies flanked by fully glazed bays. In this case, there is an axial breeze block screen in front of a wall separating two balconies at each level, which have three white panels (probably glass) to the metal-framed balustrade (though only two are noted on the drawings, and were to be faceted red aluminium). A panel of sandstone-coloured textured (split face), roman concrete bricks separate the balconies from the glazed bays, which included six large, timber-framed horizontally-orientated panes - five fixed and one awning (however the lower two were shown as a dark, faceted aluminium panel on the original drawings). The rear/south elevation is partly concealed but has more solid wall comprised of contrasting sandstone and charcoal split face, roman concrete bricks with bands of similar windows to those on the north elevation, though in four pane groups.

The later west/rear section is higher as it has four levels as it includes two undercroft garages. There is also another separate garage in the south-west corner of the site with a terrace above. The upper two levels have a similar format of those to the front however the central balcony does not have a central division as it services only one flat at each level.

The north elevation at ground floors/base level is partly visible and has a different articulation to the upper two levels with more sections of wall, similarly split rock roman bricks, and smaller windows.

The west elevation, visible from the rear lane, is largely blank likely with a similar, non-textured brick to the upper two levels however is also overpainted, with windows grouped to the southern end. The use of two different coloured split face bricks – sandstone and charcoal – is readily apparent on this elevation.

247 Inkerman Street, Balaclava

The two-storey block of flats is located on the south-west corner of Inkerman and Camden streets. The rectangular site has an area of about 404m². On the Camden Street side there are original sections of tall, breeze block fencing enclosing private courtyards, in front of which are narrow, edged garden beds. The private pedestrian gates on the east side and the metal palisade fence to the Inkerman Street boundary are not original. The north and west setbacks are concreted and there is vehicular access is on the western side.



Figure 16 - Aerial showing extent of 247 Inkerman Street, Balaclava. (Source: Nearmap, Oct 2021)

The two-storey block features most elements evident in the two other blocks however combined in different ways. The configuration of each elevation is generally symmetrical and the windows are a mixture of likely original timber-framed and altered aluminium-framed types.

In this instance the footprint is consistent to both levels however to the long east elevation there are three balconies, which are partly recessed and projecting with flange screen/privacy walls. These walls are matched with a tapered flange wall at each end. A narrow pergola extends between the balconies, that is over the intervening courtyards.



Figures 17 & 18 - Front/north elevation (left) and east side elevation (right)

The walls of the long east elevation (to Camden Street) are split rock face, roman concrete bricks – charcoal to the upper level and lighter (where visible) to the ground level. The upper level is visible however the lower level is largely concealed. The upper level has blank end bays, with the remaining bays alternating between balconies and wall with a central window. The balconies have square breeze blocks balustrades which alternate with courtyard walls (four at ground level) with the same blocks.

The short north and south elevations feature shadow concrete blocks, configured in a hexagonal pattern (similar to the façade frieze at 99 Westbury Street) and painted, to the upper level. The lower-level walls are charcoal split rock face, roman concrete bricks. The timber-framed fenestration pattern is consistent to both elevations with a central upper window and a combination of full-height and highlights below.

The west elevation, which is partly visible, includes a central projection for a stair that features an upper screen of hollow concrete blocks to its sides. There are sections of wall with shadow blocks either side of the stair with larger windows than to the flanking side bays, which have charcoal split rock face, roman concrete bricks.

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold postwar flats. Whilst many are generic, there is a relatively high concentration of architect-designed examples which are more finely detailed or distinguished by their site responsiveness. Michael R E Feldhagen was one of several émigré architects that were active in the area and at the forefront of the evolution of this building type along with Mordecai Benshemesh, Dr Ernest Fooks, and Kurt Popper, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject group are indicative of the approach that evolved during the late 1950s and early 1960s, when there was a shift from the post-war era to what is often defined as the late 20th century period.

Previously, during the postwar period, the use of cream brick had been favoured. During the late 1940s and early 1950s, a Functionalist mode was adopted with parapets and steel-framed windows. During the mid to late 1950s, roofs were usually expressed with eaves, often deep, openings were typically timber-framed, and some decorative elements crept into the palette such as coloured spandrel panels, ceramic tiles, and balustrading with geometric patterns. Subsequently during the late 1960s, the influence of Brutalism became apparent in the bolder forms and use of darker (tan or brown) bricks, sometimes with expressed concrete.

Feldhagen's output during the early 1960s has no ready comparison in contemporary flat or residential architecture in the municipality is more expressive than the output of his contemporaries with a varied material palette (especially the range of concrete/Besser blocks), greater use of expressed concrete, and varied geometric articulation with shadow blocks and breeze blocks, and partly indicative of a Featurist mode.

The subject buildings are relatively small, with a limited number of flats (including larger flats) by comparison to many others of the period – only one is three storey, with the other two examples being two storey. This reduced scale limited the need for extensive common circulation areas so that the subject buildings have minimal heralding of the entries as some flats in each block have private/direct access.

This particular expression is likely to be influenced by his training and contemporary architecture in Berlin during the 1950s. The German architect Hans Sharoun (1893-1972) was much lauded and one of the city's most renowned projects – the Berlin Philharmonie designed 1956, constructed 1960-63 – was underway. The Philharmonie is noted for its dramatic forms and external metal sheeting with geometric patterns. Also likely of influence was Interbau exhibition held in West Berlin in 1957 and promoting the renewal of the war-damaged Hansaviertel area.

Amongst Feldhagen's own work, the subject buildings have a distinct aesthetic with limited comparison, for soon after the expression he employed began to shift. Several other blocks of flats, and one example of maisonettes, designed by Michael R E Feldhagen are also included within the heritage overlay, though these are all later examples.

- *Surf Side 46 Ormond Esplanade, Elwood (1963-64) (Citation 755)*. This three-storey block has a markedly different expression in that whilst it has a flat roof, it projects with a wide soffit which has a raked fascia. The footprint is also stepped maximise views to the rear flats and in this instance, there is less distinction between the upper (third level) and lower (first and second levels) parts. The materiality – cream and brown brick - is partly organised in vertical bays rather than only horizontally. There are

corner (projecting) balconies which are partly breeze block and have steel poles and railing. Windows are aluminium-framed.

- 21 Dickens Street, Elwood (1965-66) (Contributory within St Kilda Botanical Gardens & Environs precinct) Represents a shift to a less embellished expression. A relatively late cream brick example with minimal eaves overhang as the balconies are recessed. More overtly indicative of the International style in its contained massing and consistent articulation, though it varies between the front and rear blocks. The balustrading includes black, faceted metal panels to the upper levels (probably as had been designated for the 169 Hotham Street block) with metal posts attached in front. Windows are timber-framed.
- 22-24 Eildon Road, St Kilda (1966) (HO5 St Kilda Hill precinct) Three storey flats in cream/tan brick – possibly with an addition to the roof. Breeze blocks are only employed to the roof parapet. Symmetrical façade with recessed balconies with white faceted metal balustrade panels and spandrels to the flanking bays.
- 1 Hartpury Avenue, Elwood (1970). (Contributory within St Kilda Botanical Gardens & Environs precinct). Three storey flats in tan brick and rendered spandrels with distinctive parabolic arched screen to ground floor façade and canted balconies. Projecting flat roof with raked fascia.
- 2 Crimea Street, St Kilda (1977) (Citation 881, St Kilda East Precinct). Brutalist style maisonettes with a brown brick base with concrete, battered walls to the cantilevered upper level. Bold expression with a blank wall to the front.

In terms of other flats of the late 1950s and early 1960s, the work of other émigré architects is not readily comparative to the contemporary work of Feldhagen. The contemporary Modernist work of Palestinian-born, Australian-educated Mordecai Benshemesh, who generally designed larger buildings, however bares the most comparison as he too employed some decorative elements in the 1960 group, though to a lesser degree than Feldhagen and to buildings with projecting flat roofs.

- *Edgewater Towers*, 12 Marine Parade, St Kilda (Citation 2049). Built 1959. Multi-storey, International style building in white painted concrete with continuous bands of glazing to each elevation.
- 22 Westbury Street (Contributory within St Kilda East precinct). Built 1959. Three-storey, cream brick, balconies with metal balustrades and panels), fully glazed stairwells with louvres, eaves overhang.
- *Wolverton* 8 Westbury Street, East St Kilda (Citation 2429, recommended HO). Built 1960. Three storey with stepped plan, cream brick with eaves overhang, timber-framed windows, faceted balconies and spandrel panels to the front.
- 16 Lansdowne Road, East St Kilda (Citation 2429, recommended HO). Built 1960. Three storey, cream brick with projecting brick and tiled spandrels to the front, timber-framed windows, faceted balconies, and eaves overhang.
- *Leawarra Flats* 306 Dandenong Road, East St Kilda (Citation 2429, recommended HO). Built 1960. Three storey with stepped plan, cream brick, timber-framed windows, canted balustrading, and wide eaves overhang.
- *Questa Heights* 21 The Esplanade, St Kilda (HO5, St Kilda Hill precinct). Built 1965. Multi-storey, of a similar ilk to *Edgewater Towers*, the walls are white painted concrete with continuous bands of glazing. Projecting balconies with a combination of metal balusters and panels.

The work of Theodore Berman, who was Melbourne-born to Polish migrant parents, also bares some comparison, principally the block at 76 Mitford Street.

- *Rocklea Gardens*, 46-40 Hotham Street, St Kilda East, 1960 (Citation 2017, HO293). International style, continuous band of windows/openings with balconies, and spandrel panels at either end of the elongated façade.

- Flats, 2 Southey Grove, Elwood, 1957 (Citation 2017, St Kilda Botanical Gardens & Environs precinct) single storey, modest, co-joined flats arranged around a communal garden/motor court. Flat/skillion roof with wide soffit, cream and red brick walls (part overpainted), timber-framed windows. Some additions.
- Flats, 76 Mitford Street, Elwood, 1961-62 (Contributory within St Kilda Botanical Gardens & Environs precinct). Two storey block, cuboid form with flat projecting roof, over galleries, mainly cream brick. The façade treatment is relatively elaborate with concrete brick (two colours and varying bond), 'metal pole screen with '76', and metal balustrades with diamond motifs.

Less work of the Slovakian-born Dr Ernest Fooks (originally Fuchs) has been assessed to date in the municipality however these examples are more restrained than the contemporary, highly articulated work of Feldhagen.

- *Park View*, 5 Herbert Street, St Kilda, 1958-59 (Citation 2427). It has a stepped footprint to maximise views, cream brick walls, projecting flat roof, splayed balconies with geometric railing and glass panels, and timber-framed spandrel panels to the main window units. The circulation is along external galleries to the rear behind a separate stair block with projecting bricks.
- Flats, 21A Dickens Street, Elwood, 1966 (Contributory within St Kilda Botanical Gardens & Environs precinct). Later brown brick and render, suggesting a burgeoning Brutalist character. Symmetrical façade with central recessed balconies.

The work of the Viennese Kurt Popper is generally indicative of a more restrained version of contemporary Modernism. Although his contemporary work shares a similar material palette, he generally employed more contained footprints and forms.

- Flats, 124-126 Alma Road, 1954 + 47 Westbury Street, St Kilda, 1956 (both Contributory within HO6 St Kilda East precinct). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing to a mixture of small and large windows, and balconies with concrete decks and metal railing.
- Flats, 22A Acland Street, St Kilda, 1957 (Contributory within HO5 St Kilda Hill precinct). Projecting flat roof, cream brick with panels of pale blue tiles to the façade, timber-framed windows, and balconies with metal balustrading with diamond pattern. It has a tile clad, hipped roof.
- Flats, 17 & 17A Burnett Street, St Kilda 1958-59 (Contributory within HO5 St Kilda Hill precinct). More conventional with a hipped roof clad in tile in two mirror-image blocks. Distinguished by the expressed rendered frame to the corner windows.

The contemporary work of Australian-born architects bares limited comparison in particular in terms of the material palette.

- Flats, 21 Redan Street, St Kilda, 1958, John & Phyllis Murphy (Citation 785, HO503). An unusual two-storey red brick building, comprised of two-level flats with separate entries, with a prow-like form and gable roof.
- Flats, 39 Southey Street, Elwood, 1959, L G Grant & Associates (Contributory within St Kilda Botanical Gardens & Environs precinct). Cream brick but with extensive use of decorative brickwork and screens to the front and a bowed concrete canopy to the entrance supported on steel poles.
- Flats, 63-69 Tennyson Street, Elwood, 1959-60, A V Jennings (Citation 2344, HO436). A series of four mirrored blocks, cream brick, stepped form with undercroft carparking, spandrels and banks of windows.

- Flats, 33 Pine Avenue, Elwood, 1960, Leslie J.W. Reed (Citation 2339, HO429). Cream brick with a projecting stairwell block to the front as well as a bank of windows with spandrels. Balconies to one long side and galleries to the other.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as a group listing with a single HO number.

In the Schedule to the Heritage Overlay apply:

- external paint controls (to ensure complementary colour schemes are employed and/or encourage restoration of original finishes/surfaces).
- fence controls (remnants of original front fences)

Remove 169 Hotham Street and 247 Inkerman Street from HO7 and HO315, respectively, and include within new group HO listing.

Primary source

RBA Architects & Conservation Consultants, *Review of Heritage Precinct HO7 – Elwood, St Kilda, Balaclava, Ripponlea - Stage 2 Report (2022)*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images

N/A

Area to be included in HO



169 Hotham Street, Balaclava



247 Inkerman Street, Balaclava



99 Westbury Street, Balaclava

City of Port Phillip Heritage Review

Place name: **Southey Gardens**
Other names: **Milton Drive Flats (former)**

Citation No:
920



Address: **2 Southey Grove, Elwood**

Category: **Residential: Flats**

Style: **Postwar: Modernist**

Constructed: **1957**

Designer: **The office of Theodore Berman**

Amendment: **C29**

Comment: **Revised citation**

Heritage Precinct: **St Kilda Botanical Gardens & Environs**

Heritage Overlay: **TBC**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

Southey Gardens, formerly Milton Drive Flats, at 2 Southey Grove, Elwood, designed by the office of Theodore Berman in 1957, is significant.

The contributory components include the west, south and east wings comprised of single storey modest, co-joined units arranged around a communal garden/motor court. Privacy is created by the entry brick wall (overpainted) and the long blank, side cream brick wall of one of the units. The roofs are long skillsions, clad in profiled sheet metal with timber fascia and wide soffit. The walls are stretcher bond with the original sections having been painted and the additions in either cream or red brick. The unpainted brick sections are blank and extend the full width of the roof – cream to the short (west and east wings) and red to the longer south wing in addition to the north end of the east wing (in cream brick). The overpainted sections are recessed with cream or red brick sills. The original doors are recessed beneath the verandah and have a highlight window and there are flanking original timber-framed windows, which are narrow (vertically orientated) with double hung sashes.

The much altered north wing and alterations and additions to the other wings are not significant.

How is it significant?

Southey Gardens at 2 Southey Grove, Elwood is of local historical and representative significance to the City of Port Phillip.

Why is it significant?

Southey Gardens is historically significant as being demonstrative of the extensive multi-residential building that characterised much of the 20th century history of the municipality but especially the southern parts and which gained pace after World War II. The typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples, imbuing the area with a more progressive, international character. This complex however was designed by an architect, Theodore Berman, or his office, whose parents were Polish émigrés and was responsible for other notable buildings in the municipality. (Criterion A)

Southey Gardens is of representative significance as a postwar example of the less common 'Bungalow Court' type, comprised of individual single level flats in a courtyard plan with a mixture of private and shared open space and facilities. This type evolved to become a socially acceptable alternative to multi-level flats in middle ring suburbs such as Hawthorn, Malvern and Brighton, but was much less popular in inner city areas where higher land values required higher site yields - this is the only known early postwar example in St Kilda or Elwood. It is unusual in that is single storey whereas the multi-residential buildings constructed in the area after World War II are otherwise multi-storied, generally with either a flat or hipped roof, rather than a skillion roof form. The complex demonstrates the increased importance placed on car parking in post-war examples. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular

locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units. Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increase by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

Southey Gardens (former Milton Drive Flats)

The area surrounding the St Kilda Botanical Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens, and Herbert streets were lined with substantial villas, and mansions set in large grounds. By the early twentieth century with the proximity to tram routes, and views over or access to the gardens, this area became a popular location for flats and some of the first flats in St Kilda were built here toward the end of World War I. These included Clarendon, designed by Joseph Plottel and built in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, built in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

In the nineteenth century, Southey Street north of Milton Street was partially developed and contained several villas along the western side, while the Ascog mansion and its extensive grounds occupied much of the east side (MMBW). The area further south was less undeveloped one of the few houses was at the southwest corner of Milton Street on the site of the present flats (see Figure 1).

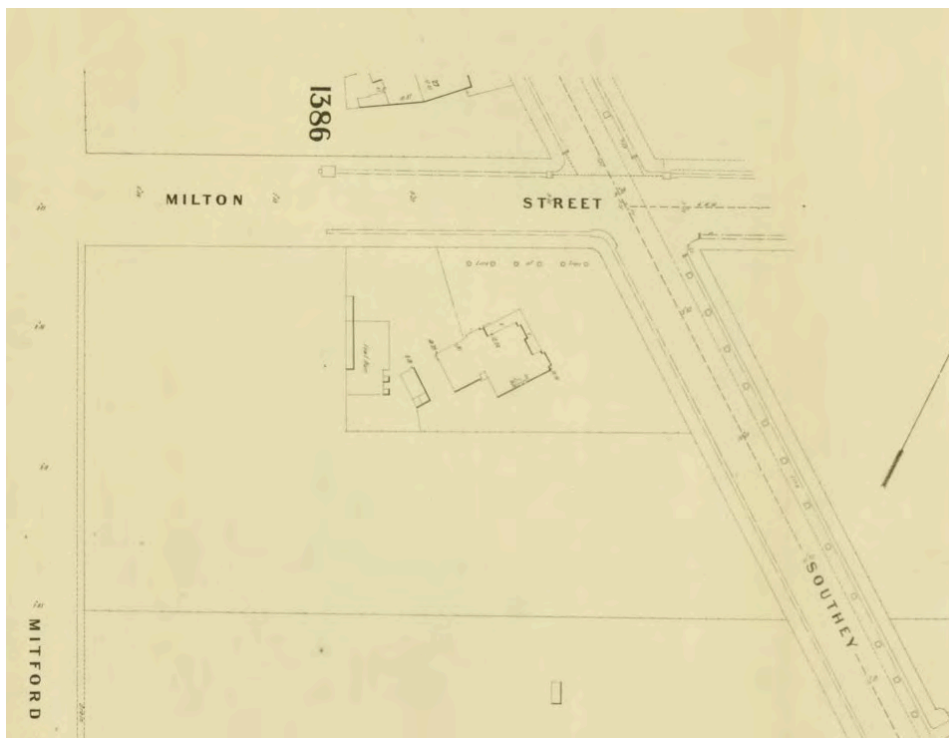


Figure 1: MMBW Detail Plan No. 1394, showing the house on the subject site in 1905

The economic depression of the 1890s halted development for over a decade and development only recommenced following the opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway. Development was slow at first but improvements to the route including progressive duplication from 1913 stimulated development and encouraged the building of flats especially along Mitford Street and Broadway, but also in adjoining streets.

In the early twentieth century the grounds of the house at the southwest corner of Southey and Milton streets were progressively subdivided creating building allotments facing both streets, which were developed with flats and houses. The original house remained, accessed by a driveway leading off Southey Street, until the 1950s when it was purchased by Theodore Berman, an architect.

Berman demolished the house and his architectural office designed a complex of 24 studio/bedsit flats arranged in a square around a central courtyard containing carparking (see Figure 2). The complex, which cost approximately £26,000, was constructed by sub-contractors under the supervision of Berman (BP). In 1960, the complex was listed in the Directory as the Milton Drive Flats at 27 Southey Street, Elwood (SM).

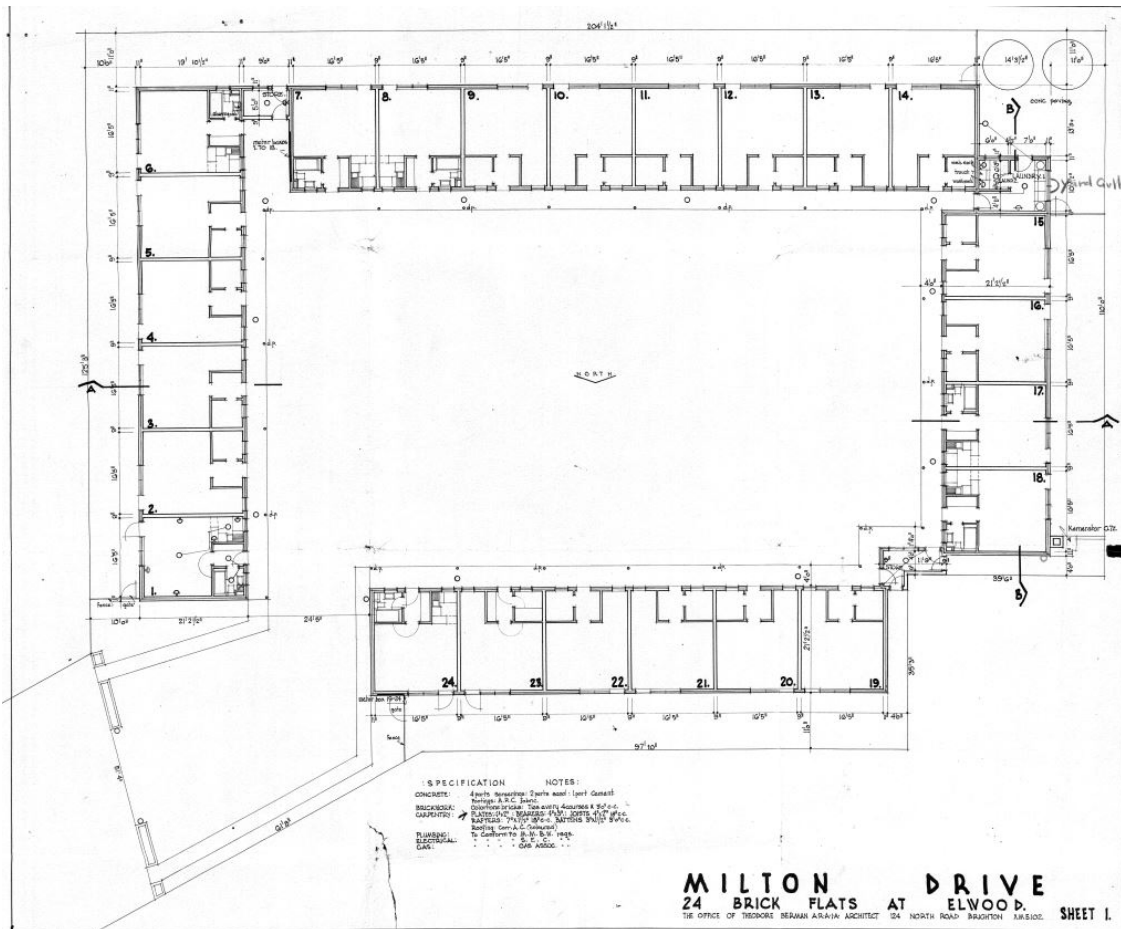


Figure 2: Original layout plan (Source: City of Port Phillip Building Archives)

In the late twentieth century the complex was purchased by the Department of Human Services for older persons accommodation, and alterations and additions were made in 2000 to provide additional living space for the units (BP). The 24 bedsits were extended and modified to provide increased living space and bigger bathrooms. It has been renamed 'Southey Gardens'.



Figure 3 - The flats c.1990s prior to the alterations carried out in 2000 (Source: City of Port Phillip)

Theodore Berman

Born in Carlton in 1928, Theodore Tolly Berman was a second-generation Polish migrant whose parents, David Berman and the former Freda Waxman were both born in Warsaw (Built Heritage).

Registered as an architect in 1954, Berman established private practice under his own name. Initially, this output focussed on small-scale apartment developments, mostly in the inner southern suburbs near where he lived (in Elwood and later in Brighton) as well as retail fitouts. The latter projects saw him become regular architect to several leading clothes chains including Beverley Lee Knitwear, Portmans and Sussan Lingerie. Around 1957, Berman transferred his home-based practice to larger office premises in Fitzroy Street, St Kilda, where he was able to take on additional staff (Built Heritage).

In the 1960s Berman designed several bowling alleys, as well as motels for the Parkroyal Chain, and in the 1970s was commissioned as the architect for high-end residential projects in Toorak (Built Heritage).

References

Built Heritage Pty Ltd, "Theodore Berman", *Dictionary of Unsung Architects*, www.builtheritage.com.au (viewed 24 November 2021)

Melbourne & Metropolitan Board of Works (MMBW) detail plan no. 1394 (1905)

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Peterson, Richard (2009, 2nd ed. [2005]), 'Edgewater Towers' (chpt. 43) in *A Place of Sensuous Resort: Buildings of St Kilda and their people* (RP)

Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council building permit (BP) no. U.3087, 31 January 1957; B1393/1999/P/0-02 (1999 alterations and additions)

Sands & McDougall Directories (SM) 1960-1965

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

An enclave of single storey modest, co-joined units in a D-shaped plan arranged around a communal garden/motor court. Privacy is created by the entry brick wall (overpainted) and the long blank, side cream brick wall of one of the units.

The intactness of the four wings varies, with those to the west, south and east being mostly intact whereas the northern wing has undergone greater change.

The more intact wings (west, south and east) have long skillion roofs, clad in profiled sheet metal with timber fascia and wide soffit. Aerials reveal a regular configuration of skylights and flues. The walls are stretcher bond with the original sections having been painted and the additions in either cream or red brick. The unpainted brick sections are blank and extend the full width of the roof – cream to the short (west and east wings) and red to the longer south wing in addition to the north end of the east wing (in cream brick). The overpainted sections are recessed with cream or red brick sills. The original doors are recessed beneath the verandah and have a highlight window and there are flanking original timber-framed windows, which are narrow (vertically orientated) with double hung sashes.

The north wing has a hipped roof with some gable ends and new sections of wall are red brick with cream brick sills. The new windows are wider/larger either sashes or in a combination with a fixed pane.

Comparative analysis

The subject complex is unusual in that it is single storey whereas the multi-residential buildings constructed in the area after World War II are otherwise multi-storied, generally with either a flat or hipped roof, rather than a skillion roof form. A few of the comparators are also arranged about a garden area or a central courtyard.

Bungalow Court and courtyard flats

As an epicentre for apartment development from the 1910s until the 1970s, St Kilda and Elwood contain many blocks of flats, which demonstrate the evolution of styles and types and the growing popularity of flat living. During the Inter-war period, the most common type was conventional walk-up flats of two or three storeys. Blocks of flats in a courtyard development were less common, while courtyard developments of single-storey units (the so-called 'Bungalow Court' type) were rarer still.

According to Sawyer (1992:13-4) the shortage of houses and the desire for smaller, more manageable homes had been a factor in the development of flats, but the continual concern with privacy and the unsuitability of flats for families led developers to seek alternatives. One of these was the 'Bungalow Court' concept, which was introduced as early as 1916 when it was described in an article in the *Real Property Annual*. The one and two roomed units were grouped around a U-shaped courtyard in pairs with no fences or hedges between them. However, Sawyer (1992:14) concludes that 'the old concern with lack of privacy once again surfaced and the concept does not appear to have gained a ready acceptance in Australia at this time'. Nonetheless, the 'Bungalow Court' concept did eventually evolve into the courtyard flat types, where flats were grouped around a semi-enclosed garden court, which emerged by the 1930s.

In Port Phillip, Greycourt at 96 Grey Street, St Kilda (see Citation 2002) designed by Richardson and Wood and constructed in 1920 is one of two 'Bungalow Court' examples cited by Sawyer and is the earliest known example in Port Phillip (and, by extension, the metropolitan area). The other is 45 Jackson Street, St Kilda, which (as Sawyer notes) doesn't really fit the type, as it comprises a rectangular block with no courtyard. A better example is 27-29 Jackson Street, which comprises attached dwellings in a U-shape around a central garden courtyard. Both Jackson Street developments date from the early 1930s and are within the HO5 St Kilda Hill precinct. Another later example is Cromer Court, 22-24 Kingsley Street, Elwood constructed in 1940-41 (Citation 2347).

Milton Drive demonstrates how the Bungalow Court type was adapted in the postwar period. While the basic principles remained the same, a key change was the use of the central courtyard for car parking. While less popular in inner city areas such as St Kilda where higher land values required higher site yields (this is the only known early post-war example in St Kilda or Elwood; all other flats from this period being the more common two and three storey walk-ups), single storey 'villa unit' courtyard developments became popular in middle ring suburbs such as Hawthorn, Malvern and Brighton as socially acceptable alternatives to multi-level flats.

Postwar Modernist flats

There is a relatively high concentration of architect-designed flats in the Elwood and St Kilda area which are typically either finely detailed and/or distinguished by their site responsiveness. Several émigré architects were active and at the forefront of the evolution of this building type including Mordecai Benshemesh, Michael R.E. Feldhagen, Dr Ernest Fooks, and Kurt Popper, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples. An exception was Theodore Berman, a second-generation Polish migrant who was born in Carlton in 1928.

The subject complex is indicative of the approach that evolved during the end of the Postwar period – circa mid to late 1950s/early 1960s. Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use

of brown brick. Although cream brick was also common during the earlier phase of the Postwar period, during the late 1940s and early 1950s, a Functionalist mode held sway at that time with parapets and steel-framed windows. From about the mid-1950s, whilst roofs were typically flat, they were usually expressed with soffits, often deep, and openings were typically timber-framed.

This is one of three known examples of multi-residential buildings in Port Phillip designed by Theodore Berman or by his office. The others are:

- Rocklea Gardens, 46-50 Hotham Street, St Kilda East, 1960 (Citation 2017, HO293). Very large complex with a T-plan over three levels. International style, continuous band of timber-framed windows/openings with balconies, and spandrel panels at either end of the elongated façade.
- Flats, 76 Mitford Street, Elwood 1957 (Contributory within the St Kilda Botanical Gardens & Environs Precinct). Two storey block, cuboid form with flat projecting roof over galleries, mainly cream brick. Façade with concrete brick, two colours (dark grey to main wall and light grey to screen wall) and varying bond (stacked and stretcher), metal pole screen with '76', metal balustrades with diamond motifs to front, though triangular to long side galleries. Timber-framed windows including large window wall section to facade.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place.

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Baladava Ripponlea Precinct Heritage Review Stage 2, 2021*

Other sources

Robert Peck von Hartel Trethowan, *St Kilda 20th century Architectural Study*, Volume 3, 1992

Other images



Left – entry to the complex. Right: The east wing showing the 2000 additions at left with square window and the projecting bays beneath the roof.



Left: View of the central car park. Right: The altered north wing showing the non-original gables, and brick additions

City of Port Phillip Heritage Review

Place name: B'nai B'rith House (former)
Other names: -

Citation No:
2018



Address: 99 Hotham Street, Balaclava

Category: Community: Lodge Hall

Style: Postwar: Modernist

Constructed: 1959

Designer: Dr Ernest Fooks, Max Lyle

Amendment: C29, C161

Comment: Revised citation

Heritage Precinct: Not applicable

Heritage Overlay: HO337

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The former B'nai B'rith House, designed by Dr Ernest Fooks and constructed in 1959, at 99 Hotham Street, Balaclava is significant.

A two-storey modernist community building consisting of two sections, both with a rectangular footprint, flat roof – the taller main and smaller northern unit. Initially the front of the main part had an open undercroft, which was then infilled soon after in 1961 by Fooks. The roof of the main section projects with a timber fascia and has a soffit with stained, slatted timber. This section is concrete framed, and its façade has a wide (segmental) curved cream brick wall in stretcher bond with a regular configuration of projecting bricks (alternate bricks in every second course) and recessed, narrow side windows. A large bronze sculpture of a menorah by Max Lyle is located to the southern end. The side elevations include panels with a pebble finish alternating with glazing to the front part of the upper level with limited areas of cream brick (some infill). The glazing is timber-framed with large, fixed panes either side of a narrow openable window. The smaller northern unit is set back in cream brick with similar window groups comprised of narrow openable and large fixed panes, with a timber panel above.

Alterations and additions associated with the conversion to residential use are not significant.

How is it significant?

The former B'nai B'rith House is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

B'nai B'rith House is of historical significance as a community lodge established in 1959 following a period of massive growth for Melbourne's Jewish community during and following World War II. It is specifically associated with B'nai B'rith, the oldest and largest international Jewish community service organisation in the world. Like many Post-war organisations, following their establishment in Melbourne in 1945 they initially met in pre-existing buildings for some years before building this dedicated lodge on Hotham Street. It served as an important community focus among the Jewish population in this area until 2010. (Criterion A)

B'nai B'rith House is of aesthetic significance as a largely intact and distinctive example of Post-war religious architecture in the Modernist idiom designed by preeminent Jewish émigré architect Dr Ernest Fooks who was a member of the Lodge. The bold and striking composition with an expressed concrete frame in conjunction with a finely detailed brickwork and timber-lined soffit is demonstrative of Fooks' position at the forefront of architectural design at the time. The building is complemented by a bronze sculpture mounted on the façade by Max Lyle. (Criterion E)

Thematic context

Victoria's framework of historical themes

2. Peopling Victoria's places and landscapes: 2.4 Arriving in a new land, 2.5 Migrating and making a home, 2.6 Maintaining distinctive cultures; 8. Building community life: 8.4 Forming community organisations

Port Phillip thematic environmental history

3. People: 3.5 Expressing identity and culture; 8. Community life: 8.4 Gathering places

History

Thematic history

The strong Jewish community in St Kilda and Elwood today is largely a result of post-World War II migration, however there had been a Jewish congregation in the area since the late 1800s. In 1921 the Jewish population of Melbourne was 7,600 people, and this grew to approximately 30,000 by 1961 (Lipmann, 1973, as cited in Townsend, 2018).

The St Kilda Hebrew Congregation was established in 1871 and built its first synagogue on part of the former Charnwood estate the following year. The congregation grew and by the early 1920s, it needed a bigger synagogue. The new St Kilda Hebrew Congregation Synagogue was built almost directly opposite the original building and was consecrated in 1927. Designed by Joseph Plottel, the synagogue is built in Byzantine Revival style.

The first Australian Temple Beth Israel was founded in Melbourne in 1930 by Ada Phillips. It promoted a progressive form of Judaism that was more relevant and appealing to younger Jews. Services were held at Wickliffe House on the St Kilda Esplanade, the St Kilda Town Hall and the Christ Church hall. A synagogue was purpose-built at 76-82 Alma Road, St Kilda in 1937. But by the end of World War II, with 1,600 people attending on High Holidays, some services had to be held at the St Kilda Town Hall. By the late 1950s, the congregation had grown to become the largest single Jewish congregation in Australia.

The Elwood Talmud Torah congregation was founded in the 1930s to serve the increasing number of Jewish migrants escaping growing anti-Semitism and persecution in Europe. The congregation, like so many others in the study area, began meeting in private homes before raising enough funds to purchase land and build a synagogue. Kurt Popper, a Viennese modernist architect, designed the Elwood Talmud Torah. It opened its doors in 1957. Part of the community broke away in 1939-1940 to form the Adass Israel

Congregation, which established a synagogue at 24 Glen Eira Road, Ripponlea in 1950. In December 1950, the foundation stone for a mikvah – a ritual bathhouse – was laid behind the main building. The community continued to expand its synagogue to surrounding sites from the 1960s, to accommodate its growth.

The Sephardi Jewish community also arrived in the area during the huge wave of post-war migration in the 1950s. They worked hard to establish a place of worship of their own, and in 1994 former Australian Governor Sir Zelman Cohen opened the Sassoon Yehuda Sephardi Synagogue on Hotham Street, East St Kilda.

These synagogues are still in regular use. The range of congregations demonstrates the diversity and strength of the Jewish community in the City of Port Phillip (TEH).

B'nai B'rith House

Founded in the United States in 1843, B'nai B'rith is the oldest and largest international Jewish community service organisation in the world. B'nai B'rith supports human rights and anti-discrimination and promotes multi-culturalism and inter-religious understanding and social justice activities. The organisation has accredited NGO status at the United Nations in both New York and Geneva, and maintains representative offices in Jerusalem, and in Brussels to deal with issues relation to the European Union. At a grass roots level, B'nai B'rith delivers community welfare services such as youth and young adults' programs, senior citizens' housing, and financial support for educational services. Initially, B'nai B'rith was a fraternal Lodge, and membership was open to Jewish men 'of good repute, and at least 25 years old', while women could become members of Chapters associated with the Lodges. However, in 1990 B'nai B'rith International voted to admit women as full members (B'nai B'rith website; *The Australian Jewish News* 3 May 1957 p9).

In Australia the first Lodge was established in Sydney in 1944, followed soon after by the commencement of the Sydney Women's Chapter. Melbourne instituted its first Lodge, no. 1547, in 1945, which was installed on 20 May at the Samuel Myers Hall (*The Australian Jewish Herald* 8 June 1945 p6). These were established by Austrian and German refugees and immigrants from Europe as well as leaders from the Australian Jewish community. In Melbourne, Frank B. Lippmann, a former past president of a European lodge played an important role in the establishment of Lodge no. 1547. B'nai B'rith was eventually established in all Australian states, but only Sydney and Melbourne remain today (B'nai B'rith website).

An early initiative of the B'nai B'rith Lodge in Melbourne was the awarding in late 1946 of scholarships for students attending Hebrew schools in Victoria or at the University of Melbourne (*The Sydney Jewish News* 29 November 1946 p8). The Lodge also worked closely with the Australian Jewish Welfare Society provided help for needy members of the community. One example was the Mothers Help Scheme commenced in 1952 by the Women's Chapter, which arranged immediate help for families when a mother became ill or had to go to hospital. In 1955 the Lodge donated a hut to the A.H. Sicree Memorial Camp for Jewish Youth at Upper Beaconsfield (*The Australian Jewish News* 3 May 1957 p9).

In 1955 the Lodge celebrated its tenth anniversary and in April 1957 the second B'nai B'rith Lodge (Harmony Lodge No. 2099) was instituted in Melbourne. Three other new lodges were instituted in Sydney, Perth, and Brisbane at around the same time. By this time membership exceeded 500 and was steadily growing (*The Australian Jewish News* 3 May 1957 p9).

With the growth in Lodge members a permanent meeting place was required. The Lodge trustees acquired the present site in Hotham Street in 1957 and Dr Ernest Fooks was engaged to design alterations and additions to the nineteenth century house on the property. The first stage, completed c.1958, comprised internal alterations to the house to create meeting rooms and office spaces. The second stage, completed in 1959, was a two storey addition built in front of the house (see Figure 1), which contained a main Assembly Hall on the first floor that could seat 350 people accessed by a stairwell on the north side (with a cloakroom below) (BP). The building was named 'B'nai B'rith House'. A feature of the façade was a copper sculpture in the form of an abstracted menorah, which was created by sculptor, Max Lyle (*Interview with Max Lyle*).



Figure 1: B'nai B'rith House (Hotham Street Reception Rooms), East St. Kilda 1960 (Source: State Library of Victoria, H2003.100/283)

Beneath the assembly hall was an open undercroft. In 1961 this was infilled to create an additional committee room. At the same time additions were made to the rear of the original house to create a caretaker's dwelling. Fooks was the architect for these alterations and additions (BP).

In 1966 a building permit was granted for a further committee room. Kurt Popper was the architect for this addition, but it is unclear whether it proceeded. In 1983 Fooks and Popper collaborated on the design of a two-storey addition at the rear of the original house for a new caretaker's dwelling (BP).

In 2010 the Lodge decided to offer the building for sale, as it was no longer considered suitable for the organisation. The funds from the sale were used to relocate the Lodge to Beth Weizmann, and to promote and expand the organisation (*The Australian Jewish News*, 25 October 2010). In 2017 a permit was approved for a residential development that retained the 1959/61 building and replaced the nineteenth century house with townhouses (BP). This was completed in 2022.

Dr Ernest Fooks - architect

Born during 1906 in Bratislava, Czechoslovakia, Ernest Fuchs was educated in Vienna, where he completed a degree in architecture in 1929 and subsequently a doctorate in town planning in 1932. He started his own practice at that time but in 1939 fled the rising anti-Semitism in Europe, marrying Latvian-born Noemi Matusevic in Canada en route to Australia (HE).

In Melbourne, he became assistant town planner for the Housing Commission of Victoria for nearly a decade (until 1948) working on projects across the State. During this time, he wrote extensively, and lectured, on town planning issues leading to his appointment in 1944 as the first lecturer of town planning at the Melbourne Technical College (now RMIT). In 1946, he outlined his ideas and solutions to planning in Melbourne in *X-Ray the City!: the Density Diagram, Basis for Urban Planning*.

On becoming an Australian citizen in 1945, he changed his surname to Fooks. From 1948, he established a successful architectural practice, drawing much of his clientele from Melbourne's thriving post-WW2 European émigré community.

Fooks' practice specialised in 'own your own' flats for developers completing over forty blocks of flats in St Kilda, Caulfield, Toorak, South Yarra and Hawthorn. In 1955, he self-developed an office with four bachelor flats attached at 1 Woonsocket Court, St Kilda (extant but much altered). Fooks also designed numerous single-family residences, beginning with modest-scale examples in the austerity driven period of the late 1940s and early 1950s but evolving as prosperity increased to more ambitiously scaled and detailed

examples subsequently. In this sphere, he was influenced by courtyard focused precedents and the use of Japanese-inspired screens, culminating in his own-famed house in Caulfield (1966). Other projects included some commercial (such as shops) and educational buildings (for example, Mt Scopus Memorial College, Burwood), as well as three notable community facilities – the B'nai B'rith in Hotham Street, Balaclava in 1959, Adass Israel Synagogue in Glen Eira Avenue, Ripponlea, completed in 1965, and the National Jewish Memorial Centre and Community Facility in Canberra, completed in 1971 (Edquist).

Fooks passed in 1985. Despite the coverage in magazines such as *Australian House and Garden* and extensive output of both built work and in publishing, his work has only recently become more widely acknowledged in general architectural circles (Peterson).

The B'nai B'rith commission is said to stem from Noemi's encouragement to be involved with local community affairs (Edquist). Fooks was a member of B'nai B'rith and his wife, Noemi, was part of the Women's Chapter. In 1974 Fooks became the second president of the Unity Lodge, a position he held until 1978. The Unity Lodge was a unique group within B'nai B'rith both in Australia and internationally at the time, as it was comprised of men and women. He also served as consultant to the Jewish Museum and had close links with Toorak Synagogue and community charities (*The Australian Jewish News* 6 May 1983 p12). Following his death in 1985 one of the main halls at B'nai B'rith House was dedicated to his memory. Speakers at the dedication ceremony included his widow, Noemi, Royal Australian Institute of Architects past president, Keith Mackay and colleagues, relatives, and friends (*The Australian Jewish Times* 15 Jan 1987 p4).

Max Lyle - sculptor

Max Lyle (1935-) studied art at RMIT, Melbourne 1951-53 and 1955, Caulfield Technical College 1957-1959; Gordon Institute of Technology 1960-62. In 1963 he was appointed to the University of South Australia: South Australian School of Art 1963-1996 retired as Head of School in 1996. He held his first solo exhibitions in the early 1950s at the Victorian Sculptors society. Other early exhibitions included 1958 Tasmanian Tourist Bureau Melbourne, 1959 Victorian Artists' Society Melbourne and 1962 Museum of Modern Art of Australia Melbourne and he was continuously represented in shows over five decades until the early 2000s.

His commissioned architectural sculptures include 1999 "Bamboo installation" Building Bamboo Art Institute of Indonesia Yogyakarta; 1995 Development Bank of Singapore; 1988 Mount Gambier Civic Centre two wind impelled metal sculptures entitled "Performance"; 1982 Littlehampton School wall sculpture; 1979 Broken Hill Civic Centre "Jamieson Shaft sculpture"; 1973 Adelaide Festival Centre foyer "Environmental sculpture"; 1967 Deakin University Toorak campus Melbourne fountain; 1964 Arndale shopping centre Adelaide pendant sculpture; 1960 Bendigo State College Victoria "Phoenix" wall sculpture; 1959 B'nai B'nith Lodge Melbourne "Menorah" wall sculpture.

Lyle has been the recipient of several awards and grants including 2000 Consultancy for Arts SA, 1991 Study grant from University of South Australia for 6 month tour of Europe, 1984 British Council UK study grant, 1981 Artist in residence Victoria College of the Arts, 1974 Australia Council grant for Adelaide Festival of Arts; 1954 Aubrey Gibson Sculpture prize Victorian Sculptors' Society.

Lyle is represented in the collections of the Australian National Gallery Canberra, University of Sydney, Art Gallery of South Australia, University of Adelaide, RMIT Melbourne; Mildura Arts Centre, Victorian College of the Arts, Geelong Art Gallery; Lord Perth Scotland; and private collections.

(Source: *Interview with Max Lyle*)

References

B'nai B'rith Australia New Zealand website, <https://www.bnaibrith.org.au/our-history.html> (viewed 23 November 2021)

Certificate of title, Vol. 2637 Fol. 399

Council Building Files held by Port Phillip City Council (BP)



Edquist, Harriet (2012), 'Fooks, Ernest', P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Melbourne, pp. 258-259

Lyle, Max & Linn, Rob & National Library of Australia. Oral History Program (2004). *Interview with Max Lyle*. Viewed online at <https://trove.nla.gov.au/work/36507294> 24 November 2021.

Peterson, Richard (2009, 2nd ed. [2005]), 'Edgewater Towers' (chpt. 43) in *A Place of Sensuous Resort: Buildings of St Kilda and their people*.

Port Phillip Thematic Environmental History (TEH), February 2021

Townsend, Catherine, 'Making Modern Jewish Melbourne: Schools, Synagogues, Aged Care Facilities and Community Buildings 1938-1979' (paper), 2018

Description

A modernist community building currently being converted to residential use. It consists of two sections, both with a rectangular footprint, flat roof, and two storey – the taller main and smaller northern unit. Initially the front of the main part had an open undercroft (SLV, H2003.100/283), which has been infilled.

The roof of the main section projects with a timber fascia and has a soffit with stained, slatted timber. This section is concrete framed, and its façade has a wide (segmental) curved cream brick wall in stretcher bond with a regular configuration of projecting bricks (alternate bricks in every second course) and recessed, narrow side windows. A large bronze sculpture of a menorah (ancient Hebrew lampstand) by Max Lyle is located to the southern end.

The side elevations include panels with a pebble finish alternating with glazing to the front part of the upper level with limited areas of cream brick (some infill). The glazing was timber-framed with large, fixed panes either side of a narrow openable window.

The smaller northern unit is set back in cream brick with similar window groups comprised of narrow openable and large fixed panes, with a timber panel above.

Comparative analysis

The former B'nai B'rith House is one of many institutional buildings (schools, community centres, memorials, aged care facilities etc.) constructed in Melbourne during the 1950s, 60s and 70s in response to the massive population growth within the Jewish community following World War II. The architects commissioned were often Jewish émigrés themselves who brought with them detailed knowledge and experience of European Modernism. While their formative training always remained dominant, their work inevitably absorbed some influence from their new home. Dr Ernest Fooks, who was educated in Vienna before immigrating in 1939, emerged as one of the preeminent Jewish émigré architects practicing in Melbourne during the Post-war period.

The B'nai B'rith House is in the Modernist idiom. There is no ready comparison within the municipality in terms of contemporary public or community projects. B'nai B'rith House compares well with others completed in Melbourne at the end of the 1950s, such as St Faiths' Anglican Church at 8 Charles Street, Burwood by Mockridge, Stahle & Mitchell (1957-58) and St James Anglican Church at 1461 High Street, Glen Iris by Bogle, Banfield & Associates (1959). Both noted buildings employed striking massing/forms not necessarily associated with traditional religious architecture and were similarly boldly articulated with pronounced use of blank walls to the street.

Dr Ernest Fooks designed other buildings in the municipality for the Jewish community:

- Adass Israel Synagogue, 12-24 Glen Eira Avenue, Ripponlea (Citation 2434). Built in 1965, although the design had been largely settled four years earlier in 1961. It is in the Modernist idiom with fine façade articulation and a broad gable roof with wide eaves.

- Melbourne Chevra Kadisha, a Jewish mortuary and funeral home, 115-119 Inkerman Street, St Kilda, built in 1979 (not included in the Heritage Overlay). It is another distinctive building but reflecting the Brutalist style with its bold massing, extensive areas of blank wall and brown brick exterior. It similarly includes a projecting curved wall section to the centre of the façade as the B'nai B'rith House.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as an individual place. Reduce the Heritage Overlay extent to include only the 1959/61 building.

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



Front elevation in 2017



Side elevation in 2017 – note visible chimney of original house at rear



Stairwell of 1959 building in 2017 showing original window details

City of Port Phillip Heritage Review

Place name: State Savings Bank of Victoria
(former)

Citation No:
95

Other names: Commonwealth Bank



Address: 133-135 Acland Street, St Kilda

Heritage Precinct: Village Belle
Commercial

Category: Commercial: Bank

Heritage Overlay: TBC

Style: Late 20th century

Graded as: Significant

Constructed: 1969

Victorian Heritage Register: No

Designer: Best Overend

Amendment: Amendment C29, C160

Comment: Revised citation

Significance

What is significant?

The former State Savings Bank of Victoria (now the Commonwealth Bank), designed by Best Overend and constructed in 1969, at 133-135 Acland Street, St Kilda is significant.

The building is single storey with a tall parapet. The façade is completely clad in off-white marble panels, except for the glazed entry, which have been configured to maintain the diagonal patterning of the veining. At ground level the facade is set back from the front boundary with wing walls beneath the paired wide, segmental arched concrete canopies which have a metal fascia, painted black. The soffit of the canopy has a rough finish, possibly finished with vermiculite (a sprayed-on material employed for its acoustic properties and often referred to as a popcorn ceiling), and recessed lights.

Alterations and additions are not significant. These include, the ATMs, the aluminium-framed glazed entry with translucent glazing above, terrazzo floor tiling at the entry and the metal railing.

How is it significant?

The former State Savings Bank of Victoria at 133-135 Acland Street, St Kilda is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

The former State Savings Bank of Victoria is historically significant for its continuous use as a financial institution in the Acland Street commercial centre since 1969. It was one of six branches of the State

Savings Bank of Victoria established in the municipality and replaced an earlier branch building in Barkly Street. Although the State Savings Bank of Victoria had its own in-house architectural department, it also maintained a tradition of engaging some of the more progressive and prominent private architectural firms, in this case Best Overend, to undertake commissions. (Criterion A)

The former State Savings Bank of Victoria is of aesthetic significance as an intact, late example of the International style as indicated by the use of bold, often sculptural forms with distinct zones of blank walling. It is a good example of small-scale bank architecture dating from the 1960s. The essentially symmetrical façade cleverly expresses an asymmetrical plan generated by the bank's functional duality: on one side expressing public accessibility, on the other, solid security. The symmetry of the double curved awning resolves this duality and the fine marble facings enhance the sense of formality. The canopy and the height of the parapet continue the dominant characteristics of the streetscape. The setback of the building contributes a small public space to the Acland Street footpath. (Criterion E)

Thematic context

Victoria's framework of historical themes

5. Building Victoria's industries and workforce: 5.5 Banking and finance

Port Phillip thematic environmental history

6. Commerce, trade and work: 6.2 Markets, shops and retail

History

Contextual history

The first Village Belle Hotel was established in 1855 in Barkly Street opposite the intersection with Acland Street and in 1891 the present building was erected. The surrounding area first developed as a residential area and by the late nineteenth century, the southern end of Acland Street was lined with villas as well as two mansions that occupied the triangle formed by Acland, Belford and Barkly streets. The only non-residential development was the cable tramway sheds on the southwest side opposite Irwell Street (MMBW).

The growth in the population of St Kilda and Elwood due to mansion estate subdivision and the building of flats in the early twentieth century (and the gradual decline of the High Street shopping centre) led to the development of new retail centre around the intersection of Acland and Barkly streets surrounding the Village Belle Hotel. By the 1930s the growing importance of the centre was marked by the opening of a Coles Store with dual frontages to Acland and Barkly streets and branches of the State Savings Bank of Victoria and the Commonwealth Bank in Barkly Street, and rows of multiple shops along both sides of Acland Street.

State Savings Bank of Victoria

The State Bank of Victoria was established by 1912 when the Savings Banks Act (No.2365) provided for all Banks then operating under the Savings Banks Acts to be collectively named The State Savings Bank of Victoria (SSBV). Between the time of its formation and 1939 the Bank undertook a 'remarkable building programme' erecting over 70 branches throughout Victoria, the most by any single bank during that period (Trethowan 1976:7).

Services offered by the Bank included savings bank facilities, special loans to discharged soldiers (from 1917), building homes for people of small means (from 1920s), including the Garden City estate at Fisherman's Bend and credit foncier facilities including mortgage loans and sale of debentures. The credit foncier scheme was one of the first of many introduced in Australia over the first decades of the twentieth

century and became known colloquially as the 'cheap money' scheme. By the 1920s the success of the credit foncier scheme led to the Bank adding other loans on special conditions for lower income workers and returned servicemen (Murray & White 1992:207-17).

In 1991 the SSBV merged with the Commonwealth Bank of Australia. At that stage, there were more than 500 branch locations throughout Victoria. Following the merger, many branches were closed and those that were kept open became branches of the Commonwealth Bank.

In the City of Port Phillip, some of the first SSBV branches in Victoria were established in St Kilda at the corner of Fitzroy Street & Canterbury Road in 1914, at Carlisle Street, Balaclava (1914), and Middle Park (c.1915). Other branches followed at Elwood (1922), Ripponlea (1922), and Barkly Street, St Kilda (1923).

The branch in Barkly Street, St Kilda served the Village Belle shopping centre until the late 1960s. In 1967 the Commissioners of the SSBV acquired this property in Acland Street, which contained a pair of shops (CT). Best Overend was the architect of the new branch building, which opened in 1969.

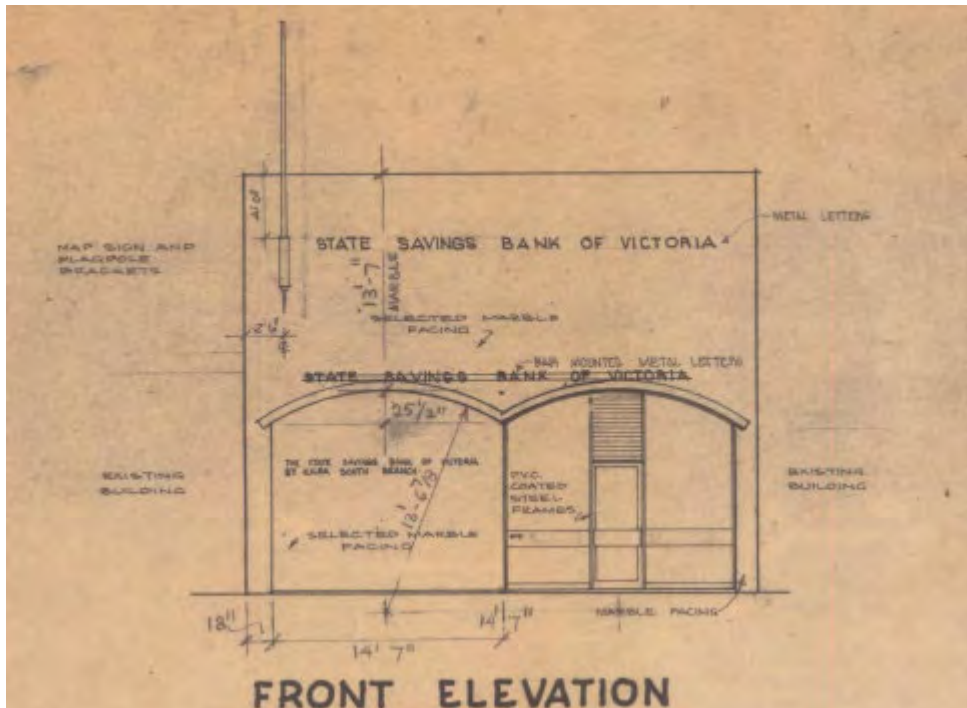


Figure 1 - Elevation plan prepared by Best Overend. (Source: Council building file)

In 1984 the first automatic teller machine was installed in the façade. It became a branch of the Commonwealth Bank c.1991 following the merger of the two banks, and this led to the closure of the original Commonwealth Bank at 204-208 Barkly Street, which had opened in 1939.

References

Certificate of Title (CT), Vol. 8690 Fol. 508

Heritage Alliance, *East St Kilda Heritage Study*, Citation 2298 for former SSBV, 224 Carlisle Street, Balaclava

Melbourne & Metropolitan Board of Works Plan No. 1375 and 1376, dated 1897

Murray R. & White, K., *A bank for the people: A history of the State Bank of Victoria*, Hargreen, North Melbourne, 1992

Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council building permits (BP) nos. 5215 (Barkly Street branch, 13 March 1923; No. 2773, dated 3 June 1969; 9316, 28 July 1982 (internal alterations); D.2634, 20 October 1984 (ATM)).

Trethowan, B., *A study of banks in Victoria, 1851-1939*, HBC, December 1976



Description

The former SSVBV is a late example of the International style as indicated by the use of bold, often sculptural forms with distinct zones of blank walling. It is single storey with a tall parapet. The façade is completely clad in off-white marble panels except for the glazed entry. The veining of the marble is varied in colour but the large rectangular tiles (four levels across the façade height) have been configured to maintain the diagonal patterning.

At ground level the facade is setback from the front boundary with wing walls beneath the paired wide, segmental arched concrete canopies which have a metal fascia, painted black. The soffit of the canopy has a rough finish, possibly finished with vermiculite (a sprayed-on material employed for its acoustic properties and often referred to as a popcorn ceiling), and recessed lights.

While the building is not completely intact, overall, it has good integrity. Original SSBV signage has been replaced by the present signage.

Below the canopy, the northern half of the façade currently contains two ATMs and a non-original, aluminium-framed glazed entry with translucent glazing above.

The terrazzo floor tiling at the entry is likely not original (identified as concrete tiles on the drawings) nor are the metal railing.

Comparative analysis

Although the SSBV had its own in-house architectural department, it also maintained a tradition of engaging some of the more progressive and prominent private architectural firms to undertake commissions (Heritage Alliance 2004).

This branch designed by Best Overend compares with new Balaclava branch erected in Carlisle Street in 1965 (Citation 2298, Carlisle Street Commercial Precinct), which was designed by Eggleston, Macdonald & Secomb, who enjoyed an ongoing association with the SSBV (in 1982 the firm designed internal alterations to the Acland Street branch). This association could be traced back to the pre-War practice of the firm's founder, architect Alec Eggleston (1883-1955), and culminated in the firm's design for the bank's head office, on the corner of Bourke and Elizabeth streets, in the late 1970s (Heritage Alliance 2004).

Earlier former SSBV banks included in the HO are:

- 54 Fitzroy Street, St Kilda (1914) (Citation 1478)
- 104 Canterbury Road, Middle Park (c.1915) Significant within HO445 Armstrong Street precinct
- 6 Ormond Road, Elwood (1922) (Citation 360)
- 78 Glen Eira Road, Ripponlea (1922) (Citation 1984)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place.



Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Baladava Ripponlea Precinct Heritage Review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study, Volume 3*, 1992

Other images

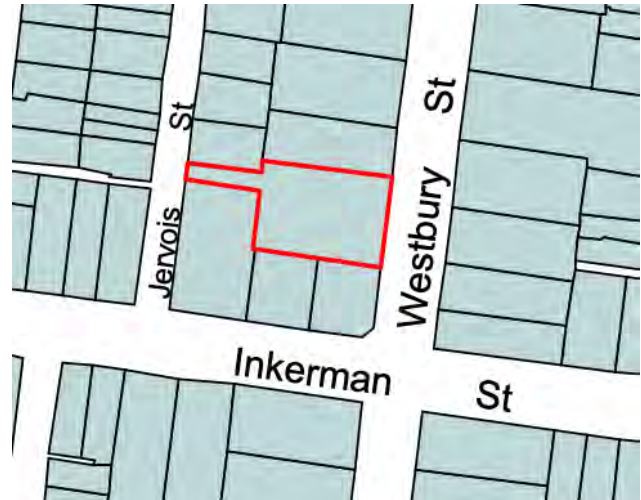


The former SSBV c.1999

City of Port Phillip Heritage Review

Place name: Talana
Other names: House and fence

Citation No:
18



Address: 89 Westbury Street, St Kilda East

Heritage Precinct: None

Category: Residential: House, fence

Heritage Overlay: HO278

Style: Federation/Edwardian: Free Classical

Graded as: Significant

Constructed: 1905, 1914

Victorian Heritage Register: No

Designer: Unknown

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Talana, the Federation villa built in 1905 and extended in 1914 at 89 Westbury Street, St Kilda East is significant. The cast iron and bluestone front fence also contributes to the significance of the place.

Later alterations and additions are not significant.

How is it significant?

Talana at 89 Westbury Street, St Kilda East is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Talana is of aesthetic significance as a substantial Federation villa, which is notable for ornate detailing of the three projecting bays, verandah and chimneys and is complemented by a cast iron front fence. The two front facing gables are the most complex having a pediment over the projecting window bay set against a larger pediment over the gable end wall. The tympana have incised decoration and are supported visually on pilasters with fluted volutes, which frame tall timber windows with leadlight toplights, moulded architraves and impostes and rendered bracketed sills. The side facing gable has similar treatment to the pediment but lacks the pilasters and other details to the windows. Other notable details are the pedimented treatment with cast iron screens at the corner of the verandah, and the tall chimneys with pedimented caps. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

The land boom of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan. During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. However, with the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes, or flats. Most of the development during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of nineteenth century properties in St Kilda, Elwood, Balaclava and Ripponlea.

Talana, 89 Westbury Street

The development of Alma Park from c.1860 onwards encouraged the development of the surrounding area into a desirable residential neighbourhood. By the end of the nineteenth century Chapel Street, Alma Road and Westbury Street were lined with substantial villas and mansions set in large grounds.

In the late nineteenth century 89 Westbury Street formed part of a larger allotment at the north-west corner of Inkerman Street that contained a seven-roomed brick house owned and occupied by John Zevenboom, a brush manufacturer, which had been built prior to 1873 as it appears on Vardy Plan (LV, RB). The 1897 MMBW plan (Figure 1) shows the house, named as 'Amsterdam', which had deep setbacks to both Inkerman and Westbury streets.

Zevenboom took out a mortgage to the Commercial Bank of Australia Ltd in 1894 and, like many others at that time, appears to have found himself in financial difficulty for in 1903 the bank had taken possession and subdivided the land into two lots. The allotment containing the house was sold to Ellen Osborne, while an allotment at the corner of Inkerman Street was transferred to her husband John James Osborne. John and Ellen lived at the former Amsterdam, by then renamed as Talana and in 1905 they engaged builder H. Osborne to build a new house on this property, which is the present house at 89 Westbury Street (LV, BP).

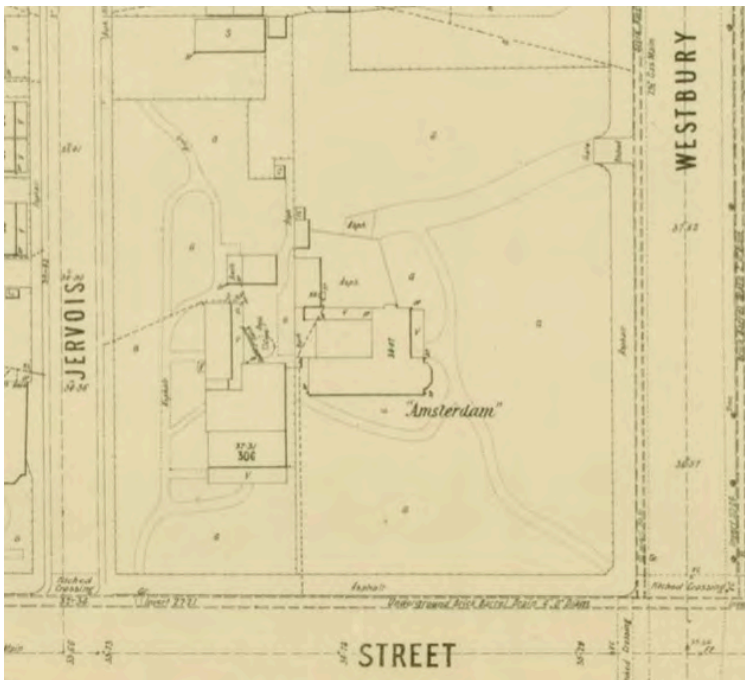


Figure 1: Extract of MMBW Detail Plan No. 1422 showing Amsterdam in 1897, prior to the construction of Talana

Ellen Osborne died in 1911 and in 1912 her husband sold what is now 89 Westbury Street to Norman Baillieu (LV).

In 1914, A. Cookson, builder constructed additions that contained two additional bedrooms, a scullery with access to the original kitchen, and a small pantry for then owner Mrs. G. Baillieu (BP). This is the projecting wing on the south side. It was detailed to match the front elevations of the house (Figure 2).

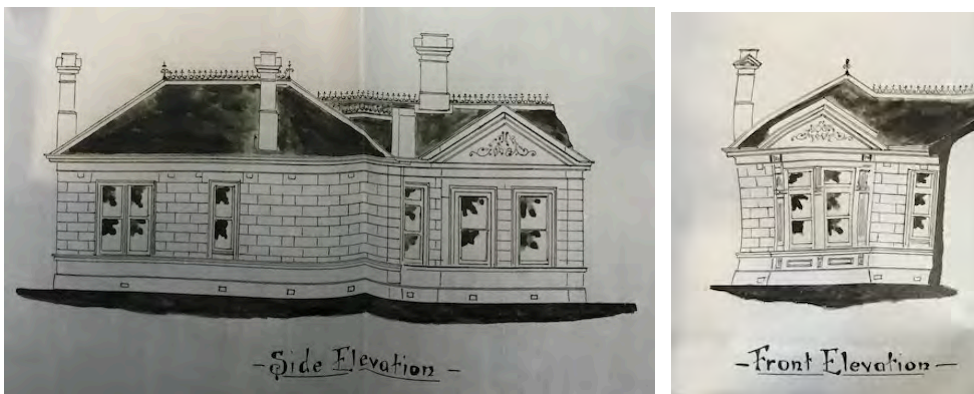


Figure 2: Extract of original building plans showing the additions to Talana in 1914

In 1920 the owner and occupier of the house, which retained the name Talana, was John Barrett, an auctioneer (LV).

References

Land Victoria certificates of title (LV): Vol. 1402 Fol. 230; Vol. 2966 Fol. 067

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1422, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP): 322, 23 August 1905 ('B. villa Westbury Street'); 2457, 9 September 1914 (additions)

Sands & McDougall Directory (SM) 1905, 1910, 1920

Description

Talana is an unusual substantial Federation rendered villa with a complex hip and gable slate tiled roof. The original section, constructed in 1905, is asymmetrical in plan with a separate return bullnose cast iron verandah within projecting gabled bays to the front and south side, and the 1914 additions have extended the house on the south side, which features another projecting gabled bay at the front.

Talana is distinguished by the by the ornate detailing of pedimented ends to the three projecting bays. The two front facing gables are the most complex having a pediment over the projecting window bay set against a larger pediment over the gable end wall. The tympana have incised decoration and are supported visually on pilasters with fluted volutes, which frame tall timber windows with leadlight toplights, moulded architraves and imposts and rendered bracketed sills. The side facing gable has similar treatment to the pediment but lacks the pilasters and other details to the windows. Other notable details are the pedimented treatment with cast iron screens at the corner of the verandah, and the tall chimneys with pedimented caps.

Talana is in good condition and has good external integrity. Along the front boundary is an original or early cast iron fence on a bluestone base. At the north end, part of this has been removed to create a driveway opening.

Comparative analysis

No information.

Assessment

This place has been assessed using with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013* applying the Hercon criteria in accordance with PPN1: *Applying the heritage overlay*.

Recommendations

Retain in the Heritage Overlay with external paint controls. Rename as Talana in the HO schedule entry.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Other images



City of Port Phillip Heritage Review

Place name: House
Other names: -

Citation No:
28



Address: 70 Dickens Street, Elwood

Category: Residential: House

Style: Interwar: Moderne

Constructed: 1939

Designer: A. Halley

Amendment: C206

Comment: Revised citation

Heritage Precinct: Not applicable

Heritage Overlay: HO105

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The house designed constructed by A. Halley master builder in 1939 for Rudolph & Clarissa Dettmer, at 70 Dickens Street, Elwood is significant. The low brick front fence contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The house at 70 Dickens Street, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is of aesthetic significance as a house designed in the Streamlined Moderne style with characteristic form and detailing including the curved wall corner incorporating a window and the flat curved porch hood (and curved terrazzo floor), and the emphasis on horizontality in the use of contrasting bands of cement render with dark bricks and the horizontal glazing bars in the windows. The port hole window is also a characteristic motif. The setting is complemented by the original low brick front fence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward (TEH).

This concept of a 'garden suburb' (as distinct from consciously-planned model Garden City estates), comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea (TEH).

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea (TEH).

House, 70 Dickens Street

Dickens Street extended west as far as Mitford Street in 1866. From Mitford Street it became a fair weather track across the northern stretches of the Elwood Swamp. By 1879, the street extended to the Bay, however the area remained relatively undeveloped until the twentieth century.

In 1915, Charles Herschell, a commercial traveller, owned a six roomed wood house on the north side of Dickens Street between Marine Parade and Baker Street. The street number at the time was 76. The house was subsequently owned by Emily Vincent who sold it to Rudolf (a pastrycook) and Clarissa Dettmer in 1938. By then, the street number had been changed to 70. The Dettmers demolished the house and in 1939 engaged A. Halley, master builder of Bentleigh, to design and construct a brick house on the site. The house contained two bedrooms and a 'sleep out' at the rear, and separate lounge and dining rooms and a central kitchen. Halley also designed and constructed a garage in the rear yard, and the brick front fence.

The Dettmers continued as owner/occupants in 1960 at which time the house was described as "brick, five rooms, population 4, NAV 325 pounds".



Extract of original building plans (City of Port Phillip)

References

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 10212, 28 March 1939

Sands & McDougall Directories (SM) 1935-1940

Description

The house at 70 Dickens Street, Elwood is an interwar brick bungalow with a hipped tile roof. The house shows the influence of the Streamline Moderne style in its 'waterfall front' treatment with a curved wall corner incorporating a window and the flat curved porch hood (and curved terrazzo floor), and the emphasis on horizontality in the use of contrasting bands of cement render with dark bricks and the horizontal glazing bars in the windows. The port hole window is also a characteristic motif. The house is complemented by the original low front fence constructed from the same bricks as the house.

The house is in good condition and appears has good integrity (additions at the rear are concealed from view). The driveway opening to the front fence has been widened and the original wrought iron metal gates removed.

Comparative analysis

No information.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

2022: Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

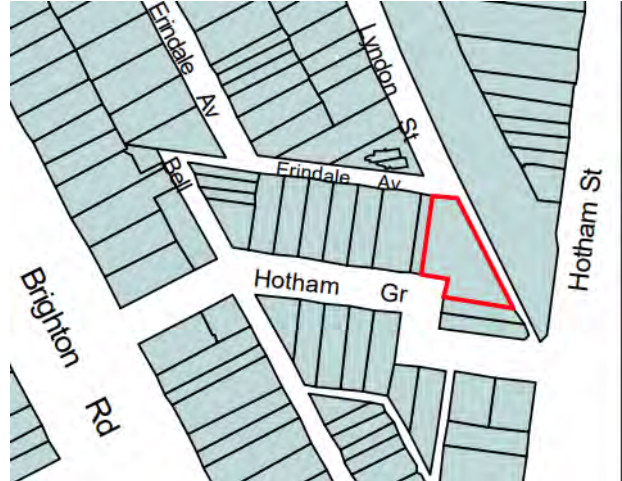
Other images



City of Port Phillip Heritage Review

Place name: Ulverston
Other names: House

Citation No:
31



Address: 23 Hotham Grove, Ripponlea

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO149

Style: Victorian: Italianate

Graded as: Significant

Constructed: 1887

Victorian Heritage Register: No

Designer: Unknown

Amendment: TBA

Comment: Revised citation

Significance

What is significant?

Ulverston, the rendered brick, double storey, Italianate-style villa built in 1887 for Alfred Ramsden at 23 Hotham Grove, Ripponlea is significant.

Alterations and additions are not significant.

How is it significant?

Ulverston at 23 Hotham Grove, Ripponlea is of local historical significance to the City of Port Phillip.

Why is it significant?

Ulverston is of historical significance as an example of the speculative housing development that occurred during the Land Boom in Melbourne in the late nineteenth century. In contrast to many other parts of Port Phillip, this speculative development was relatively limited in Ripponlea and Ulverston is one of the few surviving examples. (Criteria A & B)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse, and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century (TEH).

Ulverston

At Crown land sales, J.M. Holloway purchased portions 259, 268 and 269 which consisted of about 11 acres of the wedge of land where Brighton Road and Hotham Street met. Holloway, of Northampton Buildings in Acland Street, subsequently had the area surveyed for a housing estate by surveyor, Sydney W. Smith. Each allotment had two frontages or the benefit of a magnificent Right-of-Way, 15ft wide. Hotham Grove at the time was named Susan Street. With some amendments, the sale of land later went ahead.

John Reynolds, a gentleman of Windsor, purchased all of Susan Street. On the north side at the point where the street dog legged, Alfred Ramsden bought lots 12 and 13A-F and in 1887, built a six roomed brick house on lot 13C. The house had a Net Annual Value of 65 pounds. In that year, the street name changed to Hotham Grove. Ramsden may have been the bricklayer/developer of Richmond who is known

to have arrived in Melbourne in 1885 and built "villas, stores and cottages in Armadale and Richmond, and many more in the City" (see Sutherland A., "Victoria and its Metropolis Past and Present" (1888), v.2, p.651).

By 1891, the house and land were being leased to Peter Brady, a livery stable keeper. The number and nature of outbuildings (including two stables buildings along the north and west boundaries) shown on early MMBW plans suggest Brady ran his business from the site. Brady, who progressed to the rank of cab proprietor, continued to lease the house in 1900, however by then, ownership had passed to the Victorian Permanent Building Society. The house had been extended to ten rooms and the NAV was 50 pounds. Two lots on the south of the property had by then been sold. The name of the house on the 1905 MMBW plan is 'Ulverston'.

References

St. Kilda Rate Books: 1887-91, 1889-1900. VPRS 2335, PROV.

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1465, dated 1905

Parish Plan of Prahran, Borough of St. Kilda. SLV, Map Section, 820 bje

J.E.S. Vardy, Plan of the Borough of St. Kilda, c.1873, South/14.

"Plan of Subdivision of Portions 259, 268 and 269 Parish of Prahran", undated. SLV, Map Section, Vale Collection, Book 4A, P.172

Description

Ulverston is a substantial late Victorian Italianate asymmetrical stuccoed villa with two storeyed cast iron lace verandah and faceted window bay to the projecting wing. The hipped slate tiled roof has bracketed eaves and there are rendered chimneys with cornices and vermiculated cement spandrels over the lower level arched windows to the bay. The front doorway is arched and has associated stained glass work to the sidelights and highlights.

Ulverston is in good condition and has a relatively high degree of external intactness.

Comparative analysis

No information.

Assessment

This place has been assessed using with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, applying the Hercon criteria in accordance with PPNI: *Applying the heritage overlay*.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

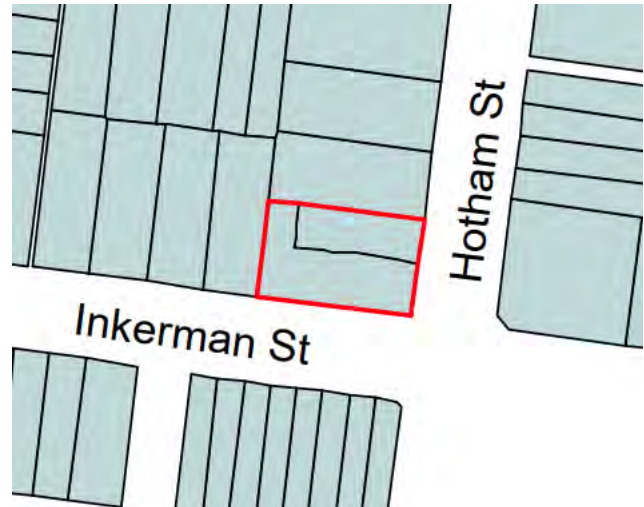
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City of Port Phillip Heritage Review

Place name: Houses
Other names: -

Citation No:
35



Address: 290 Inkerman Street & 71 Hotham Street, St Kilda East

Category: Residential: House

Style: Federation/Edwardian:
Queen Anne

Constructed: 1913

Designer: Albert Lambert

Amendment: C206

Comment: Revised citation

Heritage Precinct: Not applicable

Heritage Overlay: HO163

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The attached Federation houses designed and constructed by Albert Lambert in 1913 at 290 Inkerman Street and 71 Hotham Street, St Kilda East are significant.

Alterations and additions are not significant.

How is it significant?

The houses at 290 Inkerman Street and 71 Hotham Street, St Kilda East are of local aesthetic significance to the City of Port Phillip.

Why is it significant?

They are aesthetically significant as Federation houses in a prominent corner location with typical form and detailing including the dominant terracotta tiled hip and gable roof with gablets, ridge cresting and finials, and bracketed eaves, projecting half-timbered gables, paired timber sash windows with leadlight highlights and porthole windows, verandahs with arched ladder framed friezes with wavy frets and turned timber posts and tiled floors, and panelled front doors with sidelights and highlights. Of note is how the projecting verandah gable with a rising sun motif above a box bay window addresses the corner location and creates a strong diagonal axis, which is a defining feature of the Federation style. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

Houses, 290 Inkerman Street & 71 Hotham Street

At Crown land sales S.J.T. Von Geyer purchased portion 157B which extended from the north west corner of Inkerman and Hotham Streets and comprised about 4.5 acres. Albert Lambert, a contractor of Inkerman Street, purchased the corner block of Hotham and Inkerman Streets c.1910. The land had a frontage of 66 feet to Hotham Street and a Net Annual Value of 15 pounds.

Lambert subdivided the land to form two blocks, one facing Hotham Street and the other Inkerman Street. He built a brick house on each block in 1913. The Inkerman Street house became Lambert's residence. It had seven rooms and a NAV of 60 pounds. At the time, the house had the street number 380. The Hotham Street house had five rooms and was leased by Lambert to Leslie Watt.

References

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Rate Books: 1910-16. VPRS 8816/PI, PROV.
MMBW litho plan no.47, dated 1935
Parish Plan of Prahran, Borough of St. Kilda. SVL 820 bje.
Sands & McDougall Directories (SM), 1920, 1930

Description

An attached pair of Federation period houses in bi-chrome brick with dominant terracotta tiled hip and gable roof, gablets, ridge cresting and finials, and bracketed eaves. The chimneys are relatively plain and have simple square tops with rendered crests. The east elevation features projecting half-timbered gables above paired timber sash windows with leadlight highlights. There is another pair of these windows in the south elevation. The verandahs have arched ladder framed friezes with wavy frets and turned timber posts and tiled floors and the front doors are panelled with sidelights and highlights. Characteristic of the period, the corner verandah has a projecting gable with a rising sun motif in the gable end above a corner box bay window creating a strong diagonal axis. The porthole windows are also a characteristic detail.

The houses are in good condition and has a relatively high degree of external intactness. The colour scheme is sympathetic to the period. The timber picket fences are also sympathetic, but not original.

Comparative analysis

No information.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

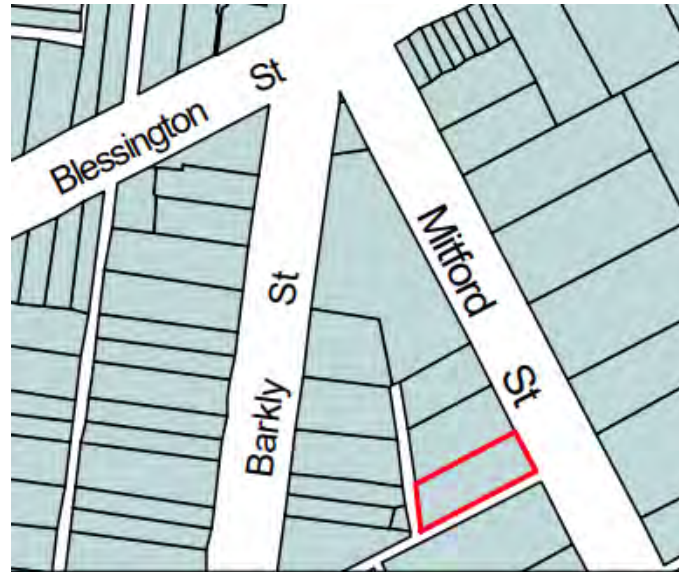
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City of Port Phillip Heritage Review

Place name: Birnam
Other names: Flats

Citation No:
41



Address: 15 Mitford Street,
St Kilda

Heritage Precinct: St Kilda Botanical
Gardens & Environs

Category: Residential: Flats

Heritage Overlay: HO537

Style: Federation/Edwardian:
Arts & Crafts

Graded as: Significant

Constructed: 1918

Victorian Heritage Register: No

Designer: W.A. Tombs

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Birnam, the Arts & Crafts style flats designed by W.A. Tombs in 1917 and constructed in 1918 at 15 Mitford Street, St Kilda, is significant. The brick front fence also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Birnam at 15 Mitford Street, St Kilda is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Birnam is historically significant as an early block of flats in St Kilda, preceding by several years the huge growth in flat development in this suburb that occurred in the interwar period. The location of the flats on Mitford Street, which from 1906 was the route of the electric tramway from St Kilda to Brighton, demonstrates how the development of flats was strongly influenced by the development of public transport in Melbourne. (Criterion A)

Birnam is of representative significance as an early block of flats, which demonstrates the development of flat design in Melbourne. Of note is the planning of the access to the first-floor flats through semi-enclosed and open stairwells that are carefully integrated into the design, and the provision of external balconies with direct access to all flats. (Criterion D)

Birnam is aesthetically significant as a picturesque example of an Arts & Crafts style apartment block exploiting motifs including the repeated use of arch in openings or inverted to form balustrades, and further re-iterated in the curved shingled balcony. Other distinctive details are the shingled gable end and the projecting bay window on the south side with a shingled 'skirt', the use of rough cast in conjunction with face brickwork, the tapered rendered chimneys, and the nameplate with the apartment name 'Birnam' in raised cement below incised squares to the rendered balustrade. The significance of the flats is enhanced by the high degree of intactness, which includes the original brick front fence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s, and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92

blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Birnam

The area surrounding the St Kilda Botanical Gardens, particularly the streets with direct views over the gardens, became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included Clarendon, designed by Joseph Plottel in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917.

By the end of the nineteenth century, Mitford Street between Barkly and Dickens streets was partially developed and contained several villas (MMBW). However, the economic depression of the 1890s halted development for over a decade and development only recommenced following the opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway. Development was slow at first but improvements to the route including progressive duplication from 1913 stimulated development and encouraged the building of new houses and flats, many of which replaced the older houses.

In 1916, Clara and Miriam Polack purchased land on the west side of Mitford Street between Blessington and Dickens Streets, from the executors of J. Manson. The land had a frontage of 41 feet and a Net Annual Value of £14. The following year, A. Murie of Barkly Street, St. Kilda, acquired the land and in 1918 engaged W.A. Tombs to design a two-storey block of four brick flats, which was named Birnam. The builder was Thomas Donald & Co.

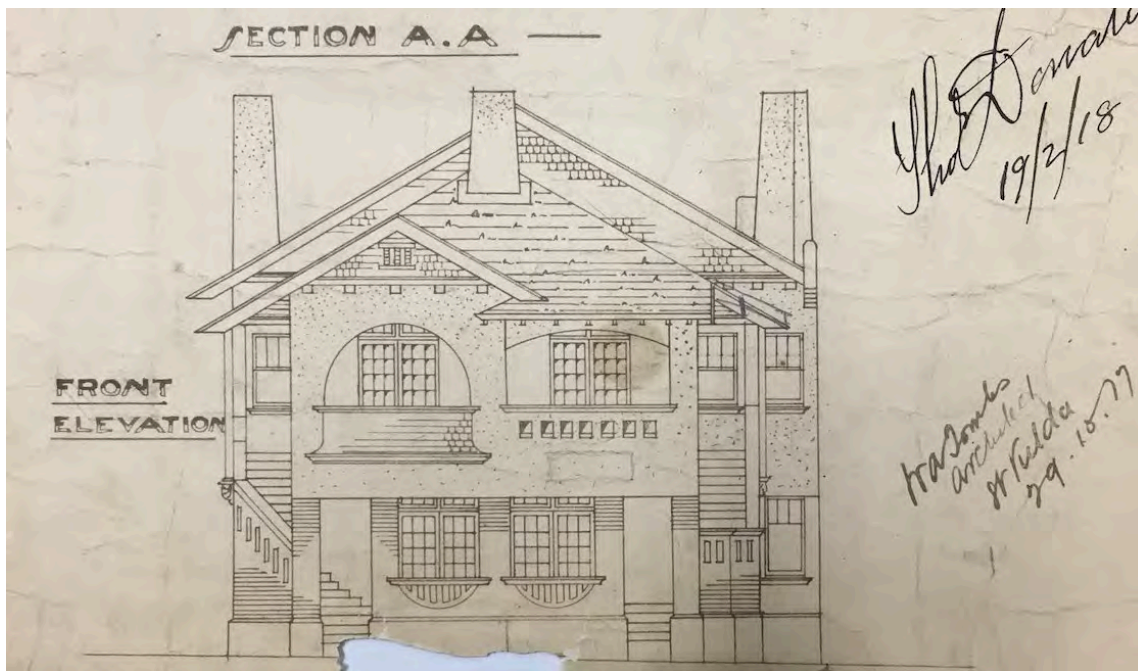


Figure 1: Elevation from the original building plans with architect's signature at right and builder's signature above

Original building plans show each flat had two bedrooms with a separate sitting room (at the front opening through double doors to a balcony) and a living room. The flats on the south side had two bedrooms and those on the north had one, and there was a 'washhouse' at the rear within a basement level. The plans also include a design for the front fence.

The first occupants were Frederick De Valle, (gentleman), Ralph Isaacs, (dentist), Alex Murie, (chemist) and Edward Wilson, (gentleman).

In 1919, Llewellyn Robinson of Ascot Vale purchased the property. Robinson lived on the premises. He continued as owner/occupant in 1935 and the other three flats continued to be let.

Birnam was one of the first block of flats in Mitford Street. The first was the duplex designed by Schreiber & Jorgenson at 71 Mitford Street, while J.J. Meagher designed another duplex just off Mitford at 13 Southey Street in 1918. The building of flats gathered pace during the interwar period and by 1940 more than 30 blocks had been erected in Mitford Street, with a further eight in Southey Street (BP).

Little is known about the architect W.A. Tombs, who was active during the Edwardian and interwar periods and appears to have been based in Geelong, where he was the honorary architect to the Geelong Progress Association. In the early 1910s he was practicing in partnership as Tombs & Durran. This is one of three flat developments in St Kilda designed by Tombs. The others are:

- The Rand flats at 29 Marine Parade (corner of Blessington Street), designed in 1917 (see Citation 2052).
- The conversion of the double storey residence and stables to flats at 14-20 Victoria Street in 1918 (Citation 949).

References

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 3534, 4 March 1918

St. Kilda Rate Books: 1915-21, 1925-26, 1935-36. VPRS 8816/PI, PROV

Sands & McDougall Directories (SM) 1920, 1925, 1930

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Birnam is a picturesque two storeyed apartment block in the Arts & Crafts style, comprised of four flats, two on each level. Asymmetrical in plan, the hipped tile roof has a projecting gable with deep bracketed eaves, and there is a flat roof with exposed rafter tails over the adjoining balcony. Access to the upper flats is via open staircases on the north and south sides, which are entered by semi-enclosed openings to either side of the ground floor balconies, and lead to first floor landings above the ground floor porch entries to the ground floor flats, which have arched openings. The timber entry doors have windows, and a sidelight and toplights, and each flat has access to a balcony via paired multi-pane doors with multi-pane toplights. Windows are timber sash with the top sash divided into three panes in singles or pairs and arched or square heads.

The building uses Arts & Crafts motifs and materials including the arch, inverted to in the detail of ground floor balustrades, and further re-iterated in the curved shingled balcony. Other characteristic details are the shingled gable end, the use of rough cast in conjunction with face brickwork, the tapered rendered chimneys, and the nameplate with the apartment name 'Birnam' in raised cement below incised squares to the rendered balustrade. The projecting bay window with a shingled 'skirt' at the first floor on the south side is another distinctive feature.

The building is in good condition and has a relatively high degree of external intactness. One of the upper level balconies has been glazed in. The brick front fence with twin gate openings appears to be same as the fence shown in the original building plans, although the gates have been replaced.



Comparative analysis

The Canterbury, built in two stages in 1914 and 1919, at 236 Canterbury Road, St Kilda is generally acknowledged to be the first purpose-built residential flats in Port Phillip, and one of the earliest in Melbourne. While the Majestic Mansions in Fitzroy Street was completed two years earlier, not all of the residences in that building were fully self-contained. Stylistically, early flats in Port Phillip broadly fit into one of two types: Arts & Crafts, and Freestyle.

The Arts & Crafts style is characterized by features including the use of contrasting textures and materials on facades (such as facebrick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (for example, hit and miss brick walls); box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings.

Birnam is a picturesque example of an Arts & Crafts style apartment block exploiting motifs characteristic of the period including the repeated use of arch in one balcony opening, inverted to form balustrades, and further re-iterated in the curved shingled balcony. The shingled gable end with a louvred vent is also characteristic as is the use of rough cast in conjunction with face brickwork, the tapered chimneys and the nameplate with the apartment name 'Birnam' in raised cement below incised squares to the balcony balustrade.

The design and planning of Birnam also demonstrates early approaches to flat design in Melbourne, particularly in the planning of the access to the flats through integrated stairwells and the provision of private balconies to all flats. In relation to access, many early flat developments were created as the conversion of an existing house or houses, and the easiest way to provide access to first floor flats was to build an external stair. This design feature was used on some early flats as it had the advantage of being entirely independent of the internal plan of the flat, but it also had the considerable disadvantage of offering no protection from the weather. Consequently, external staircases became associated with poor quality flats and so the approach taken with some early flats was to make the stairwell an integrated part of the design and as inconspicuous as possible (Sawyer 1982:55). This is demonstrated at Birnam, where the staircases have been carefully considered and, while open, are entered by semi-enclosed stairwells that are integrated into the front elevation. The careful integration of stairwells can also be seen at other early flats that are either fully enclosed such as The Canterbury (1914, Citation 74) and the Wimmera (1917, Citation 914), or open (Clairvaux 1917, Citation 425). At Clarendon (1915, Citation 295) the fully enclosed staircase is used in conjunction with open access galleries.

The approach to the stairwells at Birnam by Tombs may have been informed by his experience with The Rand, a block of flats he designed in early 1917 at the corner of Marine Parade and Blessington Street, St Kilda. These were designed with a marble staircase on the outside, which was described as 'the first case of the kind under the building regulations' by the city surveyor. The staircase was criticised by one Councillor as 'an attempt to diminish the open space by putting outside the building a staircase which should be inside'. After some debate it appears the staircase was eventually permitted (*The Prahran Telegraph*, 17 March 1917, p.5 'House of Tombs').

The provision of private balconies to all flats at Birnam is also a notable feature. According to Sawyer (1992:13-4) the shortage of houses and the desire for smaller, more manageable homes had been a factor in the development of flats, but a common criticism of early flat developments was the poor relationship of the building to its external space, a lack of privacy and the unsuitability of flats for families. In many early flat developments, the site coverage was very high, and the open space left over was not integrated with the building and of little practical use. In 1922 architect James H. Wardrop, a proponent of flat development argued that aggregation of open spaces in flat developments would provide '... a decent breathing space' when compared with the 'mean yard space' available to the conventional small cottage (Sawyer 1982:83).

Despite this, very few early flat developments provided dedicated open space for each unit. While there were exceptions (for example, the Wimmera flats each have a dedicated balcony), most early blocks did

not, and it was not until the post-war period that flats were more commonly provided with their own balconies or private open space.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other images

-

City of Port Phillip Heritage Review

Place name: **House**
Other names: -

Citation No:
46



Address: **311 Orrong Road, St Kilda East**

Heritage Precinct: **None**

Category: **Residential: House**

Heritage Overlay: **HO223**

Style: **Interwar: American Bungalow**

Graded as: **Significant**

Constructed: **1920**

Victorian Heritage Register: **No**

Designer: **Lewis Levy**

Amendment: **C206**

Comment: **Revised citation**

Significance

What is significant?

The house designed by Lewis Levy in 1920 at 311 Orrong Road, St Kilda East is significant. The front fence also contributes to the significance of the place.

Alterations and additions to the house are not significant.

How is it significant?

The house at 311 Orrong Road, St Kilda East is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

It is significant as a fine and well-detailed example of an Arts and Crafts influenced Californian Bungalow with roughcast walls and a terracotta tiled roof with a vented gablet. It is distinguished by its tapered river stone pillars, angled chimney at the main gable apex flanked by slotted gable end vents, flat roofed porch extended across the face of the gable end, a fretted valance and double hung windows with glazing bars in the upper sashes strongly suggestive of Japanese influence. The significance of the place is enhanced by the high degree of integrity, and it is complemented by an original rendered front fence with capped piers and scalloped balustrades. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The Garden City estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

House, 311 Orrong Road

In the late nineteenth century, the land on the west side of Orrong Road between Alma Road and Inkerman Street was occupied by three large mansion estates: Fernacres (Fern Acres) in the north, Great Hill (which faced Pine Hill Grove, now the southern section of Lansdowne Road) and Keroongola, which occupied a ten-acre site at the northwest corner of Inkerman Street (MMBW). Fernacres was a five-acre

property between Lansdowne and Orrong roads, which was owned by Judge, Sir Edward Holroyd. It contained a brick mansion of 16 rooms designed by prominent architect Lloyd Tayler set in landscaped grounds.

In the early twentieth century, all three estates were progressively subdivided to create the street network that exists today as well as new allotments facing to the main roads. Suburban development of the area commenced during the 1920s and continued into the post-war period.

This property was created by the c.1915-18 subdivision of Fernacres resulting in the formation of Holroyd and Dean Avenues and the creation of building lots between these two avenues on the west side of Orrong Road. Lot 44, with a frontage of 51 feet, was purchased by J.C. Machin in 1917. Machin sold the land to Lewis Levy in 1918. Levy in turn sold it to Mrs. Lilian Rubens in 1919. At the time, the land was vacant and had a Net Annual Value of 15 pounds. It was, however, Levy who obtained the building permit for the six-roomed brick house that was built for Mrs Rubens in 1920. Levy, who was an architect and builder, likely designed and constructed the house (BP, RB).

Mrs. Ruben initially leased to Douglas Reid, a gentleman. However, by 1926, Oswald Benjamin, a public accountant, had acquired the property for his residence. It was described as brick, six rooms, NAV 90 pounds, population 4. The street number at the time was 60 (RB).

By 1936, the property had again changed hands. Mrs. Mary Aujard was the owner and Reginald Aujard, an accountant, was listed as the occupant. By that time, the street number was 311 and the house was described as having seven rooms and a NAV of 100 pounds (RB).

References

Apperly, R., Irving, P & Reynolds, P., *A pictorial guide to identifying Australian architecture. Styles and terms from 1788 to the present*, 1994

Melbourne & Metropolitan Board of Works (MMBW Plan No. 1418, dated 1901

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 3926, 6 August 1919; 4113, 25 March 1920

St. Kilda Rate Books (RB) 1915-21, 1925-26, 1935-36. VPRS 8816/PI, PROV.

Sands & McDougall Directory (SM) 1925, 1930

Description

This is a picturesque Arts and Crafts influenced Californian Bungalow with a low pitch transverse terracotta-tile gable roof and a projecting gable. It is distinguished by its tapered river stone pillars, angled chimney at the main gable apex, flat roofed porch extended across the face of the gable end, fretted timber valance and double hung windows with glazing bars in the upper sashes strongly suggestive of Japanese influence. The vented gablet, rough cast walls and slotted gable end vents are contributory stylistic elements. The house is complemented by an original rendered front fence with capped piers and scalloped balustrades.

The house has a high degree of external integrity. The iron balustrade and gates to the front fence are later additions.

Comparative analysis

This is fine and well-detailed Californian Bungalow demonstrating both Arts and Crafts and Japanese influence in a distinctive way. It is very similar to the house at 217 Alma Road, St. Kilda East, which was constructed in 1918-19 (see PPHR citation 22).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: Acland Court
Other names: Shops and flats

Citation No:
114



Address: 91-93 Acland Street, St Kilda

Category: Commercial: Shop

Style: Interwar: Spanish Mission

Constructed: 1935

Designer: Leslie J.W. Reed

Amendment: C206

Comment: New citation

Heritage Precinct: Village Belle Commercial

Heritage Overlay: HO538

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Acland Court, designed by Leslie J.W. Reed and constructed in 1935, at 91-93 Acland Street, St Kilda is significant. The Spanish Mission-style facade and original shopfront to no.91 and residential entry contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Acland Court at 91-93 Acland Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Acland Court is of aesthetic significance as an example of a commercial building with Spanish Mission-style features and details including the deep projecting balcony with twisted columns, corbelled openings and balustrades with recessed brick panels, the 'ox-bow' pediment, and the paired narrow arched head multi-pane windows with a twisted colonette. The original shopfront to no.91 including the residential entry with brass framed windows with a curved corner, recessed tiled stallboards, terrazzo floors to the ingos, pressed metal soffits, the glazed residential entry door with fanlight, and the finely detailed multi-coloured leadlight toplight is a fine example of its type. (Criterion E)

The leadlight glazed hood above the residential entry emblazoned with the building name is a rare and distinctive feature with the only known comparison being the glazed hood at the former Brinsmead Pharmacy in Ripponlea. (Criteria B & E)

Thematic context

Victoria's framework of historical themes

5. Building Victoria's industries and workforce: 5.6 Entertaining and socialising

Port Phillip thematic environmental history

6. Commerce, trade, and work: 6.2 Markets, shops, and retail

History

Village Belle Shopping Centre

The Village Belle commercial centre developed around, and took its name from, the Village Belle Hotel, which was established in Barkly Street opposite the Acland Street intersection in c.1855. In the nineteenth century Acland Street was a residential area and contained mansions in large grounds and substantial villas and terraced houses. Beginning in the first decade of the twentieth century shops began to replace the nineteenth century residential buildings. For example, following the sale of Tarooma, which occupied the largest property on the north side, permits were issued for two rows of six shops each in 1918 and 1919.

Development at the south end of Acland Street near Barkly Street in the 1910s and in the 1920s spread to the north end near Carlisle Street. A major catalyst for change was the redevelopment of the former cable tram car sheds on the south side in 1926, which were replaced with 10 two-storey shops at nos. 95-105 and 107-115. The growing importance of the centre was marked in the following year with the formation of the Village Belle Traders Association, which held its first 'shopping week' to promote the area. Further development followed in the 1930s and many of the new buildings were architect-designed. This included the new Coles Store, designed in 1938 by Harry A. Norris and built as part of a major redevelopment of a former roller skating rink and theatre at the north corner of Barkly Street. By the end of the 1930s the retail transformation of Acland Street was almost complete.

The development of the centre was associated with population growth in the surrounding areas due to the boom in flat building in the 1920s and 1930s.

Acland Court

Acland Court was designed in 1935 by architect Leslie J.W. Reed for the owner S. Pringiale. J.W. Ingram was the builder, and the elaborate shopfronts were manufactured by Duff shopfitters (BP).

In 1940 the tenants of the shops were the 'Misses Rodda, ladies drapers' (91) and 'Madame Colette, ladies' hairdresser' (93) (SM)

References

Port Phillip Thematic Environmental History (TEH) **Version 1, July 2020**

St. Kilda Council building permit (BP): 8833, 19 March 1935

Sands & McDougall Melbourne Directory (SM) 1940

Description

Acland Court is a two-storey interwar commercial building that shows the influence of the Spanish Mission style comprising two ground floor shops with flats above. The walls are rendered with tapestry bricks used as details and the roof is concealed by the parapet. Notable details include:

- The parapet, which features an 'ox-bow' rendered pediment with three vertical brick lines flanked by recessed brick panels.
- The deep projecting balcony beneath the parapet, which has a tiled hip roof, twisted columns, and a rendered balustrade with recessed brick panels. The wall openings to the balconies have corbelling.
- The paired narrow arched head multi-pane windows with a twisted colonette.
- The original shopfront to no.91 with brass framed windows (with a curved corner to the residential entry), recessed tiled stallboards, an ingo with a terrazzo floor, and a finely detailed multi-coloured leadlight toplight. To the left of the shopfront is the residential entrance which features a glazed leadlight hood emblazoned with 'Acland Court'. It has a pressed metal soffit, a timber door with three tall glass panes below a compressed fanlight and a terrazzo floor. The original shopfront to the right has a curved corner.

The building is in good condition and has relatively good integrity. The main external change to the façade has been the replacement of the shopfront to no.93.

Comparative analysis

Most of the interwar buildings in the Spanish Mission style in Port Phillip are residential either houses or flats. This is one of just three commercial examples, the others being the Grosvenor Hotel (Citation 301) and Strathmore, 89 Acland Street, St Kilda, which is a similar development of shops with flats above. Strathmore was designed and built in 1931 by designer/builder J.H. Johnson and is one of several Spanish Mission style buildings he built in St Kilda and Elwood during the interwar period.

Like Acland Court, Strathmore retains original shopfronts with leadlight glazing and a projecting first floor balcony with a hipped tile roof and Spanish Mission details such as arched openings with twisted columns. However, the windows at Strathmore are more conventional boxed timber sash rather than the distinctive arched head windows with twisted colonettes at Acland Court.

The leadlight glazed hood above the residential entry is a rare and distinctive feature with the only known comparison being the hood at the former Brinsmead Pharmacy, 71-73 Glen Eira Road, Ripponlea, which is included on the Victorian Heritage Register (H725).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

2022: Retain as a Significant place with external paint controls within the Village Belle Commercial heritage precinct.

1998: Include in the schedule to the Heritage Overlay Table in the Port Phillip Planning Scheme.

Primary source

David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998



Other images



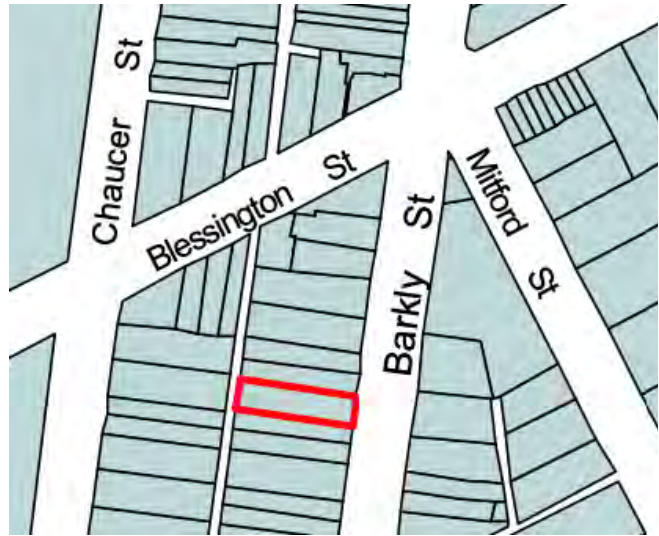
Original shopfront and residential entry



City of Port Phillip Heritage Review

Place name: Duplex
Other names: Attached houses

Citation No:
192



Address: 245 & 245A Barkly Street, St Kilda

Heritage Precinct: St Kilda Botanical Gardens & Environs

Category: Residential: Duplex

Heritage Overlay: HO537

Style: Federation/Edwardian:
Arts & Crafts

Graded as: Significant

Constructed: 1914

Victorian Heritage Register: No

Designer: Richardson & Wood

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The Arts & Crafts style duplex at 245 & 245A Barkly Street, St Kilda designed by Richardson & Wood and built by H. Bellion in 1914 for Mrs Amies is significant.

The front fence is sympathetic, but not original.

Alterations and additions are not significant.

How is it significant?

The duplex at 245 & 245A Barkly Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The duplex is significant as a representative example of a two-storey semi-detached duplex that sits at the cusp of the transition toward duplex flats and demonstrates the contribution of Richardson & Wood to the development of multi-dwelling building types in the early twentieth century. Internally, the efficient layout neatly resolves many of the problems inherent in an essentially 19th century narrow allotment size and building form and is one of several buildings by the architects that demonstrate their exploration of different approaches to multi-dwelling developments including the 'bungalow court' flats at 96 Grey Street of 1920, and the more conventional Belmont flats (1923). (Criterion D)

The duplex is a fine and exemplary example of the Arts and Crafts style with characteristic natural materials that have been used with striking simplicity and boldness, to produce one of St Kilda's most distinctive pieces of architecture. Of especial note is the façade, which has a prominent gable-front roof dominated by a central, massive, plain red brick chimney. The significance of the building today is enhanced by its high degree of integrity, including the original unpainted render and other original materials (face red brick, weatherboards, and terracotta roof tile) and details including the verandah, windows and bracketed hoods, arched porches and entry doors. The colour scheme is sympathetic and the front fence, while not original, in its materiality and detail complements the setting of the houses. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (with the exception of the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse, and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled

between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development during the Federation/Edwardian period was on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava, and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910.

Duplex, 245 & 245A Barkly Street

The west side of Barkly Street immediately to the south of Blessington Street remained vacant until the early twentieth century (MMBW). In late 1900 the land was subdivided into 64 building allotments and offered for sale as the Baker Estate. It was promoted as being within '4 minutes walk of the St Kilda Trams' (SLV) and soon would have access to the tramway from St Kilda Station to Brighton Beach, which opened in 1905 and ran along Barkly and Mitford streets. The area was swiftly developed and almost no vacant lots remained by 1915 (SM).

Lot 6 in the Baker Estate was sold to a Mrs. Cora Amies and in 1914 she engaged Richardson & Wood, architects to design a pair of attached houses, which were constructed by H. Bellion. Mrs. Amies lived in the adjoining house to the south at no.247 (BP, SM).

Original building plans show that each dwelling consisted of three main rooms on the ground floor: the sitting room, dining room and kitchen; and two bedrooms on the first floor. Between the sitting and dining rooms, leading off from the skewed side entry porch, is a small entry hall with an open well staircase. Upstairs the landing opens onto the bedrooms on either side and a small bathroom neatly perched above the porch, with its skewed window visible from the street. At the front a ground floor verandah was accessed through the sitting room's bay window. At the rear a woodshed, W.C. and laundry block attached to the back of the kitchen (BP).

Richardson & Wood, architects

The partnership of Richardson & Wood was formed in 1912. Frank G. Richardson had been in practice since 1894 and in 1911 he was involved with several large projects with the larger firm of Twentymen & Askew, which included shops and a picture theatre in High Street, Northcote. Herbert Wood, who was born and raised in London, arrived in Melbourne in 1887 and entered into practice with George McMullen. He later became manager of the architectural department of Rocke and Company, but when this firm was absorbed into the Wunderlich Group he left to commence practice with Richardson. Richardson and Wood appear to have had a practice of a general rather than specialised nature, although they were involved in the design of about twenty picture theatres and three town halls. They also undertook many residential commissions. The partnership ended in 1929 with Wood's death. Richardson continued in practice alone, but little is known of his work in the following years. One of his last known commissions was in 1937 for a funeral parlour in St Kilda Road, South Melbourne (Lewis & Aitken 1992: 78-9).

In Port Phillip, Richardson & Wood designed several houses and flats in St Kilda and Elwood in the 1910s and 1920s, as well as the Parish Hall for Christ Church in Acland Street, St Kilda. One of their first known commissions was this pair of houses at 245 & 245A Barkly Street, St Kilda built in 1914. In 1919 a permit was issued for three brick shops in Barkly Street, but this does not appear to have been built. Next was a 'bungalow court' development of four flats at 96 Grey Street built in 1920, which was followed in 1923 by the Belmont flats at 86 Alma Road, and finally in 1927 by a mixed-use development comprising two shops and residences with two flats above at 93 & 95 Chapel Street.

References

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

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1380, dated 1897

Nigel Lewis Richard Aitken P/L, *City of Malvern Heritage Study Appendix 1: Architects of Malvern*, June 1992

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 2235, 28 March 1914

Sands & McDougall Directories (SM), 1915, 1920

State Library of Victoria (SLV), 'The Baker Estate (Blessington, Barkly, Dickens and Baker Streets), 1900'

Description

This is a gable-fronted two storey duplex pair in the Arts & Crafts style, which is symmetrical in plan. Typical of the style, the façade is dominated by a central, massive, plain red brick chimney, which has terracotta pots, while the ground floor is entirely of face red brick, the first floor is unpainted roughcast, and the gable is weatherboard above the eaves line. Entry is at the side via a porch with an arched opening set into the angled side wall. The timber front door has a multi-pane window, and the first-floor windows are paired multi-pane casements with bracketed hoods to those in the front elevation. At the front ground floor there is a three-sided bay window with multi-pane casements and a door, which provides access to the front verandah, which has simple timber posts and brackets and cream and red tiles in a diamond pattern. The main and verandah roofs are tiled in terra cotta. The colour scheme is sympathetic.

The building is in good condition and has a very high degree of external integrity.

In 1992 the front fence and gates were described as 'may also be original'. These have been replaced by present fence and gates in a closely matching style. It is a simple closed top timber picket fence with simple ladder frame. The simple main posts have pyramidal tops.

Comparative analysis

Arts & Crafts style

The Federation Arts & Crafts style in Australia drew on precedents established by nineteenth century Arts & Crafts movement in England (and in the United States) as demonstrated through the work of important architects such as C.F.A. Voysey. Buildings make free use of traditional (usually English) vernacular motifs to achieve an 'unassuming, homely, well-established character' (Apperly et al, 1989:140). The style is characterized by 'earthy' natural colours, textures and materials such as face brick, roughcast render, timber shingles and stonework. The roof is a dominant element, usually steeply pitched with prominent and often bracketed eaves. Tall tapering chimneys battered wall buttresses and bay windows are also characteristic elements of the style.

There are many examples of Arts & Crafts style flats in St Kilda, several of which were designed by the prominent designer/builder Howard R. Lawson such as Wimmera (1917) and Clairvaux (1917). Biltmore (1922-23), which is included on the Victorian Heritage Register, is another fine Arts & Crafts design with Oriental influences.

The buildings in Port Phillip by Richardson & Wood are all in the Arts & Crafts style. Belmont demonstrates Richardson & Wood's skill with the style: included on the Victorian Heritage Register, the citation describes the flats as 'an extraordinary and essentially intact interpretation of the English Arts & Crafts tradition' that are 'contemporary with the American exploration of this tradition and shows the influence of the developing California Bungalow style'. The Christ Church Parish Hall is also a fine and intact Arts & Crafts style hall.

This duplex is another example of the skill of Richardson & Wood in the use of the Arts & Crafts style where characteristic Arts & Crafts elements have been used with striking simplicity and boldness, to produce one of St Kilda's most distinctive pieces of architecture. The significance of the building today is enhanced by its high degree of integrity, including the original unpainted render.

Duplex houses and flats

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space, and detached bungalows became the most common form of housing from the Federation/Edwardian period onward. Until the emergence of flats semi-detached dwellings or 'duplexes' emerged as a popular option to maximise the development potential of land. Most examples were single storey with the houses side by side, but the type gradually evolved to two storey examples, eventually to one dwelling above the other, which were among the earliest purpose-built flat types. The earliest known example of this type is at 20 Gurner Street, St Kilda, designed in 1913 by J.J. Meagher. Other early examples include Clairvaux at 44 Blessington Street, St Kilda by Howard Lawson (1917) and 13 Southey Street, Elwood (1917) also designed by Meagher.

This duplex is significant as representative example of a two-storey semi-detached duplex that sits at the cusp of the transition toward duplex flats and demonstrates the contribution of Richardson & Wood to the development of multi-dwelling building types in the early twentieth century. Internally, the efficient layout neatly resolves many of the problems inherent in an essentially 19th century narrow allotment size and building form and is one of several buildings by the architects that demonstrate their exploration of different approaches to multi-dwelling developments including the 'bungalow court' flats at 96 Grey Street of 1920, and the more conventional Belmont flats (1923).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

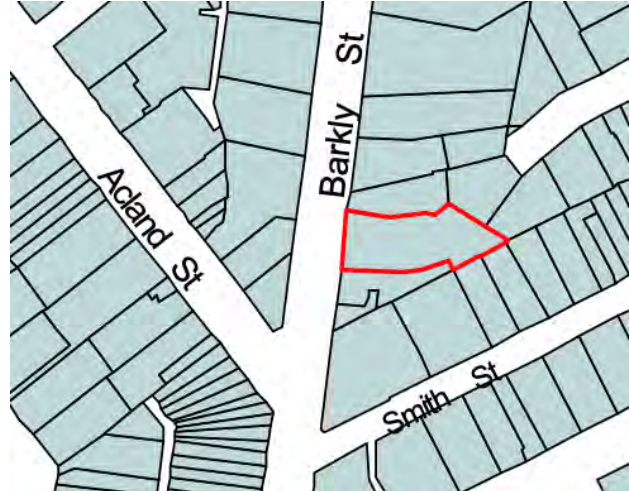
Other images



City of Port Phillip Heritage Review

Place name: Hofwyl School & Carmel Court
Other names: Queen's College, Queen's Court Flats

Citation No:
293



Address: 188 Barkly Street, St Kilda

Heritage Precinct: Village Belle Commercial

Category: Education: School
Residential: Flats
Commercial & retail: Shops

Heritage Overlay: HO538

Style: Victorian: Picturesque Gothic
Interwar: Moderne

Graded as: Significant

Victorian Heritage Register: No

Constructed: 1865-66, c.1885, 1941

Designer: Crouch & Wilson (1865-66),
G.J. & B. Sutherland (1941)

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The former Hofwyl School, later Queen's College, designed by Crouch & Wilson in 1865 with later nineteenth century additions, and Carmel Court, designed by G.J. & B. Sutherland in 1941, at 188 Barkly Street, St Kilda are significant.

Alterations and additions made after 1945 are not significant.

How is it significant?

The former Hofwyl School and Carmel Court at 188 Barkly Street, St Kilda are of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

The former Hofwyl School is of historic significance as the oldest purpose-built private school in Port Phillip. It is associated with the establishment of educational facilities to serve the wealthy families that moved to St Kilda in the 1860s and 1870s and established its reputation as one of the most elite and desirable residential areas in Melbourne. (Criterion A). The significance of the former Hofwyl School is

enhanced by its rarity. Many private schools were established in private houses or buildings associated with churches and this is one of only two surviving purpose-built examples in Port Phillip. (Criterion B)

The former Hofwyl School is significant as a substantial bluestone school in the Tudor/Gothic style and reflects a desire to invoke the prestige of traditional English colleges following the precedent established by other early private or church schools such as Melbourne Grammar. It is also notable for the early use of cream bricks as dressings. (Criterion D)

The former Hofwyl School is of aesthetic significance as a bluestone building in the Picturesque Gothic style with characteristic details such as ornate bargeboards with finials to the side gables, lancets/pointed head window and openings, and highly modelled chimneys. (Criterion E)

Carmel Court is of representative significance as a mixed-use development comprising shops at ground floor with flats above, a building type that became increasingly popular in St Kilda during the interwar period. It is notable for the high degree of integrity, which includes all the original shopfronts and pressed metal soffits to the street awning. The shopfronts have aesthetic significance for unusual details such as the angled corner window frames and the coloured tiles, which create bold and distinctive patterning. (Criteria D & E)

The former Hofwyl School is historically significant for its associations with the historian, archivist, author and teacher James Bonwick. (Criterion H)

Thematic context

Victoria's framework of historical themes

- 6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians
- 8. Building community life: 8.2 Educating people

Port Phillip thematic environmental history

- 5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.3 Diverse housing
- 8. Community life: 8.2 Educating

History

Thematic context

The development of schools in the City of Port Phillip following European arrival was closely interwoven with the development of churches. In the early years of European settlement, children were educated either through private tuition in the form of governesses hired by families that could afford it, or at schools established by private individuals or religious institutions.

By 1842, the first regulations for schools were issued by the Colonial Secretary's Office in Sydney, stating that schools could receive government aid in the form of one penny per child, per day. The number of schools increased in the Port Phillip District under this scheme, and by 1848 two separate school boards were established to assist with the inspection of schools: a General Education Board in charge of national schools, and a Denominational School Board to oversee the church schools.⁶⁹⁶

The increased population in the City of Port Phillip following the discovery of gold led to an increase in the number of schools. Christ Church St Kilda in Acland Street had just started running a school when gold was first discovered in Victoria, and it was suddenly without a teacher. A notice appeared on the door: 'This school is closed in consequence of the master having gone to the diggings'.

Church schools proliferated in early South Melbourne. By 1859, there was a Wesleyan, Presbyterian and United Presbyterian school on Emerald Hill, as well as a national school. Members of the Sandridge

Wesleyan community were the first religious organisation in Port Melbourne to raise the funds necessary to build a school, with support from the government. It was erected on the corner of Graham and Nott Street in 1854. An advertisement for the new 'commodious school-room' stated that students would be instructed in reading, writing, arithmetic, geography, English grammar, history and singing.

St Kilda's desirability as a residential area meant that it developed a particularly large number of private schools. By 1857 private schools in operation in St Kilda included three in Barkly Street, one in Robe Street and another in High Street. Noted teacher and writer James Bonwick established the Hofwyl School, a non-denominational boys' school later renamed Queen's College, in a large bluestone building on Barkly Street in 1866.

By 1891 St Kilda and Hawthorn contained nearly thirty private schools between them, the highest proportion per head of population in Melbourne (Peel 1999:47). Most, however, were relatively short-lived and some were closed during the economic depression of the 1890s when enrolments in private schools fell dramatically. Further closures followed the introduction of the *Education Act* in 1910, which saw the opening of new State secondary schools and imposed new costly regulations upon private schools, leading to the number of independent schools falling from 945 in 1898 to almost half that number in 1912 (Peel 1999:60).

Place history

James Bonwick (who had been Denominational Schools Board Inspector for Victoria from 1856-59) opened his Boys' School at St Kilda in 1863. Known as Carlton House, it was situated at the corner of Acland and Robe streets (*The Argus*, 26 November 1919, p.8). The school had an enrolment of over 150 boys and was very prosperous, which resulted in the need for larger premises. Mr Bonwick acquired a two-acre site on the east side of Barkly Street, where he erected a six-room brick residence in 1865 (RB).

In December 1865 Mr. Bonwick announced that he was leaving Carlton House and was opening the 'Hofwyl School with a limited number of boarders and day pupils at his newly erected premises in Barkly-street south, St Kilda' on Wednesday 17 January 1866. (*The Argus*, 22 December 1865, p.3)

The school was named after the teaching system, which was 'founded on that of Pestalozzi', as developed at Hofwyl in Switzerland 'regarding the moral training and practical application of youth'. Bonwick had previously established a school of the same name in Hobart (*Gippsland Guardian*, 11 June 1868, p.4).

In August 1865, architects Crouch & Wilson invited tenders for a 'residence' in Barkly Street, St Kilda for James Bonwick. A perspective view prepared by Crouch & Wilson in November 1865 (Figure 1) confirms this was the new bluestone schoolroom, which was recorded in the rate book for the following year, as a 10-room stone building (NLA, RB).



Figure 1: Perspective view prepared by Crouch & Wilson (Source: National Library of Australia)

By 1870 the school was being managed by James' son, William P. Bonwick. In July 1871 William and his wife opened a Hofwyl School in Hawthorn and by August of that year offered the lease of the premises at St Kilda (*South Bourke Standard*, 7 July 1871, p.3; *The Argus*, 19 August 1871, p.3). The school re-opened in January 1872 under new principal Alexander Gillespie (*The Argus*, 30 December 1871, p.7).

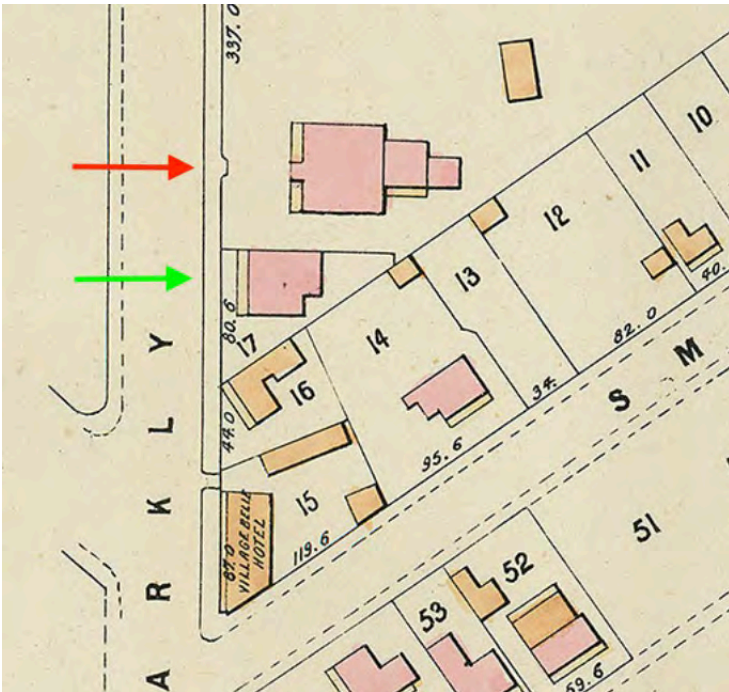


Figure 2: Extract of Vardy plan showing the school (red arrow) and residence (green arrow)

In late 1878 Mr. R.S. Bradley came to Melbourne from Stawell, having sold the Grammar School he had established there. He leased Hofwyl House, before purchasing it and changing the name to Queen's College. When Bradley took over the school there were 40 students on the roll, and by 1898 (when Bradley was still principal) this had increased to 120 and additions had been made to the building, which by then numbered 16 rooms (*The Age*, 16 December 1898, p.9; RB). Bradley retired in 1905.

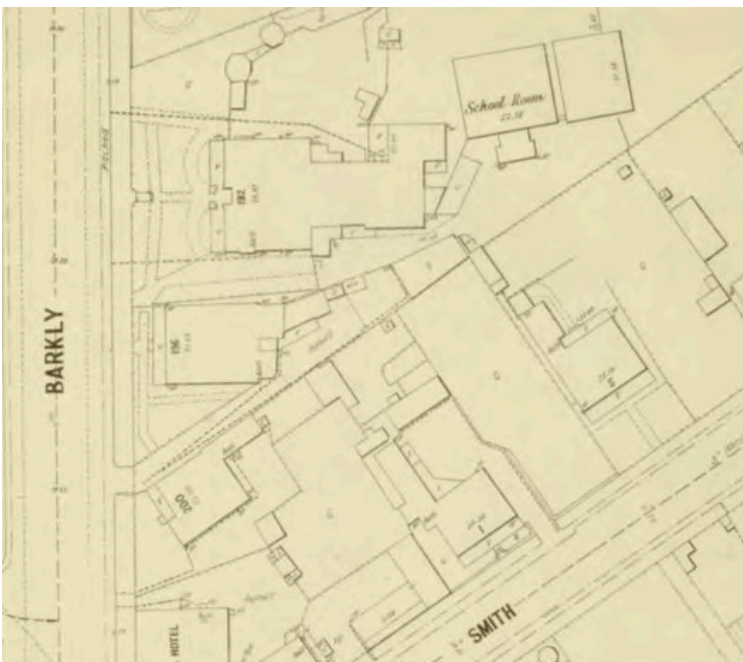


Figure 3: Extract of MMBW Detail Plan 1374, showing the school in 1897. Note the additions to the original building when compared with the Vardy Plan, additional 'School Room' and another building to the right of the original building.

Queen's College remained open until 1922, when it was relocated to the Day School at Christ Church, St Kilda, and in 1923 the old school building was converted to the Queen's Court flats (BP; *The Prahran Telegraph*, 13 October 1922, p.6 'Bonwick's School'). The original building was retained, rendered balconies with arched openings replaced the front timber verandah and bluestone porch, and the side and rear walls were rendered (Figure 4). Seven tenants were listed in the 1925 directory (SM).



Figure 4: Queen's Court flats c. 1930 (Source: Port Phillip City Collection)

In 1941, a three-storey building containing five shops on the ground level with flats above was constructed in front of the Queen's Court flats for Messrs. Baron and Brilliant. G.J. & B. Sutherland of 396 Collins Street were the architects. This resulted in the loss of the balconies added in 1922, which were replaced with a brick stairwell connecting the former Hofwyl School with the new building.

In 1998 the complex was renovated and upgraded. Conservation works carried out to the former Hofwyl School included the removal of render to reveal the original bluestone and brick walls, re-slating of the roof and repairs/restoration of some windows. Alterations and additions were made at the rear, and steel balconies constructed along the rear (east) elevation of the 1941 building overlooking the former Hofwyl School.

James Bonwick

James Bonwick (1817-1906) is remembered as one of the 'literary pioneers' of Australia. After emigrating with his wife to Tasmania from England in 1841 he accepted a post on the teaching staff of the Normal School in Hobart. He began to write textbooks for Australian students and his first book 'Geography for the use of Australian youth' was published in Hobart in 1845. His books numbered more than 60 and dealt with a variety of subjects: 'Port Phillip settlement', published in 1883, was recognized as a valuable contribution to the history of Victoria (*The Age*, 30 March 1840, p.9).

Crouch & Wilson

Crouch & Wilson, established in 1857 by the partnership of Tasmanian-born Thomas J. Crouch and Ralph Wilson (who had recently emigrated from London) was a prominent and distinguished architectural firm in Melbourne during the nineteenth century. The firm designed numerous residential, commercial and community buildings, including many Presbyterian and Wesleyan churches, several of which are now included on the Victorian Heritage Register. Some of their notable commissions include the St Kilda Wesleyan Methodist Church (1857-58, H818), Longerenong Homestead (1862, H290), the Victorian Deaf & Dumb Institution (1866-71, H2122), Prahran Town Hall (1860-78, H203), Welsh Church & Hall (1871, H536), and Malvern Town Hall (1886-1890, H2288) (VHD).

The firm also designed several buildings for Melbourne's Jewish community including three residences in St Kilda: Toldara, 40 Alma Road (1868-69, Citation 2385), Rondebosch, 25-27 Chapel Street (1868, H754), and Wilgah at 6 Burnett Street (1864, H760, H761), as well as Ensor in East Melbourne for Joseph Levy (1875, H860), Ardee in East Melbourne for Lawrence Benjamin (1881, H859), the first St Kilda Hebrew Congregation Synagogue (1872, demolished) and the East Melbourne Synagogue (1877, H495) (VHD).

T.J. Crouch lived in St Kilda and was a member of the local Wesleyan Methodist Church. Crouch & Wilson had a business association with the St Kilda builder and developer, Thomas Newton. Newton constructed the house at 12 Waterloo Crescent, St Kilda (HO275) where Crouch lived for several years from 1866 until the early 1870s.

Gordon J. & Bruce Sutherland

Gordon J. Sutherland was elected associate of the Royal Victorian Institute of Architects in 1917 and the following year won a competition for the design of a new Architectural Atelier building at Melbourne University, which he carried out in conjunction with University architects, Bates, Peebles & Smart. He acted as an assistant lecturer in architecture at Melbourne University in 1934 and in 1938, he was appointed by the Royal Victorian Institute of Architects to the Board of Architectural Education committee of examiners. Sutherland also contributed several articles to popular home and building journals and his designs were published in *Real Property Annual*, *The Argus* and *Australian Home Building*. He became a Fellow of the RVIA in 1935 and from about 1937, Gordon worked in partnership with his younger brother Bruce Sutherland (AAI, Heritage Victoria).

His architectural work predominantly consisted of residential buildings in a range of styles, including Arts & Crafts, Mediterranean and Spanish Revival, and, by the mid to late 1930s, Moderne. In Port Phillip Sutherland designed several houses and flats in the 1920s and 1930s. His residential work of the early 1920s such as Clovelly flats, 51 Robe Street (1923) shows the influence of the Arts & Crafts style, which is also evident at Inverleith Court, 14A Acland Street (1926); however, the latter building also shows a transition toward the Mediterranean and Spanish Mission styles that he would favour through the late 1920s and early 1930s. This can be seen at Inverleith Mansions, 11 Eildon Road, St Kilda designed two years after Inverleith Court, which includes a distinctive cross-braced 'X' motif in the parapet that featured in several of his buildings of this period. In Port Phillip it was first used at Neville Court, 15 Hennessy Avenue, Elwood (1927) and it appeared in other Sutherland buildings across Victoria including the Argo Hotel, South Yarra (1927) and the Kaniva Shire Hall (1929). His work of the later 1930s, in partnership with his brother Bruce, was predominantly in the Moderne style, one example being Carmel Court, the flats and shops at 188 Barkly Street, St Kilda (1941).

The Sandringham Masonic Hall, designed at the height of Gordon's career in 1931, is a rare example of the Egyptian Revival style and is included on the Victorian Heritage Register.

References

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Melbourne & Metropolitan Board of Works (MMBW) Detail Plan 1374, dated 1897

National Library of Australia, 'Perspective view Mr Bonwick's new residence, Barkly St, St Kilda [picture]/ Crouch & Wilson', 10 November 1865, ID 282375

Peel, Victoria, *St Michael's Grammar School. A study in educational change*, 1999

'Plan of the Borough of St Kilda Surveyed and Compiled under the direction of the Borough Council by J.E.S. Vardy', 1873 (Vardy Plan)

Port Phillip Heritage Review (PPHR) Volume I, Version 17, September 2015

St Kilda Council building permits (BP): 5231, 22 March 1923 (Queen's Court additions); 10841, 11 June 1941 (Carmel Court).

St Kilda rate books (RB): February 1865 (no listing); January 1866 (no. in rate 914, 915) 1867 (920, 921), 1868 (955, 956); March 1870 (989, 990), 1883 (1328); 1894 (1774)

Victoria. Surveyor-General (1855) Melbourne and its suburbs [cartographic material] compiled by James Kearney, draughtsman; engraved by David Tulloch and James R. Brown (referred to as the 'Kearney Plan')

Description

Figure 5 shows the approximate stages of building based on a comparison of the Vardy and MMBW plans with more recent building plans and aerial photographs. The key stages are:

- The 1865 bluestone and brick former Hofwyl School designed by Crouch & Wilson (Green)
- Late nineteenth century additions (Yellow)
- The 1941 shops and flats (Carmel Court) (Orange)

The other buildings in Figure 4 are late twentieth century and are of no significance.



Figure 5: Stages of building

The former Hofwyl School is a two-storey building in the Picturesque Gothic style, which is constructed of random coursed bluestone with cream brick dressings, with a slate roof. As originally constructed, it was symmetrical in plan with gabled bays on either side of the central entry. At the front, the roofs now have a jerkinhead profile and there are twin gablets to the side elevations. The gables are decorated with ornate bargeboards with finials to the side gablets. The windows are lancets/pointed heads to the first floor and have square heads to the ground floor with both styles grouped in a tripartite arrangement to the front bays. The chimneys are of brick and bluestone and taper to a fully cream brick shaft with shaped, rendered tops. The entry door to the building in the east elevation has a pointed head, with another pointed head door within the entry. Both have leadlight glass, which may date to the 1920s renovation.

Behind the bluestone section is a narrower wing with rendered walls and a separate hipped roof (partially in slate), which may form part of the 1865 building, but is now much altered. Behind this are two more sections with separate hipped roofs, which appear to date from the late nineteenth century, but are also much altered. Behind this there are late twentieth century additions, and a freestanding late twentieth century building at the rear of the property.

Carmel Court is a three-storey building comprised of five ground floor shops with flats above in the interwar Streamline Moderne style. The symmetrical façade is constructed of cream brick and has a solid parapet with a low square pediment that is capped with a row of dog-tooth brickwork. At the centre are protruding bricks, which once supported a flagpole, and at either end are what appear to be original rainheads and downpipes, emphasizing the symmetry. The timber framed windows are contained within a slightly projecting bay between a rendered hood, a broad rendered band with expressed horizontal lines across the middle and another rendered band below. The strong horizontality of this feature is further

emphasized by the incised 'speed lights' set into the brick between and beside the windows, which have horizontal glazing bars. Of note are the original shopfronts. Unusually, given the symmetry of the building, the entry to the flats is placed slightly off centre resulting in two shops to the north of the entry and three to the south. The entry has metal gates with 'Carmel Court'. The shops all retain metal framed shopfronts with angled outside corners, and ingos with angled reveals and tiled floors. The highlight windows above have reeded glass. The shopfronts are surrounded by ceramic tiles in orange, light blue and black. The orange tiles create an octagonal border around the shopfronts, and a solid band between them, and are surrounded by light blue tiles with black tiles at the base.

The original brick residence constructed by Bonwick remains on the property to the south (190 Barkly Street). It is constructed in rendered brickwork on a stone plinth and other details include paired eaves brackets. However, the façade of the building has been obliterated by the shops constructed during the interwar period.

Comparative analysis

The former Hofwyl School is significant for its rarity. Substantial, purpose-built, private school buildings built in the first decades of European settlement in Victoria are very rare and this is the earliest surviving example in Port Phillip (Previous heritage assessments have suggested this could be the only private school building of the period extant in Victoria). The only other purpose-built private school in Port Phillip is the former Priory Ladies' School at 61 Alma Road, St Kilda East, which was designed by EG Kilburn in 1890 (Citation 289). The construction of the school in bluestone in the Tudor/Gothic style reflects a desire by the founder to invoke the prestige of traditional English colleges following the precedent established by leading schools such as Melbourne Grammar.

The former Hofwyl School is a rare example of a bluestone building south of the Yarra. Such buildings, except for churches, are uncommon on account of the transport problems involved in getting the stone (which was sourced from places to the north and west of Melbourne) to the site. This is also a very early use of cream brick. Brickmaker John Glew, of Brunswick, developed production of cream bricks from the early 1860s, which were first used as dressings for bluestone buildings, and then in polychromatic brickwork.

Carmel Court is a representative example of an interwar mixed-use development comprising shops with flats above. This type of development became increasingly popular in St Kilda during the interwar period and Carmel Court is notable as a substantial and highly intact example, which retains all the original shopfronts. In many other comparable examples such as Boncap, 49 Fitzroy Street, St Kilda (Citation 1477) and Edmaro, 31 Fitzroy Street, St Kilda (Citation 1474), the shopfronts have been modified or replaced.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

2021: Retain as a Significant place within the Village Belle Commercial precinct.

1998: Include in the schedule to the Heritage Overlay Table in the Port Phillip Planning Scheme.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick, *St Kilda Conservation Study Area 2*, 1985

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

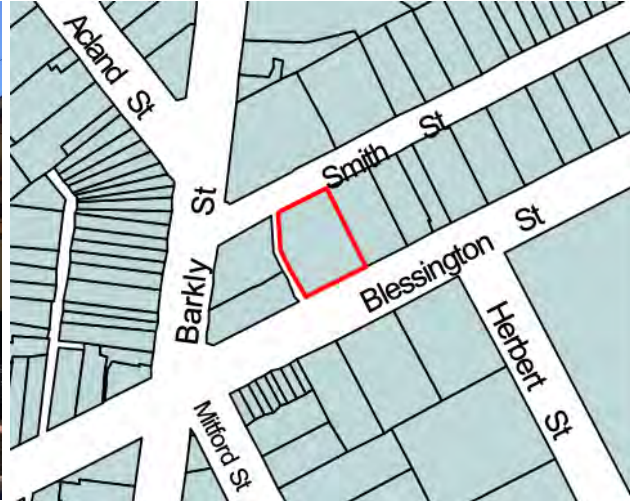


Carmel Court – top left, street elevation; top right, entry to flats with wrought iron sign; bottom left: original pressed metal soffit; bottom right: original metal-framed shopfronts with ingos and tiled surrounds.

City of Port Phillip Heritage Review

Place name: Clarendon
Other names: Flats

Citation No:
295



Address: 26-28 Blessington Street,
St Kilda

Heritage Precinct: St Kilda Botanical
Gardens & Environs

Category: Residential: Flats

Heritage Overlay: HO537

Style: Federation/Edwardian:
Arts & Crafts; Interwar

Graded as: Significant

Constructed: 1915, 1935

Victorian Heritage Register: No

Designer: Joseph Plottel

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Clarendon, a complex of two-storey rendered brick flats, at 26-28 Blessington Street, St Kilda, designed by architect Joseph Plotte in 1915 and 1935, is significant. The low clinker brick fence across the frontage of both flats also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Clarendon, at 26-28 Blessington Street, St Kilda is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Clarendon, built in 1915, is historically significant as an early block of flats in St Kilda, preceding by a number of years the huge growth in flat development in this suburb that occurred in the interwar period. Much of this early flat development was within the environs of the St Kilda Botanical Gardens, which, because of its verdant landscape and proximity to public transport, shopping and services, was a popular locality with flat developers. (Criterion A)

Clarendon, built in 1915, is of representative significance as an early block of flats, which demonstrates the development of flat design in Melbourne. Of note is the planning of the access to the flats through an enclosed stairwell that is carefully integrated into the design, combined with the use of open external galleries. (Criterion D)

Clarendon, built in 1915, is a fine example of the Arts & Crafts style. The design of these flats uses a palette of materials that includes unpainted rendered walls, timber shingles and brackets, leadlight glazing, and unglazed terracotta Marseilles roof tiles. A similar complexity is found in the detailing, which creates, in places, a busy composition of decorative elements that includes bowed walls, a variety of fenestration treatments, and a dominant roof form supported in places by curved timber brackets. The inter-war block, although restrained in detailing, is sympathetic to the 1915 block in terms of its similar scale, form and materiality and the clinker brick front fence provides a unifying element. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s, and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92

blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Clarendon

The area surrounding the St Kilda Botanical Gardens, particularly the streets with direct views over the gardens, became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included this block of flats, known as Clarendon, which was designed by Joseph Plottel and constructed in 1915, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917.

Clarendon was constructed by O. Townsend, builder, for Clarendon Pty Ltd at a cost of £3,100 (BP). Upon completion, an article in the *Herald* was most complimentary of the design, describing it as a 'suite of rooms like single dwellings' and a 'marked advance in residential flat planning and design':

A successful effort has here been made to remove from the collective residence the impression of a barracks, and to make it resemble in both exterior, design, and interior, plan, and equipment all the favourable points of a single family residence. (The Herald 27 January 1916, p.7 'Flats at St Kilda').

The two-storey building contained three flats (or 'suites') on each level, each containing four rooms including kitchen and bathroom with 'liberal allowance for linen presses and pantries'. Entry was via common entry and by common staircase to the first floor and then via open gallery access to the first-floor flats. Provision was made for electric light or gas heating and there was a washhouse on the roof (ibid).

In 1935 Joseph Plottel was once again engaged to design a second block of flats on the adjoining site at no.28, which replaced an earlier house. This was constructed for the owner Mrs. A Collier at a cost of £4,000 (BP).

Joseph Plottel

Joseph Plottel (1883-1965) trained as an architect in England and Melbourne. He was active in Melbourne between 1911 and World War Two. Plottel's oeuvre included a broad range of ably designed industrial, commercial and domestic buildings in a variety of styles. Two of his most notable designs include the St Kilda Hebrew Congregation Synagogue (1926, 1955) and Footscray Town Hall (1936), both now included on the Victorian Heritage Register. Other projects include 325 Collins Street (1911), 586 Bourke Street (1911), Yarra Yarra Golf Club (c.1929), the Venetian Court at the Hotel Australia (c.1930), and Flinders Way (c.1929), and the Beehive Building, Elizabeth Street (1934).

In Port Phillip, apart from the St Kilda Hebrew Congregation Synagogue, Plottel designed several houses and flats, many for Jewish clients (Plottel was himself Jewish), and all in St Kilda. He was somewhat of a pioneer and specialist in flat design and his Clarendon Flats, constructed in 1915 are among the earliest in the municipality. He also designed mixed use developments comprising shops on the ground floor with flats above (see Comparative analysis).

References

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 2664, 1 July 1915, and 8909, 31 May 1935

Sands & McDougall Directories (SM) 1935-1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

A complex of two-storey rendered brick flats erected in two stages. The first, and more intact building, built in 1915, is designed in an Arts & Crafts-style and has complexity in its use of materials, with unpainted roughcast rendered walls and shingle finishes on gable ends and a bowed balcony. Fenestration is expressed in varying ways including double-hung sash windows with multi-paned upper sashes, a bow window with casement windows, the arched entrance with leadlight glazing, and multi-pane doors with multi-pane sidelights and highlights to the balcony. A portion of the transverse gable roof projects forward to create a deep eaves supported by curved timber brackets. Elsewhere curved timber brackets support roof overhangs and external balconies that provide access to the first-floor flats. At the rear is a projecting bay with a balcony above with a hood supported by timber brackets. Internally, the entrance hall contains the original timber staircase. This early portion is identified as *Clarendon* with rendered signage.

In contrast, the latter, inter-war stage, is of a similar compositional arrangement but modest in its use of embellishment, responding to emerging Modernist influences in architectural design in the 1930s. It is of contributory value to the complex.

Unifying elements in the two portions, apart from the elevated walkway linking both, are the stepped clinker brick front fence and a uniform paint scheme.

The car park of the adjacent convenience store has exposed the utilitarian side elevation of the earlier block to its environs. The rear of the flats is visible from Smith Street.

The buildings are in good condition and have a relatively high degree of external intactness.

Comparative analysis

'The Canterbury', built in two stages in 1914 and 1919, at 236 Canterbury Road, St Kilda is generally acknowledged to be the first purpose-built residential flats in Port Phillip, and one of the earliest in Melbourne. While the 'Majestic Mansions' in Fitzroy Street was completed two years earlier, not all of the residences in that building were fully self-contained. Stylistically, early flats in Port Phillip broadly fit into one of two types: Arts & Crafts, and Freestyle.

The Arts & Crafts style is characterized by features including the use of contrasting textures and materials on facades (such as facebrick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (e.g., hit and miss brick walls); box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings.

There are many examples of Arts & Crafts style flats in St Kilda, several of which were designed by the prominent designer/builder Howard R. Lawson such as Wimmera (1917) and Clairvaux (1917). Biltmore (Dunlop & Hunt, 1922-23), which is included on the Victorian Heritage Register, is another fine Arts & Crafts design with Oriental influences.

Clarendon is one of the earliest blocks of flats in St Kilda, being built just one year after the first stage of the Canterbury. It is also one of several blocks of flats designed by Plottel. Others include:

- Waverley (1920) 115-119 Grey Street, St Kilda (PPHR citation 2003, Significant within HO5). Mixed use development of flats and shops in simple Arts & Crafts style.
- Eildon Mansions (c.1922) 34 Eildon Road, St Kilda (PPHR citation 901, Significant within HO5). Large Arts & Crafts flats.

In the 1930s Plottel designed several blocks of flats in the Old English style including Welford Lodge (1937, Significant within HO6 Precinct) 123 Alma Road, Clovelly (1938, PPHR citation 400, Significant within HO6 Precinct), and St Ives, 17 Charnwood Grove (1940, Significant within HO6 Precinct).

The design of Clarendon also demonstrates early approaches to flat design in Melbourne, particularly in the planning of the access to the flats through an integrated stairwell and open external galleries. Many early flat developments were created as the conversion of an existing house or houses, and the easiest way to provide access to first floor flats was to build an external stair. This design feature was used on some early flats as it had the advantage of being entirely independent of the internal plan of the flat, but it also had the considerable disadvantage of offering no protection from the weather. Consequently, external staircases became associated with poor quality flats and so the approach taken with some early flats was to make the stairwell an integrated part of the design and as inconspicuous as possible (Sawyer 1982:55). This is demonstrated at Clarendon, where the stairwell has been carefully integrated into the main elevation. This approach can also be seen at other early flats such as The Canterbury (1914, Citation 74), The Rand (1917, Citation 2052) and Wimmera (1917, Citation 914).

At Clarendon, the integrated enclosed stairwell is combined with an open gallery/verandah that provide access to the flats. However, as this too exposed occupants to the weather this feature was soon superceded by fully enclosed stairwells opening to small foyers or corridors in flats of the 1920s. By the 1930s, however, the increasing size of flats (and the numbers of flats within each building) made such layouts unworkable without the addition of long corridors or multiple stairwells. And so, architects re-introduced the open access gallery and they were commonly used in the Modern flat developments that emerged from the 1930s onwards such as Cairo, designed by Best Overend in 1936, and gallery access was to become the predominant way of providing access to flats until well into the post-war period (Sawyer 1982:56-7). Gallery access was to fall out of favour again by the late twentieth century, only to re-emerge more recently as the amenity benefits it offers in relation to sunlight and cross-ventilation have been appreciated.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other images



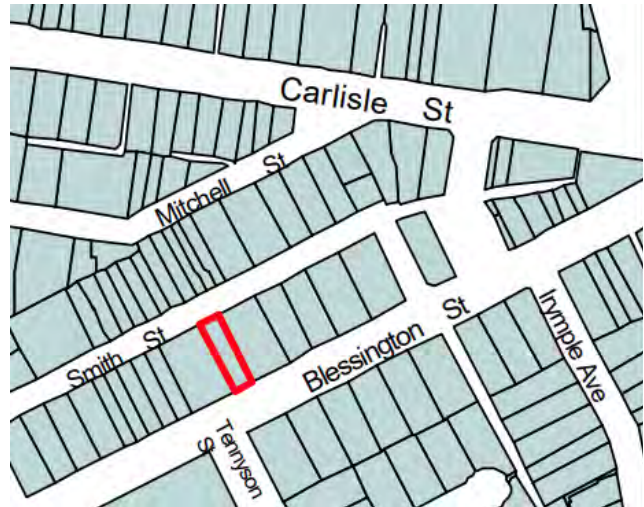
At left shows the external access galleries to the first floor flat facing the internal courtyard – note the original timber bracket (adjoining post is a later addition). At right shows the staircase inside the entrance hall.



City of Port Phillip Heritage Review

Place name: Eumana
Other names: House

Citation No:
297



Address: 76 Blessington Street, St Kilda

Heritage Precinct: St Kilda Botanical Gardens & Environs

Category: Residential: House

Heritage Overlay: HO537

Style: Federation/Edwardian:
Arts & Crafts

Graded as: Significant

Constructed: 1914, 1980

Victorian Heritage Register: No

Designer: D. McKecknie (1914), Edmond & Corrigan (1980)

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Eumana, designed and constructed by D. McKecknie for J. Kendall in 1914 at 76 Blessington Street, St Kilda is significant.

Alterations and additions are not significant.

How is it significant?

Eumana at 76 Blessington Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Eumana is of aesthetic significance as an Arts & Crafts style attic bungalow with distinctive form and details including the jettied first floor, extensive leadlighting, the scalloped terracotta tiles to the gable ends, the leadlight name plate to the porch gable and the deep columned porch. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

Eumana, 76 Blessington Street

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets contained substantial villas, and mansions set within large grounds. Blessington Street was almost fully developed by 1895, and in the early twentieth century new building lots were created by the subdivision of some of the original mansion estates.

In the late nineteenth century this property was part of the grounds of a large villa or mansion, which had been built prior to 1873 and survives today at 74 Blessington Street (see Figure 1). In the early twentieth the grounds of the mansion were subdivided creating building lots along Blessington Street and the building itself was converted to flats.

Eumana was constructed on one of the new lots for J. Kendall in the latter half of 1914, work commencing on the 20th of July. D. McKecknie was the supervisor and builder, and the cost was around £700 (BP). The

house contained seven rooms, two of them within the attic, one front and one rear and each with a balcony.

Mrs. Isabella E.M. Kendall paid the first rates on the house, Herbert Kendall having paid rates on the land (as a separate entity) for the first time in the preceding year 1914/15. Edna and Phillipa Pettalack were living there in 1920/21 and Emily Scarce in 1926/27 (RB).

In 1980 architects Edmond & Corrigan designed minor alterations and additions at the rear of the house. The changes included a re-arrangement of the internal layout of the single storey section and the extension of the rear first floor attic bedroom over the ground floor (BP).

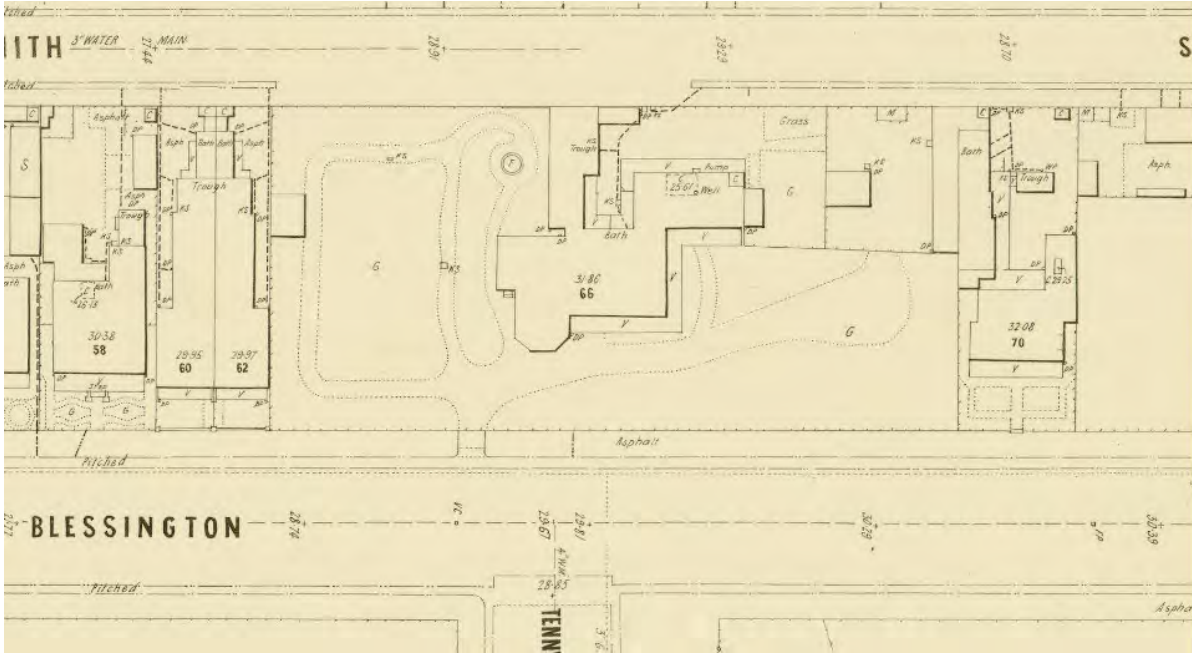


Figure 1: Extract of MMBW Detail Plan 1373 showing the house at 66 (now 74) Blessington Street and its grounds in 1897

References

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permit no. 2394 (BP) granted 17/7/1914, includes floor plans

St. Kilda Rate Books (RB): 1914/15 no. 4794 Herbert Kendall land; 1915/16 no. 4928 Isabella E. Kendall, B. 7 rooms, N.A.V. 60 pounds.

J.E.S. Vardy, Plan of the Borough of St. Kilda, surveyed and compiled under the direction of the Borough Council, Hamel and Ferguson, Melbourne, 1873, map no. 5 South Ward.

Sands & McDougall Directories (SM) 1920, 1930

Description

Eumana is an Arts & Crafts style gable-fronted attic residence in red face brickwork with terracotta tile roofs. The first floor is jettied (projects forward of) over the ground floor wall with timber brackets and the deep gable fronted porch projects forward of this and is supported by Doric style columns set on a low brick balustrade. The gables are clad in scalloped terracotta tiles and the porch gable also features Eumana set in leadlight glass, while there is a projecting latticed vent with exposed rafter tails at the apex of the main gable. The wide entry door features leadlight sidelights and highlight windows and is flanked by leadlight casement windows, which includes a shallow bow window to the right.

This building has good external integrity. The attic balcony has been glazed in and there have been alterations and additions at the rear.

Comparative analysis

No information.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place within the St Kilda Botanical Gardens & Environs heritage precinct.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Other images

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City of Port Phillip Heritage Review

Place name: Grosvenor Hotel
Other names: Grosvenor Arms

Citation No:
301



Address: 10 Brighton Road, Balaclava

Category: Commercial: Hotel

Style: Interwar: Spanish Mission

Constructed: c.1861, 1928

Designer: Harry A. Norris

Amendment: C206

Comment: Revised citation

Heritage Precinct: None

Heritage Overlay: HO526

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The Grosvenor Hotel at 10 Brighton Road, Balaclava is significant. A hotel known as the Grosvenor Arms was first established on this site c.1861, it was extended c.1890 and in 1928 it was significantly remodeled to a design by Harry A. Norris. The fabric associated with the nineteenth century development including the small brick gabled outbuilding/stables and the 1928 remodeling contributes to the significance of the place.

Alterations and additions made after 1945 are not significant.

How is it significant?

The Grosvenor Hotel is of local historical, aesthetic, and social significance to the City of Port Phillip.

Why is it significant?

The Grosvenor Hotel is historically significant as one of the oldest hotels in St Kilda and forms part of a small group of very early hotels that served as coach stops along the first track to the Mornington Peninsula and is one of only three that continue to operate as hotels today. The small gabled brick outbuilding is significant as a remnant of the original c.1860s hotel complex. (Criterion A)

The Grosvenor Hotel is significant as a rare example of a hotel in the Spanish Mission style. It is only Spanish Mission style hotel in Port Phillip and one of only a few known examples in Victoria. (Criterion B)

The Grosvenor Hotel is of aesthetic significance for the distinctive Spanish Mission style materials and details, which include the roughcast render, Cordoba tiles and wrought ironwork, and distinctive features

such as the Dovecote chimney, and the balcony with the associated windows separated by barley twist columns, and the scalloped frieze to the corner splay. (Criterion E)

The Grosvenor Hotel is of social significance for its use as a hotel and community meeting place for over 150 years. (Criterion G)

Thematic context

Victoria's framework of historical themes

5. Building Victoria's Industries and Workforces: 5.6 Entertaining and socialising

Port Phillip thematic environmental history

3. People: 3.5 Expressing identity and culture

History

Contextual history

Providing food, refreshments, entertainment and accommodation, hotels – or pubs – have been popular places to eat, socialise and stay in the City of Port Phillip since the arrival of European settlers. Wilbraham Liardet was the first to open a hotel in the area, the Brighton Pier Hotel, in October 1840. During the gold rush period from 1851 to 1876, 51 new hotels were opened in Port Melbourne alone.

Before the creation of civic buildings, hotels were often used as meeting places for early councils, social groups and committees, as well as general socialising. Some of the oldest buildings in the City of Port Phillip are hotels that have stood the test of time, such as the Golden Gate Hotel (1853), Prince of Wales Hotel (1863), the George (which began as the Terminus in 1857), the Esplanade (which began as the New Bath Hotel in 1856), the Golden Fleece Hotel (1872) and the Balaclava Hotel (formerly Carlisle Hotel 1869). Some, like the Hotel Victoria built in 1888 on Beaconsfield Parade, Albert Park, remain but no longer used as hotels. Others, like the Greyhound Hotel (1853) have been demolished. Hotels have been particularly associated with working-class people as centres of Australian drinking culture and continue to provide vital social venues for the community today.

Grosvenor Hotel

Henry Wills built the Grosvenor Hotel, originally the Grosvenor Arms, c.1861 and it was one of several very early (c.1850s or 1860s) hotels established along the first track to Brighton and the Mornington Peninsula, which served as coaching stops along the route. Others included the Greyhound (established c.1853), Elsternwick (c.1854), Corner (c.1864), Queen's Arms (c.1866) and the Duke of Edinburgh (c.1867).

In the first listing of the hotel in the St Kilda rate book for 1861-62 it is described as containing 20 rooms and being constructed of 'brick and slate', with a substantial Net Annual Value of £400. A similar description is provided in the rate book for the following year, but in 1863-64 the number of rooms reduces to nine and remains the same until the early 1870s, when it increases to 10 (RB).

Wills or his executors owned the hotel until 1881, though he ceased to be publican 1862. Later owners included Malcolm Muir (1880s) and Edward Webb (or his executors (1890s to 1927/28). Licensees included David Lyon (1862), Daniel Litton Reed (1863), Thomas Bellaire (1866), William Pitt (1869), Catherine Smith (1870s), William Garfold (1881), Malcolm Muir (late 1880s), Edward Webb (1892/93 - 93/94), Gustav Beck (1898/99), Anna Murray (1903/04), Albert Ernest Goodman (1908), John L. Park (1917 to 1920s).

Like many early hotels the Grosvenor was used for public meetings to discuss matters of local importance. For example, in April 1869 there was a 'meeting of men connected with the south ward of the borough of

St Kilda' for the purpose of 'considering the scheme proposed by the council for the enlargement of the Town Hall with borrowed money':

The decided expression of the meeting was that the street work and drainage was of the greatest importance; the health and comfort of the inhabitants should be considered before the town-hall enlargement. (The Herald, 9 April 1869, p.2)

In 1870 members of the Church of England and others attended a public meeting to discuss establishing what would become Holy Trinity Church to serve the community surrounding the hotel and Elwood (The Telegraph, St Kilda, Prahran and South Yarra Guardian, 22 January 1870, p.9). The hotel is shown on the Vardy plan, prepared in 1873 (Figure 1).

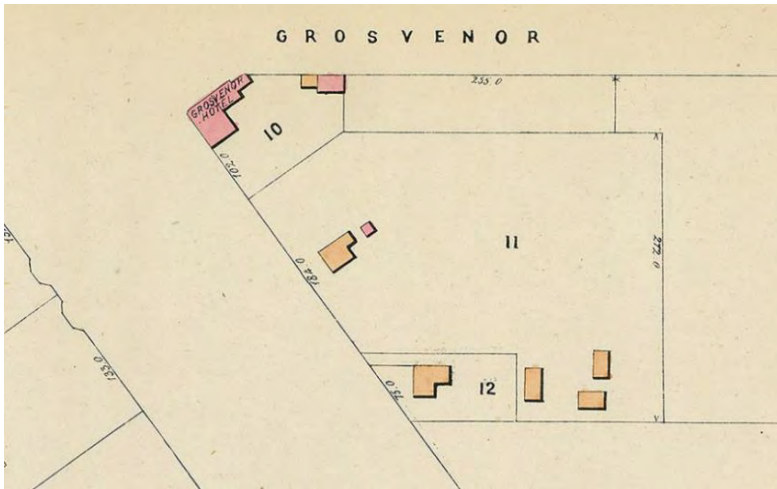


Figure 1 – Extract of Plan of the Borough of St Kilda, South Ward No. 10 (J.E.S. Vardy, 1873) showing the original Grosvenor Hotel at the corner of Grosvenor Street. Note the brick outbuilding in the top right corner. (Pink colour denotes brick construction)

In the 1890s a billiard saloon was added at the southern end of the Brighton Road frontage, and the extended building is shown on the 1898 MMBW plan (Figure 2). By this time, the cable tramway sheds had been built on the adjoining land. The outbuilding in the northeast corner is identified as a stables on this plan.

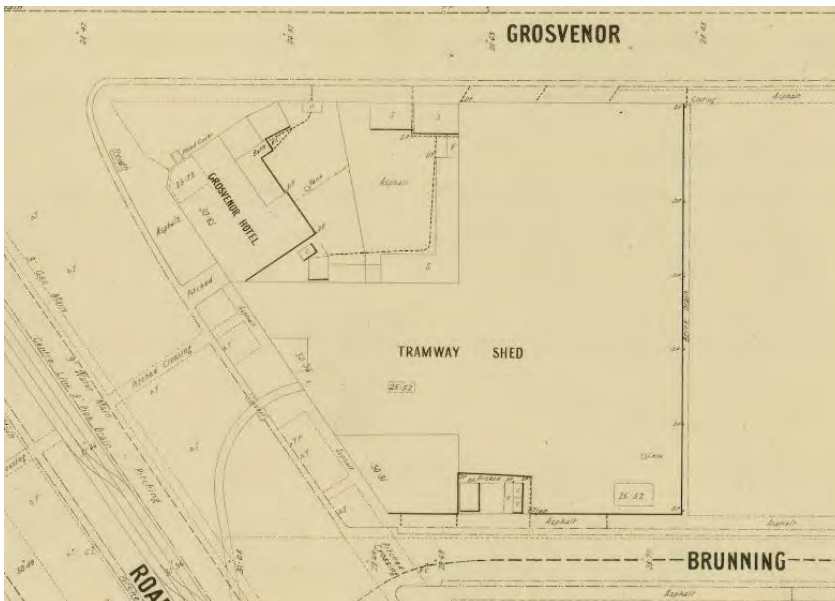


Figure 2 - MMBW detail plan no. 1440, dated 1898 showing the extended hotel with stables and the tramway office and sheds on the adjoining land.

In 1906, the Victorian government established a Licensing Reduction Board with set ratios, different for rural and urban Victoria, for the closing of hotels. The Board investigated one licensing district after another and recommended closure of hotels, principally those older and smaller establishments typical of the inner suburbs and the older mining towns. Those older hotels that did survive often did so purely through extending the building or adding second or third storeys of accommodation (McConville).

Consequently, the Grosvenor was one of several hotels in St Kilda that were substantially upgraded or rebuilt during the interwar period. In 1928 architect Harry A. Norris designed alterations and additions, carried out by J.W. Pinnock, including an extra floor over the billiard saloon, for the new owner Mrs. Kelso. Figure 3 shows an elevation of the original two storey hotel, with the single storey billiard room beside and an extract of the original building plans prepared by Norris.



Figure 3 – Plans reproduced in Bick (1985) including (above) an artist impression of the original hotel and (below) an extract of the original building plans prepared by Norris showing the 1928 alterations and additions.

In the post-World War Two period a single storey addition containing a bottle shop was built to the north of the original hotel. Later, in the early 1990s this was converted into an extension of the public bar, and the bottle shop was relocated to part of the former tram depot building to the south (see Citation 2451). Further single storey additions have been made at the rear (east) side of the hotel building.

Harry A. Norris, architect

Harry A. Norris (1888-1966) commenced his architectural career at the office of Ward & Carleton in 1902. By 1914 Norris had parted with Ward & Carleton to practice independently. One of his earliest commissions was for the design of the Preston Masonic Temple, in 1914, although it wasn't constructed

until 1919, by which time he had established his own practice. Initially, he practiced from his own home in Wallace Street, Preston; a professional letterhead promoting his expertise, as *'architect, designer, reinforced concrete expert, and building surveyor'*. Like many architects during this era, Norris drew heavily on international styles and technologies and undertook professional overseas sojourns annually between 1928 and 1941 also working for a time in America. For Norris, America was at the forefront of applying innovative commercial building techniques with concrete and steel construction that enabled heights to be pushed to new limits. Many American commercial buildings were also featuring a Renaissance Commercial Palazzo form and along with Art Deco, Spanish Colonial Revival and Streamlined Moderne styles, that were also influencing Australian architecture. Norris would contemporise his designs with these new forms and technologies. Essential to Norris's commercial success was his enduring professional relationships with several wealthy, high-profile clients, notably, the Nicholas family, and G.J. Coles. Their commissions gave Norris the opportunities to apply his overseas influences on a range of diverse projects, as his 1924 design for Alfred Nicholas, the *Nicholas Building*, demonstrates.

References

Aizen, Becky, *Pots, Punks and Punters: a history of the hotels of St. Kilda and South Melbourne*, 2004

Bick, David, Melbourne & Metropolitan Board of Works Detail Plan no. 1440, dated 1898

Chris McConville & Associates, 'Hotels in Victoria thematic typology', prepared for Historic Building Council, n.d.

J.E.S. Vardy, 'Plan of the Borough of St Kilda. Surveyed and compiled under direction of the Borough Council', Hamel & Ferguson, Melbourne 1873 (Vardy plan)

Port Phillip Thematic Environmental History (TEH), February 2021

Raworth, Bryce & Allom Lovell & Associates Pty Ltd, 'Inner Metropolitan Hotels. Preliminary assessment and comparative analysis of significant hotels in Collingwood, Fitzroy, Port Melbourne, Richmond, South Melbourne and Williamstown', prepared for the Historic Buildings Council, January 1992

St Kilda rate books, accessed via ancestry.com (RB): 1861-62 (no. in rate 1853); 1862-63 (1018); 1865 (1784); 1867 (1845); 1872 (1814)

St Kilda Council building and planning permits (BP): 7361, 28 November 1928; 105/010/P10, 3 May 1991; 105/010/P11, 19 June 1992

Description

The Grosvenor Hotel complex incorporates parts of the former cable tram offices and car shed, which are situated at 16 Brighton Road (see Citation 2451). This description relates only to the original hotel building, as remodeled and extended in 1928, and early outbuilding at 10 Brighton Road (see Figure 3).

The hotel as remodeled in 1928 is a two-storey building in the Spanish Mission style with characteristic roughcast walls and hipped roof clad in Cordoba tiles. Other Spanish Mission details include:

- The splayed corner, which features a scalloped frieze above a window with a wrought iron screen above the hotel name in raised Serif lettering.
- The group of three tall narrow six pane sash windows with arched tiled panels above and twisted rendered columns between. These sit behind a cantilevered balcony with wrought iron balustrade. Another window with a wrought iron screen is to the right.
- The dove-cote-style chimney with flanking parapets (both with Cordoba tiles), positioned within another splayed corner at the south end (there is at least one other plain rendered chimney, which appears to have been one of the original Victorian chimneys, cut down as part of the 1928 remodeling).
- Small smooth rendered pattern screens set into the wall.

The rainwater head and downpipe at the north end next to the corner splay also appears date from the 1928 remodelling. The other first floor windows are tall four pane casements – original plans show six pane sash windows, and so these may not be original or were substituted.

The nineteenth century origins of the building are evident in the simple form with a characteristic splayed corner, typical of early corner hotels.

The original building has moderate integrity. The upper floor elevations to Brighton Road appear to be relatively intact (a pediment shown in the original plans was either not built or has been removed). The openings at ground floor level are in the approximate location of the original windows or doors but have all been altered. The addition at the north end has obliterated the original corner entry door and the ground floor and part of the first-floor elevations along the north side. There are extensive single storey additions at the rear.

In the northeast corner of the site adjacent to Grosvenor Street is a small gabled outbuilding built of old bricks on a rubble stone base. This appears to be part of the outbuilding shown on the 1873 Vardy Plan and identified as a stable on the 1898 MMBW plan. (Figure 3).



Figure 3: Aerial, showing contributory buildings outlined in yellow (Source: Nearmap.com).

Comparative analysis

There are many hotels included in the Heritage Overlay, either as an individual place or within a heritage precinct. The hotels predominantly date to the Victorian period; however, many were modernized and remodeled during the Interwar period in response to Liquor Licensing Board recommendations. Only a few were built as new buildings during the twentieth century, though often replacing an earlier hotel on the site. Most are located on corners of main roads.

The Grosvenor is among several surviving early hotels along St Kilda and Brighton roads, and one of only three (the Post Office and the Elsternwick being the others) that continue to operate as hotels today. The Elsternwick Hotel is a rare example that was not remodeled in the twentieth century and, although extensive additions have been made, the nineteenth century sections remain highly intact. The Post Office was remodeled during the interwar period and remains relatively intact to the 1931 scheme. Other surviving examples include the former Duke of Devonshire, 46 St Kilda Road (Delicensed in the early twentieth century, this retains the nineteenth century form, but is much altered and not included within the HO), the Queens Arms (substantially rebuilt in the interwar classical style, see Citation 927), and the former Duke of Edinburgh, 374 St Kilda (remodeled in the Moderne style, see Citation 2446).

During the 1920s, most hotels were designed in a classicising mode, whether as new buildings or pre-existing hotels that were remodeled. This is the most common architectural style of the Interwar period as applied to hotels. These buildings are usually rendered, have a parapet often with a pediment and a cornice, and individual windows (a remnant of the Victorian period building). A nearby example is the former Queens Arms Hotel, 336-340 St Kilda Road, which was designed by Sydney Smith & Ogg. Another popular style was Moderne style, with the Prince of Wales Hotel at St Kilda, designed in 1937 by specialist hotel architect, Robert McIntyre, is perhaps the best example in Port Phillip.

The Grosvenor Hotel is a rare and early example of the Spanish Mission style applied to a hotel. Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round (Cordoba) tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles, or plaster ornament, often invoking classical features.

The Grosvenor Hotel displays many characteristics of the Spanish Mission style including the use of roughcast render, Cordoba tiles and wrought ironwork, and distinctive features such as the dovescote chimney, and the balcony with associated windows separated by barley twist columns. It is the only Spanish Mission style hotel in Port Phillip and one of only a few known examples in Victoria. Others include:

- Ferntree Gully Hotel, 1130 Burwood Highway, Ferntree Gully designed in 1928 (and constructed the following year) by leading hotel architect Mr. R.H. McIntyre (of Joy & McIntyre) at an estimated cost of £8,000 pounds (*The Argus*, 20 November 1928, p.10)
- Hindmarsh Hotel, 46-50 Roy Street, Jeparit, designed by architect P.J. O'Connor in 1929. In Port Phillip O'Connor designed the rebuilding of the Bay View Hotel in South Melbourne in 1927.

Both are substantial two storey buildings with arcaded verandahs that replaced previous buildings.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as an individual place with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Bick, David, *St Kilda Conservation Study Area 2*, 1985



Other images



1. (Left) North-west splayed corner showing scalloped frieze, window with wrought iron screen and name plate (Right) Example of patterned inset wall screens



Balcony with Dovecote style chimney at top right

City of Port Phillip Heritage Review

Place name: Yurnga
Other names: Flats

Citation No:
302



Address: 36 Brighton Road,
Balaclava

Heritage Precinct: None

Category: Residential: Flats

Heritage Overlay: HO528

Style: Interwar: Arts & Crafts

Graded as: Significant

Constructed: 1920

Designer: Harry R. Johnson

Victorian Heritage Register: No

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Yurnga designed by Harry Johnson in 1920 for Gerald L. Wilson, at 36 Brighton Road, Balaclava is significant. The contributory features are the flats, the fence and entry gate along Brighton Road, and the garages facing Brunning Street.

Alterations and additions are not significant.

How is it significant?

Yurnga at 36 Brighton Road, Balaclava is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Yurnga is historically significant as an early block of flats and the location on Brighton Road, opposite the former cable tram offices and car shed, which served the cable (and later, electric) tram route along Brighton Road demonstrates how the location of flats was strongly influenced by the development of the public transport network, particularly tramways. It was designed by Harry R. Johnson, who was a prolific architect and designed several early blocks of flats. (Criterion A)

Yurnga is of representative significance as one of the most important examples of early flat design in St Kilda, particularly as a forerunner of the bachelor flat type and its experimental space saving design, which originally included wall beds fitted into the living rooms and balconies. The planning of the flats, which

includes three flat types - bed-sitters, one bedroom, and two bedroom – each accessed by their own stairwell is of note, as is the provision of garages and external balconies to all flats, which is unusual in early flats. (Criterion D)

Yurunga is of aesthetic significance as a substantial block of flats in the Arts & Crafts style on a prominent corner site. The highly articulated massing of the building is distinctive, and the design cleverly adapts the roof forms and fenestration detail of the Federation Bungalow type, which are overlaid with Arts & Crafts features to create a highly picturesque composition. Key elements include the shingled bays and multi-paned windows vertically stacked between three storey tall red brick piers or set one above the other in sheer wall planes, the terracotta tiled roof comprising a series of domestic scale, gabled and hipped sections, presenting a picturesque composition to both streets, and the massive concrete staircases and projecting upper floor semi-circular balconies with geometric render details. Added to this is the finely detailed timber work of the bays, windows, and eaves, and the bold interplay of the shingle and render elements against the red of the plain brick walls and tiled roof. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes, or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).



There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Place history

The cable tram along Brighton Road, and the proximity to shopping, gardens and services encouraged the building of flats, which began to appear by the end of World War I. The electrification of the cable tram route and its extension, by 1926, from the terminus near Milton Street to Glen Huntly Road in Elsternwick coincided with the boom in flat development in St Kilda. Between 1926 and 1941 no fewer than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road with many more in the adjoining streets.

Yurnga, designed by local architect Harry R. Johnson, which was built in 1920 at the south corner of Brunning Street, Balaclava was one of the first blocks of flats in Brighton Road. It was located directly beside the cable tram terminus, and on the opposite corner to the cable tram administrative offices and car shed on the north side Brunning Street.

As originally constructed Yurnga contained eighteen flats in three types over three levels: six bed-sitters, six one bedroom and six two-bedroom flats, each with a generous balcony. The flats were accessed by three sets of stairs, each serving one of the types of flats. As a concession to the small size of the flats wall beds were originally fitted in the living rooms and the balconies. Despite their small size (and location opposite the tram terminus), the flats were evidently intended for relatively well-off owners or tenants, as eight brick lock-up garages were provided on site. The garages and a two-storey laundry block created enclosed service courtyards at the rear of the block.

References

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) 4275, 20 August 1920

Sands & McDougall Directories (SM) 1920-1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Yurnga is substantial three storey block of flats on prominent site in Brighton Road at the corner of Brunning Street in Balaclava.

The block is sited on an irregularly shaped allotment, which possibly encouraged its very irregular plan form. In the original plans, each floor contains six separate units, three with entrances off Brighton Road and three off Brunning Street. The two southernmost flats (of each floor) are quite conventionally planned as relatively spacious, two-bedroom units, symmetrically planned to follow the already well-established precedent of the duplex pair. The other flats, which step forward towards the corner, are squeezed and slotted together to form four tightly packed single apartments per floor. As noted in previous heritage studies, this tight planning resulted in some internal amenity and layout issues. For example, the middle flats have a living room and a separate bedroom, but their living rooms are virtually lightless, gaining daylight only through windows at the end recesses of the open stairwells. One of these flats is designed to a maximum width of only 12 ft (3.66m) and the two flats on Brunning Street each have only one primary

living space (dimensions less than 5.5 x 3.9m) along with a tiny kitchen and bathroom and an auxiliary dressing room of about 5 square metres.

The external architecture of the building is made up almost entirely of elements taken from the domestic scale Federation Bungalow, and Arts & Crafts styles. Here the shingled bays and multi-paned windows are vertically stacked between three storey tall red brick piers or set one above the other in sheer wall planes. The terracotta tiled roof is made up of a series of domestic scale, gabled and hipped sections, presenting a picturesque composition to both streets. The only elements not derived directly from domestic precedents are the massive concrete staircases and projecting upper floor semi-circular balconies. Their dynamic forms and neat geometric render work combine well with the picturesque complexity of the whole.

Overall, the building has relatively good external integrity. The colour scheme of the flats is not original, and it is likely that the shingled sections would have been finished in a dark stain and the rough cast panels of the staircases and balconies left raw. The other key external change has been the glazing in of most of the balconies.

The flats are complemented by the original front fence and its distinctive gate, and the original garages to the rear. The fence comprises low rendered capped piers with protruding square details and angled sides, with a red brick balustrade between. The entry is defined by tall, angled brick piers with stepped rendered capitals that support a beam with 'Yurnga'. In the original design, ornamental iron chains were draped between the piers of the fence, but these now have either been engulfed by the hedge or removed, and an electric lantern that once hung from the metal bar above the entry piers has been removed. The iron gate is not original.

The garages at the rear are of brick with hipped tile roofs and have timber doors (the current doors are presumed to have replaced the original doors).

Comparative analysis

The Canterbury, built in two stages in 1914 and 1919, at 236 Canterbury Road, St Kilda is generally acknowledged to be the first purpose-built residential flats in Port Phillip, and one of the earliest in Melbourne. While the Majestic Mansions in Fitzroy Street was completed two years earlier, not all the residences in that building were fully self-contained. Stylistically, early flats in Port Phillip broadly fit into one of two types: Arts & Crafts, and Freestyle.

The Arts & Crafts style is characterized by features including the use of contrasting textures and materials on facades (such as facebrick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (for example, hit and miss brick walls); box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings.

Yurnga is a fine example of a substantial Arts & Crafts apartment block on a prominent corner site. The aesthetic significance derives both from the finely detailed timber work of the bays, windows and eaves, and from the bold interplay of the shingle and render elements against the red of the plain brick walls and tiled roof.

Yurnga is also significant as an early apartment block built toward end of the first wave of flat development in St Kilda that began with The Canterbury and which heralded the boom in flat building that would follow in the 1920s and 1930s. This was a period of experimentation when new forms of living arrangements and new approaches to articulating the larger scale of residential architecture were explored, and Yurnga is one of several important early examples that further developed or established precedents for the then new type of residential building. For example, the concept of the space saving bachelor flat, which was to be later explored by another generation of architects in the mid to late 1930s is already in evidence here. Though in Yurnga Johnson's solutions to these issues cannot claim unqualified success, his design is best appreciated in the context of this period of exploration and experimentation. Similar issues are also evident in the layout

of Bellaire, the bachelor flats designed by Mewton & Grounds more than a decade later at 3 Cowderoy Street, St Kilda West (see Citation 877).

Despite this, all the flats at Yurnga were provided with large open verandahs, which, in accordance with the virtual obsession with fresh air at the time, were no doubt intended to provide further year-round living and sleeping accommodation. As confirmation of this, and as an indication of Johnson's experimentation with space saving, the plans show fold-down wall beds installed in each verandah. More curiously, the flats with separate bedrooms also have wall beds installed in their living rooms.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as an individual place with external paint controls. The existing colour scheme is not original, and a more authentic colour scheme would enhance the appearance of the building.

Primary source

David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images





City of Port Phillip Heritage Review

Place name: Mid-Mar
Other names: Duplex

Citation No:
303



Address: 48-48A Brighton Road,
Balaclava

Heritage Precinct: Brunnings Estate
& Environs

Category: Residential: Duplex

Heritage Overlay: HO533

Style: Interwar: Moderne

Graded as: Significant

Constructed: 1937

Victorian Heritage Register: No

Designer: Leslie J.W. Reed

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The brick duplex, Mid-Mar, designed by architect Leslie J.W. Reed and constructed in 1937 for W. Stott, at 48-48A Brighton Road, Balaclava is significant. The low brick fences to the street boundaries, brick pathways and garages also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Mid-Mar at 48-48A Brighton Road, Balaclava is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Mid-Mar is of aesthetic significance as a fine and intact example of an interwar duplex designed in a Moderne-style. It is well composed and detailed, with much of this detailing in tapestry brickwork using brick of varying sizes, colours/tones and textures. This tapestry brickwork is also found on other elements including its two single car garages, the street boundary fence, and the balustrades of the porches. The curved walls and window forms (using curved glazed panels) on the house adjacent to the corner of Brighton Road and Albion Street, respond well to the corner setting, particularly when the site is viewed from the north. The stepped massing of the Brighton Road elevation also responds well to the diagonal street boundary. Other decorative elements of note include the deep eaves and hoods providing an effect of horizontal floating planes, smaller etched glass box windows, and curved walls at corners including adjacent to entrance porches. The shallow garden, and the well-detailed tapestry brick boundary fence,

enhance the house and its setting, and its contribution to the consistent interwar character of the Brunnings Estate precinct. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

The Brunnings Estate was established on the site of George Brunning's nursery in St Kilda (Balaclava), which had been in that location since 1884. Subdivision and sales commenced in 1920, but most of the estate was surveyed and subdivided into 53 blocks in 1927. Los Angeles Court has been identified as the first cul-de-sac in Melbourne and other notable features included concrete roads, street lamps and consistent low brick fences to all properties. At least 17 stylish, detached houses were built on Los Angeles Court and Brighton Road by the late 1930s in a range of popular styles including Old English, Spanish Mission and Moderne and a high proportion of these were architect-designed. As a result, the Brunnings Estate contains perhaps the most comprehensive and intact collection of interwar housing styles in Port Phillip.

Mid-Mar

This property at the south corner of Albion Street and Brighton Road was Lot 1 in the Brunnings Estate subdivision. The first two houses in the estate were constructed in 1927, but further development was delayed by the onset of the Great Depression and many lots were not developed until the 1930s.

Mid-Mar, a duplex containing two three-bedroom residences, each with a garage, was constructed in 1937 by L. Glover, builder, for William Stott. Leslie J.W. Reed was the architect. The original building plans show the low brick fences to the street frontages, which include return sections leading to the front porches of the residences, as well as twin garages in the southeast corner (for one, the word 'garage' has been crossed out and replaced with 'fernery'). The architect's specifications stipulated:

The whole of the brickwork to the Albion St and Brighton Rd elevations is to be in Crasy (sic) brickwork, using Evans' Bros Bricks, these are to vary in size, colour and texture, all other exposed work is to be clinker (BP).

Leslie J.W. Reed

Leslie J.W. Reed (1893-1964) commenced practice in about 1914 and became registered as an architect in 1923. Like many of his contemporaries, Reed designed in a range of fashionable historical revival styles including Spanish Mission, Mediterranean, Georgian and Tudor/Old English before finally embracing Modernism by the postwar period. Most of his work was residential comprising houses and flats, as well as some small industrial and commercial projects. Reed continued to practise into the early 1960s until shortly before his death in 1964 at the age of 71 years (Built Heritage PL).



Extract of original building plans (City of Port Phillip)

Leslie J.W. Reed's career in Port Phillip is represented by several houses and flats, and at least one commercial development spanning three decades. In 1925 he designed a house in Westbury Street, but it has been demolished. His earliest extant work is the Spanish Mission style house at 11A Charnwood Road, which was constructed in 1928 and his last known work was the Moderne style house at 6A Dickens Street, completed in 1954.

References

Built Heritage Pty Ltd, 'Leslie J.W. Reed', *Dictionary of Unsung Architects*, www.builtheritage.com.au (viewed 29 March 2021)

Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study, Volume 2*, 2010

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 9769, 18 August 1937

Sands & McDougall Directories (SM) 1935-1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Mid-Mar is a fine and intact example of a Moderne inter-war duplex, well composed and detailed, with much of this detailing in tapestry brickwork using brick of varying size, colour/tones and textures. This tapestry brickwork is also found on the chimneys of the house, the garages and the front fence and the balustrades of porches.

This duplex has steep interconnecting hip roofs, clad in glazed terracotta tiles. Its steel frame windows also demonstrate influences and the emergence of the Modern Movement locally. The curved walls and window forms (using curved glazed panels) on the house adjacent to the corner of Brighton Road and Albion Street, provides a good response to this corner setting, particularly when the site is approached from the north, and the stepped massing of the Brighton Road elevation responds well to the diagonal of this street boundary. Other decorative elements include the deep eaves and hoods providing an effect of horizontal floating planes, smaller etched glass box windows, and curved corners on walls including adjacent to entrance porches.

The shallow garden, and the tapestry brick boundary fence, enhance the house and its setting, and its contribution to the consistent interwar housing within the surrounding Brunnings Estate precinct. The low brick boundary fence has a base of manganese bricks in a stretcher bond, above this extends a broad panel of tapestry brickwork of bricks of various shapes, and of smooth and textured finishes. The fence is crowned with angled soldier course of brickwork, also in different sizes and textures, and at top a curved capping of bricks. The fence has curved projections at its corners. The balustrading of the entrance porches has detailing that is similar to the brickwork of the street boundary fence (apart from the curved projections at corners). The path of the front unit is surfaced in brick.

A pair of single-car garages, in a stepped arrangement, are situated at the southeast corner of the site. They are well-detailed in brick, albeit restrained compared to the brickwork on the houses. The walls of the garages are faced in brick, soldier courses of Roman-style brick extend above the doors of the garages (original doors replaced with rollershutters). Courses of brick of differing bonds form a cornice on the parapet of the garages.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This concept of a 'garden suburb' (as distinct from the consciously-planned model Garden City estates that came later – see below), comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea.

Houses constructed in the 1930s often feature the decorative use of Roman or tapestry bricks (for example, as string courses, corbels, or quoining) to add visual interest to facades. Conventional bricks could also be used in a decorative way, by use of different bonds, or when laid in patterns (for example, to imitate traditional brick 'nogging' in Old English style houses). Mid-Mar is distinguished by the combined use of special and conventional decorative brickwork in a technique that has been described as 'crazy tapestry brickwork', which was popular during the 1930s. Tapestry brick was often used in feature panels or as trim, but in this case it covers all visible external wall surfaces and the front fences on Brighton Road and Albion

Street as well. It is one of several houses or flats designed by Leslie J.W. Reed that use this technique and at least one other, the house designed in 1935 for Arthur Rose at 326 Orrong Road, Caulfield North, has been demolished. The Elvada flats at 358 Glenferrie Road, Malvern (1933) also show this technique.

While several buildings in Port Phillip feature the use of patterned brickwork for decorative effect (the flats designed by James H. Wardrop such as Zaneth Manor being among the best examples) there are no other examples of 'crazy tapestry brickwork' to the degree demonstrated by Mid-Mar.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter)* 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay. Specific controls (external painting, internal alterations etc.) are not required.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images





City of Port Phillip Heritage Review

Place name: Limerick Lodge
Other names: House

Citation No:
306



Address: 58 Brighton Road, Ripponlea

Heritage Precinct: Brunnings Estate & Environs

Category: Residential: House

Heritage Overlay: HO533

Style: Interwar: Old English

Graded as: Significant

Constructed: 1927-28

Designer: Arthur Plaisted

Victorian Heritage Register: No

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Limerick Lodge, the Old English style house designed by architect, Arthur Plaisted, and built in 1927 for Mrs. F.J. Fleming, at 58 Brighton Road, Ripponlea is significant. The garage, sharing some of the detailing and materials of the house, and the timber entry gate with clinker brick piers and another brick pier at the corner, contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Limerick Lodge at 58 Brighton Road, Ripponlea is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Limerick Lodge is of aesthetic significance as a fine and substantial Old English-style house. It has a busy architectural composition, of large and smaller roof forms, expressed as interconnecting gables and hips clad in glazed terracotta tiles, juxtaposed with prominent clinker brick chimneys of unusual form and detailing. This compositional arrangement is layered with textured rendered wall finishes, stained timber brackets, and half timbering (with timber pegs) on gable ends. Of note are the panels of stained-timber in a waived effect on some gable ends, the cruck frame verandah form, windows with 'repairs', rough boarding to the eaves, and the parge effect to the stucco. Windows are in single and grouped arrangements, some as bays, adding to the complexity of the overall composition of the house. A garage at the rear of the site, shares some of the detailing and materials of the house. This and a timber gate, with adjacent clinker brick

piers with domed render caps, on the front fence contribute to the character and setting of the house.
(Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows, 5.3.4 Model housing estates)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

The Brunnings Estate was established on the site of George Brunning's nursery in St Kilda (Balaclava), which had been in that location since 1884. Subdivision and sales commenced in 1920, but most of the estate was surveyed and subdivided into 53 blocks in 1927. Los Angeles Court has been identified as the first cul-de-sac in Melbourne and other notable features included concrete roads, street lamps and consistent low brick fences to all properties. At least 17 stylish, detached houses were built on Los Angeles Court and Brighton Road by the late 1930s in a range of popular styles including Old English, Spanish Mission and Moderne and a high proportion of these were architect-designed. As a result, the Brunnings Estate contains perhaps the most comprehensive and intact collection of interwar housing styles in Port Phillip.

Limerick Lodge

This property at the north corner of Maryville Street and Brighton Road was Lot 6 in the Brunnings Estate subdivision. Constructed by builder W.B. Plaisted in late 1927 for Mrs. F.J. Fleming (BP), Limerick Lodge was one the first two houses completed in the estate. Arthur Plaisted was the architect and the original plans (see below) show the house and the detached garage and workshop

In 1970 a permit was granted for a new front fence (BP). The entry gate and brick piers, and the brick pier at the street corner were noted as existing and retained as part of the works.

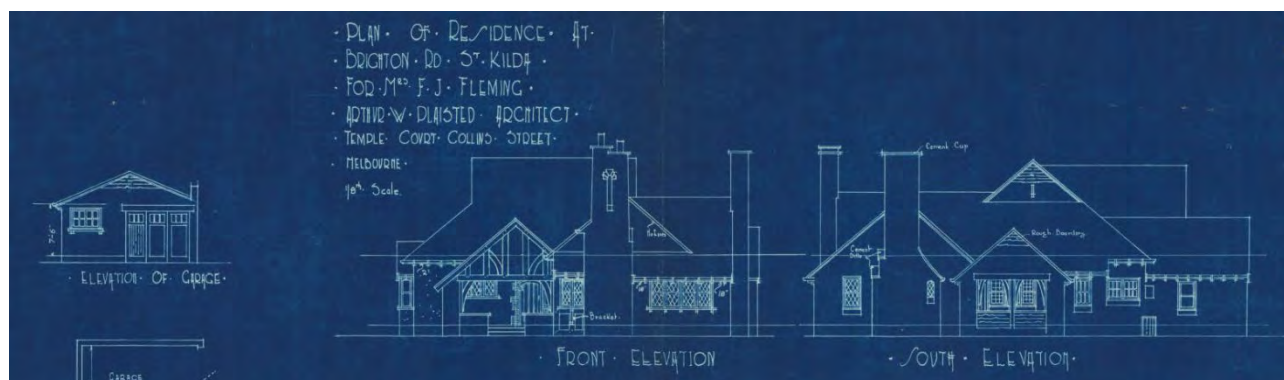
Arthur Plaisted

Arthur W. Plaisted was a versatile architect, who designed in a range of styles applied to a variety of commissions that included houses and flats. His earliest houses were generally bungalow influenced attic villas, exemplified by the Blaikie house, Union Street, Surrey Hills (c.1916) and the Love house, St Kilda (c.1916). His father, W.B. Plaisted, was a builder/developer and this doubtless this accounted for his prolific

output – in St Kilda and Elwood he designed several gable fronted bungalows to a standard plan, which were constructed by his father.

Plaisted was also an early designer of flats, and in the 1920s he became interested in the Old English and Spanish Mission styles. Together with Robert Hamilton, he was the finest exponent of Old English style flats in Melbourne: Plaisted designed Hampden at 74 Barkly Street, St Kilda (1919-20, Citation 405), which is credited with being the first Old English style flats in Melbourne, and Hartpury Court (1923, Citation 381), 11 Milton Street, Elwood, which is widely regarded as one of the finest in the Old English style and is included on the Victorian Heritage Register. Plaisted also helped to introduce the Spanish Mission style in Melbourne, and wrote an article on the subject, published in *Australian Home Beautiful* in 1925. In that same year he designed a Spanish Mission style house in Canterbury, which was one of the first in Melbourne.

By the 1930s the range of styles used by Plaisted had broadened to include American Colonial/Georgian Revival (for example, Corio, 304 Dandenong Road, St Kilda East, built in 1939, Citation 889), Moderne as well as a distinctive style, which was influenced by French Chateau architecture (for example, 39 Eildon Road, St Kilda, c.1939). At the very end of the 1930s his office designed a block of flats in the International style at 45 Acland Street, St Kilda (Citation 388) although the design is credited to an ‘overseas architect’ working in Plaisted’s office at the time.



Extract of original building plans showing elevations of the house and detached garage/workshop

References

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 6936, 3 November 1927 (house and garage), 3557, 2 October 1970 (front fence)

Sands & McDougall Directories (SM) 1930, 1935

Description

Limerick Lodge is a large, single-storey, brick, inter-war, Old English-style house, built on a corner site at the intersection of Brighton Road and Marysville Street. The house is a busy composition of large and smaller roof forms, expressed as interconnecting gable and hips, clad in glazed terracotta tiles. Two gable ends are embellished with prominent clinker brick chimneys of unusual form and detailing. One with a stepped form at its top, with a long narrow arched niche, facing Brighton Road; another facing Marysville Street broadens towards its base, curved at one side and stepped at the other. It has a small arched niche at the base. Another tall, but plainer, chimney is on a portion of roof at the side adjacent to Marysville Street. All chimneys have a plain rendered capping. The apex of gable ends on the Marysville Street and rear elevation are clad in stained timber with a waived effect. The gable end above the porch is half timbered. The lower walls of the house are finished in textured render. Wall openings are expressed in places with stained timber beams. Windows are in single and grouped arrangements, some as bays, adding to the complexity of the overall composition of the house.

An early single-car garage, sharing some of the detailing and materials of the house, is situated at the rear of the site and accessed from Marysville Street. A rustic timber gate, with adjacent clinker brick piers with domed render caps, another at the street corner, form part of the original fence replaced by the existing fence in 1970. Behind this is a privet hedge, which is a typical interwar planting. The mature garden setting of Limerick Lodge gives the house a recessive quality despite its corner siting.

The house is in good condition and has a very high degree of external intactness.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward (TEH).

This concept of a 'garden suburb', comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea (TEH).

Arthur Plaisted was a skilled exponent of the Old English style and Limerick Lodge is notable for its picturesque composition and fine and authentic detailing, which includes the cruck frame verandah form, half-timbering (with timber pegs), windows with 'repairs', rough boarding to the eaves, and the parge effect to the stucco (Plaisted wrote about this in his 1925 article on the Spanish Mission style). It is complemented by the early timber front gate and brick posts, and the original garage.

Other Old English style houses included in the HO in St Kilda or Elwood include:

- Chipping Camden, 52 Brighton Road, Balaclava (1927, Citation 305).
- 247 Brighton Road, Elwood (1929) Jenkins & Goldsmith, architect.
- 27, 29 & 31 Hotham Street, St Kilda East (1929) Marcus R. Barlow, architect.
- 23 Monkstadt Avenue, Ripponlea (1932) R.M. & M.H. King, architect.
- 9 Los Angeles Court, Ripponlea (1932) O.H. Jorgenson, architect.
- 24 Murchison Street, St Kilda East (1933) James H. Wardrop, architect.
- Free Presbyterian Church Manse (former) (1938, Citation 82), 88 & 92 Alma Road, St Kilda. Victor G. Cook, architect.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: Midlothian
Other names: House

Citation No:
307



Address: 64 Brighton Road, Ripponlea

Category: Residential: House

Style: Interwar: Spanish Mission

Constructed: 1929

Designer: Dickson & Yorston

Amendment: C206

Comment: Revised citation

Heritage Precinct: Brunnings Estate & Environs

Heritage Overlay: HO533

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Midlothian, the rendered brick, Spanish Mission style house constructed by Dickson & Yorston in 1929 for Agnes Higgins, at 64 Brighton Road, Ripponlea is significant. The front fence and gates also contribute to the significance of the place.

Non-original alterations and additions to the house are not significant.

How is it significant?

Midlothian at 64 Brighton Road, Ripponlea is of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Midlothian is of representative value to the City of Port Phillip, as an example of the housing built by G.C. Dixon and Yorston, one of Melbourne's most prominent and successful building companies during the interwar period that specialised in residential buildings. Their housing tended to be targeted at the higher end of residential market, as they were relatively costly in comparison with housing of other builder-developers. (Criterion A)

Midlothian is of aesthetic significance as a fine and relatively intact example of a Spanish Mission-style house. It is a large and well-detailed example of the style, with a bold roof expression comprising gables, hip and flat roof profiles on a stepped façade composition and characteristic materiality and detailing such as Cordoba tiles, dovecote chimneys, and textured rendered walls relieved in places with clinker brick, that

form an eclectic composition. Of note is the street-boundary fence and other detailing, its geometric shapes allude to the patterns and art of Pre-Columbian Mesoamerican cultures. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows, 5.3.4 Model housing estates)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

The Brunnings Estate was established on the site of George Brunning's nursery in St Kilda (Balaclava), which had been in that location since 1884. Subdivision and sales commenced in 1920, but most of the estate was surveyed and subdivided into 53 blocks in 1927. Los Angeles Court has been identified as the first cul-de-sac in Melbourne and other notable features included concrete roads, street lamps and consistent low brick fences to all properties. At least 17 stylish, detached houses were built on Los Angeles Court and Brighton Road by the late 1930s in a range of popular styles including Old English, Spanish Mission and Moderne and a high proportion of these were architect-designed. As a result, the Brunnings Estate contains perhaps the most comprehensive and intact collection of interwar housing styles in Port Phillip.

Midlothian

Land to the north and south of Glen Eira Road between Brighton Road and the Sandringham railway was subdivided and offered for sale during the land boom of the late nineteenth century and by 1904 several villas had been constructed in Glen Eira Road and in Maryville Street, which formed the southern boundary of the vast Brunning's Nursery (MMBW). However, the economic depression of the 1890s halted development and it was not until the Ripponlea railway station was opened in 1913 that building recommenced. A shopping centre was rapidly established along Glen Eira Road between the railway and Hotham Street and most of the shops were constructed from 1913 to 1918. This served the growing residential areas developed on the vacant land to the north and new estates including the Quat Quatta and Erindale subdivisions to the south of Glen Eira Road.

The electrification of the railway in 1919 and the extension and electrification of the tramway along Brighton Road in 1925 stimulated development and almost all the remaining vacant land to the north and south of Glen Eira Road east of Brighton Road was developed during the interwar period. This included the

subdivision of the vast Brunnings Nursery as a housing estate, which included creation of the new streets of Los Angeles Court and Monkstadt Avenue.

Land along the east side of Brighton Road between Maryville Street and Glen Eira Road remained vacant until the early twentieth century. While this land did not form part of the Brunnings Estate subdivision it was acquired by George and Herbert Brunning in 1920. They subdivided the land in 1921, and development soon commenced (LV). Dickson & Yorston constructed this house in 1929 for Agnes Higgins who was still living here in 1940 (BP, SM). The original building plans do not show the name of an architect, so it is possible they were prepared in-house by the company. Dickson & Yorston also designed and constructed the house at no.66 (see citation 437).

Dickson & Yorston

G.C. Dixon and Yorston was one of Melbourne's most prominent and successful building companies during the interwar period and specialised in residential buildings. As well as constructing single residences and blocks of flats the firm was responsible for developing several distinctive bungalow court subdivisions in the late 1920s and 1930s in Melbourne's eastern and southeastern suburbs, often created on former mansion estates. The first of these was Rothesay Avenue in Brighton, constructed in 1925-26 on the site of The Elms mansion estate. This was followed by Lempriere Avenue, St Kilda East (1926-27 on the site of the Rozelle mansion), Fosbery Avenue, Caulfield (1930) and Redcourt Avenue, Armadale (1933, Redcourt mansion). Dickson and Yorston were strongly influenced by the Garden City Movement in the planning of their estates and provided generous front gardens and low front fences. At Lempriere Avenue, services were placed underground and replaced by decorative lamp standards, and the firm also landscaped the entrance from the street to the adjacent Greenmeadows Gardens at their own cost. These subdivisions were targeted at the higher end of residential market making Dickson and Yorston's houses relatively costly in comparison with those of other builder-developers such as A.V. Jennings. Most if not all their houses and flats were architect designed, many of them by Gordon J. and Bruce Sutherland.

References

- Apperly, R., Irving, R. & Reynolds, P., *A pictorial guide to identifying Australian architecture. Styles and terms from 1788 to the present*, 1989
- Cuffley, Peter, *Australian houses of the twenties and thirties*, (2nd edition) 2007
- Land Victoria (LV) Certificate of title Vol. 4425 Fol. 920
- Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1451, dated 1904
- Port Phillip Thematic Environmental History (TEH) Version 1*, July 2020
- St Kilda Council building permit (BP) no.7488, 7 June 1929
- Sands & McDougall Directories (SM) 1930, 1935, 1940

Description

Midlothian is asymmetrically composed with a large L-shaped gable roof. The façade has a stepped composition. At left, is a projecting bay with a porch, which is set forward of a central bay with a smaller gable (projecting from the larger gable roof of the house), and at right, set back to the side of the house and below a flat roof, is a porch and porte-cochere. Midlothian has motifs and materiality commonly associated with the Spanish Mission-style, such as Cordoba tiles, dovecote chimneys, and textured rendered walls that are relieved in places with clinker brick. As a sum they form an eclectic composition in this style.

The front fence with its panels of geometric shapes, and the decorative vent in the detail, allude not so much to the Spanish Mission-style, but the art of Pre-Columbian Mesoamerican cultures. It retains mild steel driveway gates with a diamond pattern and scalloped top. Added to the blend of influences is the house's name, Midlothian, on its name plate fixed to its *porte cochere*. This name, generally associated with

Caledonian origins, may not be original. The lush front garden of the house gives the house a recessive quality when the site is viewed from Brighton Road.

The house and fence are in good condition and have a high degree of external intactness.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

Midlothian is one of several houses in the diverse styles popular during the inter-war period that define the built form of the east side of Brighton Road, between Albion Street and Glen Eira Road. This house is designed in a Spanish Mission style, this style not directly influenced by buildings of the Iberian Peninsula, rather the popular Spanish Colonial Revival-style of California.

Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles or plaster ornament, often invoking classical features. Fences were often high and solid. (Aperly 1989:179, Cuffley 2007:94-97).

Midlothian is a fine and relatively intact example of a Spanish Mission style house within the City of Port Phillip. It is a large and well-detailed example of the style, with a bold roof expression comprising gables, hip and flat roof profiles on a stepped façade composition, and characteristic materiality and detailing such as Cordoba tiles, dove-cote chimneys, and textured rendered walls relieved in places with clinker brick, that form an eclectic composition. Of note is the street-boundary fence and other detailing, its geometric shapes allude to the patterns and art of Pre-Columbian Mesoamerican cultures.

It compares favourably with other Spanish Mission style houses included in the HO in Port Phillip:

- House, 11A Charnwood Road, St Kilda (1927) designed by Leslie J.W. Reed (Citation 956)
- Granada, 28 Eildon Road, St Kilda (1927) designed by F.D. Meadows (Citation 899)
- House, 36 Tennyson Street, Elwood (1929) designed by Gordon J. Sutherland (Citation 373)
- House, 4 Los Angeles Court, Ripponlea (1930) designed by Schreiber & Jorgensen (Citation 341)
- House, 20 Monkstadt Avenue, Ripponlea (1931) designed by Marcus Barlow (Citation 356)
- House, 14 Maryville Street, Ripponlea (1933) designed by Alder & Lacey (Citation 348)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.



Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

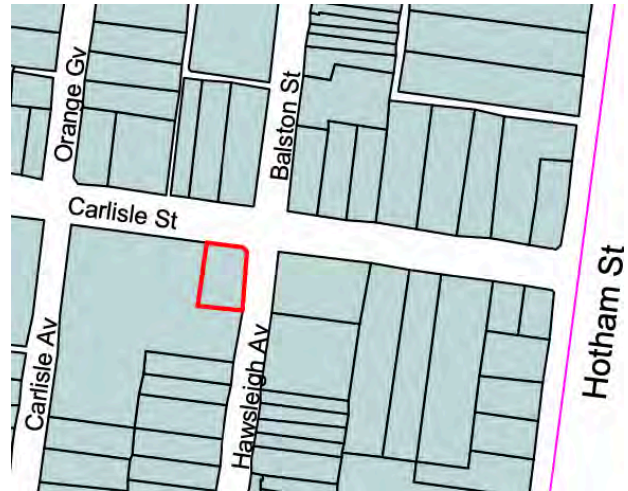
Other images

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City of Port Phillip Heritage Review

Place name: Astolat
Other names: Flats

Citation No:
317



Address: 301 Carlisle Street, Balaclava

Heritage Precinct: Carlisle Street (East)

Category: Residential: Flats

Heritage Overlay: HO316

Style: Interwar: Arts & Crafts

Graded as: Significant

Constructed: 1934

Designer: Leslie J.W. Reed

Victorian Heritage Register: No

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Astolat, an Arts & Crafts-style block of two-storey clinker brick flats with Tudor Revival detailing, designed by Leslie J.W. Reed and built in 1934, at 301 Carlisle Street, Balaclava is significant. The low brick front fence and iron gates also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Astolat at 301 Carlisle Street, Balaclava is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Astolat is a fine example of an Arts & Crafts-style block of flats, overlaid with elements of the Tudor Revival-style. It is notable for their complex massing, and detailing that includes two arched entrances with decorative brickwork set within a breakfront with a steep gable; dominant chimneys expressed as part of exterior walls, the porch with a bellcast roof, and timber frame double-hung window sashes with multi-panes, with brick detailing on sills and heads. Two projecting gable bays on the first floor, are overlaid with Tudor-style detailing of half-timbering. As a sum, the massing, materiality and detailing of Astolat creates a picturesque architectural composition. The significance of Astolat is enhanced by its high degree of integrity and the low clinker-brick front fence and hedge. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.

The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some

of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Astolat

By the end of the late nineteenth century Carlisle Street east of Balaclava Railway Station was lined with large villas and mansions in large grounds. Two of these were Shawmut and Hawsleigh (MMBW). The opening in 1913 of the electric tramway from Kew to St Kilda Beach via Balaclava Road and Carlisle Street encouraged more intensive residential subdivision and development including the building of flats. In the early twentieth century the grounds of Shawmut and Hawsleigh were subdivided to create Hawsleigh Avenue and the first houses were constructed along the east side in 1913. The mansions were retained at first on reduced allotments, but by the end of the 1920s were demolished.

On the west side of Hawsleigh Avenue the site of Shawmut was in 1928 carved up into six allotments, two facing Carlisle Street and a further four facing Hawsleigh Avenue (LV). The three lots around the corner of the two streets were larger, evidently created for the building of flats and in 1928 the Hawsleigh Court flats were built on Lot 3 facing Hawsleigh Avenue (see Citation 2010).

The two allotments facing Carlisle Street were acquired in 1934 by Shawmut P/L, which in turn sold Lot 2 at the corner to Allan Leslie Hone in May 1934 (LV). Hone had by then already obtained a building permit for the building of Astolat, which was completed by the end of the year. Leslie J.W. Reed was the architect (BP).

Leslie J.W. Reed, architect

Leslie J.W. Reed (1893-1964) commenced practice in about 1914 and became registered as an architect in 1923. Like many of his contemporaries, Reed designed in a range of fashionable historical revival styles including Spanish Mission, Mediterranean, Georgian and Tudor/Old English before finally embracing Modernism by the postwar period. Most of his work was residential comprising houses and flats, as well as some small industrial and commercial projects. Reed continued to practise into the early 1960s until shortly before his death in 1964 at the age of 71 years (Built Heritage PL).

Leslie J.W. Reed's career in Port Phillip is represented by several houses and flats, and at least one commercial development spanning three decades. In 1925 he designed a house in Westbury Street, but it has been demolished. His earliest extant work is the Spanish Mission style house at 11A Charnwood Road, which was constructed in 1928 and his last known work was the Moderne style house at 6A Dickens Street, completed in 1954. Perhaps his most notable work in Port Phillip is Mid Mar, the Moderne style duplex at 48 & 48A Brighton Road, which is notable for the distinctive patterned tapestry brickwork and is complemented by an original low brick front fence.

References

Land Victoria (LV) LP 12544, Certificate of Title Vol. 5902 Fol. 374

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1438, dated 1898

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c. 1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8557, 27 April 1934

Sands & McDougall Directories (SM) 1930, 1935



Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Astolat is a fine, Arts & Crafts-style, two-storey, block of inter-war, clinker brick, flats, with a dominant steep roof mass that is clad in terracotta tiles. The flats are situated at the southwest corner of Carlisle Street and Hawsleigh Avenue, and has shallow setbacks from both streets behind a mature garden. A low clinker brick fence with decorative steel gates extends along street boundaries and behind this fence is a hedge. This hedge, and the garden, provide a fine landscape setting for the house. A rear bay of the flats extends along the Hawsleigh Avenue boundary beside an entrance on this elevation.

Contributing to its fine architectural composition are elements assembled across the two street-facing elevations in a random manner, resulting in a busy design of a distinct, if not quirky, character. These elements include two arched entrances with fine brick detailing set within a breakfront with a steep gable; dominant chimneys expressed as part of exterior walls (one with Astolat in metal letters above an inset arch with tapestry bricks), and at the northeast corner a porch with a bellcast roof. Windows on the flats are mostly timber frame double-hung sashes with multi-panes, with brick detailing on sills and heads. Adding to this busy massing and detailing is the restrained application of Tudor-style detailing on two projecting gabled bays, which are expressed with half-timbering on their gable ends (one gable bay is now enclosed with contemporary steel frame glazing),

A two-storey brick wing is at the southwest corner of the site. It has a garage, which is accessed from a drive leading from Hawsleigh Avenue. The upper portion of this wing has detailing and materiality that references the flats to its front.

Astolat is in good condition and has a relatively high degree of external intactness.

Comparative analysis

The Old English-style, which incorporated English vernacular influences such as elements of the Tudor and Medieval-styles, was a popular style for residential buildings of the interwar period and there are many examples in Port Phillip. It is characterised by red and clinker bricks, brick nogging and half-timbering, tiled roofs with steeply pitched gables, and highly modelled brick chimneys. Massing and details are picturesquely asymmetrical, as were window types, ranging from arches, standard casements and oriels, with multiple panes (often with diamond leadlights). Front fences are low and often in clinker bricks.

Early examples, in the late 1910s and 1920s tended to have gabled roofs and half timbering or brick nogging in gables. By the mid-1930s, most examples had hipped main roofs accented by vergeless gables, and walls and gables were entirely of brick enlivened by patterning in multiple colours.

The earliest use of the style in Port Phillip was in the flat conversion known as Hampden, 74 Barkly Street, St Kilda designed by Arthur W. Plaisted and constructed in 1919-20 (HO370, Citation 405). Plaisted also designed one of the finest examples, Hartpury Court (1923) at 9-11 Milton Street, Elwood (included on the Victorian Heritage Register, VHR H797, Citation 381), as well as the house Limerick Lodge (1927) at 58 Brighton Road, Ripponlea (Citation 306).

Other Old English flats within the HO in Port Phillip mostly date from the 1930s and include Surrey Court (J. Esmond Dorney, 1933), 71 Ormond Road, Elwood (Citation 362), Flats (Marsh & Michaelson, 1936) 628 St Kilda Road, Melbourne (Citation 928), Clovelly (Joseph Plottel, 1938) 136 Alma Road, St Kilda East (Citation 400) and Eildon Close (Bernard Evans, 1940) 7-9 Eildon Road, St Kilda (Citation 896).

Astolat is a fine example of the Arts & Crafts-style overlaid with Tudor Revival detailing. It is notable for its complex and picturesque massing and characteristic details, which includes two arched entrances with fine brick detailing set within a breakfront with a steep gable; dominant chimneys expressed as part of exterior walls, projecting gable bays on the first floor with half-timbering, the porch with a bellcast roof, and timber

frame double-hung window sashes with multi-panes, with brick detailing on sills and heads. The significance is enhanced by its high degree of integrity and the complementary front fence and associated hedge.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay. Specific controls (external painting, internal alterations etc.) are not required

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

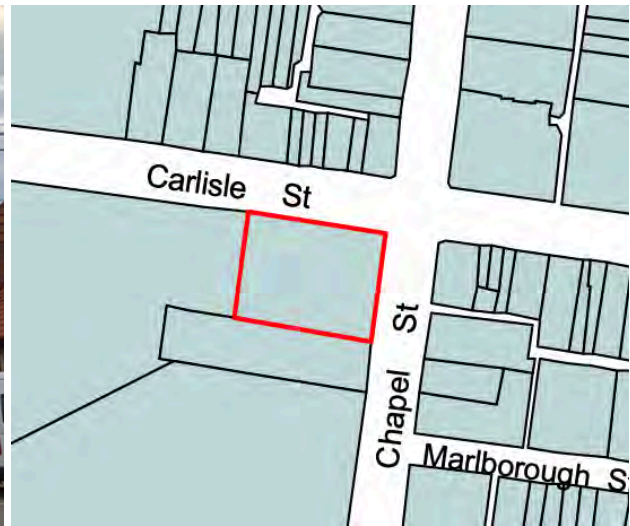




City of Port Phillip Heritage Review

Place name: St Kilda Uniting Church and Hall
Other names: Wesleyan Methodist Church and Hall

Citation No:
319



Address: 101 Carlisle Street and 161-69 Chapel Street, St Kilda

Heritage Precinct: Carlisle Street Commercial & Public

Category: Religion: Church and Hall

Heritage Overlay: HO530

Style: Victorian: Gothic (Church)
Interwar: Old English (Hall)

Graded as: Significant

Constructed: 1877, 1885 (Church), 1939 (Hall)

Victorian Heritage Register: No

Designer: Crouch & Wilson (Church), James H. Wardrop (Hall)

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The former Wesleyan Methodist Church complex, now the St Kilda Uniting Church, at 101 Carlisle Street and 161-169 Chapel Street, St Kilda is significant. Contributory elements are:

- The church designed by Crouch & Wilson, built in two stages in 1877 and 1885. The original interior decoration, and the Fincham & Hobday organ installed in 1891 also contribute to the significance of the church.
- The brick church hall, designed by James H. Wardrop and built in 1939.

Alterations and additions are not significant.

How is it significant?

The St Kilda Uniting Church complex, St Kilda is of local historic, aesthetic and social significance to the City of Port Phillip.

Why is it significant?

The church is of historical significance as an early, and important, church within St Kilda. It was the second Wesleyan Methodist church established in St Kilda, and is associated with the early settlement of St Kilda south and the development of the residential areas east of Brighton Road. It also forms part of an historically important cluster of civic and community buildings on the Market Reserve. (Criterion A)

The hall is of historic significance as an illustration of the spiritual, educational and social programs carried out by the church throughout its 140-year history. It demonstrates commitment of the congregation to social justice and caring for the vulnerable and marginalised within the community, which has its roots in Wesleyan Methodism. The use of the hall by Port Phillip Community Group since its inception in the 1970s is also of historical importance. (Criterion A)

The church is of aesthetic significance, as a fine example of a mid-late Victorian Gothic Revival brick church. The use of polychromatic brickwork is well executed, creating restrained application of patterns in the form of banding, quoining and stepped effects. The spire, is also of note for its distinct roof form and its construction, in part, in timber, which as a sum create an interesting variant and unusual example of a church spire in Port Phillip. (Criterion E)

The hall is of aesthetic significance as a fine example of a brick church hall built in the interwar period, well-detailed in its use of brick, in a variety of applications including banding, tapestry panels and soldier courses, that achieve a fine composition. This, combined with elements such as small entrance porches, gable roof forms clad in unglazed terracotta, give the building a residential scale and character that is an appropriate design response for a children's Sunday School hall. (Criterion E)

The former Wesleyan Methodist Church complex, now known as the St Kilda Uniting Church, is of social importance to the City of Port Phillip. Through its comfort and support to the community through religious and community activities, it is a place known, used and valued by residents of Port Phillip for over 140 years. (Criterion G)

Thematic context

Victoria's framework of historical themes

8. Building community life: 8.1 Maintaining spiritual life

Port Phillip thematic environmental history

8. Community life: 8.1 Spiritual life

History

Contextual history

Methodism was introduced into Victoria by the Wesleyan Methodists in 1838, but like Presbyterianism it was soon represented by several divisions. For example, in St Kilda the Wesleyan Methodist congregation held its first services in 1853 and erected its first church in Fitzroy Street between 1857 and 1858. Soon afterwards in 1859, a church was erected in Pakington Street for the United Free Methodist Church, which had formed that year with the union of the Arminian Methodists and the Wesleyan Methodist Association. A second Wesleyan Methodist Church opened in Chapel Street in 1877 on part of the land reserved for the town hall.

These divisions of Methodism united to form the Methodist Church of Australia in 1902 and, in 1977, the Methodist Church became part of the Uniting Church in Australia (Lewis 1991:10).

St Kilda Uniting (former Wesleyan Methodist) Church complex

The Wesleyan Methodist Church in Chapel Street, St Kilda was built in 1877. Crouch and Wilson were the architects, the cost was £1,060 and the church was opened on the 23rd of May 1877. The first section comprising the nave measured 45 feet (22.7 m) x 27 feet 8 inches (8.4 m). Crouch and Wilson also designed the transepts, chancel and vestries, which were added in 1885 at a cost of £1,700. A school was established in 1879, which was enlarged in 1887. In 1891 a two-manual organ of nine stops was installed by Fincham and Hobday at a cost of £235 (Bomford).

Thomas Crouch lived in St Kilda and was a long-time trustee of this church. He and his wife are commemorated in a 1950 stained-glass window (Bomford).

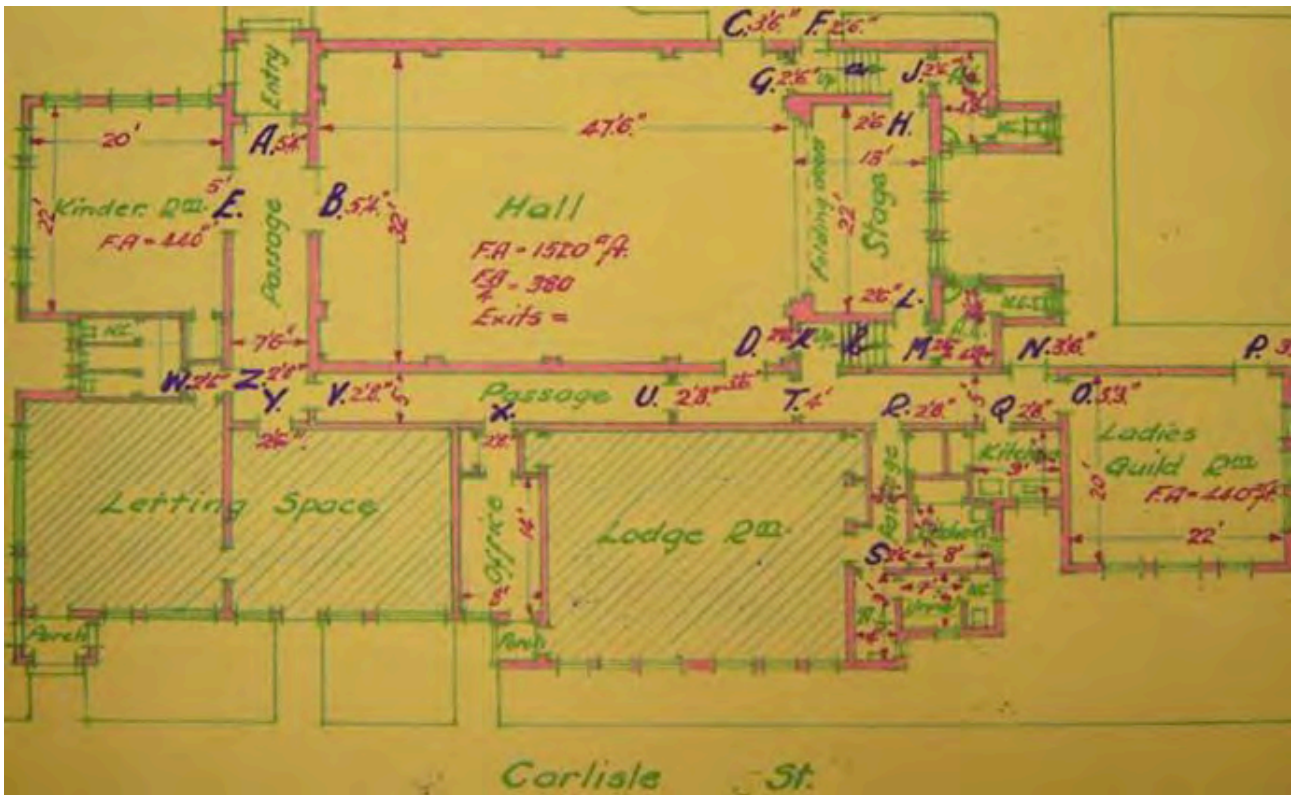
The site for the church had been set aside as early as 1859 and, as the surrounding area began to develop, the need for the church was identified in 1876 when the population in south St Kilda in the neighbourhood of the Balaclava Railway station was increasing rapidly. A public meeting to discuss the establishment of the church was held in July 1876 in the United Methodist Free Church in Pakington Street and, despite the opposition of some people living close to the St Kilda Wesleyan Church in Fitzroy Street (who feared the new church would be a drain on their church's finances) fundraising began soon afterward. The contract to build the church was signed on 22 December 1876 and the position of the building was marked out on Christmas Day (*The Argus*, 1 July 1876, p.6; Bomford).

The Wesleyan Methodist Church was one of four public or church buildings established on the triangle of land bounded by Carlisle Street, Chapel Street and Brighton Road and followed the opening of Holy Trinity Anglican Church (1871) Brighton Road Primary School (1874). The presence of these buildings perhaps influenced the decision of St Kilda Council to relocate the town hall and municipal chambers to the current site, opening in 1890.

In 1911, a brick Sunday School Hall containing a kindergarten and three classrooms was erected to the north of the church, facing Carlisle Street. Designed by architect Alec Eggleston, the hall was officially opened in February 1912. In 1939, this hall was replaced by a new building designed by noted architect James H. Wardrop. A.M. & R.R. Gyngell were the builders. The foundation stone was laid on 18 February 1939 by the Reverend H.G. Secomb, president of the Methodist conference held that year (BP, PROV).

The new building comprised a hall with stage at the west end and kindergarten room at the east end. On the north side of the hall there was a lodge room, ladies' guild room and kitchen and toilet facilities as well two rooms set aside for letting out.

The new Sunday School Hall enabled the church to fully serve the needs of the local community. Due to its location close to areas that were once considered the 'poorer' districts of St Kilda (the Balaclava flats), and its roots in Wesleyan Methodism, social welfare issues and concern for the marginalized have been prominent throughout the history of the congregation (St Kilda Uniting Church website). This is reflected in the current (2020) use by Uniting Care of the northern half of the building as a drop-in centre, while the southern half (containing the former kindergarten and hall) is occupied by the Port Phillip Community Group (PPCG). The PPCG was established in the hall in the 1970s with the aim of 'improving communication between and coordination of existing welfare services ... and establishing a multi-service community centre where residents could go to for assistance'. The PPCG provides assistance and services in relation to legal, health and housing issues for vulnerable people in the community and while services and programs have developed and changed over the years the commitment to social justice has remained a constant (PPCG website).



Floor plan of the 1939 Sunday School (Source: PROV)

In 1970, the Sunday School was also used as a temporary infant welfare centre while a new Council facility was under construction to the south of the church and in 1986 the building was refurbished and extended at the rear in the section containing the ladies' guild room, which included partial replacement of the roof and insertion of an attic level. Fooks Martin designed the 1986 additions. In 2016, further alterations and were made in this same area to create a kitchen and dining room to serve the clients of the drop-in centre operated by Uniting Care in the building.

References

Bomford, Janette, 'The spirit of St Kilda: Places of worship in St Kilda'.

<http://skhs.org.au/SKHSchurches/churches.htm>, viewed 19 July 2021

Cooper, John Butler, *The History of St. Kilda from its first settlement to a City and after 1840-1930*, City of St. Kilda, Melbourne, 1931, vol. 1, pp. 353-54

'Illustrated Australian News', Melbourne, 5 August 1878, p.139, illustration and description

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Port Phillip Thematic Environmental History (TEH) **Version 1, July 2020**

Public Records Office of Victoria (PROV), VPRS 7882/PI Unit 406

St Kilda Uniting Church website, <https://stkildaunitingchurch.org.au/book-campaigns-causes-commitments/>, viewed 19 July 2021

St. Kilda Council building permit no. 10182, 1 February 1939 for church hall

Description

The St Kilda Uniting Church, at the southwest corner of Carlisle and Chapel streets, St Kilda is part of a group of late nineteenth and early twentieth century buildings on the historic public buildings reserve that include the St Kilda Town Hall, St Kilda Primary School and the Holy Trinity Anglican Church and Hall. The St Kilda Uniting Church contains two main elements, a mid-Victorian church and an interwar church hall.

The Gothic Revival-style church was built in stages from the mid-Victorian period. It is faced in polychromatic brickwork, having Hawthorn face brickwork relieved with red and cream brick detailing. The church had a cruciform plan originally, but later additions have distorted this. However, the intersecting gable roofs that form the original cruciform are extant. These roofs are clad in slate tile.

The front elevation of the church faces Chapel Street, and is set back behind a lawn. This elevation is asymmetrically composed of a gable end, and at left the base of the spire is expressed as a breakfront. Capping the gable is a finial (damaged), and the top of the gable bay is detailed with cream brick in bands across the bay, and in a stepped effect on the gable end. On the gable end is a circular vent, also detailed in cream brick. Below this are three lancet stained glass windows (the centre window higher) with rendered pointed arched mouldings above the window openings. Surrounding the window openings cream brick is also used, with red brick introduced towards the top. The sills of the windows are rendered. An internally illuminated crucifix has been fixed in front of the central lancet. There is a timber door at right, with a pair of ornate iron brackets. Above the door is a rendered pointed arch moulding which surrounds a small circular opening.

Brickwork on the base of the spire is detailed with cream coloured brick with bands and a quoining effect. At the base is a plain timber door with ornate iron brackets, and above is a pointed-arched moulding that surrounds a small circular window with stained glass. Another circular wall opening, slightly larger and detailed in cream brick, is towards the top. A rendered cornice caps the brick base and above this is the timber spire. Square in plan, this is articulated into three bays with panels of quatrefoils at the base and pointed trefoil arches at the top. The spire is a steep bell-cast hip roof with sprocketed eaves, that is clad in slate tile, and has small triangular openings on each pitch. The deep eaves of the spire have timber brackets.

The interior of the church is intact, and includes exposed timber trusses, which extend at a diagonal at the intersection of the nave and transept, supported upon corbels, leadlight glazing in windows, timber pews, and in the vestries trusses and gas fires.

The National Trust of Australia (Victoria) notes that the organ retains its mechanical action, detached console, tonal scheme and attractive casement incorporating diapered pipework.

The interwar hall has small setbacks from the two street frontages. When viewed from Carlisle Street, the hall has a broad transverse gable roof mass, with the roof clad in unglazed terracotta tiles. Two small gable roof bays project towards Carlisle Street, and these have three double-hung sash windows each, with a panel of tapestry brickwork above the central window of each bay, and in the gable ends string courses of brick banding overlay lighter coloured brick, and soldier courses forming the parapets of porches to the left and right of the projecting gable bays and a porch adjacent to the corner of Carlisle and Chapel streets. Another small porch on this elevation has a small hood that is supported by timber brackets.

The Chapel Street elevation of the hall is also composed of two gable bays, connected by a recessed bay with a transverse gable roof. The bays adopt similar materiality and detailing as the Carlisle Street elevation, with each having a central pair of double-hung sash windows flanked by a single double-hung sash window. The central window of each bay has a panel of tapestry of stacked brick and towards the top of the gable ends are string courses of banding overlaying a light coloured brick. On the south side of the left bay is a porch detailed with a panel of stacked brick above its wall openings.

The gable bay at left is forward of a higher gabled element that contains the main hall. This also adopts similar materiality and detailing as the other parts of the hall and has high set windows. The hall, when viewed from many parts of the public realm, has a domestic scale and character.

An addition has been made to the west of the Carlisle Street elevation, which references the interwar hall as far as massing, but uses different materiality and a contemporary architectural vocabulary. The building is in good condition and, apart from the addition at the west end, has a relatively high degree of external intactness.

Comparative analysis

According to Lewis (1991:10, 23) Methodism, like Presbyterianism, had no great architectural tradition when it was introduced to Australia, but by 1857 the Wesleyan Methodists had adopted the Gothic style for its churches. However, the design of Methodist churches was also influenced by the precept of John Wesley who directed that 'preaching houses' should be 'plain and decent' and no more expensive than necessary. Accordingly, many Methodist churches were 'small and unpretentious buildings' (Lewis 1991:10). However, other Methodist churches also demonstrate an increasing acceptance of more elaborate and substantial Gothic style structures. Nevertheless, the nonconformist tradition was usually still reflected by the internal layout with an emphasis on the pulpit and choir stall.

Crouch and Wilson were prolific church architects and most of their churches were for the Wesleyans, but they also worked for other Methodist sects.

As an early polychrome brick church by Crouch & Wilson, this church compares with the former Congregational Church at 32 Howe Crescent, South Melbourne. Also designed by Crouch & Wilson and constructed in 1867-68, this is now the second oldest polychrome brick church (after St Jude's Carlton, designed by Joseph Reed in the previous year) in Melbourne.

This church is notable for its spire with its bellcast profile roof rather than a true spire, which is a hallmark of Crouch's work, as is the use of polychrome brickwork (Lewis 1991:30). According to the National Trust of Australia (Victoria) the organ has never been altered and is one of a small group of pipe organs in Melbourne in original condition.

Other interwar church halls include Holy Trinity, 2A Brighton Road, St Kilda (1925, Sydney W. Smith), and former St George's Presbyterian (Hare & Hare, 1927-28). This hall is representative of Wardrop's work and is notable for the distinctive brickwork, which is a hallmark of his buildings in Port Phillip, many of which feature modified or abstracted Old English detailing.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls. Apply internal controls to the church.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Review – Citations Update Report, 2022*

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review, 1998*

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study, Volume 3, 1992*

Other images



City of Port Phillip Heritage Review

Place name: Trefusis
Other names: House

Citation No:
323



Address: 6 Dickens Street, St Kilda

Category: Residential: House

Style: Victorian: Italianate

Constructed: 1891

Designer: Ernest M. Crouch

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Trefusis, the Italianate villa built in 1891 for Margaret McCutcheon at 6 Dickens Street, St Kilda is significant.

Alterations and additions are not significant.

How is it significant?

Trefusis at 6 Dickens Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Trefusis is of aesthetic significance as an Italianate villa with fine and unusual detailing. Of note are the arched windows to the projecting bay, which have impost moulds and barley-twist Corinthian colonettes, the cast iron verandah frieze and brackets in an unusual pattern using leaf motifs alternating with timber spindels, and the carved timber board to the side of the verandah roof, the unusual, cranked profile of the steeply pitched roof above the projecting bay, which is surmounted by iron cresting, the gable above the verandah, which is decorated with carved timber panels with sunray patterns surrounding a louvred vent with a label mould, and the chimneys, which have bracketed cornices and half circle cresting. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan. During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale (TEH).

House, 6 Dickens Street

The development of the St Kilda Botanical Gardens from c.1860 onwards encouraged the development of the surrounding area into a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens, and Herbert streets and the east side of Brighton Road were lined with substantial villas and mansions set in large grounds.

This house was built in 1891 for Margaret McCutcheon on land that had once formed part of the property owned by prominent early Melbourne architect, T.J. (Thomas) Crouch who had died in December 1889 (RB). His house was immediately to the west. McCutcheon is reputed to have been related to Crouch's widow, Mary Emma Bloor Crouch and in January 1892 the land was reconveyed back to Mrs. Crouch and then back to Mrs. McCutcheon, at the same time on the same day, with slightly amended boundaries (LV). It has been suggested that the architect Ernest William Marston Crouch designed the house (Bick). Ernest was the eldest son of T.J. Crouch and was admitted as a partner to his firm shortly before his death (*The Colonist*, 7 December 1889, p.25).

George Frederick Lynch acquired the property in 1895 and in 1903 architect Sydney Wigham Smith (Jnr.) purchased the property and owned it until 1919 (LV). By 1920 it was known as 'Trefusis' (*Malvern Standard*, 28 February 1920, p.3).

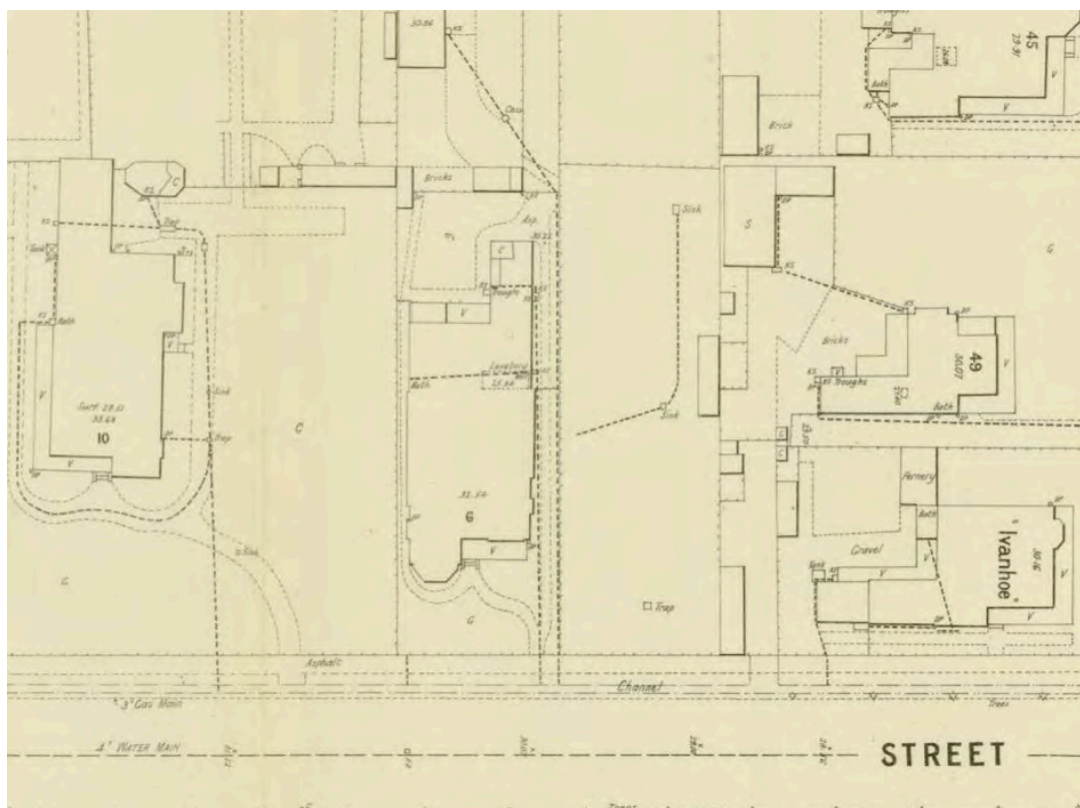


Figure 1: MMBW Detail Plan No. 1382 (detail) showing the house in 1897. The house of Thomas and Emma Crouch is to the left (no. 10)

References

Bick, David, *St Kilda Conservation Study. Area 2*, 1985

Land Victoria (LV): Vol. 2314, Fol. 648 (1890); Vol. 2408, Fol. 474 (1892); Vol. 2408, Fol. 478 (1892); Vol. 2592, Fol. 300 (1895)

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1382, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Rate Books (RB): 1890/91 no. 1952, 50 ft. land; 1891/92 8 rooms brick, N.A.V. 120 pounds

Sands & McDougall Directory (SM) 1895, 1900, 1905

Description

Trefusis is an Italianate villa with rendered and brick walls and a slate roof. Characteristic of the style, the house is asymmetrical in plan with a projecting three-sided bay to one side of a separate verandah with turned timber posts and a cast iron frieze, and stucco ornamentation to the eaves, walls, and chimneys. Notable details include:

- The arched windows to the projecting bay, which have impost moulds and barley-twist Corinthian colonettes.
- The cast iron verandah frieze and brackets in an unusual pattern using leaf motifs alternating with timber spindels, and the carved timber board to the side of the verandah roof.
- The unusual, cranked profile of the steeply pitched roof above the projecting bay, which is surmounted by iron cresting.
- The gable above the verandah, which is decorated with carved timber panels with sunray patterns surrounding a louvred vent with a label mould.

- The chimneys, which have bracketed cornices and half circle cresting.

Internally, a hall in three sections bisects the house and the first section, the length of the front rooms, is narrower than the main hall with its coved ceiling. Original or early embossed wallpaper lines the hall, now painted. The elaborate plasterwork to the ceilings is a feature of the interior and the ceiling rose in the front bay windowed room is unusual. The doors to the front two rooms have acid-etched glass toplights.

The house is in good condition and has good external integrity. Timber blind frames described in the 1985 heritage study and visible in 1998 heritage citation image in the bay windows have been removed. The front Victorian-style cast iron fence is sympathetic, but not original.

Comparative analysis

No information.

Assessment

This place has been assessed using with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013* applying the Hercon criteria in accordance with PPN1: *Applying the heritage overlay*.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998



Other images



City of Port Phillip Heritage Review

Place name: Tringingham
Other names: House

Citation No:
326



Address: 2 Glen Eira Road, Ripponlea

Category: Residential: House

Style: Victorian: Italianate

Constructed: 1891

Designer: Unknown

Amendment: C206

Comment: Revised citation

Heritage Precinct: Ripponlea Residential

Heritage Overlay: HO536

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Tringingham, a rendered brick, single-storey, Italianate-style villa built in 1891 for George Connibere at 2 Glen Eira Road, Ripponlea is significant.

Alterations and additions are not significant.

How is it significant?

Tringingham, 2 Glen Eira Road, Ripponlea is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Tringingham is of historical significance as an example of speculative housing development that occurred during the Land Boom in Melbourne in the late nineteenth century. In contrast to many other parts of Port Phillip, this speculative development was relatively limited in Ripponlea. (Criterion A)

Tringingham is of aesthetic significance as a fine and well-detailed example of an Italianate-style villa. This includes the front veranda that has fluted cast iron columns, with cast iron brackets and a frieze with a Greek key motif below a finely patterned fascia, and the encaustic tessellated floor tiles set within a bluestone border. Intricate detailing is also expressed on the eaves of the house with scalloped fascia mouldings, scrolled eaves brackets, and a tiled frieze and the chimneys, which are embellished with bracketed cornices, and panels of tiling set within a moulding on the shaft. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

7. Governing: 7.4 Health and welfare (7.4.2 Community housing and development)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse, and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century (TEH).

Tringingham

Land to the north and south of Glen Eira Road between Brighton Road and the Sandringham railway was subdivided and offered for sale during the Land Boom of the late nineteenth century and by 1904 eight villas had been constructed, including a group of five along the south side (see Figure 1). To the south of these houses was the Erindale estate, which had been established c. 1855 for Thomas Monahan and to the east of the railway was Quat Quatta, built in 1890-91. However, the economic depression of the 1890s halted development and it was not until the Ripponlea railway station was opened in 1913 that building recommenced.

This house, originally known as Tringingham, was constructed by 1891 as an investment for George Connibere. The first tenant was Charles Hicks, an importer (RB).

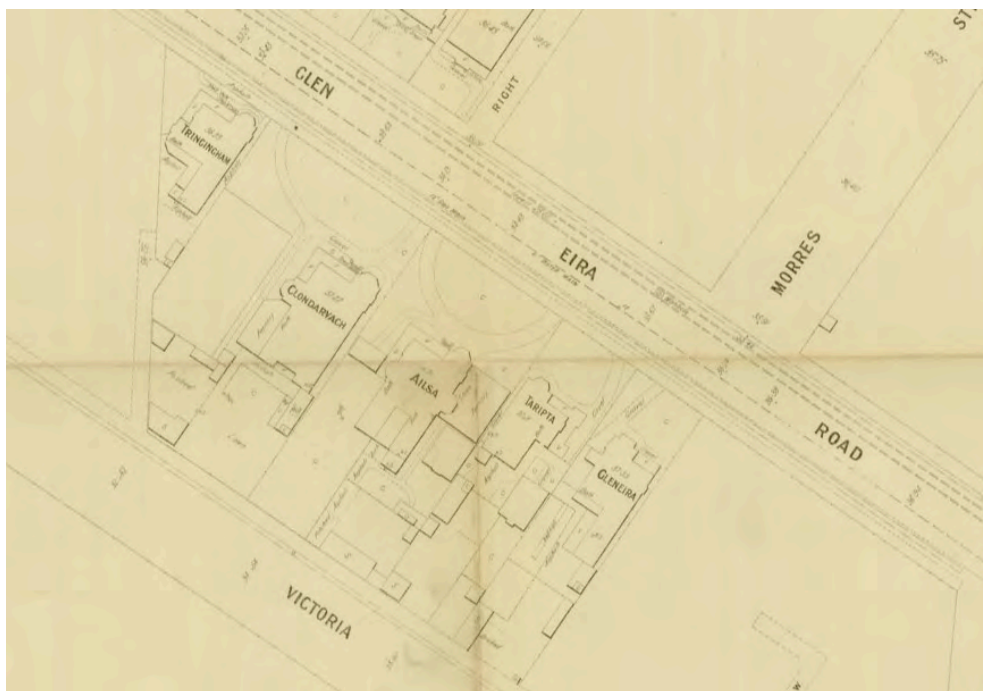


Figure 1: MMBW Detail Plan No. 1451 (detail) with Tringingham on the extreme left

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1451, dated 1904

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Rate Books (RB) 1890/91 no. 3920, George Connibere owner, Charles Hicks importer occupant, N.A.V. 90 pounds

Description

Tringingham is a rendered brick, single-storey, late-Victorian, Italianate villa. Asymmetrical in plan, it has a hip roof clad in slate tiles and a verandah that extends to the right of the canted bay at front and returns to a projecting bay on the side. The house is finely detailed, its rendered brick walls and its verandah sit upon an expressed bluestone base. The verandah has fluted cast iron columns, with cast iron brackets that support a frieze with a Greek key motif, which is below a finely patterned fascia. The verandah has encaustic tessellated floor tiles set within a bluestone border. The chimneys are embellished with bracketed cornices, and panels of tiling set within a moulding on the shaft. Intricate detailing is also expressed on the eaves of the house with scalloped fascia mouldings, scrolled eaves brackets and a tiled frieze.

The canted front bay has timber frame double-hung sash windows, with semi-circular arched heads that are framed within pointed arched mouldings above. Between the windows and the mouldings is tuckpointed

brick which has been overpainting. Adjacent to this bay is the front door, which has sidelights and a fanlight, and to the right are two segmental-arched timber frame windows. A similar arched window is at the end of the return of the verandah on the side projecting bay.

This house is sited on an irregular-shaped block, with a diagonal side boundary at west, and has a shallow setback from the street boundary. Much of the house is obscured from view by a high brick fence of recent origin.

The house is in good condition and has a relatively high degree of external intactness.

Comparative analysis

During the Land Boom of the 1880s, most houses were built in the Italianate style. Characteristics of this style typically include an asymmetrical form with squared or canted bay projecting to one side, a front verandah with cast iron posts and frieze and tessellated tiled floor, an M-profile, hipped roof clad in slate, brick or rendered chimneys, rendered or face brick façade (sometimes with bi-chromatic detailing), cast cement decorative elements applied to the façade, and rectangular or round-headed double-hung sash windows.

Tringingham is a fine example of the Italianate style and is especially notable for the intricate detailing to the chimneys, canted bay, eaves, and verandah. The significance of the place is enhanced by its high degree of intactness. Within the Ripponlea area it is also one of a small number of surviving nineteenth century houses that illustrate the limited first phase of suburban development. Of the eight houses in this section of Glen Eira Road shown in the 1904 MMBW Detail Plan Tringingham is one of only three to survive today. The others are Gleneira at 12 Glen Eira Road (see below) and 5 Glen Eira Road, which is much altered.

Comparable examples of Italianate houses include:

- Gleneira (1891), 12 Glen Eira Road, Ripponlea (Citation 328). Two storey villa and finely detailed with elaborate rendered mouldings.
- House (1891), 6 Dickens Street, St Kilda (Citation 323). Rendered, asymmetrical form with fine detailing. The canted front bay has an unusual conical tower with cast iron cresting, the verandah has an elaborate frieze and is set below a gable with intricate timber trusswork.
- House (c.1885) 31 Vautier Street, Elwood (Citation 375). Rendered, symmetrical form with twin canted bays and intricate verandah details.
- Houses (c.1888) 121-25 Hotham, Balaclava (Citation 2195-97). Simple asymmetrical villas, two with canted bays and one with a flat bay and typical detailing including cement mouldings and cast iron frieze. Some alterations and reconstruction of original details.
- House (c.1891) 20 Scott Street, Elwood (Citation 11). Rendered, symmetrical form with twin canted bays. Altered – verandah frieze removed.

Assessment

This place has been assessed using with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, applying the Hercon criteria in accordance with PPN1: *Applying the heritage overlay*.

Recommendations

Retain in the Heritage Overlay as a Significant place with external paint controls.

Encourage removal of paintwork from brick to reveal tuckpointing.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick, *St Kilda Conservation Study. Area 2*, 1985

Other images

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City of Port Phillip Heritage Review

Place name: Alcazar
Other names: Maisonettes, Flats, Trees

Citation No:
327



Address: 3 Glen Eira Road, Ripponlea

Category: Residential: Flats

Style: Interwar: Spanish Mission

Constructed: 1929

Designer: P.J. Brunning Pty Ltd

Amendment: C29, C160, C206

Comment: Revised citation

Heritage Precinct: Brunnings Estate & Environs

Heritage Overlay: HO533

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Alcazar, designed and built by P.J. Brunning Pty Ltd in 1929, at 3 Glen Eira Road, Ripponlea is significant. Alcazar is a two-storey, rendered brick, block of six maisonettes and two single-level flats, designed in the Spanish Mission-style, arranged around a garden courtyard. The brick boundary fence and wrought iron entry gate, and the Bull Bay magnolia (*Magnolia grandiflora*) within the courtyard are contributory features.

Alterations and additions are not significant.

How is it significant?

Alcazar at 3 Glen Eira Road, Ripponlea is of local historic, representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Alcazar is of historical and representative significance as the earliest known maisonette development in Port Phillip, and an early example of courtyard planning for residential flats in the municipality. It demonstrates the improvements made to flat design in response to issues with early flats including the poor relationship of flats to the external space, a lack of privacy and the unsuitability of flats for families. Maisonettes, built over two levels and with a separate entrance and private internal stairs, provided an attractive alternative to conventional flats, as they were larger, but without the cost and upkeep commonly associated with detached housing. Here, the use of maisonettes has been combined with a courtyard plan to provide an

attractive landscape setting for each unit, as well a greater level of privacy and communal outdoor space to its residents. (Criteria A & D)

Alcazar is of aesthetic significance as a fine and well detailed example of residential flats in the Spanish Mission-style. Notable details and features include the segmental arched and semi-circular arched wall openings, with clinker brick detailing on reveals, barley twist columns supported by corbels to wall openings, and the hood elements, supported by timber brackets, above ground floor entrances. The Glen Eira Road elevation is well-composed, with canted bay windows, its projecting chimney flanked with small leadlight glazed windows, and the *Alcazar* wrought iron signage fixed to the chimney. The setting of the flats is enhanced by the mature Bull Bay magnolia, and the front fence and gates. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to

the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

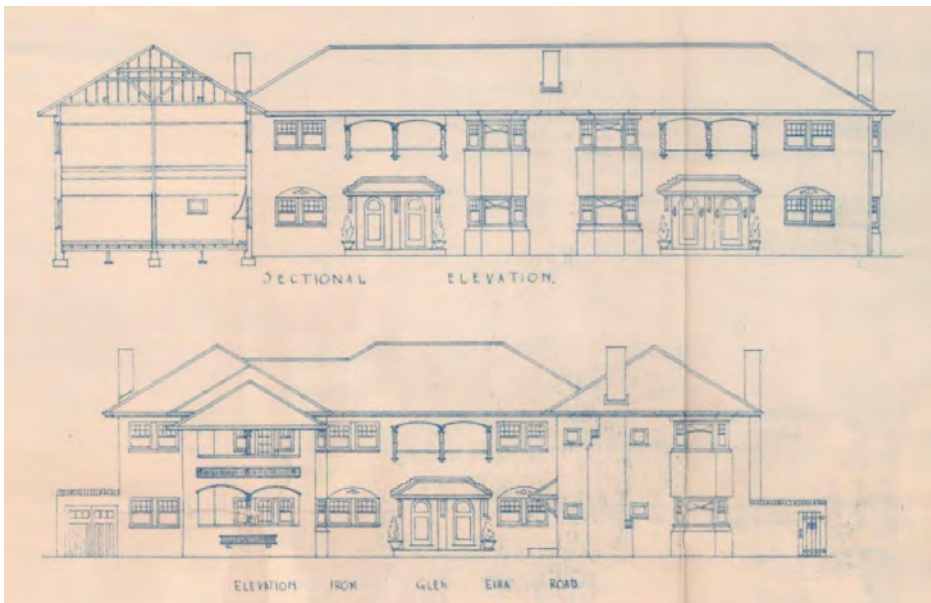
Alcazar

Land to the north and south of Glen Eira Road between Brighton Road and the Sandringham railway was subdivided and offered for sale during the land boom of the late nineteenth century. However, by 1904 only eight villas had been constructed, including five along the south side (MMBW), as the economic depression of the 1890s halted development and it was not until the Ripponlea railway station was opened in 1913 that building recommenced. A shopping centre was rapidly established along Glen Eira Road between the railway and Hotham Street and most of the shops were constructed from 1913 to 1918. The centre was almost fully developed by 1923 and served the growing residential areas developed on the vacant land to the north and new estates including the Quat Quatta and Erindale subdivisions to the south of Glen Eira Road.

The electrification of the railway in 1919 and the extension and electrification of the tramway along Brighton Road in 1925 and its extension, by 1926 from the terminus at Brunning Street to Glen Huntly Road in Elsternwick stimulated development and almost all the remaining vacant land to the north and south of Glen Eira Road was developed during the interwar period. This included the subdivision of the vast Brunning's Nursery as a housing estate, which included creation of the new streets of Los Angeles Court and Monkstadt Avenue. A boom in flat building along Brighton Road and its environs also followed the extension of the electric tram: between 1926 and 1941 no fewer than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road, and many more in nearby streets.

P. J. Brunning Pty. Ltd., one of the developers of the Brunnings Estate, was the owner/builder for Alcazar, which was constructed in the latter half of 1929 and replaced a Victorian era villa. The plans were drawn by K. Hooker in July 1929 (BP). Alcazar contained eight flats arranged around a semi-enclosed garden courtyard, with five garages situated in the northwest corner. Six of the flats were two-bedroom 'maisonettes' (two level flats with individual entrances and internal stairs) each with a small first floor balcony and ground floor 'court' at the rear, while the western section adjacent to the laneway contained two single level one-bedroom flats, each with a balcony. The internal planning of the maisonettes was generous, with each having a separate lounge and dining room. The single level flats also contained a separate breakfast room off the kitchen, while in the maisonettes these rooms were combined (BP).

'Alcazar', from the Arabic *al-qasr*, is the name given to palaces or fortresses built in Spain by the Moors.



Extract from original building plans showing the elevations (Source: Port Phillip Building File)

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1451, dated 1904

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permit (BP) no. 7515 granted 5 July 1929

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Alcazar is a two-storey, rendered brick, block of six inter-war maisonettes, and two single-storey flats, arranged around a central courtyard formed by the U-shape plan of the building. The wing on the west side is truncated due to the irregular-shaped block, created by the west boundary being at a diagonal. This west boundary is adjacent to a right-of-way. The courtyard is partially obscured from Glen Eira Road by a high, curved, clinker-brick fence, with a central recessed gateway with a wrought iron gate. The remainder of the street boundary fence is lower. Both parts of the fence, and the gate, look to be contemporary with the building. The courtyard has a lush garden character with original or early cement pathways, and a bird bath. A mature Bull Bay magnolia (*Magnolia grandiflora*) is a notable planting within the courtyard.

Alcazar has accents that are Moorish/Spanish Revival in character, with these including textured rendered exterior walls, barley twist columns supported upon corbels, and segmental arched wall openings. These formerly were wall openings to recessed balconies, that have since been enclosed with sliding sash windows, but have had little appreciable impact upon the character of the building. Canted bay windows with multi-paned upper sashes are on both levels on elevations, and their spandrels have a hexagonal tile finish in a scaled arrangement.

Alluding to Iberian precedents, on the elevation that is adjacent to Glen Eira Road, is an arched wall opening with Cordoba tiles at its top on a wall leading to a courtyard in the side setback. Visible from Glen Eira Road, along this side setback, are a row of four rendered brick chimneys. Rendered brick chimneys of a similar style are also on other parts of the roof of the building. The chimney that is expressed on the front elevation adjacent to Glen Eira Road is flanked by small rectangular windows with leadlight glazing. Wrought iron *Alcazar* signage is fixed to the chimney.

Another notable element of the maisonettes, visible from within the courtyard, are the pronounced hood elements above entrances to flats, which are supported by timber brackets. These hoods, as is the hip roof of the building, are clad in glazed terracotta tiles. The surrounds of the entrances are detailed with clinker brick. A single, arched opening accesses a stair with a wrought iron balustrade leading to a flat on the upper level (Flat 8). On some of the entrances, porches project to their front and these have clinker brick dwarf walls.

Comparative analysis

According to Sawyer (1992:13-4) the shortage of houses and the desire for smaller, more manageable homes had been a factor in the development of flats, but a common criticism of early flat developments was the poor relationship of the building to its external space, a lack of privacy and the unsuitability of flats for families. In many early flat developments, the site coverage was very high, and the open space left over was not integrated with the building and of little practical use. In 1922 architect James H. Wardrop, a proponent of flat development argued that aggregation of open spaces in flat developments would provide '... a decent breathing space' when compared with the 'mean yard space' available to the conventional small cottage (Sawyer 1982:83).



This led architects and developers to seek alternatives such as the ‘Bungalow Court’ concept, which was introduced as early as 1916 when it was described in an article in the *Real Property Annual*. The one and two roomed units were grouped around a U-shaped courtyard in pairs with no fences or hedges between them. However, Sawyer (1992:14) concludes that ‘the old concern with lack of privacy once again surfaced and the concept does not appear to have gained a ready acceptance in Australia at this time’. Nonetheless, the ‘Bungalow Court’ concept did eventually evolve into the courtyard flat types, where flats were grouped around a semi-enclosed garden court.

The ‘garden court’ or courtyard approach to flat planning began to emerge in some better quality flat developments by the early 1920s. Sawyer (1982:82-83) identifies Joseph Plottel’s Garden Court, built c.1918 in Marne Street, South Yarra as an early attempt to integrate flats with garden areas. Garden Court is built in a shallow U-shape with the open side facing Marne Street; however, the area was small and was separated from the flats themselves by accessways or balconies. The concept of a central courtyard was developed further by Arthur Plaisted in his designs for Hampden (1919) in Barkly Street, St Kilda (Citation 405) and Hartpury Court (1923) in Milton Street, Elwood (Citation 381). At the former, a Victorian house was extended with projecting wings to create a central garden area, while at Hartpury Court an L-shaped block was placed at one side of the garden of a Victorian era mansion, which was retained on the opposite side. At Hartpury Court the flats had an unimpeded view over the gardens as the stairs and accessways were placed within the building itself (ibid).

Following on from these early precedents Hawsleigh Court, 2B Hawsleigh Court, Balaclava designed by architect Hugh Philp in 1928 appears to be the earliest example of a complete U-plan courtyard type in Port Phillip and demonstrates a conscious and deliberate approach by the architect to improve the amenity of the flats by providing direct access to and views of the outdoor space (see Citation 2010). Later examples include the two blocks of flats directly built directly opposite Hawsleigh Court in the early 1930s, as well as Camberley, 17A Milton Street, Elwood (1934-36, Citation 2063), Tudor Close, 7-9 Eildon Road, St Kilda (1940, Citation 896), and Glen Eagles, Kinross and Kinfauns, 58-60 Queens Road, Melbourne (1940-42, Citation 2226).

Maisonettes – that is, a large flat over two levels – were another solution to the issues of privacy and space. These emerged during the late 1920s and by the early 1930s had become a popular choice for wealthy residents in suburbs such as Toorak. The attraction of maisonettes was due to them being perceived as ‘complete houses in miniature’. An article in the *Australian Home Beautiful* noted that:

That, however, does not mean that the rooms are small or pokily arranged. On the contrary, the ‘maisonette’ is remarkable for its feeling of spacious seclusion – achieved by the elimination of superfluous walls and passageways. (Australian Home Beautiful, 2 October 1933)

The need for a dedicated internal staircase for each residence, however, made them more expensive than conventional flats and very few maisonettes were constructed in Port Phillip during the interwar period.

Alcazar is notable as an early example that combines maisonettes with courtyard planning to provide superior privacy and access to both private and communal space for the occupants. It is the earliest known maisonette development in Port Phillip, and an early example of courtyard planning, built only one year after Hawsleigh Court.

Other examples of maisonettes in Port Phillip include:

- Maisonette and flat (1931), 34 Tennyson Street, Elwood (PPHR citation 934, within HO7 Precinct). Maisonette with (originally) single storey flat attached.
- Sunnyside Court (1934), 331 Inkerman Street, Balaclava (Contributory within the HO392 Precinct). Six maisonettes in the inter-war Old English style on a corner site.
- Merildene (1938), 1 Victoria Avenue, Ripponlea (PPHR citation 947, within HO7 precinct)
- Duplex (c.1938), 2-3 Holroyd Court, St Kilda East (Contributory within the HO388 Precinct). Pair of maisonettes in the inter-war Moderne style.

Assessment

This place has been assessed using with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, applying the Hercon criteria in accordance with PPNI: *Applying the heritage overlay*.

Recommendations

Retain in Heritage Overlay with external paint and tree controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Review – Citations Update Report, 2022*

Other studies

David Bick, *St. Kilda Conservation Study, Area 2, 1985*

Robert Peck von Hartel Trethowan, *St Kilda 20th century Architectural Study, Volume 3, 1992*

Other images

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City of Port Phillip Heritage Review

Place name: Gleneira
Other names: House, Black locust trees

Citation No:
328



Address: 12 Glen Eira Road, Ripponlea

Category: Residential: House

Style: Victorian: Italianate

Constructed: 1891

Designer: Unknown

Amendment: C206

Comment: Revised citation

Heritage Precinct: Ripponlea Residential

Heritage Overlay: HO373

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Gleneira, constructed in 1891 for Charles McEvoy, at 12 Glen Eira Road, Ripponlea, is significant. The three mature black locust trees (*Robinia pseudoacacia*) also contribute to the significance of the place.

Alterations and additions and the front fence are not significant.

How is it significant?

Gleneira, 12 Glen Eira Road, Ripponlea is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Gleneira is historically significant, as evidence of the limited first phase of suburban development in Ripponlea during the Land Boom of the late-nineteenth century, with some of this development defined by mansions with large gardens. (Criterion A)

The black locust trees are significant as remnant early garden plantings of a species that is rare within the municipality. (Criteria A & B)

Gleneira is of aesthetic significance as a fine and intact example of an Italianate-style mansion with characteristic asymmetrical composition of its façade, which is expressed with a two-storey projecting bay, with a two-storey verandah extending to its side. Applied to this composition is elaborate and well-detailed embellishment, with this including cement ornamentation, and a finely detailed verandah and balcony. The

lower portion of the verandah and its sides have rendered arches, and the upper level of the verandah and the balustrade of the balcony on the projecting bay detailed in cast iron. Adding complexity to the design are arcuated and trabeated window openings, and a bay at the side containing an entrance porch reinforcing the asymmetry of the composition. Other notable features are the relatively deep eaves of the slate clad hip roof, which has pairs of eaves brackets. Contributing to the aesthetic value of the house is its garden setting, with its deep setback from Glen Eira Road and the mature black locust tree, one of three on this site. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south.

Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan.

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential

development was still sparse and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century.

Gleneira

Land to the north and south of Glen Eira Road between Brighton Road and the Sandringham railway was subdivided and offered for sale during the land boom of the late nineteenth century and by 1904 eight villas had been constructed, including a group of five along the south side (see Figure 1). To the south of these houses was the Erindale estate, which had been established c. 1855 for Thomas Monahan and to the east of the railway was Quat Quatta, built in 1890-91. However, the economic depression of the 1890s halted development and it was not until the Ripponlea railway station was opened in 1913 that building recommenced.

This house, originally known as Gleneira, was constructed by 1891 for Charles McEvoy as his own residence (RB).

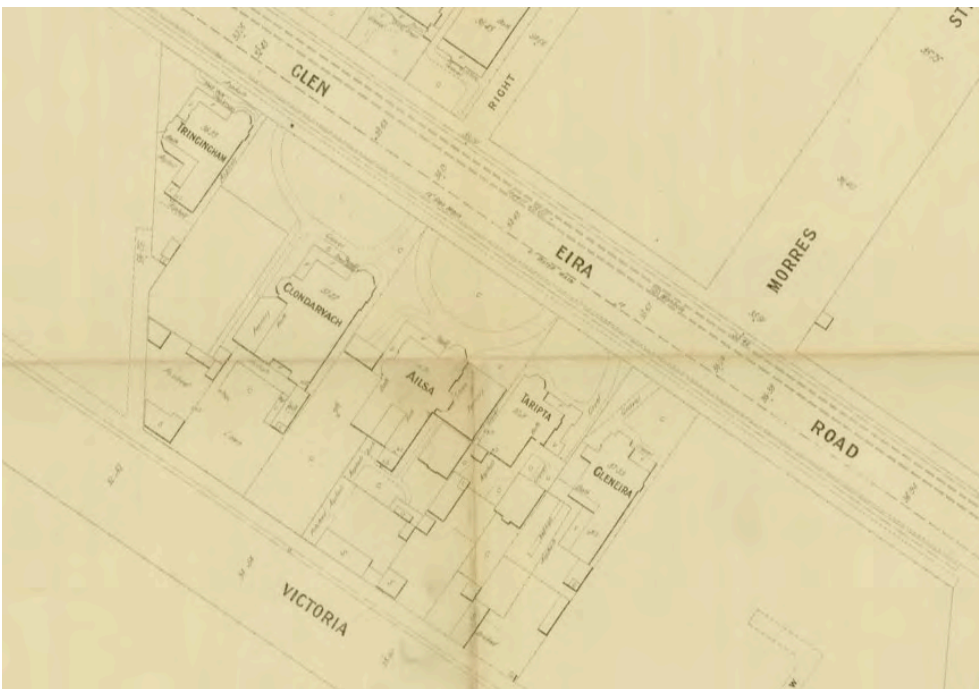


Figure 1: MMBW Detail Plan No. 1451 (detail) with Gleneira on the extreme right

References

- Francine Gilfedder & Associates, 'Heritage Tree Report 12 Glen Eira Road, Ripponlea', December 2003
 Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1451, dated 1904
 Port Phillip Thematic Environmental History (TEH) Version 1, July 2020
 St Kilda Rate Books (RB) 1890/91 no. 3925, Charles McEvoy o/o, N.A.V. 110 pounds

Description

Gleneira is a large, two-storey, rendered brick, Victorian Italianate-style mansion, with a hip roof clad in slate tiles. The façade of the house is asymmetrically composed with a projecting bay to one side, the corners of this bay defined by rendered quoining. On the ground floor of the bay, a smaller bay projects with windows in a tripartite arrangement, the central window is arched and the windows flanking it with horizontal heads (a variation of the Serliana motif). This lower bay forms a balcony on the upper level, its balustrade has cast iron lace, and facing this balcony are windows in a tripartite arrangement with

horizontal heads. Windows on both the ground and first floors of the bay have rendered impost moulds and pronounced rendered mouldings towards the upper portions of the window openings. The upper and lower levels are delineated by a rendered cornice. The roof of the bay has relatively deep eaves, which are detailed with pairs of eaves brackets.

To the left of the projecting bay is a two-storey verandah. The ground floor of the verandah has a pair of rendered arched openings at front, and an arched opening on each level at one side. On the rear wall of this verandah on the ground floor is a pair of arched windows. The upper level of the verandah is embellished with cast iron columns, brackets and a balustrade, with a pair of windows with horizontal heads on the rear wall of the balcony. The windows adjacent to the verandah have rendered mouldings surrounding them. A door has been added to the side of the projecting bay on the first floor to access the balcony from a room in the bay.

On the west side of the house is a small projecting bay with hip roof. It has an arched opening that provides access to a tiled entrance porch. The four-panel entry door has leadlight sidelights and fanlight. Above the porch opening is a small double-hung sash window.

The house is set back from Glen Eira Road behind a mature garden and is obscured from view by a high rendered brick fence of recent origin. The garden contains three mature Black Locust trees (*Robinia pseudoacacia*). Two of the trees (Tree#1 and Tree#2) are situated within the rear yard adjacent to the west boundary and are of a similar size. When measured in 1999 Tree #1 was 18 metres in height and had a canopy spread of 11 metres, while Tree #2 was 17 metres in height with a canopy spread of 11 metres. The other tree, Tree#3, which is situated within the front yard was not measured at the same time as the other trees were assessed. It is lower in height.

The house is in good condition and has a relatively high degree of external intactness.

Comparative analysis

By the boom of the 1880s, many houses were built in the popular Italianate style. Characteristics of this style typically include an asymmetrical composition with squared or canted bay projecting to one side, a front verandah with cast iron posts and frieze and tessellated tiled floor, an M-profile, hipped roof clad in slate, brick or rendered chimneys, rendered or face brick façade (sometimes with bi-chromatic or polychromatic detailing), rendered decorative elements applied to the façade, and trabeated or arcuated wall openings.

Gleneira is a fine example of the Italianate style and is especially notable for its elaborate cement ornamentation, including around the windows, and the finely detailed cast iron verandah and balcony. The significance of the house is enhanced by its high degree of intactness. Within the Ripponlea area it is also one of a small number of surviving nineteenth century houses that illustrate the limited first phase of suburban development, with some of this defined by mansions and large gardens.

Comparable examples of nineteenth century mansions and villas in Ripponlea include:

- Quat Quatta (1891), 17 Quat Quatta Avenue, Ripponlea (Citation 368, Significant within HO7 Precinct). Single storey mansion of 14 rooms with canted bay windows and elaborate stucco-work to the balustraded parapet.
- Tringham (1891), 2 Glen Eira Road, Ripponlea (Citation 328, Significant within HO7 Precinct). Single storey asymmetrical form. Finely detailed with elaborate chimney, verandah and frieze decoration.
- Ulverston (1887), 23 Hotham Grove, Ripponlea (Citation 31, Individual HO149). Two storey asymmetrical form with a canted bay and two-level cast iron verandah. Features vermiculated panels above the ground floor windows to the bay.

The Black Locust trees are rare examples of this species in Port Phillip. The exact date of planting is not known, but the trees could date to the early twentieth century or even the late nineteenth. Black locust trees were more commonly planted in the late 19th century than post 1920s (Gilfedder, 2003).

Early garden plantings associated with residential properties are rare within Port Phillip. Other examples include:

- The mature Canary Island date palms (*Phoenix canariensis*), Jacarandas (*Jacaranda mimosifolia*) and Bhutan cypress (*Cupressus torulosa*) at the former Holmwood mansion, 61 Alexandra Street, St Kilda East (Citation 288). These date from the early twentieth century.
- The Moreton bay fig (*Ficus macrophylla*) at 43 Brighton Road, St Kilda (Citation 2291). Believed to date from the late nineteenth century, the associated house has been demolished.
- The mature Canary Island date palms, Moreton bay fig, and Monterey cypress (*Cupressus macrocarpa*) at Pine Nook, 22 Shirley Grove, St Kilda East (Citation 2308). The house at Pine Nook dates from 1902 and the garden plantings were established soon afterward.
- The Stone pine (*Pinus pinea*) at 7 Hammerdale Avenue, St Kilda East (Citation 2293), which is a remnant of the garden of the demolished Hammerdale mansion. Believed to date from the late nineteenth century.
- The Canary Island date palms at 57 Blessington Street, St Kilda (Citation 428). Believed to date from the interwar period.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with tree controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick, *St Kilda Conservation Study. Area 2*, 1985

Other images

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City of Port Phillip Heritage Review

Place name: Rotherfield
Other names: Sherwood Hall

Citation No:
336



Address: 14 Hennessy Avenue, Elwood

Heritage Precinct: St Kilda Botanical Gardens & Environs

Category: Residential: Mansion, Flats

Heritage Overlay: HO537

Style: Victorian: Italianate

Graded as: Significant

Constructed: 1890-91, 1905

Victorian Heritage Register: No

Designer: David C. Askew (1890-91)

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Rotherfield, later known as Sherwood Hall, designed by David C. Askew and built in 1890-91 for Joseph C. and Laura Syme at 14 Hennessy Avenue, Elwood is significant. The 1905 addition, and the additions at the east end made following the conversion of the building to flats in 1943 also contribute to the significance of the place.

Alterations and additions other than specified above are not significant.

How is it significant?

Rotherfield, later Sherwood Hall, at 14 Hennessy Avenue, Elwood is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Rotherfield is historically significant as a mansion built for businessman, Joseph Cowen Syme, a partner with his uncle David Syme, in the Age newspaper from 1878 until 1890. Syme lived at Rotherfield with his wife and family of three daughters and three sons until his death in 1916 at the age of 64; his widow, Laura, lived at Rotherfield until 1925. The mansion is also of historical value in its current use, part of a phase of residential development of Port Phillip where large mansions of the Land Boom were often subdivided into flats from the early twentieth century, and/or their grounds subdivided for more modest residential development and for blocks of flats. (Criterion A)

Rotherfield is of representative value, as an example of the work of architect David C Askew, partner in the architectural firm Twentyman and Askew, key practitioners in Melbourne in the late-nineteenth century. Well-known for his commercial buildings of the Land Boom, which are ornate, and in many respects Mannerist or Baroque in their detailing and forms, Rotherfield is an example of Askew's capability as an architect to apply this design approach to residential buildings. Rotherfield is also representative of the grand mansions and villas built for businessmen and professionals in the late nineteenth century in Elwood when it was a prestigious residential area. (Criterion D)

Rotherfield is of aesthetic significance as a fine and intact example of an ornate and well-detailed large Italianate mansion of the Land Boom. Early additions made to the house have not detracted from its character, rather they complement it in terms of their pitched roof forms clad in slate tiles, and arched fenestration. A projecting wing on the south elevation is of aesthetic significance, closing the vista along Wimbledon Avenue. Notable features include its verandah, extending between projecting bays on the south and west elevations. Trabeated bays of the verandah are delineated with Doric and Corinthian pillars, and this overlaid with infills of arcuation in single and three-arch configurations. The arches are supported by cast iron Composite order fluted columns. One bay on the west elevation, on the former front of the house, is bowed in a Baroque-inspired manner. The verandah is also heavily embellished with an array of cement render mouldings that further enhance the composition. Other notable features include its main entrance framed by arched sidelights and a fanlight, arched windows with double-hung timber frame sashes, its slate tile hip roof with pronounced consoles spaced with rendered panels on its eaves. (Criterion E)

At the southeast corner of Rotherfield is a single-storey Modernist addition, which is also faced in render and of a similar paint scheme as the front. This addition is a fine Modernist composition of interconnected cuboid forms, best appreciated when viewed from the southeast, where an exquisite semi-circular profile window, with panels of leadlight coloured glass, is on the side of one of the cuboid masses. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas, 5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of

the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats, and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue (TEH).

Rotherfield

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

This 45-room mansion, originally known as Rotherfield, was built by contractor Thomas Machin for prominent businessman Joseph Cowen Syme in 1890-91 at a cost of £8,000. David C. Askew of Twentyman & Askew was the architect.

Joseph Syme was in partnership with his uncle David Syme, running the Age newspaper from 1878 until 1890. The relationship ended when David bought Joseph out for £140,000, which financed the construction of Rotherfield during the latter half of 1890 and first half of 1891.

Joseph Syme lived at Rotherfield with his wife and family of three daughters and three sons until his death in 1916 at the age of 64 (*Leader*, 18 November 1916, p.37 'The late Mr. J.C. Syme'). His widow, Laura, was still living at Rotherfield in 1925, but sold the property soon after and had moved to Toorak by 1930.

The 1905 MMBW plan (see Figure 1) shows the house set well back at the end of a curving carriage drive within a large allotment that contained a tennis court, and gravel pathways leading through the gardens. At the rear of the mansion is an outbuilding, possibly stables, with a return verandah that faced onto an asphalted courtyard. This plan does not show the additions that were made to the house toward the end of that year, which added a projecting bay on the south side of the house (BP).

In 1926 the property was subdivided. The mansion was retained on a much-reduced allotment and 15 new building lots were created on the extensions to Hennessy Avenue, which curved around the mansion, and Wimbledon Avenue, as well as along the Tennyson Street frontage (LV). Following this, the address changed to Hennessy Avenue (SM). A succession of occupiers followed and by the mid to late 1930s it was being used for as a venue for various fund-raising parties and balls for Jewish community groups including the Judaen Club and the Jewish Young Mens' Association.

By 1940 it had become the Rotherfield Guest House, and in 1943 it was converted to sixteen flats by the then owner New Variety Chocolate Co. Pty Ltd ('Manufacturers of super luscious chocolate and candy varieties') of 65 Swanston Street, Melbourne. Due to wartime building restrictions, the flat conversion required special permission from the Department of War Organisation. Fifteen of the flats were contained in the mansion itself and one within the outbuilding at the rear. The conversion was achieved by subdividing the rooms of the mansion into a mixture of bedsits and one-bedroom flats with the addition of tiny kitchens and bathrooms (some kitchens were fitted within the large west-facing bay windows, and in one flat the bathroom was contained on a mezzanine level). Only minor external changes were made (BP).

The mansion was shortly after renamed as the Sherwood Hall flats (SM) and further additions were made to the building after World War Two (BP).

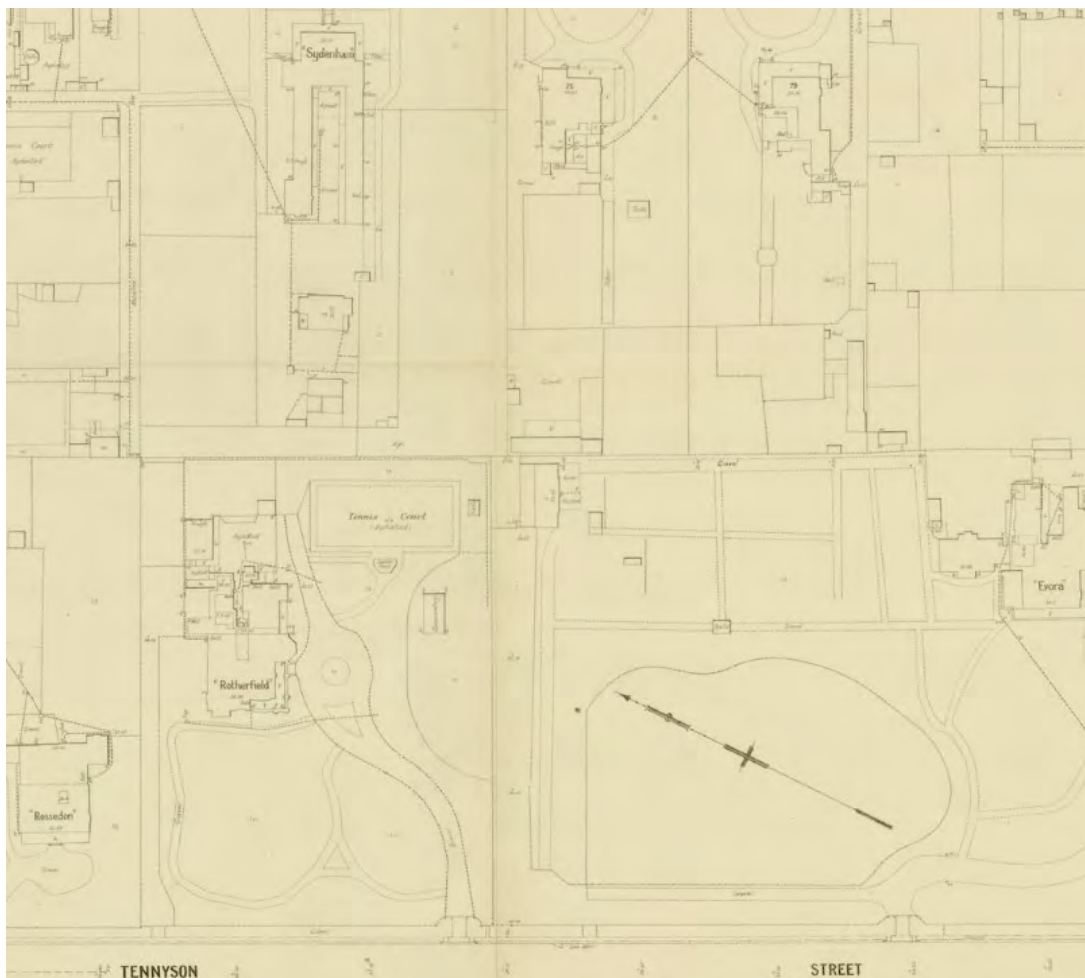


Figure 1: Melbourne & Metropolitan Board of Works Detail Plan No. 1385 (extract) showing Rotherfield and surrounding mansion estates (Source: State Library of Victoria collection)

References

J.E.S. Vardy, surveyor, 'Plan of the Borough of Kilda' compiled under the direction of the Borough Council Hamel and Ferguson, Melbourne, 1873, map number 9 South Ward

Land Victoria (LV), LP 11491

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1385, dated 1905

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 332, 5 October 1905; 10996, 27 September 1943; U.2861, 25 July 1956; 57/1714, 7 April 1961; 1120, 13 January 1966

Sands & McDougall Directories (SM) 1920-1950

Description

Rotherfield is a large two-storey, rendered brick, Boom-style mansion, on the north side of Hennessy Avenue. The house was originally set back from Tennyson Street behind a deep garden: that land now alienated from this site by a subdivision where inter-war flats are built. The former front of the house now faces a side setback of the site; and the house now addresses Hennessy Avenue, which serves as its front boundary.

A lawn forms the setback of the house from Hennessy Avenue, with some low bushes in places, allowing for clear views of the house from the street. Mature elms in the east and west side setbacks may be original

garden plantings. A fence of concrete bollards, linked with chains, extends along the Hennessy Avenue frontage. Bollards of this fence flank the entrance to drives that are to the east and west of the house.

Rotherfield is designed in an ornate Italianate-style, representative of the Boom-style, and has a series of hip roofs clad in slate tiles. The roofs project to form eaves with scrolled consoles that are spaced with rendered panels. Rendered chimneys project up from the roofs, and these are embellished with panels, and Classical mouldings. A two-storey verandah, expressed as a loggia, extends between a projecting canted bay on the south elevation and a rectangular bay on the west elevation. A portion of the verandah on the west elevation is bowed on both levels in a Baroque-inspired manner, its visual effect diminished since the elevation now faces the west (side) elevation and the rear of flats in Tennyson Street.

The verandah is vigorously detailed, composed with trabeated bays overlaid with arcuation within each, with single arches and in groups of three. The pillars framing each bay are Doric (rusticated) on the ground floor, and Corinthian on the first floor. The arches are supported by slender cast iron fluted columns in the Composite order on both levels. The columns are supported at their base on the ground floor by chamfered cement rendered pads, and on the first floor supported by a cement renders balustrade. On the balustrade, cement render balusters extend between each of the arched bays. The house has a deep base, faced in quarry-faced stone, which gives the verandah a slightly elevated effect.

The main entrance to the house is accessed from the verandah on the south elevation, and this part of the verandah is accessed by steps. The entrance is well detailed, with a six-panel timber door, framed by arched sidelights and a fanlight. Scrolled wrought iron/steel railings flank the stairs, and these railings are of twentieth century origin. The windows on the projecting bays and on the walls adjacent to the verandah are arched, timber frame, and have double-hung sashes.

Further along the south elevation, the house has been significantly modified, which has altered the original form of what was originally the rear of the house. Some of this change, includes the removal of a verandah on the south elevation, where a projecting wing with a trio of arched windows was added in 1905. This addition is reasonably sympathetic to the Italianate character of the front of the house. This wing is on axis with Wimbledon Avenue and closes the vista along that street when looking north.

At the southeast corner of the house is a single-storey Modernist addition, which is also faced in render and of a similar paint scheme as the front. This addition is a fine Modernist composition, which has interconnected cuboid forms, best appreciated when viewed from the southeast. Its Hennessy Avenue elevation is symmetrically composed with a central door with an L-shaped porch, flanked by timber frame Chicago-style windows. The wall projects forward at top, creating a hood. An exquisite semi-circular profile window, with panels of leadlight coloured glass, is on the side of one of the cuboid masses. Above is a deck on the first floor with an entrance with a stepped concrete hood. A stair with a solid concrete balustrade leads from the drive to the first-floor deck.

The mansion is now subdivided into 16 residential flats. Car parking for tenants' vehicles is situated within a row of garages on the northeast corner of the site. Other outbuildings, near the garages, may form early outbuildings of Rotherfield which are shown on an MMBW plan of 1905.

Comparative analysis

By the boom of the 1880s, many mansions were built in the Italianate style. These are usually asymmetrical in plan, often with projecting bayed windows and, some, with towers. They feature elaborate cement decoration and two-storey cast iron and/or cement rendered arched verandahs. Surviving examples in the South Melbourne area include Airlie and Ulimaroa in St Kilda Road and Lanark and Netherby House in Queens Road, while in St Kilda and Elwood there are Halcyon, Rotherfield, Ravelston, Tiuna and Thalassa. A variation in the mansion typology of the Land Boom is Bendigon in Queens Road, which is an unusual example designed in the Picturesque Gothic style (TEH).

Earlier mansions built prior to 1880, by comparison were characterised by more restrained and subtle decoration, and simple, often symmetrical massing.

The mansions were often set within spacious grounds with landscaped formal gardens and were accessed by a carriage driveway. Most included a complex of outbuildings, including stables. Later re-subdivisions resulted in the loss of most original gardens, although sometimes remnant buildings or trees remain on the same or sometimes different lots. For example, while the Hammerdale mansion was demolished, two trees from its once extensive gardens – a palm and a stone pine – survive in the rear yards of houses on the west side of Hammerdale Avenue, St Kilda (TEH).

Rotherfield is an example of the work of architect David C Askew, partner in the architectural firm Twentyman and Askew, key practitioners in Melbourne in the late-nineteenth century. Well-known for his commercial buildings of the Land Boom, which are ornate, and in many respects Mannerist or Baroque in their detailing and forms, Rotherfield is an example of Askew's capability as an architect to apply this design approach to residential buildings.

Rotherfield is also important for its associations with the early residential development of the area surrounding the St Kilda Botanical Gardens. It is representative of the mansion estates that established the character of this area as a desirable residential neighbourhood for the homes of businessmen and professionals in the nineteenth century, in which several mansions were built. Many of these have been demolished (for example, Ascog), or significantly altered and converted to flats (for example, Himalaya at 10 Tennyson Street). Other surviving examples include:

- Hartpury (c.1865, Crouch & Wilson) 9 Milton Street, Elwood (Citation 2098, Individual HO191). Two storey rendered brick with reconstructed cast iron verandah. Converted to flats.
- Wimbledon Mansions (1870), 2 Wimbledon Avenue, Elwood (Citation 2299). Two storey rendered brick, asymmetrical in plan with projecting bay and cast iron return verandah. Converted to flats.
- Whin Bank (1875-76, J.A.B. Koch) 34 Mitford Street, Elwood (No citation). Two storey rendered brick with arched verandah and pediment to the projecting bay. Converted to flats.
- Bundalohn (1884-85, Reed Henderson & Smart) 6 Tennyson Street, St Kilda (Citation 2154, Individual HO269). Less common example in red brick with rendered details. Verandah removed and converted to flats.

Rotherfield is also a fine and intact example of an ornate and well-detailed large Italianate mansion of the Land Boom. Notable features include its verandah, extending between projecting bays on the south and west elevations. Trabeated bays of the verandah are delineated with Doric and Corinthian pillars, and this overlaid with infills of arcuation in single and three-arch configurations. The arches are supported by cast iron Composite order fluted columns. One bay on the west elevation, on the former front of the house, is bowed in a Baroque-inspired manner. The verandah is also heavily embellished with an array of cement render mouldings that further enhance the composition. Other notable features include its main entrance framed by arched sidelights and a fanlight, arched windows with double-hung timber frame sashes, its slate tile hip roof with pronounced consoles spaced with rendered panels on its eaves.

Early additions made to the house have not detracted from its character, rather they complement it in terms of their pitched roof forms clad in slate tiles, and arched fenestration. A projecting wing on the south elevation closes the vista along Wimbledon Avenue and at the southeast corner of the house is a single-storey Modernist addition, which is also faced in render and of a similar paint scheme as the front. This addition is a fine Modernist composition of interconnected cuboid forms, best appreciated when viewed from the southeast, where an exquisite semi-circular profile window, with panels of leadlight coloured glass, is on the side of one of the cuboid masses.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

-

City of Port Phillip Heritage Review

Place name: **House**
Other names: -

Citation No:
341



Address: 4 Los Angeles Court, Ripponlea

Heritage Precinct: Brunnings Estate & Environs

Category: Residential: House

Heritage Overlay: HO533

Style: Interwar: Spanish Mission

Graded as: Significant

Constructed: 1930-31

Victorian Heritage Register: No

Designer: Schreiber & Jorgensen

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The house, designed by Schreiber & Jorgensen, and constructed in 1930-31 for C.J. Nankervis, at 4 Los Angeles Court, Ripponlea is significant. The original garage in the rear yard, and the low rendered front fence also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The house at 4 Los Angeles Court, Ripponlea is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

This house is of aesthetic significance as a fine and well detailed example of an inter-war house designed in the Spanish Mission style, which closely references precedents set in the late-nineteenth and early twentieth centuries on the Spanish Mission, and Spanish Colonial Revival architecture of California. Elements on the house that are characteristic of the style include materials and detailing such as the Cordova unglazed terracotta roof tiles, trowelled render finish to the exterior walls, and wrought iron decoration. It is notable for the treatment of the windows to the projecting bay that demonstrate Baroque influences, and the chimney expressed on the east wall with a distinct curved profile. The aesthetic values of the house are complemented by the garage, which has Cordova unglazed terracotta roof tiles and rendered walls. This house and the low rendered front fence make an important contribution to the intact interwar residential

character of Los Angeles Court, that is itself also influenced by planning of Southern Californian cities of the early twentieth century. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows, 5.3.4 Model housing estates)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

The Brunnings Estate was established on the site of George Brunning's nursery in St Kilda (Balaclava), which had been in that location since 1884. Subdivision and sales commenced in 1920, but most of the estate was surveyed and subdivided into 53 blocks in 1927. Los Angeles Court has been identified as the first cul-de-sac in Melbourne and other notable features included concrete roads, street lamps and consistent low brick fences to all properties. At least 17 stylish, detached houses were built on Los Angeles Court and Brighton Road by the late 1930s in a range of popular styles including Old English, Spanish Mission and Moderne and a high proportion of these were architect-designed. As a result, the Brunnings Estate contains perhaps the most comprehensive and intact collection of interwar housing styles in Port Phillip.

House, 4 Los Angeles Court

The first building permits for houses in Los Angeles Court were issued in 1927 and by 1930 permits for five houses, including this one, had been granted. However, it appears the onset of the economic depression in the late 1920s delayed building, as only three houses had been constructed by 1931. As the depression eased three houses were constructed in 1932 and by 1935 only three vacant lots remained. The street was fully developed by 1940 (SM).

Architects Schreiber and Jorgensen designed this house, which was built in 1930 for C.J. Nankervis, as an investment (In 1932 Mr. Nankervis built another house at 9 Los Angeles Court) (BP). The original plans show the house contained two bedrooms and a 'sleep out' at the rear. An entry wall opened via sliding doors to a lounge, at left, and a dining room, at right, which had French doors leading to the front patio. Behind the dining room was a breakfast room, adjacent to the central kitchen. There was a small, detached garage in the southwest corner.

Description

An inter-war house designed in the Spanish Mission style, which is set back behind a mature garden. A low rendered brick fence, with plain square rendered piers, extends along the street boundary; its materiality complementing that of the walls of the house and forming part of the consistent treatment of front fences in Los Angeles Court.

The roof of the house is clad in unglazed terracotta Cordoba tiles, and the brick walls of the house are finished in trowelled render. The façade of the house is asymmetrically composed, with a transverse vergeless gable roof with a larger gable projecting forward at left and a smaller gable at right. The larger gable has a catslide roof to its right, and this contains a porch reached through an arched opening. The front door of the house is accessed from this porch. To the right of the porch is a patio, which is accessed by a pair of doors in an arched wall opening below the smaller projecting gable. The patio is canted in plan and has a wrought iron railing extending along the top of its rendered base wall. A smaller arched multi-pane window is to the left of the projecting bay.

The larger projecting bay at left has windows in a tripartite arrangement below an indented circle. Demonstrating Baroque influences of Spanish Mission, and Spanish Colonial Revival architecture of California, the window is divided into bays with engaged columns and the windows have curvilinear heads. Another notable element on the projecting bay is at its side, where, beyond an arched wall opening leading to the side setback, is a chimney expressed on the wall with a distinct curved profile and pointed top.

The driveway along the west side boundary leads to a rendered segmental arched opening with wrought iron gates, and a stepped and curvilinear profile top. Beyond the gateway, towards the rear of the site, is the original garage with rendered brick walls and an unglazed terracotta Cordoba tile roof.

The house, garage and fence are in good condition and have a high degree of external integrity. The garage has a non-original roller door.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles, or plaster ornament, often invoking classical features. Fences were often high and solid. (Apperly 1989:179, Cuffley 2007:94-97).

This is a fine example of a Spanish Mission-style house with characteristic features and detailing such as the Cordova tile roof, trowelled render finish to the walls, and wrought iron decoration, which closely references precedents of the late-nineteenth and early twentieth centuries of Spanish Mission/Spanish Colonial Revival styles of California. It is notable for the treatment of the windows to the projecting bay at that demonstrate Baroque influences of Spanish, and Spanish Colonial architecture of California, and the chimney expressed on the east wall with a distinct curved profile and pointed top. Its setting, within an intact interwar residential subdivision, is itself, also influenced by planning of Southern Californian cities of that period. A comparable house within the nearby area is 20 Monkstadt Avenue (1931), designed by Marcus Barlow (Citation 356).

Other Spanish Mission style houses in Port Phillip include:

- House, 11A Charnwood Road, St Kilda (1927) designed by Leslie J.W. Reed (Citation 956)
- Granada, 28 Eildon Road, St Kilda (1927) designed by F.D. Meadows (Citation 899)
- Midlothian, 64 Brighton Road, Ripponlea (1929) designed by Dickson & Yorston (Citation 307)
- House, 36 Tennyson Street, Elwood (1929) designed by Gordon J. Sutherland (Citation 373)
- House, 14 Maryville Street, Ripponlea (1933) designed by Alder & Lacey (Citation 348)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with exterior paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: Tintara
Other names: House

Citation No:
346



Address: 20 Lyndon Street, Ripponlea

Category: Residential: House

Style: Interwar: American Bungalow

Constructed: 1923, 1936

Designer: E.F. Billson

Amendment: C206

Comment: Revised citation

Heritage Precinct: Ripponlea
Residential Precinct

Heritage Overlay: HO186

Graded as: Significant

Victorian Heritage Register: H842

Significance

'Tintara' is included on the Victorian Heritage Register (H842) as a place of State significance. Please refer to the VHR citation for the statement of significance. The local statement of significance is as follows:

What is significant?

Tintara, the house designed by E.F. Billson and built in 1923 and extended in 1936 for John Keane at 20 Lyndon Street, Ripponlea is significant.

Later alterations and additions are not significant.

How is it significant?

Tintara at 20 Lyndon Street, Ripponlea is of local representative aesthetic significance to the City of Port Phillip.

Why is it significant?

Tintara is significant as a distinctive design by the architectural partnership of Billson and Lippincott, who were former employees of Walter Burley Griffin. It is a local interpretation of the American Prairie School brought to Australia by Griffin with features such as the encompassing roof, paired brickwork piers, infill panels and the use of the crystal motif in glazing derived from Griffin's work. Internal features of the house include the built-in sideboard, living room fireplace, ground floor ceiling bands, the leadlight windows, and the unusual skirting. (Criteria D & E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

Tintara

Edward Fielder Billson (1) of the firm Lippincott and Billson Architects, designed Tintara for John Keane (2) a commercial traveller. J. Bain was the builder, whilst Bain and Farrell constructed the northwest wing, a self-contained flat, in 1936 (2). Keane's wife owned the building in the 1930s (3).

E.F. Billson was the only student articulated to American Architect Walter Burley Griffin and worked with him for seven years (1). Lippincott (Griffin's brother-in-law) and Billson left Griffin in 1920/21 after they won the competition for the Arts building of the University of Auckland in New Zealand. Lippincott moved to New Zealand, whilst Billson made regular trips from Melbourne during the early 1920s maintaining the Melbourne office.

References

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

1. Recollections of Edward Fielder Billson, 650 Nepean Highway, Frankston Victoria.
 2. City of St. Kilda building permit no. 5174 granted 2 February 1923, in working drawing; no. 9532 granted 25 November 1936, includes working drawing for north west addition
 3. City of St. Kilda Rate Books, various years.
-

Description

Tintara is solid brick attic residence with a terracotta roof. The hip roofed verandah/living room roof is perpendicular to the gable of the main body. The entry porch is to one side of this wing, with the dining room to the other, both contained within the main body. Living and dining room open off each other, there being no doors between them. The house has only one main bedroom, on the ground floor. On the same level are the bathroom, kitchen, and laundry. The attic contains a storeroom and the former sleepout. There is a garage abutting the rear wall. The detached flat contains a living room, bedroom, bathroom, and kitchen. Windows and doors to both sections are timber.

This house is in good condition and is largely intact. The ground floor verandah, entry porch and attic sleepout have been glazed.

Comparative analysis

Griffin's and Lippincott's Lippincott House in Heidelberg of 1917 is the precursor of Billson's houses, which include Tintara and the similar house at 45 Balaclava Road, Caulfield (1922).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay.

Primary source

David Helm and Peter Barrett, *HO7 Review: Citations Update Report*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick, *St Kilda Conservation Study Area 2*, 1985

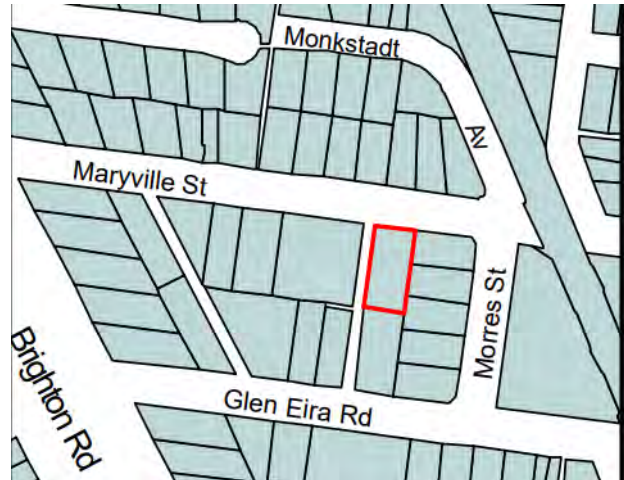
Other images

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City of Port Phillip Heritage Review

Place name: House and fence
Other names: -

Citation No:
348



Address: 14 Maryville Street, Ripponlea

Heritage Precinct: Brunnings Estate & Environs

Category: Residential: House

Heritage Overlay: HO533

Style: Interwar: Spanish Mission

Graded as: Significant

Constructed: 1934

Designer: Alder & Lacey

Victorian Heritage Register: No

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The house, designed by architect, Alder & Lacey and built in 1934 by E. Ollson for Alexander R. Sacks, at 14 Maryville Street, Ripponlea is significant. The front fence contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The house and front fence at 14 Maryville Street, Ripponlea are of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is of aesthetic significance as a fine and well-detailed example of the Spanish Mission-style with characteristic form and detailing including the low-pitch tile roof, roughcast render walls, timber multi-pane windows. It is notable for the use of Cordoba tiles for the whole of the roof, the 'dovecote' style chimneys and the pergola along the west side, which features broad piers with shaped bases. The setting of the house is complemented by the front fence, which has unusual details such as the timber panels and Art Deco style metal grilles. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

The Brunnings Estate was established on the site of George Brunning's nursery in St Kilda (Balaclava), which had been in that location since 1884. Subdivision and sales commenced in 1920, but most of the estate was surveyed and subdivided into 53 blocks in 1927. Los Angeles Court has been identified as the first cul-de-sac in Melbourne and other notable features included concrete roads, street lamps and consistent low brick fences to all properties. At least 17 stylish, detached houses were built on Los Angeles Court and Brighton Road by the late 1930s in a range of popular styles including Old English, Spanish Mission and Moderne and a high proportion of these were architect-designed. As a result, the Brunnings Estate contains perhaps the most comprehensive and intact collection of interwar housing styles in Port Phillip.

Place history

Maryville Street is one of the earliest streets in Ripponlea. It was created in the 1850s and named after the first house, which was a substantial brick residence constructed c.1858 on the north side for Thomas Hale. Several years later, another brick residence was built beside Maryville and in the late nineteenth century George Brunning established his nursery to the west of these two houses. On the south side of the street were two houses, Alma, and Somerleyton (MMBW). The latter was built for George Edward Brunning, the eldest of George Brunning's sons, and named after the Suffolk town where he was born.

No further development occurred in Maryville Street until the subdivision of the Brunnings Estate in 1927. This property was lot 50 in the subdivision and the house, designed by Alder & Lacey, architects, was built in 1934 by E. Ollson for Alexander R. Sacks (BP).

References

Bick, David with Wilson Sayer Core Pty Ltd, *St Kilda Conservation Study Area 2*, 1984

Melbourne & Metropolitan Board of Works (MMBW) Detail Plans nos. 1450 (dated 1899) and 1451 (dated 1904)

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8496, 28 February 1934 (includes working drawings and specifications)

St Kilda Council rate books 1934/35 no. 11502, Alexander R. Sacks, Barrister, N.A.V. £140, Miss R. Grosby on specification

Sands & McDougall Directories (SM) 1935, 1940

Description

This is an interwar Spanish Mission-style house, which has a low-pitch hipped roof with a projecting central gable that extends at one side to form a porch over the entry, which has compressed arch openings. The roofs are clad in original Cordoba tiles, the walls are finished in rough trowelled render, and there are four tall rendered 'dovecote' style chimneys with arched openings and Cordoba tiles. The timber framed windows are multi-paned with arched or square heads, and some have leadlight glass. The projecting bay features tall paired French doors with geometric leadlight glass.

There is a terrace beside the porch and along the west side adjacent to the laneway is a pergola, which has rendered piers. These rendered piers, and the chimney behind, have shaped bases that show the Baroque influence. At the rear is an integrated garage, which faces to the side laneway.

The 1984 heritage study identified original internal detailing including arched recesses to either side of the lounge fireplace, various internal arches and the fittings to the main rooms, and original bathroom wall tiles in the shower and bath recesses.

The house is good condition and has good integrity. Alterations and additions include the wrought iron and opaque Perspex that have infilled the openings to the pergola along the lane, and re-rendering of the east and south elevations.

This house is set back behind a mature garden and is complemented by the front fence, which is unusual in design and composed of cubic rendered brick piers with timber infill panels and Art Deco style metal grilles to each bay. The fence has good integrity – it has been sympathetically reconstructed using original materials or replaced 'like for like' where required.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This concept of a 'garden suburb', comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea.

Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles or plaster ornament, often invoking classical features. Fences were often high and solid. (Apperly, 1989:179, Cuffley 2007:94-97).

14 Maryville Street is a fine and intact example of an interwar Spanish Mission Revival-style villa, which is part of a collection of housing in the Brunnings Estate that are representative of the diverse architectural styles popular in the 1920s and 30s. As well as possessing many features and details that are typical of the style such it is notable for the use of Cordoba tiles for the roof and the 'dovecote' style chimneys (the only other example with a full Cordoba tile roof is 36 Tennyson Street, Elwood – see Citation 373), as well as the pergola along the west side.

The house compares favourably with other Spanish Mission style houses included in the HO in Port Phillip include:

- House, 11A Charnwood Road, St Kilda (1927) designed by Leslie J.W. Reed (Citation 956)
- Granada, 28 Eildon Road, St Kilda (1927) designed by F.D. Meadows (Citation 899)
- Midlothian, 64 Brighton Road, Ripponlea (1929) constructed by Dickson & Yorston (Citation 307)
- House, 36 Tennyson Street, Elwood (1929) designed by Gordon J. Sutherland (Citation 373)
- House, 4 Los Angeles Court (1930) designed by Schreiber & Jorgensen (Citation 341)
- House, 20 Monkstadt Avenue, Ripponlea (1931) designed by Marcus Barlow (Citation 356)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Bick, David with Wilson Sayer Core Pty Ltd, *St Kilda Conservation Study Area 2*, 1984

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



(Left) The house and fence c. 1998 (Source: Port Phillip Heritage Review) (Right) Front fence in 2022 following repair and conservation works



The original rendered piers of the side pergola and two of the 'dovecote' chimneys



Rear elevation showing the garage

City of Port Phillip Heritage Review

Place name: Flats
Other names: Duplex, House

Citation No:
353



Address: 73-75 Mitford Street,
Elwood

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Category: Residential: Duplex flats

Heritage Overlay: HO537

Style: Federation/Edwardian:
Arts & Crafts

Graded as: Significant

Constructed: 1917

Victorian Heritage Register: No

Designer: Schreiber & Jorgensen

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The former duplex flats, designed by Schreiber & Jorgensen and built in 1917, at 73-75 Mitford Street, Elwood are significant.

Alterations and additions are not significant.

How is it significant?

The former duplex flats at 73-75 Mitford Street, Elwood are of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

The former duplex flats are historically significant as an early block of flats in St Kilda, preceding by several years the huge growth in flat development in this suburb that occurred in the interwar period. The location on Mitford Street, which from 1906 was the route of the electric tramway from St Kilda to Brighton, demonstrates how the development of flats was strongly influenced by the development of public transport in Melbourne. (Criterion A)

The former duplex flats are of representative significance as an example of the Modern type of Arts and Crafts residential buildings that emerged in the early twentieth century. It demonstrates the innovative approach of Arts and Crafts architects that looked beyond established ideas about plan, structure, and form

and established new approaches to domestic design in Australia. It also demonstrates how Schreiber & Jorgensen did not simply adopt the orthodox forms of the Arts and Crafts style, but also simplified and remodelled them using contemporary ideas. (Criterion D)

The former duplex flats are of aesthetic significance for the austere cuboid form almost completely devoid of decoration, which is relieved only by details such as the eaves with visible rafter tails, the hit and miss balustrade detail and the patterned leadlight glass to some windows. It is a highly distinctive building, which is unique within Port Phillip. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were

added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Place history

The area surrounding the St Kilda Botanical Gardens, particularly the streets with direct views over the gardens, became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included Clarendon, designed by Joseph Plottel in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917.

By the end of the nineteenth century, Mitford Street was partially developed and contained several villas (MMBW). However, the economic depression of the 1890s halted development for over a decade and development only recommenced following the opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway. Development was slow at first but improvements to the route including progressive duplication from 1913 stimulated development and encouraged the building of new houses and flats, many of which replaced the older houses.

This building, originally containing two flats, was designed by Schreiber & Jorgensen in 1917 for a Miss Clarke. The building plans (which show the orientation of the layout was reversed when built) show each apartment contained a living room with adjacent bedroom, with the bathroom, kitchen and breakfast room opening off a small hall. The ground floor flat was accessed from an entry porch below the balcony to the first floor flat, which was accessed from a stairwell at the side. Unusually for the time the building was constructed with a flat roof, which is noted on the plans (see Figure 1).

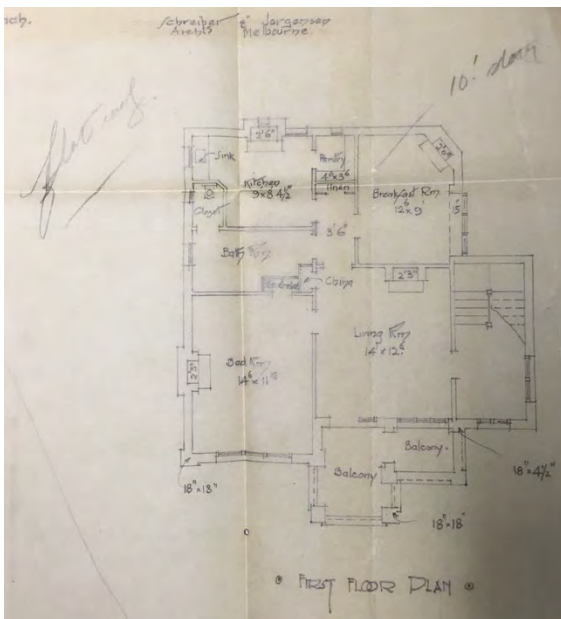


Figure 1: Extract of original building plans showing the first-floor layout with 'flat roof' notation upper level (Source: Council building file).

At some time, possibly during the 1950s, it appears the flats were converted to a single residence (PSP).

This duplex was the first flats in Mitford Street. In the following year W.A. Tombs designed Birnam, a two-storey block of four flats at 15 Mitford Street, and J.J. Meagher designed another duplex at 13 Southey Street, just off Mitford Street. The building of flats gathered pace during the interwar period and by 1940 more than 30 blocks had been erected in Mitford Street, with a further eight in Southey Street (BP).

Schreiber & Jorgensen

The firm of Schreiber & Jorgensen, comprising architect Robert Schreiber and his nephew Justus Jorgensen, was active from the 1910s through the early 1930s. The firm was described in an advertisement for a

bungalow in Brighton as ‘masters at planning artistic and pleasing exteriors and up-to-date and labour-saving domestic arrangements’ (*Argus*, 29 May 1920:16).

Although a qualified architect, Jorgensen later became better known as an artist and one of the founders of Montsalvat, Eltham. Notable works of the firm include additions to the Xavier College Chapel (1927-34), Kew, Burke House (1929), 340-342 Collins Street, and Our Lady of Lourdes Church, School and Presbytery (1930), Prahran.

The firm also designed several Arts and Crafts-style flats and bungalows and Elwood in Brighton, Elwood, Armadale, Malvern and Camberwell. ‘The Pebbles’ designed by firm in 1920 at 57A Droop Street, Footscray is included on the Victorian Heritage Register (H1308), as one of Victoria’s best and most distinctive suburban Californian bungalows. It presents bold elevations to two street frontages and displays a wide variety of typical bungalow elements including low pitched gabled roof and distinctive roof forms with widely overhanging eaves, squat piers decorated with pebbles supporting the verandah roofs, and use of shingling and roughcast.

In Port Phillip they designed at least four blocks of flats and several houses in St Kilda and Elwood during the 1910s and the 1920s, most of which show the influence of the Arts and Crafts style. Other examples include the duplex (1915) at 152 & 154 Mitford Street, Elwood (Citation 2382), Chandos Court (1920-21), 17-25 Charnwood Crescent, St Kilda (Citation 868) and the Flatman House (1925), 207 Alma Road, St Kilda East (Citation 2138). The house at 4 Los Angeles Court, Ripponlea (Citation 341) is a fine example of the Spanish Mission style.

References

Edquist, Harriet, *Pioneers of Modernism: The Arts and Crafts Movement in Australia*, Carlton: The Miegunyah Press, 2008.

O’Hanlon, Seamus, ‘Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940’, PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 3324, 17 July 1917

Sands & McDougall Directories (SM) 1920, 1930

Sawyer, Terry, (1982) ‘Residential flats in Melbourne: the development of a building type to 1950’, Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

South East Water Property Sewerage Plan (PSP) 107235

Description

73-75 Mitford Street is a two-storey building of cuboid form with rendered walls and flat* roofs with deep eaves with exposed rafter tails. It is comprised of three interlocking volumes: the main building is asymmetric with a slightly projecting bay on the north side of the two-level balcony. On the south side at a lower height is the stairwell. The main building has pilasters at the wall corners, and the balcony is supported by heavy full height piers. There are two cut down brick chimneys. Other details include:

- The original windows are timber casements with diamond pattern leadlight glass. Those to the right of the balcony within the projecting bay are arranged in group of three with expressed mullions and shallow rendered hoods (there is another hood above the non-original window behind the open balcony) and sills.
- A small two-pane diamond leadlight pattern window with an arched head and rendered sill to the stairwell, and another in the side wall.
- The ‘hit and miss’ detail to the open balcony balustrade and the three thin vertical lines to the recessed panel at the front of the balcony.

The building is in good condition and has relatively good external integrity. Visible alterations include the glazing in of the upper balcony, and replacement of the window behind the open balcony.

*It appears that a metal deck with a shallow pitch has been laid over the top of the original flat roofs.

Comparative analysis

These former duplex flats, built in 1917, are among the earliest in St Kilda and form part of a group of flats constructed in St Kilda and Elwood prior to the end of World War I, which are associated with the first wave of flat development in Melbourne.

The Canterbury, built in two stages in 1914 and 1919, at 236 Canterbury Road, St Kilda is generally acknowledged to be the first purpose-built residential flats in Port Phillip, and one of the earliest in Melbourne. While the Majestic Mansions in Fitzroy Street was completed two years earlier, not all the residences in that building were fully self-contained. Stylistically, early flats in Port Phillip broadly fit into one of two types: Arts and Crafts, and Freestyle.

Architectural historian Harriet Edquist applied the term 'Pioneers of Modernism' to Australia's Arts and Crafts architects:

The architects of this movement in Australia collectively forged from the early 1890s to the outbreak of World War I, a new architecture suitable to the newly federated country, an architecture for 'everyman' that embodied the values we have come to recognise as modern. (Edquist 2008:viii)

While the typical Arts and Crafts style building is characterised by its dominating pitched roof, variants emerged in the early 1900s which simplified massing to simple cuboid forms, often with flat roofs and with a lack of applied ornament. The Arts and Crafts influence is still, however, evident in the "honest" use of building materials for visual interest, featuring natural colours and textures of materials such as roughcast render, face brick and timber.

Several Sydney architects designed unadorned, cuboid houses with flat in the first decade of the twentieth century, such as George Sydney Jones' 1909 house at Pennant Hills (Edquist 2008:62-64). In 1915, prominent Arts and Crafts architect Harold Desbrowe-Anneer designed Inglesby in South Yarra, which together with the related house Broceliande (1916), has long been recognised as one of Australia's 'first truly modern houses'. Inglesby (see Figure 2) was a large, rectilinear house with roughcast walls and long banks of small casement windows. The front porch was of unadorned, heavy masonry (Edquist 2008:39-40)



Figure 2: Inglesby – note the horizontal windows with expressed mullions and shallow hoods (Source: Edquist 2008:39)

In same year as Inglesby, Melbourne architect Philip Hudson prepared a design for a two-storey flat roof house, with wide overhanging eaves and heavy piers to the sunporch, which was published in the April 1915 edition of *Home & Garden Beautiful* (Figure 3). In relation to the roof, he noted:

There has been an erroneous idea that a flat-roofed house cannot be designed with an artistic appearance, but this is a mistake, as with good proportion and good grouping, and a liberal overhang of eaves, a flat-roofed house may be designed with a most pleasing effect. (Cited in Edquist 2008:51).



Figure 3: Phillip Hudson's design for a two-storey flat-roof house (Source: reproduced in Edquist 2008:51)

Schreiber & Jorgensen's design for this building clearly shows the influence of these contemporary designs. The horizontal windows with expressed mullions to the main elevation are like those at Inglesby, and the massing, not to mention the flat roof with projecting eaves, is very similar to Hudson's design. The internal planning with a large central living space opening off a small entry hall also demonstrates the simple, efficient plans of Arts and Crafts houses of this period.

There are few direct comparisons for this style of building in Port Phillip. Some of the elements (for example, the heavy piers and wide overhanging eaves, are seen in some of Howard R. Lawson's buildings, which also strongly influenced by the Arts and Crafts style. Other comparisons include Charnwood Oaks, designed by Haddon & Henderson in 1920 (Citation 867, 869), also has an austere box-like form with the roof concealed by a parapet, while Lyon Court, designed in 1927 by Edward F. Billson (Citation 2037), which has a heavy masonry porch with a deep projecting cornice, also shows the Prairie School influence.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the heritage overlay as a Significant place within the St Kilda Botanical Gardens & Environs precinct.

Primary source

David Helms, *H07 Elwood St Kilda Balclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: House
Other names: -

Citation No:
356



Address: 20 Monkstadt Avenue, Ripponlea

Category: Residential: House, fence

Style: Interwar: Spanish Mission

Constructed: 1931

Designer: Marcus Barlow

Amendment: C206

Comment: Revised citation

Heritage Precinct: Brunnings Estate & Environs

Heritage Overlay: HO533

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The house, designed by Marcus Barlow, and built by H. White & Sons in 1931, for R. Sidebottom, at 20 Monkstadt Avenue, Ripponlea is significant. The low rendered and clinker-brick front fence also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The house at 20 Monkstadt Avenue, Ripponlea is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is of aesthetic significance as a fine and well-detailed example of the Spanish Mission-style, applied to a modest scale house. The trowelled rendered brick walls are synonymous with the style, as is much of the detailing that includes an arched opening with a pair of multi-pane doors that lead to a small balcony with a wrought iron balustrade, and an arched colonnade that extends to the front of a courtyard between the projecting bay of the house and a single-car garage. Other details that contribute to the Spanish Mission-style character are the vigas on the colonnade and the garage referencing adobe buildings, and the tapered rendered chimney. Iberian details include small multi-pane windows of a Baroque style with wrought iron screens. The setting of the house is complemented by the front fence, which references the materiality of the house having a soldier course of clinker brick at its base and a rendered top, extending between piers with the same materiality. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows, 5.3.4 Model housing estates)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

The Brunnings Estate was established on the site of George Brunning's nursery in St Kilda (Balaclava), which had been in that location since 1884. Subdivision and sales commenced in 1920, but most of the estate was surveyed and subdivided into 53 blocks in 1927. Los Angeles Court has been identified as the first cul-de-sac in Melbourne and other notable features included concrete roads, street lamps and consistent low brick fences to all properties. At least 17 stylish, detached houses were built on Los Angeles Court and Brighton Road by the late 1930s in a range of popular styles including Old English, Spanish Mission and Moderne and a high proportion of these were architect-designed. As a result, the Brunnings Estate contains perhaps the most comprehensive and intact collection of interwar housing styles in Port Phillip.

Place history

While it was not part of the original Brunnings Estate subdivision Monkstadt Avenue was established soon after as the subdivision of land containing two nineteenth century villas immediately to the east of the nursery. The street was named for one of the villas, originally known as Harwick, which had been renamed as Monkstadt in the early twentieth century for the then owner Ross Grey Smith. Lots in Monkstadt Avenue were offered for sale in 1929 and the first house (at no.22 for Mr Grey Smith) was constructed in that year, but further development was delayed by the onset of the Great Depression, and most were not developed until the 1930s (LV, BP).

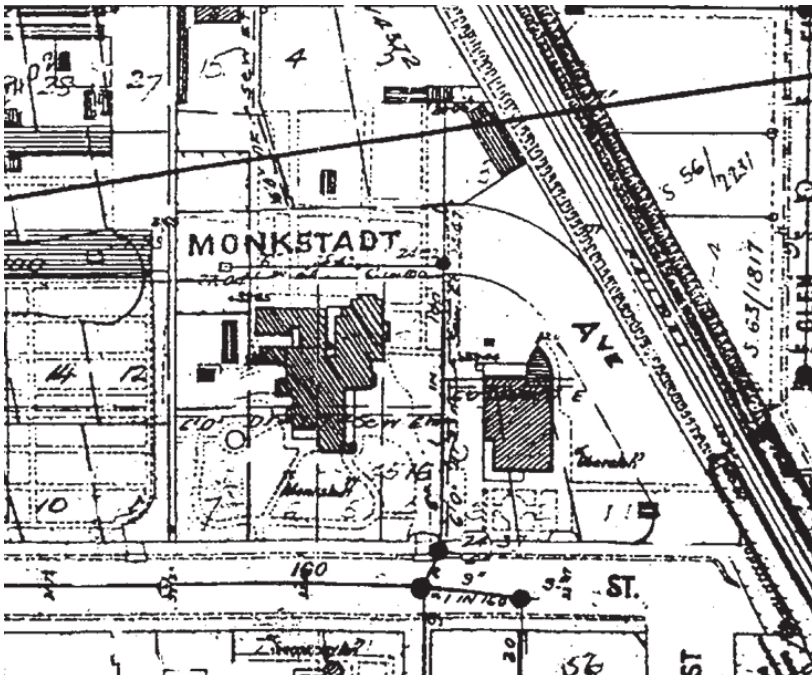
This property was Lot 11 in the subdivision. In 1931 this house was constructed by H. White & Son for R. Sidebottom as his own residence. It was the second house in Monkstadt Avenue. Marcus Barlow was the architect, and the house was the subject of a newspaper article, which described it as being 'designed on simple Spanish lines' and having 'the charm of color both outside and in':

The arches, the wrought iron and the uneven gables all blend pleasingly in the general design of the front elevation. Through the arches one comes to a paved brick terrace, and at one side a porch leads to the front door. The main hall is very large and has a beamed ceiling and very colorful textured walls ... Each room has been coloured to suit

the design of the furniture and the carpets. Even the door handles have been similarly coloured. (The Herald, 'Charm of color in suburban home', 16 December 1931, p.15).



Artist impression of the house. (The Herald, 'Charm of color in suburban home', 16 December 1931, p.15)



Detail of Melbourne & Metropolitan Board of Works Plan No.48 showing the Monkstadt Avenue subdivision overlaid on the two original nineteenth century villa residences.

Marcus Barlow

Marcus Barlow (1890-1954) was a prominent architect in Melbourne during the interwar period. Early in his career he was a partner in the firm of Grainger, Barlow & Little. In 1922 F.G.B. Hawkins became a partner and in 1924 Hawkins and Barlow left to form their partnership, which continued until 1927 when

Barlow left to head his own firm and Hawkins moved to Western Australia. A turning point in Barlow's career was being appointed by the trustees of the Howey Estate to design several buildings on land comprising about a quarter of a city block. Beginning with Howey Court, Barlow designed four buildings on the estate over the course of a decade including the Manchester Unity, the Presgrave, and the Century Building. One of Melbourne's best known and most loved buildings, the Manchester Unity is now included on the Victorian Heritage Register, as is its companion the Century Building on the other corner of the same block.

The houses designed by Barlow & Hawkins in the early 1920s were usually Colonial influenced (designed by Hawkins) or Arts & Crafts bungalows (designed by Barlow). Two houses in 1926 and 1927 marked a progression in styles. The first in 1926 was the Werner House, Glen Road, Toorak, which was in the Spanish Mission style and 'more strongly influenced by some of the Baroque examples of Spanish Colonial Revival domestic design ... found in Southern California ... than the austere lines of Andalusian architect' (Lewis & Aitken 1992:25). This was followed in 1927 by Colinton, Mont Albert Road, Canterbury in the 1920s, which is in the Old English/Tudor Revival style. Barlow was a skilled publicist and Colinton was featured in an extensive article in the leading magazine *Australian Home Beautiful* in May 1927 as well as in Barlow & Hawkin's showcase publication *Australian Homes*, also published in 1927. This is said to have contributed to the growing popularity of the Old English style into the 1930s (Heritage Victoria).

This house is one of just five known examples of Barlow's practice in Port Phillip. The others are three Old English style houses at 27, 29 & 31 Hotham Street, St Kilda East, which were constructed in 1929, and the Georgian Revival style Edmaro, comprising shops and flats at 31 Fitzroy Street, St Kilda, constructed in 1934.

References

- Apperly, R., Irving, R. & Reynolds, P., *A pictorial guide to identifying Australian architecture. Styles and terms from 1788 to the present*, 1989
- Cuffley, Peter, *Australian houses of the twenties and thirties*, (2nd edition) 2007
- Heritage Victoria, citation for Colinton (HI 399)
- Land Victoria (LV) LP 13047, 13048
- Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1450, dated 1904
- Nigel Lewis Richard Aitken PL, *City of Malvern Heritage Study. Appendix 1: Architects of Malvern*, 1992
- Port Phillip Thematic Environmental History (TEH) Version 1*, July 2020
- St Kilda Council building permit (BP) no.7936, 22 June 1931 (also building register card for Monkstadt Ave)
- Sands & McDougall Directories (SM) 1930, 1935, 1940

Description

This is an interwar Spanish Mission-style house, which has a transverse gable roof and a lower gable that projects towards the street. The roofs are clad in dark glazed tiles and the walls are finished in rough trowelled render on a clinker brick base. The broad projecting gable is decorated with projecting half-Cordoba tiles above four medallions arranged in a diamond pattern and has an arched opening with a pair of multi-pane doors that lead to a small balcony with a wrought iron balustrade. Small multi-pane windows of a Baroque influence with wrought iron screens flank this door and the tapered chimney to the side of the projecting gable. An arched colonnade or loggia, which extends between the chimney and the garage, forms a courtyard and behind this are paired multi-pane sash windows and the arched corner entry porch, which has a Baroque influenced parapet. Other details that are typical of the style include the small projecting brackets along the upper walls of the colonnade, and of the garage that reference the vigas found on traditional adobe buildings (and provide some visual unity between the house and garage), the stepped buttress against the chimney, the Cordoba tiles along the garage parapet, and the ornamental metal brackets fixed to one side of the garage entrance, and to the wall of the courtyard.

The internal planning of the house is distinct, with the main rooms of the house and the front courtyard radiating from a large central hall. A two-storey addition has been built at the rear of the house, but this is not visible when viewing the house from Monkstadt Avenue.

This house is set back behind a mature garden. A low fence with a soldier course of clinker brick at its base and a rendered top, between piers with the same materiality, extends along the front boundary, and references the wall treatment of the house.

The building (and fence) is in good condition and has a very high degree of external intactness.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles or plaster ornament, often invoking classical features. Fences were often high and solid. (Apperly 1989:179, Cuffley 2007:94-97).

20 Monkstadt Avenue is a fine and intact example of an interwar Spanish Mission-style villa, which is part of a fine collection of housing in this street and Los Angeles Court that are representative of the diverse architectural styles popular in the 1920s and 30s. As well as possessing many features and details that are typical of the style such as the arcaded loggia, trowelled render wall finish, use of decorative wrought iron and Baroque inspired features it is notable for fine and unusual details such as the gable end treatment and the abstracted vigas, and is complemented by the front fence, which has similar materiality.

The house compares favourably with other Spanish Mission-style houses included in the HO in Port Phillip:

- House, 11A Charnwood Road, St Kilda (1927) designed by Leslie J.W. Reed (Significant within HO6 Precinct, Citation 956)
- Granada, 28 Eildon Road, St Kilda (1927) designed by F.D. Meadows (Citation 899)
- Midlothian, 64 Brighton Road, Ripponlea (1929) constructed by Dickson & Yorston (Citation 307)
- House, 36 Tennyson Street, Elwood (1929) designed by Gordon J. Sutherland (Citation 373)
- House, 4 Los Angeles Court (1930) designed by Schreiber & Jorgensen (Citation 341)
- House, 14 Maryville Street, Ripponlea (1933) designed by Alder & Lacey (Citation 348)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.



Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

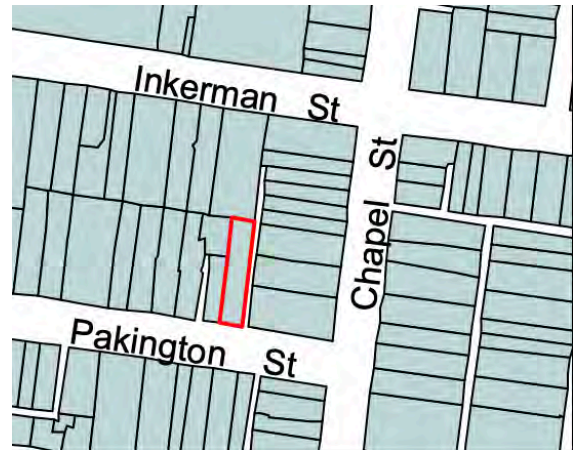


City of Port Phillip Heritage Review

Place name: United Methodist Free Church
(former)

Citation No:
366

Other names: Church of Christ Chapel



Address: 96 Pakington Street, St Kilda

Heritage Precinct: Not applicable

Category: Religion: Church

Heritage Overlay: HO224

Style: Victorian

Graded as: Significant

Constructed: c.1858, 1922

Victorian Heritage Register: No

Designer: Unknown

Amendment: TBA

Comment: Revised citation

Significance

What is significant?

The former United Methodist Free Church (later Church of Christ) constructed c.1858 and the porch added in 1922 at 96 Pakington Street, St Kilda, is significant.

Alterations and additions associated with the current use as a residence are not significant.

How is it significant?

The former United Methodist Free Church, 96 Pakington Street, St Kilda is of local historic and representative significance to the City of Port Phillip.

Why is it significant?

The former United Methodist Free Church (later the Church of Christ) is historically significant, as one of the oldest church buildings in Port Phillip, which is associated with the early settlement of the residential areas east of St Kilda and Brighton roads. It is also significant as a rare surviving example of a United Methodist Free Church, which demonstrates the small Nonconformist denominations that existed prior to the Methodist church union in the early twentieth century. (Criteria A & B)

The building is of representative significance as example of an early Methodist church with a simple façade massed with a pediment and pilasters. (Criterion D)

Thematic context

Victoria's framework of historical themes

8. Building community life: 8.1 Maintaining spiritual life

Port Phillip thematic environmental history

8. Community life: 8.1 Spiritual life

History

Contextual history

Methodism was introduced into Victoria by the Wesleyan Methodists in 1838, but like Presbyterianism it was soon represented by several divisions. For example, in St Kilda the Wesleyan Methodist congregation held its first services in 1853 and erected its first church in Fitzroy Street between 1857 and 1858. Soon afterwards in 1859, a church was erected in Pakington Street for the United Methodist Free Church, which had formed that year with the union of the Arminian Methodists and the Wesleyan Methodist Association. A second Wesleyan Methodist Church opened in Chapel Street in 1877 on part of the land reserved for the town hall.

These divisions of Methodism united to form the Methodist Church of Australia in 1902 and, in 1977, the Methodist Church became part of the Uniting Church in Australia (Lewis 1991:10).

United Methodist Free Church Chapel, later Church of Christ

The United Methodist Free Church was established in 1857 with the union of the Arminian Methodists and the Wesleyan Methodist Association. The latter group had been formed by Methodists in 1836 in the large industrial cities of northern England who believed in lay rights rather than ministerial authority. The United Methodist Free Church was closer to Congregationalism than Wesleyan Methodism. In Australia it was strongest in Victoria, but it was much weaker than other Methodist groups with only forty-four churches in Victoria in 1901 (Lewis 1991:10; Bomford).

The chapel for the United Methodist Free Church in Pakington Street, St Kilda was built in either 1858 or 1859. According to Bomford, the foundation stone was laid on 29 March 1859 by a Mr. Orr on land donated by Henry Jennings. The congregation had been holding services in a private house but increasing numbers dictated a larger venue. However, a newspaper article records that the foundation stone 'for a new chapel and school-room' at St Kilda was laid by the Hon. H.S. Chapman Attorney-General on behalf of the 'United Methodist Free Churches' on Monday 9 August 1858 (*Melbourne Punch*, 12 August 1858, p.6).

The building was used as both a church and Sunday School and in 1867 18 children and four teachers attended the Intercolonial exhibition (*The Argus*, 23 February 1867, p.4).

In January 1870 it was reported that services at the church had 'lapsed for want of sufficient support' and a public meeting was held with a view of the services being conducted in the future under the auspices of the Wesleyan Church in Fitzroy Street, St Kilda. However, at the time the promises of support 'were not considered sufficient to warrant the opening of the church' (*The Telegraph, St Kilda, Prahran and South Yarra Guardian*, 22 January 1870, p.7). It is unclear whether services resumed after this time, but in 1876 a public meeting was held in the church to discuss the establishment of the new Wesleyan Church in Chapel Street, St Kilda (*The Argus*, 1 July 1876, p.6).

The United Methodist Free Church was still listed in the Sands & McDougall Directory in 1880, but by 1885 the building was occupied by the Church of Christ. The Church of Christ was a small denomination with both a British and American background. British migrants introduced the movement to Australia and the

first church in Victoria was founded in Prahran in August 1853. By 1901 there were 63 Church of Christ buildings in Victoria (Lewis 1991:12).

In 1922 the Church of Christ added a small gabled brick porch to the front of the building (BP). The Church of Christ congregation remained here in 1974 (SM), but by 1993 had sold the property (LV).

The building is now a private house.

References

Bomford, Janette, 'The spirit of St Kilda: Places of worship in St Kilda'.

<http://skhs.org.au/SKHSchurches/churches.htm>, viewed 19 July 2021

Cooper, John Butler, *The History of St. Kilda from its first settlement to a City and after 1840-1930*, City of St. Kilda, Melbourne, 1931, vol. 1, pp. 353-54

Land Victoria (LV) Certificate of Title Vol. 2986 Fol. 138

Lewis, Miles (ed.), *Victorian Churches. Their origins, their story and their architecture*, National Trust, 1991

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permit no. 4859, 9 June 1922 (porch addition)

Description

A mid-nineteenth century, former United Methodist Free Church, on the north side of Pakington Street, west of Chapel Street. The former church is set back from the street boundary behind a garden, and the building is obscured from the street and a right-of-way by this garden and the high boundary fences on the site. The church has been adapted for re-use as a house.

The church is modest in scale and character. Symmetrically composed, it has a pediment that conceals the gable roof of the building. The original roofing has been replaced with corrugated galvanised steel sheeting. The walls of the church (front and sides) are rendered. The façade is divided into three bays by plain pilasters. A gabled porch with face brickwork and stone dressings, projects from the central bay. At centre, towards the top of the parapet, is a vent within a small pointed-arched opening. Pointed arched windows are on the façade to each side of the projecting porch and along the side elevations and the front of the porch.

Alterations and additions have been made to the rear of the building, but much of the early character of the building is still recognisable despite changes made to its fabric.

The building is in good condition.

Comparative analysis

According to Lewis (1991:10, 23) Methodism, like Presbyterianism, had no great architectural tradition when it was introduced to Australia, but by 1857 the Wesleyan Methodists had adopted the Gothic style for its churches. However, the design of Methodist churches was also influenced by the precept of John Wesley who directed that 'preaching houses' should be 'plain and decent' and no more expensive than necessary and because of this many Methodist churches were 'small and unpretentious buildings' (Lewis 1991:10). Some branches of Methodism like other Nonconformist churches adopted the Classical style. However, other Methodist churches also demonstrate an increasing acceptance of more elaborate and substantial Gothic style structures. Nevertheless, the Nonconformist tradition was usually still reflected by the internal layout with an emphasis on the pulpit and choir stall.

Miles Lewis in *Victorian Churches* identifies a sub-type of Classical style churches, which are described as 'Pilastrated or Stripped':



Often where there is not the full classical portico or temple front, an attempt is made to evoke it by using the correct forms and proportions, but with the details simplified. The roof usually follows the slope and profile of the classical pediment, and the columns are replaced by pilasters or flat strips project slightly from the wall. These represent columns, and each one may have a base and a capital.

This former Free Methodist church with its simple pedimented façade and pilasters is an example of this type and demonstrates the Classical influence upon early Nonconformist church design before the general adoption of the Gothic style, which was used, for example, at the Wesleyan Methodist Church built in Fitzroy Street, St Kilda in the same year (1858). The Fitzroy Street church was one of the first Wesleyan churches in the Gothic style in Melbourne. The pointed windows in this church also demonstrate the Gothic influence.

This is also one of the oldest church buildings (and building of any type) in Port Phillip. The oldest church in Port Phillip is Christ Church, St Kilda, which was commenced in 1854 (Citation 85). Other pre-1860 churches in Port Phillip are St Luke's Anglican Church, South Melbourne (1857, Citation 1009), Wesleyan Methodist Church, Fitzroy Street, St Kilda (1857-58, Citation 155), All Saints Anglican Church, St Kilda (1858-60, Citation 76), and St Mary's Catholic Church, St Kilda (commenced 1859, Citation 2104). These are all in the Gothic style.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick with Wilson Sayer Core Pty. Ltd., *St Kilda Conservation Study Area 2*, 1984



Other images



City of Port Phillip Heritage Review

Place name: Quat Quatta
Other names: House

Citation No:
368



Address: 17 Quat Quatta Avenue,
Ripponlea

Heritage Precinct: Ripponlea
Residential

Category: Residential: Mansion

Heritage Overlay: HO536

Style: Victorian: Boom-style

Graded as: Significant

Constructed: 1890-91, 1935

Victorian Heritage Register: No

Designer: W.H. Cooper

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Quat Quatta, designed by W.H. Cooper, and built in 1890-91, for Betsy Keogh at 17 Quat Quatta Avenue, Ripponlea, is significant.

Alterations, additions and outbuildings are not significant.

How is it significant?

Quat Quatta is of local historic, rarity, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Quat Quatta is historically significant as a Land Boom mansion erected for Betsy Keogh in 1890-91, upon part of the estate of Erindale, settled by her father, Thomas Monahan, c.1854. The construction of Quat Quatta was commissioned by Betsy's brother-in-law John A. Wallace and he lived at Quat Quatta from c.1893 until his death in 1901. Wallace was a prominent mining entrepreneur and politician who played an important role in the development of north-eastern Victoria. (Criteria A & H)

Quat Quatta is of rarity value to the City of Port Phillip, as an unusual example of interior planning of a mansion with a central ballroom with a gallery, from where individual rooms radiate. (Criterion B)

Quat Quatta is of aesthetic significance as a fine and well-detailed Boom-style mansion. It is notable for the unusual and fine quality materials and detailing of the elegant return verandah, which includes the slate roof

tiles along the east and west elevations, the hexagonal marble floor tiles and the cast iron columns with cast iron friezes extending between each. Also, of note is the elaborate stucco detailing, which includes the finely moulded rendered architraves, quoining, balustrade with pressed cement balusters and urns above the arched, corbel table moulding, and cornice, several ornate chimneys and the arched entrance porch on the north elevation. The ballroom of the mansion is on axis with the entrance porch, and the two spaces linked by a vestibule. The central ballroom is a large space, well-detailed with original features including the arched and balustraded opening to the gallery, ornate cornices, architraves, the arched opening to the vestibule, which is framed by Corinthian columns, and the high level Diocletian windows with leadlight glass that allow natural light to enter this central space. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue (TEH).

Quat Quatta

Thomas Monaghan purchased Crown portions 255, 257 and 258 in the Parish of Prahran, which together totalled about 20 acres and were situated on the south side of Glen Eira Road between Brighton Road and Hotham Street (Figure 1). Monahan purchased portion 257 in November 1853, and the other two probably around the same time. By 1856, Monahan had also acquired portion 238, on the north side of Glen Eira Road, another almost 5 acres.

Monahan was an Irish immigrant who made his fortune in Melbourne as a property owner and in 1854 and his wife Mary commissioned the building of Erindale, a substantial basalt residence designed by architect Joseph R. Burns, which was built on CA 257 facing Brighton Road (*Argus*, 18 October 1854, p.1). Glen Eira Road was formed in 1860 and in 1869 the Melbourne to Brighton Railway Line cut the estate into two portions.



Figure 1: Extract from plan of At Elwood Parish of Prahran showing Crown allotments (detail)

Following the death of Monahan in May 1889, his son-in-law John Alston Wallace commissioned the building of Quat Quatta as a residence for Monahan's daughter, Betsy Keogh. Wallace was a trustee of Monahan's estate and used funds from the estate to finance the building of the mansion, which was built on part of the Erindale holding that Monahan had 'gifted' to Wallace in about 1874.

The mansion is most likely named after Wallace's pastoral property Quat Quatta Station, which was near Corowa in New South Wales (*The Australasian*, 17 September 1898, p.37). W.H. Cooper was likely the architect, as in September 1889 he accepted a tender for a residence in Glen Eira Road, St Kilda and a year later sought tenders for a brick residence at the Corowa property (*Australian Builders and Contractors' News*, Melbourne, 21 September, 1889, p. 292; *The Argus*, 22 October 1890, p.3). Figure 2 shows the layout of the Quat Quatta estate in 1901 when it faced toward and was accessed by dual carriage entries to Glen Eira Road and had a tennis court and gardens at the rear, while Figure 3 shows the mansion in the early 1900s.

In about 1893-94 Wallace moved into Quat Quatta and remained living here until his death in 1901.

John Alston Wallace (1824-1901), mining entrepreneur and politician, was born in Scotland and emigrated to Australia, arriving in Melbourne in 1852. Wallace with his brother Peter went to the Ovens goldfield and with the proceeds of a find at Spring Creek opened a store and first of a chain of hotels. He also backed small mining concerns, encouraged prospecting and promoted a bold though abortive project of water conservation for sluicing. In 1860 Rutherglen was named after his hometown in Scotland (ADB)

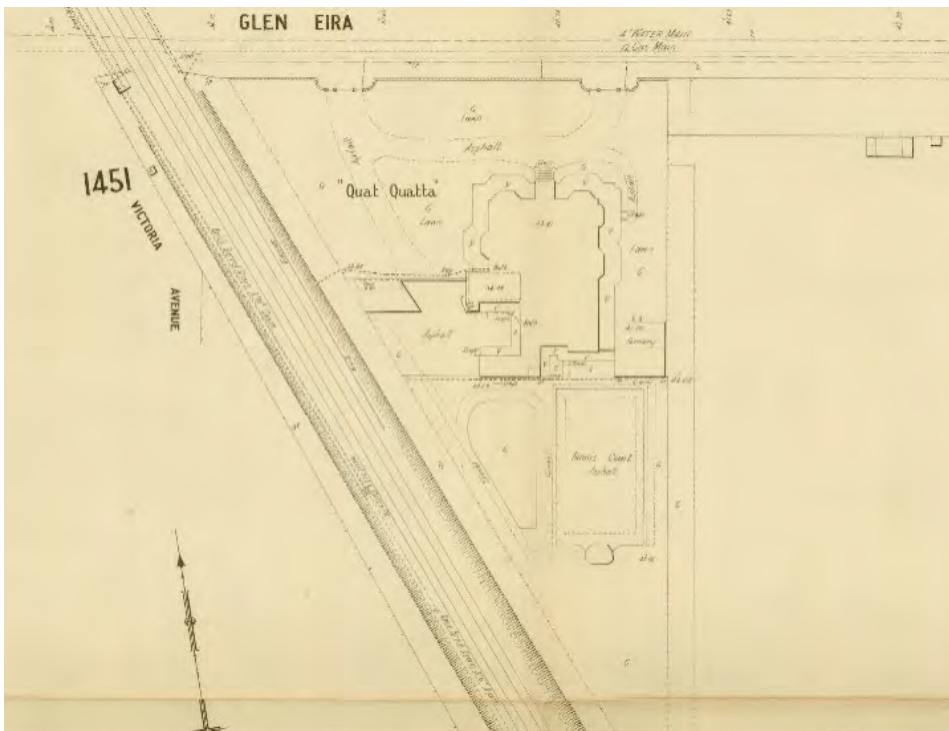


Figure 2: Melbourne & Metropolitan Board of Works Detail Plan No. 1452 (detail)

Wallace sold his stores and hotels in the 1860s and turned more to mining. His enterprise gave employment to hundreds of miners and appreciative banquets were held for him in several Victorian towns in the 1880s. He also had mining interests in New South Wales and Queensland (ADB).

In 1873 Wallace was returned unopposed to the Victorian Legislative Council for the Eastern province and moved to Melbourne, and from 1882 to 1901 represented the North-Eastern province. Described as conservative in his political views, he exerted much influence over mining legislation. He was a liberal benefactor of Ovens district hospitals, and donated regularly to the Melbourne poor and the Salvation Army. In 1865 he married Theresa, daughter of Thomas Monahan, who later gave him several properties including Quat Quatta station, and the London Hotel in Port Melbourne, as well as part of the Erindale estate in Elsternwick. He died at Quat Quatta on 17 October 1901 and was buried in the St Kilda Cemetery. His estate was valued at £121,350 (ADB).



Figure 3: Quat Quatta, c. 1900s (Source: National Trust of Australia [Victoria] collection)

In 1911 the confirmation of the opening of Ripponlea railway station created a demand for building sites and this prompted the trustees of the Quat Quatta and Erindale estates to subdivide the land into 62 suburban allotments, which were offered for sale in October of that year (Figure 4). Quat Quatta originally retained all land between the railway, Glen Eira Road and Quat Quatta Avenue, but further subdivision in the 1920s reduced the grounds to the present size. In the process, the frontage of the mansion to Glen Eira Road was lost behind a series of commercial allotments.

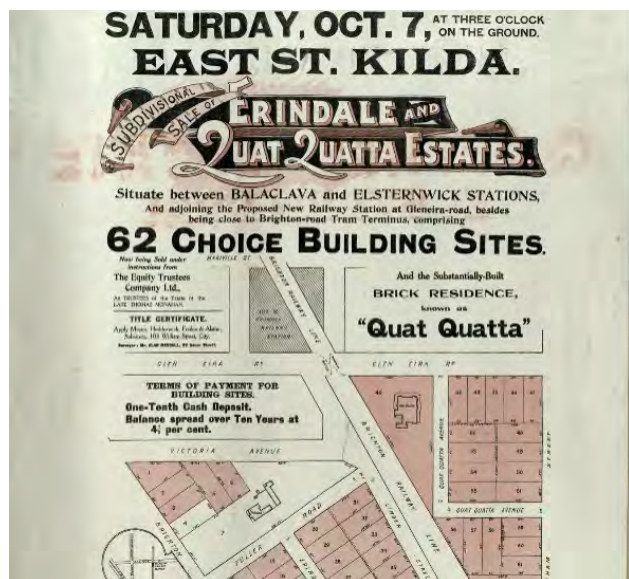


Figure 4: Erindale and Quat Quatta Estates subdivision flyer (detail) (Source: State Library of Victoria collection)

In the early 1930s Quat Quatta was still a single residence, occupied by Andrew Plummer (SM). Following a change of ownership in about 1935 additions were made to the building (BP) and it began to be used as a function and reception venue, taking advantage of the large ballroom and formal rooms. From the mid-1930s onwards there are numerous newspaper articles about charity balls, 'coming-of-age' parties, and wedding receptions held at Quat Quatta. One of the first was a dance held in March 1935 in aid of the 'Odds and Ends' branch of the 'Circle of Happiness Yooralla Hospital Auxiliary' to augment the funds of the hospital (*The Herald*, 26 March 1935, p.16 'Dance at 'Quat Quatta)'). Part of the building was converted to flats and by 1940 it was listed in directories as 'Quat Quatta Flats' and remained so until 1960. During this time Quat Quatta was owned and managed by the Fidler family, first by Mrs. Ailsa M. Fidler and, following her death in 1953, by her son, Bernard (*The Argus*, 31 October 1953, p.21 Family notices; SM).

In 1960 'brick alterations' were carried out (BP) and by September of that year it was being promoted as 'The newly renovated, elegant reception and dance hall Monash Court ...' which was available for:

... all social functions: Weddings, Barmitzvahs, Engagements, Parties etc. We guarantee satisfaction with our excellent and varied catering. Strictly Kosher. (*The Australian Jewish News*, 2 September 1960, p.6).

By 1965 Quat Quatta had become the Kingsville Reception Rooms (proprietor, Mrs. R.O. King), which were listed at no.17, while the Quat Quatta Flats were listed at no.17a. It had become the 'Quat Quatta Reception Rooms caterers' by 1974. At that time, the Quat Quatta Flats were still listed at no.17a with three occupants (SM).

Quat Quatta continues to be used as a reception and function venue.

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Land Victoria (LV), LP 11491

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1452, dated 1901

Mellor, Suzanne G., 'Thomas Monahan (1812-1889)' in Pike, Douglas (ed.), *Australian Dictionary of Biography*, M.U.P., Melbourne, 1974, Vol. 5, pp. 266-267

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permit (BP) no. 8877, 2 May 1935; 57/1240, 4 April 1960

St. Kilda Council subdivision plan, draw. 18 nos. 48 & 49, 1911, draw 18 no. 98 1920

Smith, James Smith (ed), 'The Cyclopaedia of Victoria', F.W. Niven, Melbourne, 1903, Vol. 1, p.151

Woods, Carole, 'John Alston Wallace (1824-1901)' in Nairn, Bede (ed.), *Australian Dictionary of Biography*, M.U.P., Melbourne, 1976, Vol. 6, pp. 345-346

Sands & McDougall Directories (SM) 1920-1974

Description

Quat Quatta is a large, sprawling, single-storey, Boom-style, rendered-brick mansion, situated on the west side of Quat Quatta Avenue. The house originally faced Glen Eira Road, and the façade is now concealed from view from the public realm by the inter-war shops along the south side of Glen Eira Road. This original front elevation is symmetrically composed, with a central entrance porch with an arched opening framed by engaged columns with Tuscan capitals. The entry porch is flanked by an elegant verandah that returns along the east and west elevations of the house. This wraps around the canted bay windows on either side of the entry porch and to the side elevations and terminates at the projecting bays on each side. The main entrance within the porch has arched sidelights and fanlight. The windows are arched double-hung timber framesashes, that are framed with rendered architraves in the projecting bays and adjoining windows. A former wall opening on the east elevation now forms a niche. Projecting bays at the corners, with a slightly curved form at its sides, have rendered quoining.

The verandah has a skillion roof with a timber board ceiling that is supported by cast iron posts. Cast iron lace friezes, with a dentilated moulding above, extend between the posts. Two canted-bays project on the east elevation and the verandah projects also at these points. The verandah floor is finished in marble tiles in a hexagonal pattern. The original slate tile roof has been retained on the east and west sides but has been replaced with corrugated steel along the north elevation.

Above the roof of the verandah is a rendered, arched, corbel table moulding, and above this a rendered cornice. A rendered cement balustrade, with pressed cement balusters and urns, extends around the house obscuring the roof. The original slate tile roofing of the house has been mostly replaced with corrugated steel sheeting. Some slate tiling remains on portions of the roof at the rear. Beyond the parapet on the east elevation can be seen some of the lantern above the central ballroom of the house, and several ornate rendered chimneys with bracketed cornices, panels and stepped bases.

Internally, a large central ballroom is on axis with the front door, the two linked by a vestibule. Rooms of the house are accessed from this ballroom. There is a balcony with arched openings and a balustrade that overlooks the ballroom, and natural light enters the space through Diocletian windows with leadlight glass in the lantern above. Original features such as ornate cornices, architraves, panelled doors, skirting boards and marble fireplaces survive within the ballroom and some other rooms. Between the vestibule and the ballroom is an arched opening with Corinthian columns.

At the south end of the east elevation is a 1930s addition with a hipped tile roof, which was built in place of a section of the mansion identified as a 'fernery' on the 1901 MMBW plan. This addition has paired and triple timber sash windows with Art Deco pattern leadlight glass and porch with an arched opening. Similar windows have been inserted in the front elevation of the Victorian era section immediately behind it.

The rear elevations of the house have undergone alterations and additions including the partial enclosure of the western courtyard. However, the original nineteenth century form and layout of the building remains relatively intact and retains original details such as arched timber sash windows, and a convex verandah to

the south facing courtyard. Other changes to the original mansion include the insertion of some new openings in the side elevations.

The mansion, now used as a reception centre, is set back from Quat Quatta Avenue behind a manicured garden, which is partially paved with paths and a semi-circular drive. None of the plantings in the setback from Quat Quatta Avenue is early and/or significant, but they do provide a landscape setting to the house when viewed from the public realm.

Comparative analysis

By the Land Boom of the 1880s, many mansions were built in the Italianate style. These are usually asymmetrical in plan, often with projecting bayed windows and, some, with towers. They feature elaborate cement decoration and two-storey cast iron and/or cement rendered arched verandahs. Surviving examples in the South Melbourne area include Airlie and Ulimaroa in St Kilda Road and Lanark and Netherby House in Queens Road, while in St Kilda and Elwood there are Halcyon, Rotherfield, Tiuna and Thalassa. A variation in the mansion typology of the Land Boom is Bendigonia in Queens Road, which is an unusual example designed in the Picturesque Gothic style.

The mansions were often set within spacious grounds with landscaped formal gardens and were accessed by a carriage driveway. Most included a complex of outbuildings, including stables. Later re-subdivisions resulted in the loss of most original gardens, although sometimes remnant buildings or trees remain on the same or sometimes different lots. For example, while the Hammerdale mansion was demolished, two trees from its once extensive gardens – a palm and a stone pine – survive in the rear yards of houses on the west side of Hammerdale Avenue, St Kilda (TEH).

Quat Quatta is a fine example of a Boom-style mansion. Boom-style buildings are distinguished by their size and opulence of detailing, which reflect the excesses of Melbourne's Land Boom. Although they may share similarities with the Italianate, the strong sense of symmetry, both in planning and composition, of Boom-style buildings is not consistent with Italianate, which should be asymmetrical.

The exterior of the mansion is well detailed, with this including rendered architraves around windows, quoining, cornices, ornate chimneys and a rendered parapet of pressed cement balusters and urns. A notable element is its verandah that extends around the east, west and north elevations and is well-detailed, with cast iron posts supporting a slate tile roof, a cast-iron frieze extending between the posts, and hexagonal marble tiles to the floor.

It is also notable for the unusual internal planning with rooms radiating from a central ballroom that is on axis with the front entrance of the house. Only one other example of this type of planning is known in Port Phillip, which is the former Holmwood, 61 Alexandra Street, St Kilda East (Citation 288). Holmwood was constructed in 1884 for Edward Fanning. Like Quat Quatta it is a single storey Boom-style mansion in rendered brick with elaborate stucco decoration. Internally, the main reception rooms are arranged around a central hallway with one side an arcade on paired columns giving access to a large central room lit from above by a raised skylight.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with paint controls. Apply interior controls specifically to the ballroom.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick and Wilson Sayer Core Pty Ltd, *St Kilda Conservation Study Area 2*, 1985

Other images



The 1935 addition at the south end of the east elevation



The south projecting wing facing Quat Quatta Avenue – note 1930s window in front elevation.

City of Port Phillip Heritage Review

Place name: Ravelston
Other names: -

Citation No:
371



Address: 17A Tennyson Street,
Elwood

Heritage Precinct: St Kilda Botanical
Gardens & Environs

Category: Residential: Mansion

Heritage Overlay: HO537

Style: Victorian: Italianate

Graded as: Significant

Constructed: 1869-70, c.1896

Victorian Heritage Register: No

Designer: John F. Matthews

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Ravelston, designed by John F. Matthews and built in 1869-70 for Frederick William Heinecke, and its c.1896 additions at 17A Tennyson Street, Elwood is significant.

Alterations and additions are not significant.

How is it significant?

Ravelston at 17A Tennyson Street, Elwood is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

Ravelston is historically significant for its associations with the early residential development of this area, near the St Kilda Botanical Gardens. It is representative of the mansion estates that established the character of this area as a desirable residential neighbourhood in the nineteenth century. (Criterion A)

Ravelston is historically significant for its associations with the program established by the City of St Kilda, with the assistance of the State Government, to retain affordable housing in the municipality, which led to the creation of the St Kilda Housing Association. Ravelston was one of the first rooming houses managed by the Association, and the project led to the establishment of a joint five-year housing plan between the Council and the State Government, which commenced in June 1990 and increased the range of affordable rental accommodation for low-income residents in the St Kilda area. Ravelston continues to be managed by Housing First, the successor to the SKHA. (Criterion A)

Ravelston is of aesthetic significance as a fine example of a mid-Victorian mansion, demonstrating restraint in embellishment in contrast to later mansions built in this locale in the Land Boom that tended to be more ornate and have more pretence. Ravelston demonstrates in its restraint, fine proportions and its sparing use of embellishment is well-detailed, which includes rendered quoining at corners, chimneys with rendered panels, and canted bay windows. The verandah, which was reconstructed in 1990, is a faithful reconstruction of the original, using fabric salvaged from the earlier verandah. It contributes much to the exterior character of the house and its mid-Victorian charm. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

7. Governing: 7.4 Health and welfare (7.4.2 Community housing and development)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of

Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue (TEH).

By the 1980s, some St Kilda residents were alarmed at the increasing gentrification in the area. They were concerned that increasing land prices, rising rents, and subdivision and development of old boarding houses and hotels could leave many long-term local residents homeless. When the private boarding houses of the Regal, the Majestic and the Waldorf were sold to developers, one local paper identified that 160 people now faced eviction and homelessness. Unlike South Melbourne and Port Melbourne, there were not as many developments by the Housing Commission of Victoria in St Kilda. Community groups like Shout, the Rooming House Issues Group and the St Kilda Community Group banded together to raise public awareness, putting pressure on the council and lobbying to try and save long-term St Kilda residents from being squeezed out of their suburb. By 1986, community housing had become a priority for St Kilda Council (TEH).

Ravelston

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

This mansion, later known as Ravelston, was built for prominent wholesale and retail tobacconist Fredrick William Heinecke in 1869-70. The architect was John Felix Matthews who called tenders in January 1869 (*Argus*, 16 January 1869, p.3).

William Kennedy, squatter, was the next owner of Ravelston but he also did not remain long, selling the house in 1877. Then known as the Salerno Estate, the auction notice described Kennedy's house as a 'large, commodious and elegant family residence' and called attention to the 'very desirable position' close to the public gardens, proximity to St Kilda and Balaclava railway stations and surrounded by 'first-class residences':

The house - approached by a neat carriage drive - is most substantially built of brick, on bluestone foundations, and a slated roof, with verandah and elegant balcony, over 100ft. long, from which there is a splendid view. On Ground Floor. Large entrance hall, three elegant and commodious reception rooms. On First Floor. Large and convenient bedrooms, dressing and bathrooms, day and night nurseries, with every domestic and convenient requirement suitable for a gentleman's residence. (Argus, 14 April 1877, p.2)

The Vardy Plan No.9 (South Ward) shows Ravelston with a return verandah on the east and south sides, what appears to be the attached rear wing, and two brick outbuildings (see Figure 1). To the north of Ravelston at the corner of Dickens Street was Chesterfield. Between these properties was the Ascog estate, which extended from Tennyson to Southey streets. On the opposite side of Tennyson Street was Bossborn and another villa at the corner of Dickens Street. Hartpury is just out of view on this plan. Also not included on this plan are the mansions to the north of Dickens Street opposite the Botanical Gardens: Woodlands, Himalaya and Corinella.

Not shown on the Vardy plans are the mansions built later, which included Evora, established c.1875 at the northeast corner of Tennyson and Milton streets directly opposite Ravelston, Rotherfield (1890-91) to the south of Bossborn, Pladda (c.1890) at the northeast corner of Dickens Street, and Bundalohn (1884-5) further north between Woodlands and Himalaya.



Figure 1: Vardy Plan South Ward No.9 (detail) with annotations listing the names of the mansions

By 1884 William Calder was the owner and it may have been he who bestowed the name 'Ravelston' upon the property. In 1887 when the nearby Salerno estate subdivision (comprising villa sites in Southey, Milton, Browning and Dryden streets) was once again offered for sale it was described as 'The most Select and Fashionable part of St Kilda ... adjoining the Mansion and Park of Gavin Gibson Esq. (Ascog) and the Mansion and Charming Grounds of W.H. Calder, Esq. (Ravelston)' (*The Argus*, 8 January 1887, p.2 Advertising).

Calder extended the mansion c. 1896, which increased in size from nine to 14 rooms (RB) and this is shown on the 1905 MMBW plan (see Figure 2), which also depicts the extensive landscaped grounds extending from Tennyson Street to Browning Street. The main entry was via a circular carriage drive leading from the corner of Tennyson and Milton streets, while a second pedestrian entry led directly from Tennyson Street to the portico added c. 1896. Surrounding the mansion was a tennis court, a network of pathways and hedges and several outbuildings.

The Calder family were prominent members of Melbourne's upper-class society and regularly hosted many functions for 100 guests or more at Ravelston. Mrs. Calder was known as a fine hostess:

When she entertains Mrs. Calder does so most successfully, and on this occasion, those present left with a feeling of having spent a delightful few hours in the company of a charming hostess. (The Australasian, 3 May 1913, p.37 'Tea at Ravelston).

When their youngest daughter Evelyn was married in 1904 the reception was held at Ravelston in a marquee on the lawn where the health of the bride and groom was proposed by the then Premier of Victoria, Mr Irvine (*Punch*, 11 February 1904, p.24).

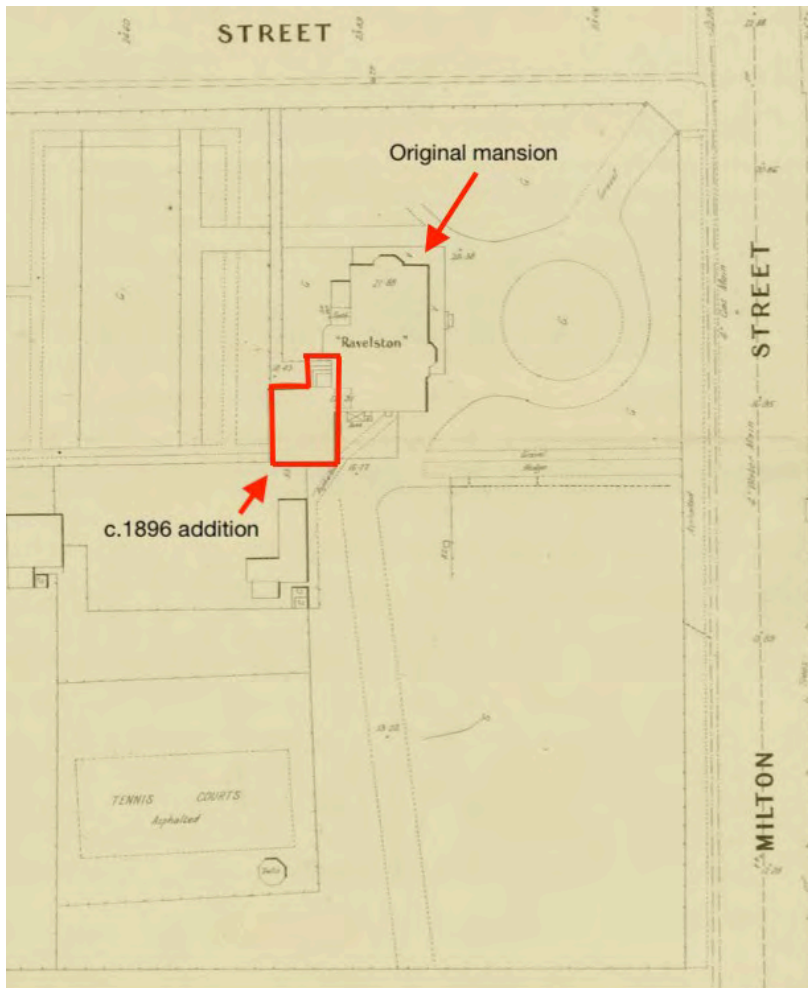


Figure 2: Melbourne & Metropolitan Board of Works Detail Plan No. 1385 (detail)

In 1915 the Ravelston estate was subdivided and offered for sale. The mansion was retained on a 1.5 acre allotment and 12 building sites were created fronting to Tennyson, Milton and Browning streets (*The Herald*, 7 October 1915, p.9 'Tennyson and Milton streets, St Kilda'). The Ravelston allotment had its primary frontage to Milton Street with a narrow secondary frontage to Tennyson Street aligned with the path shown on the 1905 MMBW plan. From c.1920s onwards Ravelston was listed under Milton Street in the directories and by 1925 had been converted to flats with seven residents listed (SM).

In 1947 flats were built on the Milton Street frontage. An original proposal envisaged the demolition of Ravelston and the construction of an elongated block fronting to Milton Street. In the end, only the three storey brick block containing nine flats now at 28 Milton Street was constructed for the owner, A.H. Sicree. Bernard Evans was the architect (BP).

The next chapter in Ravelston's history began in 1987 when a joint venture agreement between St Kilda City Council (SKCC) and the Ministry of Housing & Construction (MHC) was developed to develop and use the property for various types of rental housing accommodation for elderly persons, singles, couples and families. Specifically, the agreement provided for the construction of elderly persons units on vacant parts of the land, the conversion of Ravelston to a rooming house, and lease of the flats at 28 Milton Street to Council. Ravelston and the flats were to be managed by the newly formed St Kilda Housing Association (SKHA). The project was jointly funded by the SKCC, and State and Federal Governments using funds from the Rooming House Program and the Local Government Community Housing Program (Ravelston Council File).

The refurbishment of Ravelston was designed by architect Lindsay Holland with expert advice provided by the Historic Buildings Branch (HBB) of the MHC and Council's heritage adviser, Robert Sands, in relation to the restoration and reconstruction of the building. On the advice of the HBB and Mr Sands many original

features were restored or reconstructed, and an appropriate paint scheme was developed. Internally, this included decorative skirtings, architraves, and ceiling decoration. Externally, non-significant additions were removed, the façade was repaired and restored, and the elaborately decorated timber verandah was reconstructed with input of the HBB (see Figure 3), which noted the enclosed space at the north end of the verandah was formed using louvered shutters that may have been taken from the building itself (this feature was retained) (Ravelston Council File).



Figure 3: At left, building plans showing the reconstructed verandah (Source: Ravelston Council File) and, at right, an image of the verandah c. 1985 (Source: Bick, 1985)

Construction commenced in July 1989 and completed by November 1990 at a cost of \$1.5 million. Upon completion Ravelston contained 19 sole occupancy rooms (17 singles and two doubles) with shared facilities and a self-contained flat for the manager (Ravelston Council File).

The refurbished Ravelston Rooming House was officially opened on Wednesday, 6 March 1991 by Andrew McCutcheon M.L.A., State Minister for Housing, assisted by Cr. John Enticott and the Mayor of St Kilda, Cr. Melanie Eagles, Gary Spivak, Housing Development Officer, City of St Kilda, and Karen Barnett of the St Kilda Housing Association (Ravelston Council File).

In the 1991 R.V.I.A. architecture awards Ravelston was the recipient of an award in the Residential Renovation and Extension category (Ravelston Council File).

The Ravelston project also led to a joint five-year housing plan between SKCC and the State Government, which commenced in June 1990. The plan aimed to increase the range of affordable rental accommodation for low-income residents who have traditionally lived in the St Kilda area, by generating about \$15 million in local and State Government funds to provide about 160 rental units. SKCC contributed at least \$660,000 each year with the contribution increasing over the five year period to a total of \$5 million. The State Government committed two dollars for every dollar spent by the Council (Ravelston Council File).

The rooming house at Ravelston and the flats at 28 Milton Street were among the first properties acquired by the SKHA and followed the acquisition of Broxton, the former residence of prominent architect and developer Howard Lawson, in Dandenong Road in 1987, which became the first rooming house managed by the Association (Housing First website).

The SKHA was created after community pressure was applied to the former City of St Kilda to stop the loss of affordable housing and followed the successful establishment of the St Kilda Community Housing Program in the previous year. The purpose was to provide secure and affordable community rental housing for local residents with long-term links to the area and who were eligible for public housing. The program became 'a tangible expression of a community culture supportive of social diversity and inclusiveness' (Housing First website).

The Association's role was to undertake property and tenancy management of the housing program projects, which grew steadily in number and included existing taking over existing rooming or boarding houses as well as purpose-built facilities. When St Kilda became part of the City of Port Phillip in 1994 the

Council resolved to continue its direct provision and development of community housing. Subsequently, the St Kilda Housing Association changed its name to the Port Phillip Housing Association in 2001 and is now known as Housing First. Ravelston and 28 Milton Street are now managed by Housing First and in 2021 were among over 1200 properties in the Association's portfolio (Housing First website).

John F. Matthews

John Felix Matthews (1810-1896) architect and surveyor practised in Melbourne between 1852 and 1896. After arriving in Melbourne in 1852 he worked in the office of architect, Charles Laing until he commenced practice on his own in 1855. Matthews designed a range of residential, commercial, and industrial buildings, nearly all in inner Melbourne. He also designed several buildings for the Presbyterian church at Richmond, Ballan, and Bacchus Marsh (Tibbits).

In the City of Port Phillip, the first stage of Oberwyl, constructed c.1856 at 33-35 Burnett Street, St Kilda, for John Gomez Silva, is attributed to Matthews.

References

Bick, David & Wilson Sayer Core Pty Ltd, *St Kilda Conservation Study, Area 2*, 1985

City of Port Phillip, 'Milton St Joint Housing Venture – Milton Street Housing Project' (Record No. E110344/21) (Ravelston Council File)

Housing First website: <https://www.housingfirst.org.au/about> (viewed 31 March 2021)

J.E.S. Vardy, surveyor, 'Plan of the Borough of Kilda' compiled under the direction of the Borough Council Hamel and Ferguson, Melbourne, 1873, map number 9 South Ward

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1385, dated 1905

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. U.233, 28 August 1946

St Kilda Council rate books (RB) 1895 (no. in rate 1916), 1897 (1928)

Sands & McDougall Directories (SM) 1920-1950

Tibbits, George, 'Biographical index of Australian architects', n.d., Faculty of Architecture & Building, University of Melbourne, viewed online (9 August 2021)

https://issuu.com/graemebutler21/docs/architects_bios-_tibbits

Description

Ravelston, is a large, mid-Victorian, two-storey, mansion, mostly concealed by surrounding built form erected after its grounds were subdivided in 1915. The front elevation of the house faces south, towards Milton Street, and is now concealed by a block of flats in that street.

Ravelston has a hip roof, clad in slate tiles on the front portion of the house (apart from the valleys clad in corrugated steel sheeting). There are three rendered brick chimneys with panels on their shafts, and expressive rendered mouldings on their tops. The hip roofs of the early additions to the house are clad in corrugated steel sheeting.

The walls of the house are rendered brick, with a rendered quoining detail at the corners. The house has timber frame double-hung sash windows, some arranged in tripartite arrangements on the ground floor, and single on the first floor, and in three canted bay windows. A two-storey timber verandah extends across the south elevation and returns along the east (side) elevation. The verandah, was built in c1990 and is a reconstruction of the original verandah, using some timber members and cast ironwork salvaged from the earlier one. It has paired timber posts at corners, and single intermediate posts. Timber fretwork is relieved in places on the verandah with cast iron filigree that is set in timber framework. The base of the verandah is finished in timber boards. The porch to the secondary entrance facing toward Tennyson Street is supported on Tuscan columns and has a parapetted roof with cornice.

Minor alterations and additions have been made to the house, but it retains much of its early character. Some window openings on the addition have been replaced with glass blocks, and steel stairs have been added, which are less responsive to the original character of the house.

Otherwise Ravelston is in good condition and has a relatively high degree of external integrity.

Comparative analysis

By the boom of the 1880s, many mansions were built in the Italianate style and were asymmetrical in plan, often with projecting bayed windows and corner towers. They featured elaborate cement decoration and two-storey cast iron or colonnaded verandahs. Surviving examples in the South Melbourne area include Airlie and Ulimaroa in St Kilda Road and Lanark and Netherby House in Queens Road, while in St Kilda and Elwood there are Halcyon, Rotherfield, Ravelston, Tiuna and Thalassa. Bendigonia in Queens Road is an unusual example of the Picturesque Gothic style.

Earlier mansions, built prior to 1880, by comparison were characterised by more restrained and subtle decoration, and simple, often symmetrical massing.

The mansions were usually set within spacious grounds with landscaped formal gardens and were accessed by a carriage driveway. Most included a complex of outbuildings, including stables. Later re-subdivision has resulted in the loss of most original gardens, although sometimes remnant buildings or trees remain on the same or sometimes different lots. For example, while the Hammerdale mansion was demolished, two trees from its once extensive gardens – a palm and a stone pine – survive in the rear yards of houses on the west side of Hammerdale Avenue, St Kilda (TEH).

Most of the pre-1880 mansions or large villas in the area surrounding and to the south of the St Kilda Botanical Gardens have been demolished (for example, Ascog), or significantly altered and converted to flats (for example, Himalaya at 10 Tennyson Street). Other surviving examples, all situated on allotments that have been reduced by subdivision from the original, include:

- Barnesfield House (c.1860), 3 & 3A Mitchell Street, St Kilda (No citation). Two storey rendered brick villa with reconstructed timber verandah. Converted to two residences.
- Hartpury (c.1865, Crouch & Wilson) 9 Milton Street, Elwood (Citation 2098). Two storey rendered brick mansion. Reconstructed cast iron verandah and major additions to the rear.
- Wimbledon (1869) 2 Wimbledon Avenue, Elwood (Citation 2299). Two storey rendered brick mansion with two storey cast iron verandah. Converted to flats and extended.
- Whin Bank (1875-76, J.A.B. Koch) 34 Mitford Street, Elwood (No citation). Two storey rendered brick mansion with arcaded verandah and pediment to projecting bay. Converted to flats and extended.

Ravelston is a fine example of a mid-Victorian mansion, demonstrating restraint in embellishment in contrast to later mansions built in this locale in the Land Boom that tended to be more ornate and have more pretence. Ravelston demonstrates in its restraint, fine proportions and its sparing use of embellishment is well-detailed, which includes rendered quoining at corners, chimneys with rendered panels, and canted bay windows. The verandah, which was reconstructed in 1990, is a faithful reconstruction of the original, using fabric salvaged from the earlier verandah. It contributes much to the exterior character of the house and its mid-Victorian charm. Compared to the above examples, all of which have major additions, it has higher integrity overall.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

-

City of Port Phillip Heritage Review

Place name: Carmel and San Bernards
Other names: House, duplex

Citation No:
373



Address: 36 & 38 Tennyson Street,
Elwood

Category: Residential: House, duplex

Style: Interwar: Spanish Mission

Constructed: 1929, 1935

Designer: Gordon J. Sutherland

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Carmel and San Bernards, designed by architect Gordon J. Sutherland in 1929 and 1935, respectively, at 36 and 38 Tennyson Street, Elwood are significant. The front fences to both properties contribute to the significance of the place.

Alterations and additions including the 1945 additions to San Bernards are not significant.

How is it significant?

Carmel and San Bernards at 36 and 38 Tennyson Street, Elwood are of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Carmel is of aesthetic significance as fine and well-detailed example of the Spanish Mission-style with characteristic and distinctive detailing including the use of Cordoba tiles for the roofs and wall capping, roughcast render walls, wrought iron work, and dovecote chimneys. It is notable for:

- The bold and picturesque massing that responds to the corner location, achieving diagonal symmetry about the corner emphasised by the valley of the roof and the dominant truncated gable treatments.
- The porch, which has a parapet capped with Cordoba tiles and decorated with ornamental vigas above arched openings with twisted Baroque half columns and elaborate wrought iron work containing the

monogram 'JB', believed to be the first name initials of the original owners, a detail that is repeated in the stucco medallion in the balustrade.

- The ornate Baroque-influenced stuccowork to the paired timber sash windows to the projecting bays, which also have scroll pattern leadlight upper panes and scalloped timber hoods.

Carmel is complemented by San Bernards that shares similar Spanish Mission style materiality and detailing and has distinctive details including the wrought iron light fitting to the top of the arched porch opening with 'San Bernards' etched into the glass fitting, the series of three arched windows stepping up from the side of the porch to the parapeted stairwell and the treatment of the shallow projecting window bay. The two buildings are unified by the similar front fences, which feature ornate wrought iron balustrades. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as

well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

Place history

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

In 1891 a 45-room mansion, originally known as Rotherfield, was built on the east side of Tennyson Street south of Dickens Street for prominent businessman Joseph Cowen Syme in 1890-91 at a cost of £8,000. David C. Askew of Twentyman & Askew was the architect. Rotherfield was subdivided in 1926. The mansion was retained on a much-reduced allotment at 14 Hennessy Avenue (see Citation 336) and 15 new building lots were created on the extensions to Hennessy Avenue, which curved around the mansion, and Wimbledon Avenue, as well as along the Tennyson Street frontage.

Bernard Harrison purchased the allotments on the south corner of Hennessy Avenue. The allotments extended from Tennyson Street to Wimbledon Avenue and between 1927 and 1936 Harrison had four buildings erected on his land, three of which were designed by Gordon J. Sutherland:

- The first was Neville Court, the flats at the corner of Wimbledon Avenue designed by Sutherland in 1927 (BP).
- In 1929 Sutherland designed the house at the south corner of Hennessy Avenue and Tennyson Street as a residence for Bernard and his wife Julie (BP). The house was named 'Carmel' (*The Herald*, 13 March 1934, p.13).
- In 1935 Sutherland designed the duplex flats at 38 Tennyson Street for the Harrison's eldest son Matthew and his wife Sylvia (nee Cashmore), who had married in August of that year (AHB; BP; *The Australian Jewish Herald*, 22 August 1935, p.7). It was named 'San Bernards' (AHB, 1935).
- Finally, in 1936, the Juliette flats, designed and constructed by the Premier Building Co., were constructed between Neville Court and Carmel, replacing a tennis court at the rear of Carmel (BP).

As originally constructed Carmel contained nine rooms on the ground floor, all but three (kitchen, laundry, and maid's room) opening off the entry hall. The hall (labelled as a lounge in the permit drawings) was a feature of the house, with coved ceiling, panelled walls and central arch with wrought iron grille to the staircase behind that led to balconies at first floor level. These areas, one for parents and the other for children, were a highly characteristic feature of 1920s architecture and reflect the fresh air fad of the period.

An article in the November 1930 issue of *Australian Home Beautiful* entitled 'The fascinating possibilities of concrete' featured an image of the newly completed house with its colour blend cement tiles (Figure 1).



Figure 1: Carmel in 1930 soon after completion. Note the colour variation in the roof tiles and the opening to the first floor sleepout facing Tennyson Street (Source: Australian Home Beautiful).

San Bernards originally featured leadlight glass window in the entrance door with an interlaced M and S, the initials of the newlywed Matthew and Sylvia Harrison, as well as elaborate wrought ironwork in the arched opening to the porch into which the name San Bernards was interlaced. (AHB).



Figure 1: San Bernards in 1936 soon after completion (Source: Australian Home Beautiful).

In 1945 the Harrisons constructed a two-storey addition at the rear of San Bernards containing a two-bedroom dwelling (BP).

Mr. Harrison also obtained a permit in 1942 for an air raid shelter designed by W.H. Merritt, but it is not known whether this was built (BP).

Bernard Harrison was an honorary Justice of the Peace and a prominent member of the local Jewish community. He was for many years a trustee of the East Melbourne Hebrew Congregation and a member of the St Kilda Hebrew Congregation. He was an original organizer of the Jewish Welfare Society, a Jewish National Fund Commissioner and one of the founders of the Elwood Talmud Torah. He was also a supporter of the Jewish National Home and other charities. He died at 36 Tennyson Street on 8 October 1954 (*The Australian Jewish News*, 15 October 1954, p.2).

Gordon J. Sutherland

Gordon J. Sutherland was elected associate of the Royal Victorian Institute of Architects in 1917 and the following year won a competition for the design of a new Architectural Atelier building at Melbourne University, which he carried out in conjunction with University architects, Bates, Peebles & Smart. He acted as an assistant lecturer in architecture at Melbourne University in 1934 and in 1938, he was appointed by the Royal Victorian Institute of Architects to the Board of Architectural Education committee of examiners. Sutherland also contributed several articles to popular home and building journals and his designs were published in *Real Property Annual*, *The Argus* and *Australian Home Building*. He became a Fellow of the RVIA in 1935 and from about 1937, Gordon worked in partnership with his younger brother Bruce Sutherland (AAI, Heritage Victoria).

His architectural work predominantly consisted of residential buildings in a range of styles, including Arts & Crafts, Mediterranean and Spanish Revival, and, by the mid to late 1930s, Moderne. In Port Phillip Sutherland designed several houses and flats in the 1920s and 1930s. His residential work of the early 1920s such as Clovelly flats, 51 Robe Street (1923) shows the influence of the Arts & Crafts style, which is also

evident at Inverleith Court, 14A Acland Street (1926); however, the latter building also shows a transition toward the Mediterranean and Spanish Mission styles that he would favour through the late 1920s and early 1930s. This can be seen at Inverleith Mansions, 11 Eildon Road, St Kilda designed two years after Inverleith Court, which includes a distinctive cross-braced 'X' motif in the parapet that featured in several of his buildings of this period. In Port Phillip it was first used at Neville Court, 15 Hennessy Avenue, Elwood (1927) and it appeared in other Sutherland buildings across Victoria including the Argo Hotel, South Yarra (1927) and the Kaniva Shire Hall (1929). His work of the later 1930s, in partnership with his brother Bruce, was predominantly in the Moderne style, one example being the flats and shops at 188 Barkly Street, St Kilda.

The Sandringham Masonic Hall, designed at the height of his career in 1931, is a rare example of the Egyptian Revival style and is included on the Victorian Heritage Register.

References

Australian Home Beautiful (AHB): 1 November 1930, p.12; 1 July 1936, 'Flats at St Kilda', pp.15-16

Bick, David with Wilson Sayer Core Pty Ltd, *St Kilda Conservation Study Area 2*, 1984

Heritage Victoria, H2355 Sandringham Masonic Hall citation

Lewis, Miles, *Australian Architectural Index* (AAI)

Melbourne & Metropolitan Board of Works (MMBW) Detail Plans nos. 1385 (dated 1905)

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) 7392, 16 January 1929 (House, 36 Tennyson St, includes working drawings and specifications); 8905, 29 May 1935 (Duplex, 38 Tennyson St); 10957, 9 January 1942 (air raid shelter); U.13, 18 September 1945 (additions, 38 Tennyson St)

Description

Carmel at 36 Tennyson Street, Elwood is an interwar attic bungalow, designed in the Spanish Mission style. It has roughcast render walls with clinker brick accents and details, and a dominant jerkinhead roof clad in Cordoba tiles with deep bracketed eaves. The massing is responsive to its corner location, achieving diagonal symmetry about the corner emphasised by the valley of the roof and the dominant truncated gable treatments. Notable features include:

- Dovecote chimneys with Cordoba tiles.
- The porch, which has a parapet capped with Cordoba tiles and decorated with ornamental vigas above arched openings with twisted Baroque half columns and elaborate wrought iron work containing the monogram 'JB', the first name initials of Mr and Mrs Harrison, which is repeated in a stucco medallion in the balustrade.
- The paired timber sash windows with scroll pattern leadlight upper panes and scalloped timber hoods. Those to the projecting bays feature ornate Baroque-influenced stuccowork, and those to the right of the entrance are contained a small box bay capped with Cordoba tiles. A similar box bay on the Hennessy Avenue elevation containing a horizontal leadlight window, and another forming a base to one of the chimneys, which has an inset panel framed by clinker bricks.
- The garage, which features a parapet capped with Cordoba tiles framed by capped piers.

Internally, Carmel retains some original bathroom fittings, a fine coved ceiling to the hall, wrought ironwork to the stairwell arch, and ornate leadlight glass to doors to the principal rooms.

San Bernards shares some of the same Spanish Mission materiality and details as Carmel including the rendered walls with clinker brick accents, jerkinhead roof with bracketed eaves, a dovecote chimney, the parapeted return wall above the stairwell capped with Cordoba tiles and decorated with ornamental vigas, and the porch with arched openings. Other distinctive features are:



- The porch with an original light fitting to the top of the arched porch opening with 'San Bernards' etched into the glass fitting, a terrazzo floor and wrought iron balustrade to the staircase.
- The series of three arched windows stepping up from the side of the porch to the stairwell.
- The shallow projecting window bay with a bracketed hood, triple timber sash windows with leadlight upper panes, and three incised lines on either side between the windows.

The two buildings are unified by the fences of similar design along the frontages of the properties to Hennessy Avenue and Tennyson Street. The fence to the residence features roughcast rendered capped piers separated by a half round in smooth and roughcast render with ornate wrought ironwork. The fence to San Bernards is of the same design, but slightly lower with smaller piers and has a clinker brick base.

Both buildings are in good condition and have relatively good integrity. Changes to Carmel include the recent replacement of the original Cordoba tiles, the enclosure of the sleepout balcony facing Tennyson Street, replacement of the garage door, and alterations and additions at the rear. Apart from the 1945 addition to the rear of San Bernards the other significant change is the addition of a balcony on the north side.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This concept of a 'garden suburb' (as distinct from the consciously-planned model Garden City estates that came later – see below), comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea.

Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles or plaster ornament, often invoking classical features. Fences were often high and solid. (Apperly 1989:179, Cuffley 2007:94-97).

Carmel at 36 Tennyson Street is a fine and well detailed example of the interwar Spanish Mission Revival-style. As well as possessing many features and details that are typical of the style Carmel is notable for the bold and picturesque massing, and the ornate Baroque-influenced detailing to the porch and windows. It is complemented by the adjoining duplex, San Bernards, by the same architect, which shares similar Spanish Mission materiality and detailing, and the two buildings are unified by the similar front fences. Together, they are part of a collection of housing in the Rotherfield subdivision that are representative of the diverse architectural styles popular in the 1920s and 30s.

Carmel and San Bernards compare favourably with other Spanish Mission style houses included in the HO in Port Phillip include:

- House, 11A Charnwood Road, St Kilda (1927) designed by Leslie J.W. Reed (Citation 956)
- Granada, 28 Eildon Road, St Kilda (1927) designed by F.D. Meadows (Citation 899)
- Midlothian, 64 Brighton Road, Ripponlea (1929) constructed by Dickson & Yorston (Citation 307)

- House, 4 Los Angeles Court (1930) designed by Schreiber & Jorgensen (Citation 341)
- Granada, 34 Tennyson Street (1930) duplex designed by Archibald Ikin (opposite corner to Carmel, but much altered).
- House, 20 Monkstadt Avenue, Ripponlea (1931) designed by Marcus Barlow (Citation 356)
- House, 14 Maryville Street, Ripponlea (1934) designed by Alder & Lacy (Citation 348)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Bick, David with Wilson Sayer Core Pty Ltd, *St Kilda Conservation Study Area 2*, 1984

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



San Bernards - at right shows the parapet capped with Cordoba tiles and ornamental vigas above the stairwell, and the series of three arched windows leading from the porch



San Bernards - detail of the porch showing original wrought iron light fitting with San Bernards etched into the glass, terrazzo floor and wrought iron balustrade to the staircase.



Carmel details: At left, the ornate Baroque influenced stucco detailing around the windows and the wrought ironwork balustrade to the front fence; At right, porch detailing including Baroque twisted half columns and wrought ironwork with an interlaced 'JB', a feature repeated in the stucco medallion in the balustrade below.

City of Port Phillip Heritage Review

Place name: Mandalay
Other names: Flats

Citation No:
396



Address: 17A Albion Street, Balaclava

Heritage Precinct: Brunnings Estate & Environs

Category: Residential: Flats

Heritage Overlay: HO533

Style: Interwar: Old English

Graded as: Significant

Constructed: 1934

Victorian Heritage Register: No

Designer: James H. Wardrop

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Mandalay, the block of flats designed by James H. Wardrop, and built in 1934 at 17A Albion Street, Balaclava, is significant. The low clinker brick front fence also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Mandalay at 17A Albion Street, Balaclava is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Mandalay is of aesthetic significance as a distinctive and well-detailed example of the Old English-style. Of note is the use of decorative brickwork including clinker brick with quoining, soldier courses, semi-circular and square-panels of tapestry brickwork, and brick surrounds around wall openings, and the prow-shaped oriel window on the first floor of the front elevation, which is a distinct element and an uncommon approach to the design of a projecting bay window. The series of projecting gables, with centrally placed corbelled chimneys along the west elevation creates a picturesque effect, and on this elevation the proportion of render and face brickwork is reversed, with render used more sparingly. The setting of Mandalay is complemented by the low front fence that references the materiality of the flats. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Mandalay Flats

The first flats in Brighton Road were constructed at the end of World War I. One of the first was Yurnga, designed by local architect Harry R. Johnson, which was built in 1920 at the south corner of Brunning Street directly opposite the cable tram terminus. The electrification of the Brighton Road cable tram and its extension, by 1926, from the terminus in Brunning Street, Balaclava to Glen Huntly Road in Elsternwick encouraged the building of flats along the route and in adjoining streets. Between 1926 and 1941 no fewer

than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road and many more in the adjoining streets.

The Mandalay flats at 17A Albion Street were built in 1934 by builder J.A. Trencher for S. Golding.

James H. Wardrop was the architect for Mandalay. A newspaper article explained how the flats were ‘an attempt to cater for tenants with moderate incomes by giving them the amenities and conveniences of more luxurious flats’, adding:

The old idea of flat life in cheap tenements, where each tenant knew exactly what his neighbour was doing at any time and privacy was practically unknown, has definitely passed, and even the cheapest flat today must have the character of a private home. (The Herald, 28 February 1934, p.16 ‘Flats for tenants with moderate incomes’).

References

O’Hanlon, Seamus, ‘Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940’, PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8505, 6 March 1934

Sands & McDougall Directories (SM) 1935-1940

Sawyer, Terry, (1982) ‘Residential flats in Melbourne: the development of a building type to 1950’, Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Mandalay is two-storey block of interwar flats in the Old English style, L-shape in plan, and with a hip and gable roof clad in glazed terracotta tiles. The front elevation of the flats is finished in render, overlaid with brick detailing expressed as quoining, soldier courses, semi-circular and square-panels of tapestry brickwork, and brick surrounds around wall openings. However, it is the prow-shaped oriel window on the first floor of the front elevation that is the most distinct and unusual element of the flats. Other windows are timber sash with multi-paned upper frames. On the west elevation, which features a series of projecting gables with centrally placed corbelled chimneys, the proportion of render and face brickwork is reversed, with render used more sparingly. The face brickwork of the east (side) elevation has been overpainted.

The flats have a shallow set back from the street boundary. A low brick fence of clinker brick, with soldier courses along its top between plain piers, extends along the street boundary. A pedestrian entrance is adjacent to the side boundary at right, and a drive extends along the other side setback and under a rear wing of the flats to a paved rear yard.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

James H. Wardrop’s career in Port Phillip is represented by several houses and flats, and a church hall, all built during the 1930s. His buildings were mainly in the Old English style, sometimes combined with Moderne detailing. Many of his buildings are distinguished by patterned and decorative brickwork.

Old English Revival, which included Tudor and Medieval influences, was a popular style for residential buildings of the interwar period and there are many examples in Port Phillip. It is characterised by red and clinker bricks, brick nogging and half-timbering, tiled roofs with steeply pitched gables, and highly modelled brick chimneys. Massing and details are picturesquely asymmetrical, as were window types, ranging from arches, standard casements and oriels, with multiple panes (often with diamond leadlights). Front fences are low and often in clinker bricks.

Early examples, in the late 1910s and 1920s tended to have gabled roofs and half timbering or brick nogging in gables. By the mid-1930s, most examples had hipped main roofs accented by vergeless gables, and walls and gables were entirely of brick enlivened by patterning in multiple colours.

The earliest use of the style in Port Phillip was in the flat conversion known as Hampden, 74 Barkly Street, St Kilda designed by Arthur W. Plaisted and constructed in 1919-20 (HO370, Citation 405). Plaisted also designed one of the finest examples, Hartpury Court (1923) at 9-11 Milton Street, Elwood (included on the Victorian Heritage Register, VHR H797, Citation 381), as well as the house Limerick Lodge (1927) at 58 Brighton Road, Ripponlea (Citation 306).

Other Old English flats within the HO in Port Phillip mostly date from the 1930s and include include Surrey Court (J. Esmond Dorney, 1933), 71 Ormond Road, Elwood (Citation 362), Astolat (Leslie J.W. Reed, 1934), 301 Carlisle Street, Balaclava (Significant within HO316 precinct, Citation 317), Flats (Marsh & Michaelson, 1936) 628 St Kilda Road, Melbourne (Citation 928), Clovelly (Joseph Plottel, 1938) 136 Alma Road, St Kilda East (Citation 400) and Eildon Close (Bernard Evans, 1940) 7-9 Eildon Road, St Kilda (Citation 896).

Mandalay is one of three blocks of flats designed by Wardrop in the early 1930s that express his distinct interpretation of the Old English style. They have rendered walls, overlaid with brick detailing expressed as quoining, soldier courses, semi-circular and square panels of tapestry brickwork (reminiscent of brick 'nogging' in traditional Tudor architecture) and brick surrounds around wall openings. The others are Camelot Court (1933) at 1 Wimbledon Avenue, Elwood and 4A Meredith Street, Elwood (1934-35). At Camelot Court, the brick detailing is much simpler and lacks the brick panels, while 4A, built after Mandalay has similar complexity. In later examples by Wardrop such as Zaneth Manor (1935-36) only face brick is used, the Old English influences are more abstracted and Moderne influences are evident. Compared to these examples, Mandalay is distinguished by the oriel window to the façade, and the picturesque massing of the side elevation with its succession of gables and hipped roofs and corbelled chimneys.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

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City of Port Phillip Heritage Review

Place name: Clairvaux
Other names: Flats

Citation No:
425



Address: 44 & 46 Blessington Street,
St Kilda

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Category: Residential: Flats

Heritage Overlay: HO537

Style: Federation/Edwardian:
Arts & Crafts

Graded as: Significant

Constructed: 1917

Victorian Heritage Register: No

Designer: Howard R. Lawson

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The duplex Clairvaux and the adjoining flats, both designed in 1917 by Howard R. Lawson at 44 and 46 Blessington Street, St Kilda are significant. The low brick front fences also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Clairvaux and the flats at 44 and 46 Blessington Street, St Kilda is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

They are historically significant as early blocks of flats in St Kilda, designed and constructed by Howard R. Lawson who was a pioneer and advocate of flat development in Melbourne, and which were part of the first wave of flat development in suburban Melbourne in the decade prior to 1920. St Kilda, with its access to gardens and the foreshore, and proximity to public transport, shopping and services, was a popular location and became the epicentre of flat building in Melbourne in the early to mid-twentieth century. (Criterion A)

They are of representative significance as early flats, which demonstrate the development of flat design in Melbourne and the alternative approach to access using either external or internal stairs. Of note is the provision of external balconies with direct access to all flats. The flats at no.46 are also of interest for their terrace house form, built boundary to boundary to maximise site coverage. (Criterion D)

Clairvaux of aesthetic significance of flats in the Arts & Crafts style, with distinctive materials and detailing (some of which are Lawson's own trademarks) including the shingled corner window bay, the projecting balcony with a shingled balustrade and a flat roof with exposed rafter tails supported by capped brick piers with timber posts, and the brick chimneys with projecting brick ends forming simple patterns. They are complemented by the adjoining flats, which share some materials and details, and the continuous front brick fence, which unifies the two buildings. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s, and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large

complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Clairvaux and flats, 44 & 46 Blessington Street

The area surrounding the St Kilda Botanical Gardens, particularly the streets with direct views over the gardens, became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. Clarendon, at 26 Blessington Street, was the first flats in this area and was built in 1915 just one year after The Canterbury at 236 Canterbury Road, St Kilda, which is generally acknowledged to be the first purpose-built residential flats in Port Phillip (see Comparative Analysis).

Howard R. Lawson designed and built the duplex, Clairvaux, at 44 Blessington Street and the adjoining four flats at no.46 in 1917. Clairvaux was built for a Miss Scott, and the adjoining flats were commissioned by Mrs. Blair. The building permits were issued on the same day (BP).

Howard R. Lawson

Howard R. Lawson, who promoted himself as the ‘architect who builds’, was a prominent and prolific builder of houses and flats in St Kilda in the late 1910s and early 1920s. He was a pioneer and advocate of flat development and built some of the first flats in St Kilda including at least four in 1917: Clairvaux (44 Blessington Street), four flats at 46 Blessington Street, Carlyle (12 Carlisle Street) and Wimmera (11 Wimmera Place). His other known early flat developments include:

- 1918 – Four flats at 1A Pilley Street, St Kilda East. Situated on the east corner of Dandenong Road, this was among no fewer than twelve houses and flat buildings that Lawson would design and construct from 1918 to 1920 along the boulevard, which included his own residence Broxted at no.342, and the adjoining houses at nos. 344 and 346.
- 1918 – Flats, 92 Carlisle Street, St Kilda (demolished 2020).
- 1918-19 - Grosvenor Mansions, the conversion of a Victorian terrace row of eight houses into sixteen flats at 74-88 William Street, Balaclava,
- 1919 – First stage of Dalgety Court at 43 Dalgety Street, St Kilda (second stage 1936).
- c.1925 – Bilston Flats, a mixed use development with shops at ground floor and flats above at 132-134 Carlisle Street, St Kilda.

By the early 1920s he had turned his attention to South Yarra where he and his family designed and built several large, highly visible blocks of flats that occupy much of the large block of Alexandra Avenue, Darling Street, Domain Road and Punt Road.

The houses and flats built up to the early 1920s were in the Arts & Crafts/Bungalow style, while the later South Yarra blocks are mostly Spanish Mission-influenced including what is perhaps his best-known work, Beverley Hills.

References

O’Hanlon, Seamus, ‘Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940’, PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP): 3411, 29 August 1917 (Clairvaux, 44 Blessington St); and 3412, 29 August 1917 (46 Blessington St)

Sands & McDougall Directories (SM) 1920, 1925

Sawyer, Terry, (1982) ‘Residential flats in Melbourne: the development of a building type to 1950’, Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Clairvaux is a block of duplex flats showing the influence of the Arts & Crafts style. Constructed of red brick it has a gabled terracotta tile roof and is built to the boundary on the east side. Typical of early flats, it has an external stair, which has a brick balustrade with rounded brick coping and vertical slots. Distinctive features including the circular bay window clad in shingles above and below the timber sash windows, which have diamond leadlights, and the projecting balcony with a shingled balustrade and a flat roof with exposed rafter tails. The corner bay window, and balcony piers, which comprise capped brick piers with timber posts at the top, and the brick chimneys with projecting brick ends forming simple patterns are trademarks of early flats by Lawson.

The distinctive brick chimneys are seen in the adjoining block at no.46. Built from boundary to boundary with a transverse terracotta tile, this adopts an almost terrace house arrangement with two flats on each level on either side of a central stairwell, which is entered via paired timber doors with multi-pane windows. Pilasters (with the same distinct detailing as the piers to the balcony at Clairvaux) divide the façade into four bays. The ground floor flats have balconies with arched openings and brick balustrades with regular square openings, which are accessed by timber door with a multi pane window flanked by windows with 12-pane upper sash. The first floor balconies have rectangular openings, now glazed in.

A brick fence across the front of both flats has expressed piers and balustrades with regular square openings.

The buildings are in good condition and have a high degree of external integrity.

Comparative analysis

'The Canterbury', built in two stages in 1914 and 1919, at 236 Canterbury Road, St Kilda is generally acknowledged to be the first purpose-built residential flats in Port Phillip, and one of the earliest in Melbourne. While the 'Majestic Mansions' in Fitzroy Street was completed two years earlier, not all of the residences in that building were fully self-contained. Stylistically, early flats in Port Phillip broadly fit into one of two types: Arts & Crafts, and Freestyle.

The Arts & Crafts style is characterized by features including the use of contrasting textures and materials on facades (such as facebrick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (e.g., hit and miss brick walls); box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings.

There are many examples of Arts & Crafts style flats in St Kilda, several of which were designed by the prominent designer/builder Howard R. Lawson such as Wimmera (1917) and Clairvaux (1917). Biltmore (Dunlop & Hunt, 1922-23), which is included on the Victorian Heritage Register, is another fine Arts & Crafts design with Oriental influences.

The design of Clairvaux also demonstrates early approaches to flat design in Melbourne. Many early flat developments were created as the conversion of an existing house or houses, and the easiest way to provide access to first floor flats was to build an external stair. This design feature was used on some early flats as it had the advantage of being entirely independent of the internal plan of the flat, but it also had the considerable disadvantage of offering no protection from the weather. Consequently, external staircases became associated with poor quality flats and so the approach taken with some early flats was to make the stairwell an integrated part of the design and as inconspicuous as possible (Sawyer 1982:55). This is demonstrated at Clarendon where the stairwell has been carefully integrated into the main elevation. Lawson's flats include both approaches as demonstrated here, where Clairvaux has an open stair, while no.46 has a fully enclosed central stairwell.

The provision of private balconies to all flats in these blocks is also a notable feature. According to Sawyer (1992:13-4) the shortage of houses and the desire for smaller, more manageable homes had been a factor in the development of flats, but a common criticism of early flat developments was the poor relationship of the building to its external space, a lack of privacy and the unsuitability of flats for families. In many early flat developments, the site coverage was very high, and the open space left over was not integrated with the building and of little practical use. In 1922 architect James H. Wardrop, a proponent of flat development argued that aggregation of open spaces in flat developments would provide ‘... a decent breathing space’ when compared with the ‘mean yard space’ available to the conventional small cottage (Sawyer 1982:83).

Despite this, very few early flat developments provided dedicated open space for each unit. While there were exceptions (Lawson’s Wimmera also each have a dedicated balcony), most early blocks did not, and it was not until the post-war period that flats were more commonly provided with their own balconies or private open space.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter)* 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

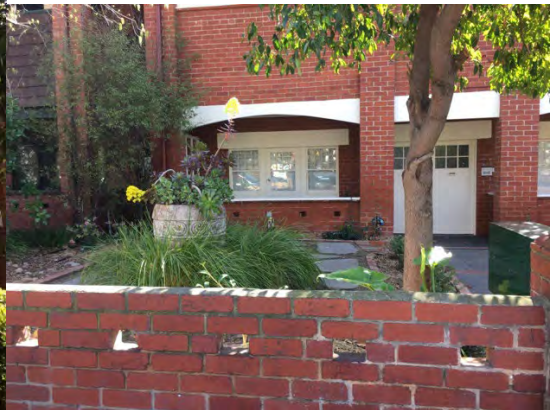
Other images



Clairvaux (at left) and 46 Blessington Street



Clairvaux showing part of front fence and timber gate



46 Blessington Street



Front fence

City of Port Phillip Heritage Review

Place name: House
Other names: Attic bungalow

Citation No:
426



Address: 48 Blessington Street, St Kilda

Category: Residential: House

Style: Federation/Edwardian:
Arts & Crafts

Constructed: 1918

Designer: Gawler & Drummond

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The house, designed by architect Gawler & Drummond in 1918 for Isaac Corkill, at 48 Blessington Street, St Kilda is significant.

Alterations and additions including the front fence are not significant.

How is it significant?

The house at 48 Blessington Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is of aesthetic significance as an intact and well-detailed example of an attic-style bungalow, which is massed with a steep and dominant gable roof, clad in unglazed terracotta tiles, where the first floor of the house is expressed as an attic. The street-facing elevation is notable for its ornate detailing; much of this derived from English Vernacular and Arts & Crafts influences. This detailing includes half-timbering and shingles cladding the gable end, and above the recessed balcony of the attic-level. The lower walls are faced in red pressed brick, above a clinker brick base. It is on the lower level of the façade where the detailing is most exquisite, and this includes a hood supported by chains fixed to the wall of the house above a three-sided bay window; and a small projecting gable at right that forms the entrance porch to the house, and is above a small, canted bay window. The windows on both bays have diamond-shaped leadlight glazing. On

the porch, the smaller gable is supported by a series of diagonal timber brackets fixed to brick piers. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse, and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

House, 48 Blessington Street

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding streets becoming a desirable residential area. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

The north side of Blessington Street was almost fully developed in 1895. The exception was vacant land between nos. 38 and 46 (MMBW). In 1916 this was subdivided into three lots and this property was

purchased by Isaac Corkill, a civil servant then living in Moonee Ponds (LV). This house was built in 1918 for Mr. Corkill as his own residence. Gawler & Drummond was the architect and H.H. Eilenberg was the builder (AAI, BP). Mr. Corkill continued living here until his death in 1932 (LV, SM).

When first assessed in 1992 by the *St Kilda 20th century architectural study* the porch and balcony had been enclosed. These openings have since been reinstated. The front fence was constructed in 2013 and replaced a low brick fence, which appeared to date from the postwar period (PP).

References

Australian Architectural Index (AAI), record no. 31124

Land Victoria (LV), Certificate of title 3988 Folio 459

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1374, dated 1895

Port Phillip Thematic Environmental History (TEH) **Version 1, July 2020**

St Kilda Council building permit (BP) no. 3697, 31 August 1918

St Kilda Council planning permit (PP) 536/2013, 19 July 2013

Sands & McDougall Directories (SM), 1920, 1930

Description

A two-storey, brick, attic-style villa, with a steep gable roof clad in unglazed terracotta tiles. The ground floor street-facing elevation has clinker brick towards its base, and red pressed brick above. A curved bay, its hood supported by two chains attached to the adjacent wall, is at one side. The timber casement windows of its canted bay window have diamond-shaped leadlight glazing. At right, on the ground floor, is a small gable that projects forward. Below this is a small, canted bay window with diamond-shaped leadlight glazing, and the entrance porch to the house that is supported by diagonal timber brackets fixed to brick piers. Timber shingles clad the gable end. On the upper portion of the street-facing elevation, the gable end is half-timbered with vertical battens and has a recessed balcony set within a rectangular wall opening. Above this, the gable end is clad in shingles with a timber vent at the apex.

Two relatively plain, tall, brick chimneys are on the east side of the roof. Both chimneys are capped and have terracotta pots. An addition with a skillion roof has been built to the west side of the roof, set back from the façade. It is recessive, obscured from the street by the adjacent flats and landscaping.

The house is in good condition and has a relatively high degree of external intactness. It is set back from the street behind a mature garden, and a tapestry clinker brick fence (not original), with a recessed entrance without a gate, extends along the street boundary. The fence has been designed to reference some of the face brickwork of the façade.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward, influenced by the Garden Suburb movements from overseas, a concept of one family, one, house, one garden. Improved transport links to the city from the early twentieth century, also stimulated development.

This is a fine example of an architect-designed Arts & Crafts attic-style bungalow. It is notable for the fine detailing; much of this derived from English Vernacular and Arts & Crafts influences. This detailing includes half-timbering and shingled cladding to the gable end, and which surround the recessed balcony of the attic-level. However, it is on the lower level of the façade where the detailing is most exquisite, and this includes a hood supported by chains fixed to the wall of the house above a curved bay window; and a small

projecting gable at right that forms the entrance porch to the house, and is above a small, canted bay window.

It compares favourably with other individually significant Federation/Edwardian attic bungalows in St Kilda or Elwood:

- 29 Westbury Street, St Kilda East (1913) Leonard J. Flannagan, architect (Citation 956)
- Dartington, 14 Selwyn Avenue, Elwood (1914) W.G. Pollard, builder/designer (Citation 802)
- Eumana, 76 Blessington Street, St Kilda (1914) D. McKecknie, builder/designer (Citation 297)
- 31 Redan Street, St Kilda (1914-15) Edwin J. Ruck, architect (Citation 787)
- 329 Barkly Street, Elwood (1916) W. Pike, builder/designer (Citation 194)
- 11 Hennessy Avenue, Elwood (1919) Carleton & Carleton, architects (Citation 2014)
- 18 Normandy Road, Elwood (1919) Matthew Sherlock, builder/designer (Citation 747)
- 69A Alma Road, St Kilda (1920) Sydney Smith & Ogg, architect (Citation 144)
- Sur La Mer, 382 Barkly Street, Elwood (1921) (Citation 2182)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

-

City of Port Phillip Heritage Review

Place name: **House and Canary Island Palms**
Other names: -

Citation No:
428



Address: 57 Blessington Street, St Kilda
Category: Residential: House, Garden
Style: Federation/Edwardian:
Queen Anne
Constructed: 1910, 1919
Designer: Unknown (A. Kenley, builder)
Amendment: C206
Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: **HO537**

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The house, constructed by A. Kenley in 1910 with additions in 1919 for Otto Trichel, at 57 Blessington Street, St Kilda is significant. The two Canary Island palms (*Phoenix canariensis*) and the privet hedge behind a sympathetic (but not original) timber picket fence also contributes to the significance of the place.

Alterations and additions including the garage are not significant.

How is it significant?

The house at 48 Blessington Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

This house is of aesthetic significance as a fine example of a Queen Anne-style brick villa. Well-detailed, the house has elements demonstrative of the style, including an asymmetrical composition, layered with Queen Anne-style elements of complex hip and gable roof forms clad in unglazed terracotta tiles complemented with terracotta embellishment including ornate finials, ridge cappings, and chimney pots; and a curved bay topped with a candlesnuffer roof. The prominent corner bay positioned at the corner of Blessington and Tennyson streets gives the house a landmark quality. Other elements, associated with the Queen Anne-style are pressed red brick walls and chimneys relieved in roughcast render, exposed timber eaves brackets, groups of timber casement windows, some sashes with Art Nouveau-style leadlighting, and timber

fretwork on porches. Contributing to the aesthetic value of the house is its garden setting, making a visual reference to the Botanical Gardens opposite. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse, and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

House, 57 Blessington Street

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets contained substantial villas, and mansions set within large grounds. Blessington Street was almost fully developed by 1895, and in the early twentieth century new building lots were created by the subdivision of some of the original mansion estates.

This property, at the east corner of Blessington and Tennyson streets once formed part of the grounds of a house known as Woodlands that was erected prior to 1873 and occupied a large allotment with deep setbacks to both streets (Vardy Plan, MMBW). In the early twentieth century the Woodlands estate was subdivided creating building allotments along Blessington Street. Otto Triechel purchased this allotment and in 1910 had this house erected as his own residence. A. Kenley, who was the builder, also carried out 'brick additions' to the house in 1919 (BP).

In c.2003 a double garage was constructed at the rear of the house facing Tennyson Street (PP).

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1374, dated 1895

'Plan of the Borough of St Kilda Surveyed and Compiled under the direction of the Borough Council by J.E.S. Vardy', 1873 (Vardy Plan)

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) no. 962, 6 January 1910; 3796, 21 January 1919

St Kilda Council planning permit (PP) 838/2003, 24 November 2003

Sands & McDougall Directories (SM) 1915, 1920, 1930

Description

A two-storey, brick, Queen Anne-style villa, situated on a prominent site at the southeast corner of Blessington and Tennyson Streets, opposite the St Kilda Botanical Gardens and is set back from both boundaries behind a mature garden. Two mature Canary Island Palms (*Phoenix canariensis*) are notable plantings in each setback. A timber picket fence extends along the street boundaries, and behind this is a privet hedge.

The house has complex roof forms clad in Marseille terracotta tiles with terracotta ridge capping and ball and rams head finials, and the chimneys are face red brick with roughcast render at the tops and terracotta pots. The first floor of the house is expressed as an attic level within the roof form, apart from a section with sheer two-storey walls towards the rear. The corner candlesnuffer roof (crowned with a metal weathervane) with its curved bay is adjacent to the corner of Blessington and Tennyson Streets, making this a distinct element on both the house and its context. A canted bay, slightly larger in scale and with a lower hip roof form, complements the candlesnuffer roof at the opposite end of the Blessington Street elevation and there is a further semi-circular bay to the Tennyson Street elevation. Porches facing Blessington Street and Tennyson Street are detailed with arched timber, infilled with timber fretwork. The windows are timber frame casements with many upper sashes retaining Art Nouveau style leadlight glass.

The house is in excellent condition and has a high degree of integrity. A small, glazed, skillion addition, has been added to the Tennyson Street elevation to the side of the projecting bay, partially obscured from view by a high fence. Further along Tennyson Street is the red brick, double garage, with an upper level expressed as a lantern-element. Constructed in 2003, this garage references the house in terms of its materials and detailing.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

Queen Anne was a popular style during the Federation/Edwardian period (c.1901 to c.1919). The term Queen Anne came to mean, in the Australian context, an eclectic style applied exclusively to domestic architecture. This infused American influences from the exuberant and highly picturesque Stick and Shingle

styles (planning, complex roof forms, elaborate timber detailing) and materials usage derived from English Queen Anne Revival and Old English practice (red brick, render and stone dressings, roughcast, timber strapwork). The dominant and complex roof clad in Marseilles pattern terracotta tiles and elaborate ridge cresting and finials with multiple hips and gables, conical towers, dormer windows and tall chimneys is a distinguishing characteristic. The result was a uniquely Australian style, and this was to extent deliberate: the development of the style paralleled an emergent nationalism which was, at times, expressed in the decorative motifs of the houses (Robert Peck von Hartel Trethowan, Volume 1, 1992:51)

The earliest Queen Anne-style house in Port Phillip is Redholme, 572 St Kilda Road, Melbourne (Citation 1019), which was designed by the prominent architect John Beswicke and built in 1896. Beswicke also designed 313 Park Street, South Melbourne built in 1900 for Frank Fay (Citation 1018). Both houses are fine examples of the style and demonstrate Beswicke's skill as an architect. Another early example is Pine Nook at 22 Shirley Grove, St Kilda East (Citation 2308), built in 1902, but it has been altered and extended.

This is a fine example of a Queen Anne-style villa, with characteristic complex massing of face red brick relieved in render, with equally complex roof forms clad in terracotta tiles and detailing synonymous with this style. A notable feature is the candlesnuffer roof above a curved bay window that emphasises the corner location and is complemented by projecting bays on either side. The setting of the house is complemented by two mature Canary Island palms, which are a typical Edwardian planting, and an early privet hedge along both boundaries. These provide a verdant and related setting for the house, and a visual relationship to the Botanical Gardens opposite.

Other Queen Anne-style villas in the HO include:

- 20 Canterbury Road, Albert Park (c.1910) (Citation 1014). Prominent candlesnuffer roof.
- 118 Canterbury Road, Middle Park (c.1905). Very complex roof and unusual projecting corner porch. Complemented by original front fence
- 37 Southey Street, Elwood (1916) W.H. Smith, architect (Citation 922). Candlesnuffer roof.
- 29 Tennyson Street, Elwood (c.1910).
- Elenara and Thalassa, 2-6 Fitzroy Street, St Kilda (c.1910) (Citation 92). Two storey houses.
- 3 Deakin Street, St Kilda West (c.1910) (Citation 91). Distinctive roof top tower.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls. Apply tree controls to the two Canary Island Palms only.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992



Other images

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City of Port Phillip Heritage Review

Place name: Garden View
Other names: Flats

Citation No:
429



Address: 60 Blessington Street,
St Kilda

Heritage Precinct: St Kilda Botanical
Gardens & Environs

Category: Residential: Flats

Heritage Overlay: HO537

Style: Interwar: Moderne

Graded as: Significant

Constructed: 1935

Victorian Heritage Register: No

Designer: J.H. Esmond Dorney

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Garden View, designed by architect J.H. Esmond Dorney in 1935 at 60 Blessington Street, St Kilda is significant. The rendered front fence with metal gates also contributes to the significance of the place.

Alterations and additions to the flats are not significant.

How is it significant?

Garden View at 60 Blessington Street, St Kilda is of local aesthetic and associative significance to the City of Port Phillip.

Why is it significant?

Garden View is of aesthetic significance as a fine example of Moderne design applied to a three-storey block of flats. Symmetrically composed, the verticality of the central stairwell contrasts with what is otherwise a façade with a horizontal emphasis. Detailing is applied in a restrained, yet sensitive, manner; and this includes brown brick with horizontal indents and pressed cement balusters on the projecting

rendered balconies of the upper levels and the pediment above the stairwell. These balconies are curved at their ends, as are the corners on the projecting stairwell, which contribute to the building's Moderne aesthetic. The setting of the flats is complemented by the original front fence and metal gates. (Criterion E)

Garden View is significant as a pivotal design by the architect J.H. Esmond Dorney who designed several distinctive blocks of flats in St Kilda and Elwood during the interwar period. It demonstrates the transition towards Modernism in Dorney's career that would be fully realised less than six months later when he designed one of his best-known and most accomplished works, Windermere. While Dorney would continue to design in a range of styles through the 1930s he would become best-known as a Modernist architect. (Criterion H)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to

the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Garden View

This area surrounding the St Kilda Botanical Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860, and by the end of the nineteenth century Blessington, Tennyson, Dickens, and Herbert streets were lined with substantial villas, and mansions set in large grounds.

With proximity to tram routes along Carlisle Street and Brighton Road, and access or views to the gardens, this area became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These include Clarendon, designed by Joseph Plottel and constructed in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

In 1897, this property contained a double-fronted villa, part of a group on either side of the intersection with Foster Street (MMBW). After the property was sold in the early 1930s, this house was replaced by Garden View, comprising nine flats over three levels, which was built in 1935 for the new owner Mrs. Pittari. J.H. Esmond Dorney was the architect (BP).

J.H. Esmond Dorney

James Henry Esmond Dorney (1906-91) trained in the office of Walter Burley Griffin in the mid-1920s and, on commencing his own practice in 1930, initially designed in historicist styles such as Tudor Revival before developing his own variation of the Moderne and Functionalist styles in the mid to late 1930s. While he is said to have rejected the solidity and heaviness of Griffin's style, some of his flats of the mid-1930s clearly demonstrate influences of the 'Prairie School'.

A resident of Elwood since a teenager, Dorney designed numerous blocks of flats in the area, including several speculative apartment projects for his mother and his father-in-law, John R. Lambie, who was a local real estate agent. After World War II, Dorney moved to Tasmania, where he became an innovative and highly regarded Modernist architect.

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1373, dated 1897

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8941, 26 June 1935

Sands & McDougall Directories (SM) 1935-1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Garden View is a three-storey rendered brick, block of inter-war flats, designed in a restrained Moderne-style. The flats are set back from Blessington Street behind a shallow garden and from both side boundaries. A low rendered brick fence, with wrought iron pedestrian gates with a geometric 'sunray' pattern at each end, extends along the street boundary.

The flats are symmetrically composed, with a large hip roof clad in terracotta tiles; with two smaller hip roofs, with deep flat eaves with concealed gutters, projecting forward above the two side bays of the elevation. Projecting forward at centre, is a partially enclosed concrete stair with narrow vertical openings to the front and side. The curved corner walls are set forward and feature rendered panels with the name *Garden* and *View* that flank the top of the stairwell on either side of a pediment with balusters beneath a projecting ledge and framed by stepped piers. The verticality of the stairwell contrasts with what is otherwise a façade with a horizontal emphasis. Elsewhere, the detailing includes brown brick with horizontal indents and pressed cement balusters (these have a distinctive design used by the architect on many of his projects – see *Comparative Analysis*) on the projecting rendered balconies of the upper levels. The balconies are curved at their ends and have arched openings on the end walls on the ground and first floors. The windows are timber frame, double-hung, sashes in a tripartite arrangement, with bowed central sashes and geometric leadlight to the upper frames. The sides of the flats are relatively plain in detailing, their walls rendered. There are rendered brick chimneys with face brick detailing at their tops.

Garden View is in good condition and has a relatively high degree of external intactness.

Comparative analysis

The interwar period was a time of extreme stylistic diversity, to an extent that exceeded the diversity of approaches of the nineteenth century. Boundaries between styles were often crossed in the one building, creating eclectic fusions of features from different styles (Trethowan et al, 1992, Volume 1, p.61). Such buildings were very popular in St Kilda and Elwood and make an important contribution to the distinctive character of these areas. While such designs have sometimes been attributed to speculative builders and ‘lesser’ architects, this approach was also used by well-known or prominent architects such as James H. Wardrop, H.V. Gillespie and J.H. Esmond Dorney.

The work of architect, J.H. Esmond Dorney, in Port Phillip displays a broad spectrum of popular interwar styles, from the Old English style Surrey Court (1933, Citation 362) and Mediterranean influenced De Mont Rose (1934, Citation 443) through to the stark Modernist geometry of Windermere (1936, Citation 311) and St Kiernan’s (1940, Citation 756).

Garden View is of interest in Dorney’s body of work as it demonstrates the transition of Dorney’s style in the mid-1930s. It retains some of Dorney’s trademark details such as the distinctive balusters used on many of his projects beginning with De Mont Rose and Chenier (Citation 1985), both built in 1934, as well as his transition to the Moderne style through details such as the rounded corners to the balconies and stairwell and the contrast between horizontal and vertical elements of the front elevation. Less than six months after Garden View Dorney would design one of his best works, Windermere, a fully realised expression of the Streamline Moderne style, which is now included on the Victorian Heritage Register (H911) as one of the earliest and most advanced examples in Victoria.

Garden View is also distinguished by the massing and details to the stair well, and the broad flat eaves and geometric leadlighting to the windows. These details are also used in many other Dorney projects, including two other buildings by Dorney constructed soon after at 33-39 Campbell Street, Brighton (1936, within the City of Bayside) and Colwyn, constructed in 1937 at 1263 High Street, Malvern (City of Stonnington) The latter building is included in the Stonnington Planning Scheme (HO440) as an individually significant place and the statement of significance describes it as a ‘dramatic and monumental design’ that ‘shows similarity in its massing and details to Frank Lloyd Wright’s Unity Temple’ (Hermes 150269).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay. Specific controls (external painting, internal alterations etc.) are not required.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, 1992

Other images





City of Port Phillip Heritage Review

Place name: Keith Court
Other names: Flats

Citation No:
431



Address: 27 Brighton Road, St Kilda

Category: Residential: Flats

Style: Victorian & Interwar:
Old English

Constructed: 1869-70, 1941

Designer: Frank Richardson (1941)

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Keith Court at 27 Brighton Road, St Kilda is significant. The contributory features are the Victorian villa built in 1869-70, and the flats and garages built in 1940-41.

Alterations and additions are not significant.

How is it significant?

Keith Court at 27 Brighton Road, St Kilda is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Keith Court is historically significant as evidence of two distinct phases in the development of St Kilda. The Victorian villa is associated with the early development of St Kilda prior to the land boom of the 1880s and demonstrate how the area surrounding the Botanical Gardens became the location of substantial villas and mansion residences. The flats are associated the boom in flat building during the interwar period and demonstrate how their location was strongly influenced by the development of the public transport network, particularly tramways. (Criterion A)

The Victorian house is significant as a rare surviving example of an 1870s villa in St Kilda and is one of two known surviving examples in Brighton Road. (Criterion B)

Keith Court is of representative significance as an intact and legible example of a complex of flats that retains and incorporates the original Victorian villa, which is a distinctive St Kilda building type. The flats are significant as a design marking the last stages in the transition to Modernism in residential architecture, with the Old English style applied as a superficial dress to two essentially Modernist boxes. The transition to Modernism is also demonstrated by efficient internal planning of the flats with an absence of hallways, and the incorporation of flat roofs providing accessible outdoor space for the occupants. (Criterion D)

Keith Court is of aesthetic significance as a substantial block of flats in a garden setting with intricate Old English/Tudor detailing including divided-pane Tudor arched windows, separated by half-timbered panels with brick 'nogging' infill, octagonal leadlight windows bearing a Gothic interlocked 'K C' monogram, stucco medallions bearing heraldic symbols, and panels with half-round moulded balusters set in the parapets, which have dentilling. Of note are the expressed stairwells, which have elaborate brick and stucco parapeted Tudor archways surmounted by miniature Griffins above the entrances, balustrades projecting from the second level landings, and brick castellated turrets at the top. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas, 5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes, or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public

transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940 and by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Place history

The development of the St Kilda Botanical Gardens from c.1860 onwards encouraged the development of the surrounding streets into a desirable residential area. By the end of the nineteenth century Blessington, Tennyson, Dickens, and Herbert streets, and the west side of Brighton Road were lined with substantial villas and mansions set in large grounds.

In 1869-70 a villa was built on this property for Captain Robert Firth, a 'master mariner' as his own residence. The year before, he was recorded as the owner of 'land and foundations'. Comprised of eight rooms and situated on two acres of land, it was the first house built on the west side of Brighton Road between Carlisle Street and Dickens Street (Mozart Street was not created until c.1890) and had a substantial valuation of £129 (RB).

Firth's villa is shown on the Vardy plan of 1873 (see Figure 1).



Figure 1: Extract of Vardy Plan No.6, South Ward. Firth's villa indicated by red arrow.

By the end of the nineteenth century a further four villas had been built on the vacant land to the north of Firth's residence, while the land to the south had been subdivided to create Mozart Street, where a pair of attached residences had been built, with a further pair of terrace houses at the south corner of Mozart Street and Brighton Road (MMBW).

The cable tram along Brighton Road, and the proximity to shopping, gardens and services encouraged the building of flats, which began to appear by the end of World War I. The electrification of the cable tram route and its extension, by 1926, from the terminus near Milton Street to Glen Huntly Road in Elsternwick coincided with the boom in flat development in St Kilda. Between 1926 and 1941 no fewer than 21 blocks

were constructed in Brighton Road between Carlisle Street and Glen Huntly Road with many more in the adjoining streets.

In 1940 then owner R.C. Richards obtained a building permit for nine one-bedroom flats contained in two, three storey blocks: a smaller block on the north side set back from the frontage containing three flats, and a larger block on the south side containing six. The 1870 villa was retained as a single residence, and three garages were built to the rear of it facing a side lane, with a laundry block behind it within the rear yard (BP).

Oddly, the original building plans, while having a similar layout show a completely different façade treatment, as well as a hipped tile roof. The main set of building plans is not signed, but Frank Richardson, architect, prepared two amended plans, which were submitted at the same time, so it is likely he is the designer. The amended plans showed the addition of a toilet and shower at the top of the stairs leading to the flat roof top, so it is evident this was intended to be accessed and used by the tenants of the flats (BP).

References

J.E.S. Vardy, 'Plan of the Borough of St Kilda. Surveyed and compiled under direction of the Borough Council', Hamel & Ferguson, Melbourne 1873 (Vardy plan)

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) 10676, 3 December 1940

St Kilda rate books (RB): January 1869 (no. in rate 1049); December 1870 (1059)

Sands & McDougall Directories (SM) 1940, 1945, 1950

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Keith Court is a complex of nine flats arranged in two three storey blocks in front of a Victorian Italianate villa, with a garage block at the rear. Despite the facade the one-bedroom flats are quite modern in plan, having had all internal hallway areas eliminated, and the incorporation of an accessible flat roof is another progressive feature for the period.

The blocks are rectilinear volumes, with the intricate Old English styling expressed almost entirely as surface treatment. Ranged over the plain clinker brick wall surfaces are Tudor features including divided-pane Tudor arched windows, separated by half-timbered panels with brick 'nogging' infill, octagonal leadlight windows bearing a Gothic interlocked 'K C' monogram, stucco medallions bearing heraldic symbols (one with the building's date, 2/2/41, on it), and panels with half-round moulded balusters set in the parapets, which have dentilling. Only at the stairwells does the modelling become at all three-dimensional, with elaborate brick and stucco parapeted Tudor archways surmounted by miniature Griffins above the entrances, balustrades projecting from the second level landings, and brick castellated turrets at the top.

At the rear, the Victorian house is largely intact. It is a typical symmetrical rendered Italianate villa with a slate hipped roof and rendered chimneys with cornices. The windows to the main elevation have a tripartite arrangement with narrow timber sashes on either side of a wider central sash. There are further timber sash windows in the side elevations. The verandah has been removed and an ornamental brick Old English style surround has been added to the front door (this was described in a previous heritage study as 'An inept attempt, more amusing than tragic, to integrate the Italianate villa with the Old English flats ...'). To the rear of the villa is the garage block. Constructed of brick this has a simple rectilinear form with rendered lintels and each garage is set in slightly creating three separate bays.



The buildings are in good condition and have a relatively high degree of external intactness. The key external change to the flats has been the extension of some of the ground floor windows to form doors leading to courtyard spaces. The brick front fence described in the 1992 heritage study has been significantly modified or replaced by the present front fence.

Comparative analysis

From the mid-1920s onwards Old English, Spanish Mission and Georgian Revival became the most popular styles for residential architecture in Victoria. As Lewis (1992:1) notes:

The period after the Depression saw a shift towards the new and exciting modern idioms emanating from Europe and America. Nevertheless, period character was not put totally aside. Old English architecture lingered on throughout the 1930s and the Mission and Georgian idioms provided a formal framework through which modernism could be absorbed and modified.

Keith Court designed in 1940 and completed in 1941 is a design that marks the last stages in the transition to Modernism in residential architecture, with the Old English style applied as a superficial dress to two essentially Modernist boxes. The transition to Modernism is also demonstrated by efficient internal planning of the flats with an absence of hallways, and the incorporation of flat roofs providing accessible outdoor space for the occupants.

Keith Court compares with the two nearby flats, built a few years earlier: Zaneth Manor at 33 Brighton Road, designed in 1935 by James H. Wardrop, which is a blend of Old English/Tudor Revival and Moderne (Citation 432) and La Tourelle, 47A Brighton Road, designed in 1935 by W.H. Merritt, which blends influences of the English Vernacular Revival, Mediterranean and Moderne styles. All are representative of this trend and demonstrate how Moderne detailing was incorporated into residential building design by the mid to late 1930s.

Other examples include Moira, the house at 16 Glen Eira Road, Ripponlea designed by H.V. Gillespie in 1936 (Citation 1497) which blends the Mediterranean and Moderne styles and displays Gillespie's idiosyncratic design approach, as well as El Sonia (1938, designer unknown), 6 Fulton Street, St Kilda East, and Olgmend Court (1940, Leslie J.W. Reed), both of which blend Georgian Revival and Moderne (with Art Deco flourishes at El Sonia).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the heritage overlay as a Significant place with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

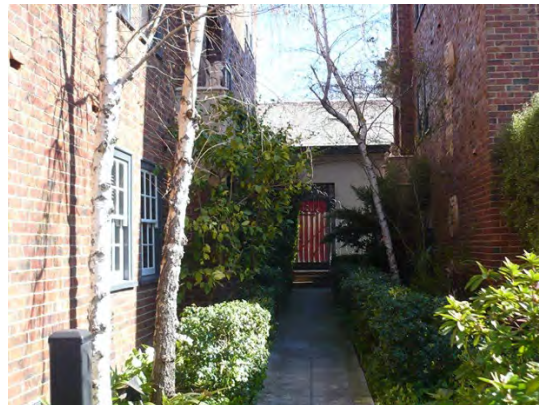
Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992



Other images



At left: Main elevation of the south block showing panels with brick 'nogging' between the window bays, the Tudor arch to the top window and the inset balustrade panels to the parapet. Note octagonal window lower left (see 'Building details' below)

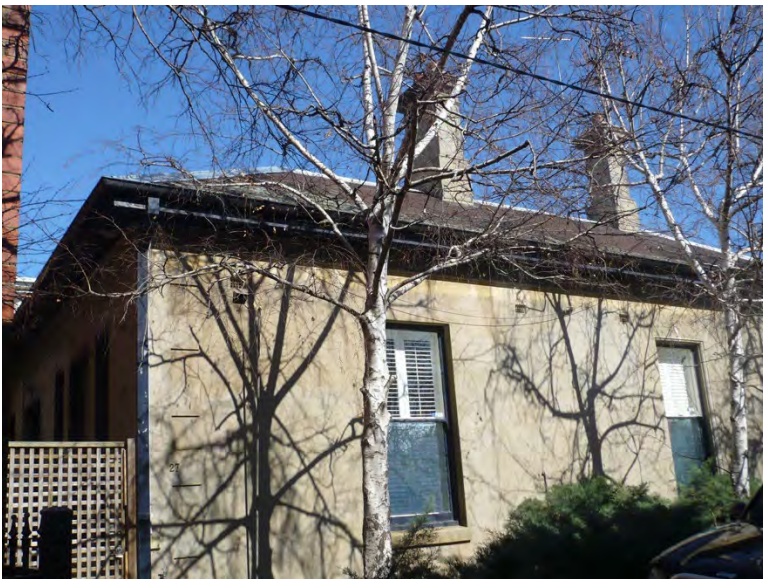
At right: View looking between the blocks to the Victorian villa



Main elevation of the north block



Building details from left: Medallions with heraldic symbols; octagonal leadlight glass window with pattern featuring an interlocked 'K' and 'C' in Gothic script; rendered balcony above entry to stairwell with Griffins in front of arched opening



Victorian villa at the rear, showing (at right) tripartite window forms



Rear view of Victorian villa

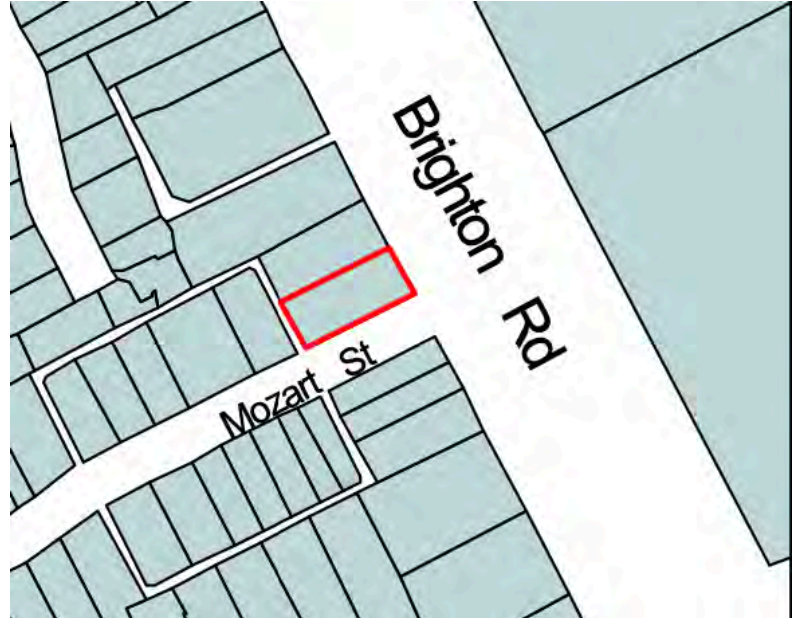


Garages at rear of property

City of Port Phillip Heritage Review

Place name: Zaneth Manor
Other names: Flats

Citation No:
432



Address: 33 Brighton Road,
St Kilda

Heritage Precinct: St Kilda Botanical Gardens &
Environs

Category: Residential: Flats

Heritage Overlay: HO537

Style: Interwar: Old
English, Moderne

Graded as: Significant

Constructed: 1936

Victorian Heritage Register: No

Designer: James H. Wardrop

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Zaneth Manor, designed by James H. Wardrop and built in 1936, at 33 Brighton Road, St Kilda is significant. The low brick front fence also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Zaneth Manor at 33 Brighton Road, St Kilda is of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Zaneth Manor is a fine and representative design by James H. Wardrop. Wardrop was an eminent architect in Melbourne in the mid-twentieth century and his body of work included several commissions for flats and houses in the City of Port Phillip. These were designed in an Old English-style with some, such as Zaneth Manor, incorporating subtle Moderne influences. (Criterion D)

Zaneth Manor is significant as flats in the Old English style, with Moderne influences in massing and detailing, showing the transition that occurred in architecture during the interwar period from Historicism to Modernism. Hip and gable roofs, and other roofs concealed by horizontal parapets, added with projecting and recessed massing of bays, result in a busy composition, most notably on the Mozart Street elevation. Zaneth Manor is also of aesthetic note, for its distinct detailing, achieved through the unusual application of dark glazed bricks on the gable ends, which is expressed with a dripped, almost liquid, effect. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. 370 In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were

added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

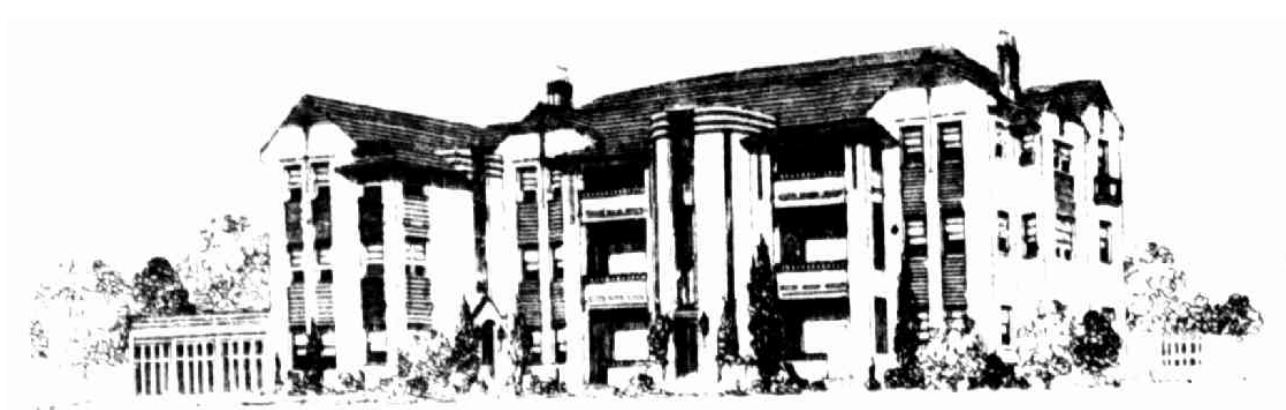
Zaneth Manor

The first flats in Brighton Road were constructed at the end of World War I. One of the first was Yurunga, designed by local architect Harry R. Johnson, which was constructed in 1920 at the south corner of Brunning Street directly opposite the cable tram terminus. The electrification of the cable tram in Brighton Road and its extension, by 1926, from the terminus in Brunning Street, Balaclava to Glen Huntly Road in Elsternwick encouraged the building of flats along the route. Between 1926 and 1941 no fewer than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road with many more in the adjoining streets.

This property at the north corner of Mozart Street and Brighton Road remained vacant until the present block of flats, known as Zaneth Manor were constructed in 1936 by builder A.J. (John) Trencher of Caulfield for J. Golding. Designed by architect James H. Wardrop, the building contained nine flats over three levels.

A newspaper article described how the planning of the flats had avoided the 'communal' aspect and all flats had sufficient privacy, ensuring 'no tenant in the daily routine need encounter another tenant'. The flats were described as follows:

Externally the building is designed as a harmony in reds, with light-coloured blended brickwork, reddish brown roof and woodwork in bright reds relieved with black. The internal arrangement reflects the latest in flat planning with labor and space saving features. Each flat has been treated in a different colour scheme to serve varying tastes. (The Herald, 25 February 1936, p.16 'Avoiding communal aspect in modern flats').



Artist illustration of Zaneth Manor (Source: The Herald, 26 February 1936, p.16)

References

- Lewis, Nigel & Aitken, Richard, *City of Malvern Heritage Study. Appendix 1: Architects of Malvern*, 1992
- O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University
- Port Phillip Thematic Environmental History (TEH) Version 1*, July 2020
- St Kilda Council building permit (BP) nos. 9144, 16 December 1935
- Sands & McDougall Directories (SM) 1935, 1940
- Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Zaneth Manor is a three-storey, block of brick interwar flats, built at the northwest corner of Brighton Road and Mozart Street, which is an amalgam of the Old English Revival and Moderne styles. A right-of-way forms the site's west boundary. The flats are set back from their street boundaries behind gardens, which include a hedge planted behind a low clinker brick fence that has a balustrade with panels of soldier courses and pillars with pointed tops. This fence has been rebuilt in places.

The main hip roof is clad with glazed terracotta tiles, and the chimneys have glazed brick cappings. This materiality relates visually to the distinct detailing on the modest projections of the gable ends on the street facing elevations. That detailing consists of glazed bricks that form a dripping effect on the walls of the gable bays. Elsewhere, some glazed manganese brickwork is used in places to relieve walls, which are mostly faced in brown bricks with a reddish tinge. A clinker brick base extends around the base of the walls. Windows are single, double, or paired, double-hung sash windows, which have a horizontal glazing bar in the upper sash. Wrought iron signage that says *Zaneth Manor*, is fixed to the wall on the spandrel between the ground and first floor windows of the middle bay of the Brighton Road (east) elevation.

The Mozart Street elevation is busier in composition and the application of its detailing than the Brighton Road elevation. The broad Mozart Street elevation is asymmetrically composed, with a projecting bay off centre that contains the stairwell. This bay is curved at its corners, and has brick detailing that includes a stepped parapet, bands of brick in different bonds, and a clinker brick surround on the entrance to the stairwell. The stairwell has a restrained Moderne appearance, in contrast to the remainder of the detailing which is more consistent with the Old English-style detailing. Flanking the bay containing the stairwell are bays of open balconies, which have brick balustrading with varying details including panels of irregular shaped bricks. The main roof of the flats project to form the roof of the upper balconies. At the west end of the Mozart Street elevation there is a small porch recessed between a projecting bay and a double garage. A deck has been built upon the roof of the garage in recent years.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

The interwar period was a time of extreme stylistic diversity, to an extent that exceeded the diversity of approaches of the nineteenth century. Boundaries between styles were often crossed in the one building, creating eclectic fusions of features from different styles (Trethowan et al, 1992, Volume 1, p.61). Such buildings were very popular in St Kilda and Elwood and make an important contribution to the distinctive character of these areas. While such designs have sometimes been attributed to speculative builders and 'lesser' architects, this approach was also used by well-known or prominent architects such as James H. Wardrop, H.V. Gillespie and J.H. Esmond Dorney.

From the mid-1920s onwards Old English, Spanish Mission and Georgian Revival became the most popular styles for residential architecture in Victoria. As Lewis (1992:1) notes:

The period after the Depression saw a shift towards the new and exciting modern idioms emanating from Europe and America. Nevertheless, period character was not put totally aside. Old English architecture lingered on throughout the 1930s and the Mission and Georgian idioms provided a formal framework through which modernism could be absorbed and modified.

James H. Wardrop's career in Port Phillip is represented by several houses and flats, and a church hall, all built during the 1930s. His buildings were mainly in the Old English style, sometimes combined with Moderne detailing. Many of his buildings are distinguished by patterned and decorative brickwork.

Old English Revival, which included Tudor and Medieval influences, was a popular style for residential buildings of the interwar period and there are many examples in Port Phillip. It is characterised by red and clinker bricks, brick nogging and half-timbering, tiled roofs with steeply pitched gables, and highly modelled

brick chimneys. Massing and details are picturesquely asymmetrical, as were window types, ranging from arches, standard casements and oriels, with multiple panes (often with diamond leadlights). Front fences are low and often in clinker bricks.

Early examples, in the late 1910s and 1920s tended to have gabled roofs and half timbering or brick nogging in gables. By the mid-1930s, most examples had hipped main roofs accented by vergeless gables, and walls and gables were entirely of brick enlivened by patterning in multiple colours.

Zaneth Manor is one of several blocks of flats designed by Wardrop that express his distinct interpretation of the Old English style. The earlier examples have rendered walls, overlaid with brick detailing expressed as quoining, soldier courses, semi-circular and square panels of tapestry brickwork (reminiscent of brick 'nogging' in traditional Tudor architecture) and brick surrounds around wall openings. These include Camelot Court (1933) at 1 Wimbledon Avenue, Elwood, Mandalay, 17A Albion Street, Balaclava (1934, Citation 396) and 4A Meredith Street, Elwood (1934-35). In later examples by Wardrop such as Zaneth Manor only face brick is used, the Old English influences are more abstracted and Moderne influences are evident.

Zaneth Manor displays Wardrop's skill with the use of patterned brickwork. Especially notable is the dark brickwork to the gables that appears to drip down the façade. The multiple gables and complex picturesque massing typical of the Old English style is contrasted with projecting horizontal rows of bricks beneath windows and a curved stair tower with a banded horizontal parapet that demonstrate the Moderne influence. This blend of styles can also be seen at Sheffield Manor, 110 Westbury Street, Balaclava, designed by Wardrop in 1937 and completed the following year (Citation 2431).

Other examples of buildings that demonstrate a range of styles include La Tourelle, 47A Brighton Road, Elwood (1935, W.H. Merritt, Citation 433), which blends influences of the English Vernacular Revival, Mediterranean and Moderne styles, Moira, the house at 16 Glen Eira Road, Ripponlea designed by H.V. Gillespie in 1936 (Citation 1497) which blends the Mediterranean and Moderne styles and also displays Gillespie's idiosyncratic design approach, as well as El Sonia (1938, designer unknown, Citation 776), 6 Fulton Street, St Kilda East and Olgmend Court (1940, Leslie J.W. Reed, Citation 402), both of which blend Georgian Revival and Moderne (with Art Deco flourishes at El Sonia).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, 1992



Other images



City of Port Phillip Heritage Review

Place name: Sixty Six
Other names: House

Citation No:
437



Address: 66 Brighton Road, Ripponlea

Category: Residential: House

Style: Interwar: Bungalow

Constructed: 1931

Designer: Dickson & Yorston

Amendment: C206

Comment: Revised citation

Heritage Precinct: Brunnings Estate & Environs

Heritage Overlay: HO533

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Sixty Six, constructed by Dickson & Yorston in 1931 for George Booth, at 66 Brighton Road, Ripponlea is significant.

Alterations and additions are not significant.

How is it significant?

Sixty Six at 66 Brighton Road, Ripponlea is of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Sixty Six is of representative significance as a house built by G.C. Dixon and Yorston, one of Melbourne's most prominent and successful building companies during the interwar period. The firm specialised in residential buildings, with their housing targeted at the higher end of residential market, as they were relatively costly in comparison with the housing built by other builder-developers. The house is also of representative value for its former attic 'sleep out', which was within the small gable bay on the north elevation. This, representative of the trend of open-air sleeping areas on housing in the early twentieth century, which mimicked the temperate climate of the Mediterranean and Southern California and their lifestyles. (Criterion D)

Sixty Six is of aesthetic significance for the melding of two popular inter-war styles, and as an example of the eclecticism of inter-war residential design. What is essentially an Arts & Crafts-style attic villa massing, is overlaid with detailing of the Mediterranean-style, with this detailing including arched mouldings (one referencing the Serliana motif) openings flanked by Tuscan columns and piers on the porte cochere, entrance porch and verandah. In contrast the massing of the house references the Arts & Crafts inspired core of this composition, as an attic-style villa with steep pitched interconnecting gable roofs and a tall clinker brick chimney that reinforces the verticality of the composition. Arts & Crafts inspired detailing is applied sparingly and includes shingled gable ends. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows, 5.3.4 Model housing estates)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

The Brunnings Estate was established on the site of George Brunning's nursery in St Kilda (Balaclava), which had been in that location since 1884. Subdivision and sales commenced in 1920, but most of the estate was surveyed and subdivided into 53 blocks in 1927. Los Angeles Court has been identified as the first cul-de-sac in Melbourne and other notable features included concrete roads, street lamps and consistent low brick fences to all properties. At least 17 stylish, detached houses were built on Los Angeles Court and Brighton Road by the late 1930s in a range of popular styles including Old English, Spanish Mission and Moderne and a high proportion of these were architect-designed. As a result, the Brunnings Estate contains perhaps the most comprehensive and intact collection of interwar housing styles in Port Phillip.

Sixty Six

Land to the north and south of Glen Eira Road between Brighton Road and the Sandringham railway was subdivided and offered for sale during the land boom of the late nineteenth century and by 1904 several villas had been constructed in Glen Eira Road and in Maryville Street, which formed the southern boundary of the vast Brunning's Nursery (MMBW). However, the economic depression of the 1890s halted development and it was not until the Ripponlea railway station was opened in 1913 that building recommenced. A shopping centre was rapidly established along Glen Eira Road between the railway and Hotham Street. Most of the shops were constructed in a flurry of building that occurred from 1913 to

1918 and the centre was almost fully developed by 1923. This served the growing residential areas developed on the vacant land to the north and new estates including the Quat Quatta and Erindale subdivisions to the south of Glen Eira Road.

The electrification of the railway in 1919 and the extension and electrification of the tramway along Brighton Road in 1925 stimulated development and almost all the remaining vacant land to the north and south of Glen Eira Road east of Brighton Road was developed during the interwar period. This included the subdivision of the vast Brunning's Nursery as a housing estate, which included creation of the new streets of Los Angeles Court and Monkstadt Avenue.

Land along the east side of Brighton Road between Maryville Street and Glen Eira Road remained vacant until the early twentieth century. While this land did not form part of the original Brunnings Estate subdivision it was acquired by George and Herbert Brunning in 1920. They subdivided the land in 1921, and development soon commenced (LV). Dickson & Yorston constructed this house in 1931 for George Booth as his own residence. Dickson and Yorston also constructed Midlothian at 64 Brighton Road (see citation 307).

At some time in the post-war period the house was reconfigured internally to form three flats.

Dickson & Yorston

G.C. Dixon and Yorston was one of Melbourne's most prominent and successful building companies during the interwar period and specialised in residential buildings. As well as constructing single residences and blocks of flats the firm was responsible for developing several distinctive bungalow court subdivisions in late 1920s and 1930s in Melbourne's eastern and southeastern suburbs, often created on former mansion estates. The first of these was Rothesay Avenue in Brighton, constructed in 1925-26 on the site of The Elms mansion estate. This was followed by Lempriere Avenue, St Kilda East (1926-27 on the site of the Rozelle mansion), Fosbery Avenue, Caulfield (1930) and Redcourt Avenue, Armadale (1933, Redcourt mansion). Dickson and Yorston were strongly influenced by the Garden City Movement in the planning of their estates and provided generous front gardens and low front fences. At Lempriere Avenue, services were placed underground and replaced by decorative lamp standards, and the firm also landscaped the entrance from the street to the adjacent Greenmeadows Gardens at their own cost. These subdivisions were targeted at the higher end of residential market making Dickson and Yorston's houses relatively costly in comparison with those of other builder-developers such as A.V. Jennings. Most if not all their houses and flats were architect designed, many of them by Gordon J. and Bruce Sutherland.

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1451, dated 1904

Peterson, Richard, *A place of sensuous resort: 35. Los Angeles Court*, viewed online <http://www.skhs.org.au/SKHSbuildings/35.htm> on 9 June 2021

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 7932, 12 June 1931

Sands & McDougall Directories (SM) 1935, 1940, 1945

Description

Sixty Six is a substantial, rendered brick inter-war attic-style bungalow, which is massed with a steeply pitched dominant roof of interconnecting gables. The end of the main gable is shingled and has a pair of double-hung sash windows. These windows probably enclosed what is shown as a former 'sun porch' on the attic level of the façade. There is a small gable that projects on the north ridge of the main roof, that formerly contained a sleep out. The end of the lower, projecting gable, is rendered and has a diamond-shaped vent. There is a wall opening on the lower projecting gable with three double-hung sash windows with leadlight glazing in their upper sashes. The windows are framed with a rendered moulding, with an arch towards the centre, alluding to a Serlian motif. There are small rectangular box windows on the wall

of the south elevation of the lower projecting gable bay. A tall, plain, clinker-brick chimney is on the right ridge of the smaller projecting gable bay, and a lower clinker brick chimney is on the transverse portion of the main gable roof. The tall clinker brick chimney reinforces the vertical emphasis of the composition.

The main gable roof contrasts with flatter, or horizontal, lower roof forms. These horizontal roof forms include the skillion over a verandah at the left of the projecting gable bay, and an entrance porch and porte cochere at right. The verandah at left has a broad segmental arched opening, supported at each end by squat Tuscan columns. Brick detailing around the arch has been overpainted. On the rear wall of the verandah is a wall opening with three double-hung sash windows with leadlight detailing in their upper sashes.

On the parapet of the porte cochere is *sixtysix* detailed in wrought iron. The open side elevation of the porte cochere is flanked by fluted Tuscan piers. Between the porte cochere and the projecting gable bay is the entrance porch, which has an arched moulding above the entry also supported by fluted Tuscan piers. The brick detail of an arched moulding has been overpainting. The roof of the porch is concealed by a stepped parapet - an awkward detail occurs where this parapet connects with the gable roof of the main part of the house.

Sixty Six is in good condition and has good external integrity.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This concept of a 'garden suburb' (as distinct from the consciously-planned model Garden City estates that came later – see below), comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea.

Sixty Six is an example of housing built by G.C. Dixon and Yorston, one of Melbourne's most prominent and successful building companies during the interwar period. The firm specialised in residential buildings, with their housing targeted at the higher end of residential market, as they were relatively costly in comparison with the housing built by other builder-developers. Other houses constructed by Dixon and Yorston include Midlothian (1929), the Spanish Mission style house on the adjoining site at 64 Brighton Road, and the house at 247 Brighton Road, Elwood (1929), which was designed by architects Jenkins & Goldsmith.

The house is also of representative value for its former attic 'sleep out', which was within the small gable bay on the north elevation. This, representative of the trend of open-air sleeping areas on housing in the early twentieth century, which mimicked the temperate climate of the Mediterranean and Southern California and their lifestyles.

Sixty Six is an example of the eclecticism of inter-war residential design, which blends two popular inter-war styles. What is essentially an Arts & Crafts-style attic villa massing, is overlaid with detailing of the Mediterranean-style, with this detailing including arched mouldings, one referencing the Serliana motif; openings flanked by Tuscan columns and piers on the porte cochere, entrance porch and verandah. In contrast the massing of the house references the Arts & Crafts inspired core of this composition, as an attic-style villa with steep pitched interconnecting gable roofs and a tall clinker brick chimney that reinforces the verticality of the composition. Arts & Crafts inspired detailing is applied sparingly and includes shingled gable ends.

Sixty Six forms part of a stylistically diverse collection of inter-war housing within the Brunnings Estate & Environs precinct and compares with:

- House, 50 Brighton Road (1927) Attic bungalow with Arts & Crafts influences with original front fence (Citation 435).
- Besanoo, 5 Los Angeles Court (1933) Bungalow with Art & Crafts and Mediterranean influences, designed by H. Geoffrey Bottoms (Citation 342).
- Janette, 2 Albion Street (1934) Bungalow with Arts & Crafts and Mediterranean influences (Citation 394).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

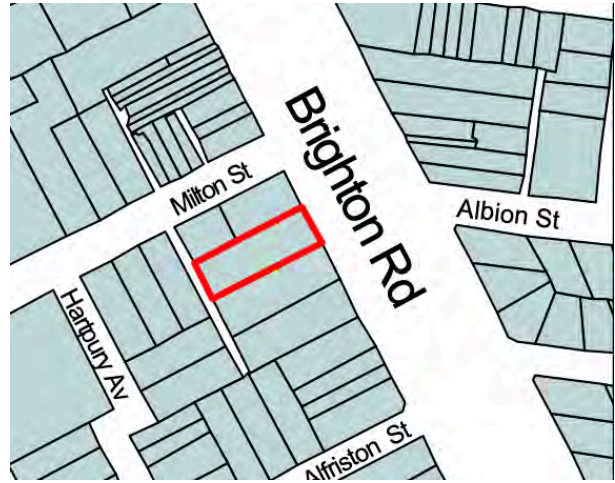
Other images

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City of Port Phillip Heritage Review

Place name: Masefield Court
Other names: Flats

Citation No:
440



Address: 115 Brighton Road, Elwood

Category: Residential: Flats

Style: Interwar: Mediterranean

Constructed: 1934

Designer: Archibald Ikin

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Masefield Court, the inter-war, rendered brick, Mediterranean-style, residential flats designed by Archibald Ikin, and built in 1934 at 115 Brighton Road, Elwood is significant. The low rendered brick front fence, lych gate and privet hedge also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Masefield Court at 115 Brighton Road, Elwood is of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Masefield Court is representative of the work of the architect Archibald Ikin, who designed several flats within the City of Port Phillip during the inter-war years. Masefield Court, designed in a distinct and competent interpretation of the Mediterranean-style, and demonstrates Ikin's ability to design in an array of popular interwar styles. Masefield Court contains raised parapets of a bold scale, an element often found on his flats. (Criterion D)

Masefield Court is of aesthetic significance as a fine example of a two-storey block of interwar flats, which incorporate on the site a deep north-facing garden. The front fence, lych gate, from which the site is entered from Brighton Road, and mature privet hedge contribute to this formal garden setting. Massing and detailing on the flats are demonstrative of the Mediterranean-style

aesthetic, which includes roughcast render walls, hip roofs clad in unglazed terracotta tiles; recessed and projecting balconies, and walls and wall openings embellished with Classically-inspired pressed cement columns, piers and balusters. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II

slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Masefield Court

The first flats in Brighton Road were constructed at the end of World War I. One of the first was Yurnga, designed by local architect Harry R. Johnson, which was constructed in 1920 at the south corner of Brunning Street directly opposite the cable tram terminus. The electrification of the cable tram in Brighton Road and its extension, by 1926, from the terminus in Brunning Street, Balaclava to Glen Huntly Road in Elsternwick encouraged the building of flats along the route. Between 1926 and 1941 no fewer than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road with many more in the adjoining streets.

Masefield Court was constructed in 1934 by H.M. Brett for the owner and replaced a Victorian era house. Archibald Ikin was the architect. A newspaper article provided the following description:

The building is planned on the L-shape to give all flats a front outlook, and a maximum of sunlight. Broad expanses of window accentuate the sunshine nature of the house. The exterior colour scheme is being carried out in orange and cream, which will contrast nicely with the green lawns and garden.

Each flat had a separate entrance and rooms were designed to facilitate entertaining by the use of double doors (*The Herald*, 4 July 1934, p.20 'Flats designed to capture sunshine').



Artist impression of the flats. (*The Herald*, 4 July 1934, p.20)

Archibald Ikin, architect

Archibald Ikin was active during the interwar period and his career in Port Phillip is represented by several houses and flats. Like many of his peers, in the 1920s and early 1930s his designs were influenced by the popular historical revival styles – his preferred style being Mediterranean, sometimes with Arts & Crafts details. In 1933 he designed *The Royal*, which is one of the earliest examples in Port Phillip of the Moderne style, and thereafter his flats were either in this style or Mediterranean with the notable exception of *Venezia Court* (see below).

Other flats or houses by Ikin in Port Phillip include:

- Biarritz Court, constructed 1927, 360 Beaconsfield Parade, St Kilda West (Citation 196). Mediterranean with Arts & Crafts details.
- Tintern (1928-29) 2 Redan Street, St Kilda (Citation 784). Mediterranean style flats.
- Baynton (1929) 3 Robe Street, St Kilda (no citation). Mediterranean style flats
- Granada (1930) 34 Tennyson Street, Elwood (Citation 934). Mediterranean style duplex.
- *The Royal* (1933) 1 Robe Street, St Kilda (Citation 788). Unusual Moderne/Art Deco style flats.

- Strand Court (1933) 8A Dickens Street, Elwood (no citation). Mediterranean flats.
- Venezia Court (1934) 355 Beaconsfield Parade, St Kilda West (Citation 421). Flats with unusual Venetian Gothic influence.
- House (1935) 8 Dickens Street, Elwood (no citation). Mediterranean style, very similar to Strand Court.
- Mount Tabor (1936) 23 Dickens Street, Elwood (Citation 2081). Mediterranean style flats.
- Twenty One (1937) 21 Southey Street, Elwood (no citation). Moderne flats.
- Flats (1939) 43 & 45 Westbury Street, St Kilda East (no citation). Moderne flats.

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1385, dated 1905

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8485, 21 February 1934

Sands & McDougall Directories (SM) 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Masefield Court is two-storey, block of brick inter-war flats, designed in a Mediterranean-style. The block has an L-shaped plan and has a hip roof clad with unglazed terracotta tiles. An original, low, rendered-brick, fence extends along the Brighton Road boundary, and a high privet hedge is behind this that conceals a higher rendered brick fence. At the north end of the Brighton Road boundary is a recessed gateway, which is entered through a lych gate that is supported by Tuscan columns. The gate provides access to the garden that extends along part of the north side.

The walls of the flats are finished in roughcast render above a red, face-brick base. Most windows are double-hung timber frame sashes, with multi-paned upper sashes, and many are arranged in groups of three. There are small, arched, six-paned windows on either side of the rendered chimneys. Notable elements on the flats are the entrances which are situated on distinct breakfront elements. These are composed with a formal entrance with Tuscan columns and entablature; a semi-circular wall opening on the upper level (now enclosed with glazing); and an unusually high parapet, with a panel of pressed cement balusters that pierces the roof. Other notable elements in the composition are recessed verandahs on each level, their openings supported by Tuscan piers; and a small projecting balcony facing Brighton Road, which has a plain wrought iron balustrade, that is accessed by a pair of doors with a series of stepped vertical glazed panels.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

The inter-war Mediterranean style is related to the Spanish Mission style, but is intentionally designed with subtler features, in a simple yet elegant form. Derived from the coastal architecture of Spain and Italy it was well-suited to St Kilda and Elwood's seaside location and was a popular style for flat developments. Aesthetically, the massing and restrained character of the style underlines a relationship to the Georgian Revival, but the basic difference is the way in which the buildings are designed to respond to sunlight. Balconies are common, deep porches shade entrance doors and the eaves lines are more prominent, and the classical detailing tends to be more playful than that of the Georgian style. Typical details include pergolas, balconies, arcaded loggia and a formal entrance, with sidelights and highlights, while Tuscan columns appear in

verandahs and porches. The exterior is lightly bagged or cement-rendered. Large double-hung sashes often have small panes with narrow wooden glazing bars, sometimes with louvered shutters.

This is one of several flats or houses in the Mediterranean style designed by Ikin, which incorporate typical characteristics of the style as described above including deep shaded balconies, Tuscan columns to openings and the entrances, and multi-pane windows that show the influence of the related Georgian Revival style. A distinctive and unique feature (also found on other Ikin buildings including Mount Tabor, Strand Court and the house at 8 Dickens Street) is the shaped parapet with an inset balustrade detail, which pierces the roof, above the front projecting bay and the stairwells.

Ikin's Mediterranean flats compares with the Mediterranean style flats built (and presumably designed by) E. Jennings & Co, which include Colombo Court, 52A Acland Street, St Kilda (1927, Citation 389), Harley Court, 52 Acland Street, St Kilda (1927, Citation 390), Corinthian, 5 Robe Street, St Kilda (1933, Citation 789), and Maison Parisienne, 122 Brighton Road, Elwood (1932, Citation 2424).

Other Mediterranean style flats in Port Phillip include Southey Court, 41 Milton Street, Elwood (1925, B.S.W. Gilbertson architect, Citation 805), Ormond Court, 1 Glen Huntly Road, Elwood (1926, B.S.W. Gilbertson architect, Citation 411), and Hawsleigh Court, 2B Hawsleigh Avenue, Balaclava (1928, Hugh Philp architect, Citation 2010).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

2021: Retain in the Heritage Overlay with paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

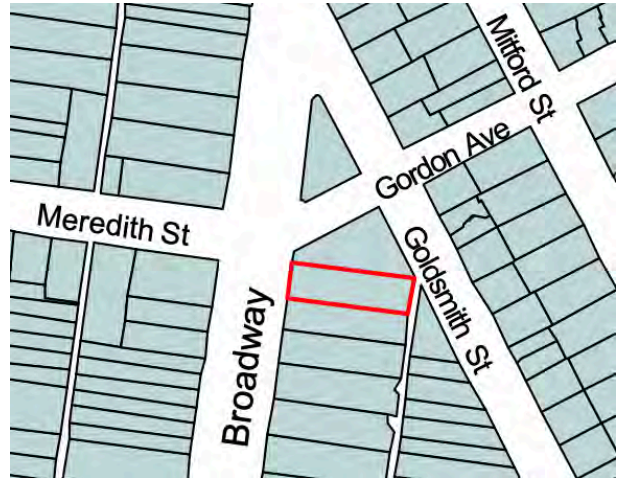
Other images



City of Port Phillip Heritage Review

Place name: De Mont Rose
Other names: Flats

Citation No:
443



Address: 1 Broadway, Elwood

Category: Residential: Flats

Style: Interwar: Bungalow,
Mediterranean

Constructed: 1926, 1934

Designer: J.H. Esmond Dorney (1934)

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

De Mont Rose, at 1 Broadway, Elwood is significant. The contributory features are the bungalow built in 1926, including the 1934 addition that created a flat in the former roof space, and the block of two Mediterranean-style flats at the front of the site designed in 1934 by J.H. Esmond Dorney.

Alterations and additions made after 1934 are not significant.

How is it significant?

De Mont Rose at 1 Broadway, Elwood is of historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

De Mont Rose is historically significant as an example of a 'conversion' typology of house to flats. It is notable for the relatively short period of time that elapsed between the construction of the original house in 1926, and its conversion to flats in 1934, which demonstrates how the boom in flat building in the 1920s and 30s raised land values to the extent that such developments provided a better return on the land than single occupancy, detached, housing. (Criterion A)

The two-storey block of two flats at De Mont Rose is of aesthetic significance, as a fine example of the interwar Mediterranean style. The detailing and materiality are typical of the Mediterranean-style, with rendered wall finishes and terracotta roof tiles, deep eaves, projecting balconies with

Classically-inspired pressed-cement balustrading, and arched-wall openings. Added to this, is more distinct detailing, including the covered walkway leading from Broadway to the rear of the site, with its *De Mont Rose* pressed cement signage above; and the crenelated parapet on the north elevation that returns along part of the west. As a sum, they make a distinct, if not eclectic example, of a Mediterranean-style block of interwar flats. (Criterion E)

De Mont Rose is significant as a representative design by the architect J.H. Esmond Dorney who designed several distinctive blocks of flats in St Kilda and Elwood during the interwar period. It was the first of a series of Mediterranean style flats that Dorney designed from 1934 onwards, just before he made the transition to the Moderne and Functionalist styles. It introduced several features that would become Dorney's trademarks including the distinctive balusters. (Criterion H)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).



There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

De Mont Rose

Although reclamation of the Elwood Swamp began in 1889, the area that it occupied - bounded by present-day Marine Parade, Dickens Street, Mitford Street and Shelley Street - remained largely undeveloped at the turn of the century. MMBW plans of this area shows that the triangular tract of land between Barkly Street, Dickens Street, Mitford Street and the newly formed canal was entirely vacant at that time.

The opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway encouraged development. Building was slow at first but improvements to the tramway including progressive duplication from 1913 stimulated development and encouraged the building of flats especially along Mitford Street and Broadway, but also in adjoining streets. The first blocks of flats were duplexes constructed in 1917: at 73 Mitford Street, designed by Schreiber & Jorgenson and 13 Southey Street, designed by J.J. Meagher. In the following year, W.A. Tombs designed Birnam, a block of four flats, at 15 Mitford Street. The building of flats gathered pace during the interwar period and by 1940 more than 30 blocks had been erected in Mitford Street, with a further 15 in Broadway (BP).

Development on the east side of Broadway proceeded more slowly than on the west. By 1925 the west side was almost fully developed between Mitford Street and the Canal, while there were only three houses on the east side with a further three under construction.

In 1926 a house was constructed on this property for William Clarke as his own residence. Then, in 1934, Clarke engaged J.H. Esmond Dorney to design two-storey additions at the front of the house, which contained two flats, one on each level. An additional flat was created in the roof space of the original house. Access to the upstairs flats was via external stairs leading from an internal courtyard, which was accessed by a porte cochere at the north end of the new building (BP).

J.H. Esmond Dorney, architect

James Henry Esmond Dorney (1906-91) trained in the office of Walter Burley Griffin in the mid-1920s and, on commencing his own practice in 1930, initially designed in conventional styles such as Tudor Revival before developing his own variation of the Moderne and Functionalist styles in the later 1930s. While he is said to have rejected the solidity and heaviness of Griffin's style, some of his flats of the mid-1930s clearly demonstrate influences of the 'Prairie School'.

A resident of Elwood since a teenager, Dorney designed numerous blocks of flats in the area, including several speculative apartment projects for his mother and his father-in-law, John R. Lambie who was a local real estate agent. After World War II, Dorney moved to Tasmania, where he became an innovative and highly regarded modern architect.

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plans nos. 1392, 1393

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020



St Kilda Council building permit (BP): 6571, 17 September 1926; 8443, 9 January 1934

Sands & McDougall Directories (SM) 1935, 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

De Mont Rose is a two-storey, block of interwar flats, with a shallow setback from Broadway, built in front of an earlier interwar bungalow that contains two flats. Its façade is a busy composition of decorative elements, that results in an eclectic design in the Mediterranean style. The flats have a hip roof clad in terracotta tiles; this roof is partially concealed from view from Broadway by a crenelated parapet that returns along the north elevation. Below this parapet is a projecting balcony, which forms the top of a covered walkway to the rear of this flat complex. Above the corbelled opening of the walkway is rendered signage *De Mont Rose*. The walkway, which has arched openings along the north side, leads to a central courtyard formed by the U-shaped plan of the block. A rendered staircase leads from this courtyard to the upper-level flats.

Much of the wall surfaces on the front of the flats are rendered, which are relieved in places with brick, particularly around wall openings. Two other balconies are on the upper level. One of these is broad, and a trio of arched windows and doors are on the rear wall of this balcony. A smaller, yet finely detailed balcony, sits upon a corbelled base at right, which is accessed by a pair of arched doors. All balconies have rendered balusters in the distinctive style that is a hallmark of Dorney's apartments. Windows on the flats, which are of various arrangements, have leadlight glazing. The flats are complemented by a low brick front fence.

Behind the front building is the original house, which is an attic bungalow constructed of red brick with a steeply pitched tile roof.

The building has a relatively high degree of external intactness.

Comparative analysis

The interwar period was a time of extreme stylistic diversity, to an extent that exceeded the diversity of approaches of the nineteenth century. Boundaries between styles were often crossed in the one building, creating eclectic fusions of features from different styles (Trethowan et al, 1992, Volume 1, p.61). Such buildings were very popular in St Kilda and Elwood and make an important contribution to the distinctive character of these areas. While such designs have often been attributed to speculative builders and 'lesser' architects, this approach was also used by well-known or prominent architects such as James H. Wardrop, H.V. Gillespie and J.H. Esmond Dorney.

The work of architect, J.H. Esmond Dorney, in Port Phillip through the 1930s displays an extraordinary spectrum of fashionable styles, from the Old English style Surrey Court (1933, Citation 362) to the stark Modernist geometry of Windermere (1936, Citation 311) and St Kiernan's (1940, Citation 756).

De Mont Rose, designed in early 1934, was the first several flats by Dorney, which demonstrate the influence of the Mediterranean style. It introduced some of Dorney's trademark details such as the distinctive balusters, which were used on several other projects that followed included Chenier (1934, Citation 1985), L'Espoir (1934), Garden View (1935, Citation 429), and Mena Court (1936). Other details such as the unusual crenelated parapet show the stylistic diversity that is characteristic of Dorney's early work and was continued in later buildings such as Garden View, which shows the transition to the Moderne style evidenced in Dorney's flats of the mid to late 1930s such as Windermere and St Kiernan's.

De Mont Rose compares well with the quirky Mediterranean style flats built (and presumably designed by) E. Jennings & Co, which include Colombo Court, 52A Acland Street, St Kilda (1927, Citation 389), Harley Court, 52 Acland Street, St Kilda (1927, Citation 390), Corinthian, 5 Robe Street, St Kilda (1933, Citation 789), and Maison Parisienne, 122 Brighton Road, Elwood (1932, Citation 2424).

Other Mediterranean style flats in Port Phillip include Southey Court, 41 Milton Street, Elwood (1925, B.S.W. Gilbertson architect, Citation 805), Ormond Court, 1 Glen Huntly Road, Elwood (1926, B.S.W. Gilbertson architect, Citation 411), and Hawsleigh Court, 2B Hawsleigh Avenue, Balaclava (1928, Hugh Philp architect, Citation 2010).

De Mont Rose is also representative of a distinctive building type in Port Phillip, which is the conversion of houses to flats. Often, these were flats built in the large allotments of nineteenth century mansions or villas. De Mont Rose is unusual as it was built in the front yard of a suburban bungalow itself built only 8 years prior. It demonstrates how the boom in flat building in the 1920s raised land values to the point that such developments became viable. De Mont Rose is one of at least three conversions designed by Dorney. In the same year he designed the remodelling of his mother's house, Chenier, at 8 Glen Huntly Road, Elwood into two flats, and in the following year designed Lindisfarne, another conversion of a house into two flats at 51 Mitford Street, Elwood.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls and apply front fence controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, 1992

Other images



City of Port Phillip Heritage Review

Place name: **Edleigh Court**
Other names: **Flats**

Citation No:
444



Address: **6 Broadway, Elwood**

Category: **Residential: Flats**

Style: **Interwar: Old English, Arts & Crafts**

Constructed: **1934**

Designer: **Unknown (J.H. Eddy, builder)**

Amendment: **C206**

Comment: **Revised citation**

Heritage Precinct: **St Kilda Botanical Gardens & Environs**

Heritage Overlay: **HO537**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

Edleigh Court, built by the contractor J.H. Eddy, in 1933-34, at 6 Broadway, Elwood is significant. The low bluestone and brick fence with integrated planters at the corners, planted with clipped privet, also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Edleigh Court, at 6 Broadway, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Edleigh Court is of aesthetic significance as fine and well-detailed flats in the Old English and Arts & Crafts styles. It is notable for the strong and simple massing of the Milton Street elevation. This is achieved with a combination of wall openings of half circle Arts & Crafts-inspired arches, and Tudor arches embellished with exquisite manganese brick detailing, the sum of which creates a striking architectural composition. The quality of the brick detailing, which includes corbelling and 'nogging' to the gable ends is also of note, as is the apparent random placement of the smaller brick accents, which is a typical Old English style detail and adds to the picturesque qualities of the building. The use of slate for roofing is not common for residential buildings of this period. The setting of Edleigh Court is complemented by the front fence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).



Edleigh Court

Although reclamation of the Elwood Swamp began in 1889, the area that it occupied - bounded by present-day Marine Parade, Dickens Street, Mitford Street and Shelley Street - remained largely undeveloped at the turn of the century. MMBW plans of this area shows that the triangular tract of land between Barkly Street, Dickens Street, Mitford Street and the newly-formed canal was entirely vacant at that time.

The opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway encouraged development. Building was slow at first but improvements to the route including progressive duplication from 1913 stimulated development and encouraged the building of flats especially along Mitford Street and Broadway, but also in adjoining streets. The first blocks of flats were duplexes constructed in 1917: at 73 Mitford Street, designed by Schreiber & Jorgenson and 13 Southey Street, designed by J.J. Meagher. In the following year, W.A. Tombs designed Birnam, a block of four, at 15 Mitford Street. The building of flats gathered pace during the interwar period and by 1940 more than 30 blocks had been erected in Mitford Street, with a further 15 in Broadway (BP).

Development on the east side of Broadway proceeded more slowly than on the west. By 1925 the west side was almost fully developed between Mitford Street and the Canal, while there were only three houses on the east side with a further three under construction.

These flats at the northwest corner of Milton Street were constructed in 1934 by and for builder, J.H. Eddy. Known as Edleigh Court, the block contained six, two-bedroom flats over two levels (BP, SM).

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plans nos. 1392, 1393

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8423, 12 December 1933

Sands & McDougall Directories (SM) 1935, 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Edleigh Court is a two-storey, block of brick inter-war flats, at the northwest corner of Broadway and Milton Street, which has a large hip roof that is clad in slate tiles. The flats have shallow setbacks from street boundaries behind a low bluestone and brick fence with integrated planters at the corners, planted with clipped privet. There is a residents' car park to the west of the flats.

Despite the Broadway address, the façade of the flats face Milton Street. It is composed of three projecting gable bays, containing porches on the lower level and recessed verandahs that extend across the first floor of the façade. There are chimneys with terracotta pots between two gable bays. The roughcast render finish of the walls of the flats are relieved in places with exquisite manganese brick detailing of varying patterns and size, around wall openings, wall corners and window reveals, and to the gable ends. These wall openings on the façade also vary, and include semi-circular and pointed arches. The combination of these wall openings, and the brick detailing, amounts to a striking architectural composition in Milton Street.

The east and west elevations have the same materiality however detailing is applied with restraint in comparison to the façade. Two sets of stairs, accessed from the east elevation, lead to the front and rear of the flats. A chimney is on the east elevation and is flanked by timber frame double-hung

sash windows on the ground and first floors. The upper sashes have six glazed panes. A bay projects forward left of the bay with the chimney. This, like the other elevations, contains identical windows, some with flower boxes resting on brick corbels.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

Old English Revival, which included Tudor and Medieval influences, was a popular style for residential buildings of the interwar period and there are many examples in Port Phillip. It is characterised by red and clinker bricks, brick nogging and half-timbering, tiled roofs with steeply pitched gables, and highly modelled brick chimneys. Massing and details are picturesquely asymmetrical, as were window types, ranging from arches, standard casements and oriels, with multiple panes (often with diamond leadlights). Front fences are low and often in clinker bricks.

Early examples, in the late 1910s and 1920s tended to have gabled roofs and half timbering or brick nogging in gables. By the mid-1930s, most examples had hipped main roofs accented by vergeless gables, and walls and gables were entirely of brick enlivened by patterning in multiple colours.

The earliest use of the style in Port Phillip was in the flat conversion known as Hampden, 74 Barkly Street, St Kilda designed by Arthur W. Plaisted and constructed in 1919-20 (HO370, Citation 405). Plaisted also designed one of the finest examples, Hartpury Court (1923) at 9-11 Milton Street, Elwood (included on the Victorian Heritage Register, VHR H797, Citation 381), as well as the house Limerick Lodge (1927) at 58 Brighton Road, Ripponlea (Citation 306).

Other Old English flats within the HO in Port Phillip mostly date from the 1930s and include include Surrey Court (J. Esmond Dorney, 1933), 71 Ormond Road, Elwood (Citation 362), Astolat (Leslie J.W. Reed, 1934), 301 Carlisle Street, Balaclava (Significant within HO316 precinct, Citation 317), Flats (Marsh & Michaelson, 1936) 628 St Kilda Road, Melbourne (Citation 928), Clovelly (Joseph Plottel, 1938) 136 Alma Road, St Kilda East (Citation 400) and Eildon Close (Bernard Evans, 1940) 7-9 Eildon Road, St Kilda (Citation 896).

Edleigh Lodge demonstrates influences of the Old English and Arts & Crafts styles. It is notable for the strong and simple massing of the Milton Street elevation where the combination of the wall openings (half circle Arts & Crafts style and Tudor style compressed arch) and the exquisite brick detailing creates a striking architectural composition. The quality of the brick detailing, which includes corbelling and 'nogging' to the gable ends is also of note, as is the apparent random placement of the smaller brick accents, which is a typical Old English style detail and adds to the picturesque qualities of the building. The use of slate for the roof is rare for a residential building of this period.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1), 2022*



Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

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City of Port Phillip Heritage Review

Place name: Glenmore Court
Other names: Flats, Glenmore

Citation No:
453



Address: 60 Carlisle Street, St Kilda

Category: Residential: Flats

Style: Victorian & Interwar

Constructed: c.1859, 1932-33

Designer: Alan L. Fildes (1932-33)

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Glenmore Court at 60 Carlisle Street, St Kilda is significant. The fabric associated with the Victorian villa, built c.1859, and the alterations and additions designed by Alan L. Fildes in 1932-33 contributes to the significance of the place.

Alterations and additions made after 1945 are not significant.

How is it significant?

Glenmore Court at 60 Carlisle Street, St Kilda is of local historic and representative significance to the City of Port Phillip.

Why is it significant?

Glenmore Court is historically significant as evidence of two distinct phases in the residential development of St Kilda. It is notable for incorporating a pre-1860s house that is associated with the first phase of development of Carlisle Street, originally Beach Road, which was one of the first streets in St Kilda. The transformation of the building into the Glenmore Court flats in the early 1930s is associated with the boom in flat building in St Kilda when many early buildings were converted into flats, a process that was encouraged by improvements to public transport. (Criterion A)

Glenmore Court is of representative significance as example of an evolved complex of interwar flats that incorporates an early Victorian villa, which is a distinctive St Kilda building type. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas, 5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes, or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in



164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940 and by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Place history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. Carlisle Street was one of the first named streets in St. Kilda, having been officially proclaimed in July 1857. Before this time the western section was known as Beach Road, and the eastern section Balaclava Road.

The Kearney maps, prepared in 1855, provide a snapshot of development in St Kilda and Figure 1 shows the extent of development on the north side of Beach Road between Barkly Street (where it terminated) and St Kilda/Brighton roads, which included a building on this property.

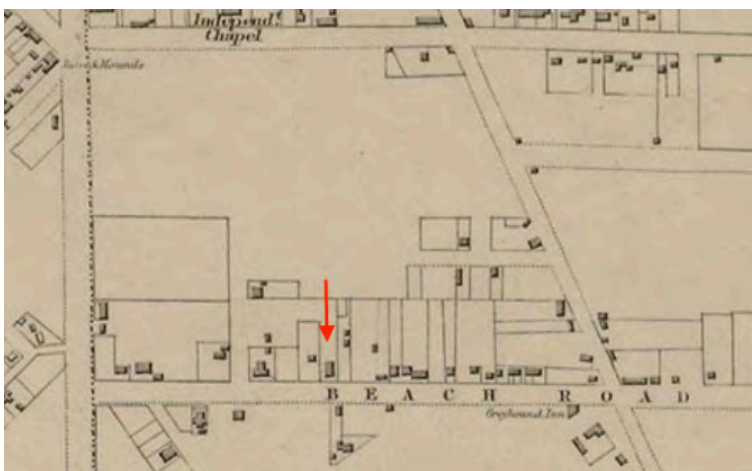


Figure 1: Extract from the 1855 Kearney Plan, showing a building on this property indicated by the red arrow (Source: St Kilda Historical Society map collection)

It is likely the building shown in the Kearney map on this property is the one described in the first St Kilda rate book, prepared in 1859, as a 10-room brick house (with a substantial Net Annual Value of 250 pounds), by then listed under 'Carlisle Street West'. Kenrick (or Henrick) Brobribb was the owner and Stephen Hamilton the occupier. Brobribb was a solicitor, whose address in the early 1860s was St Kilda, but by 1866 had moved to England (RB).

The first St Kilda rate book also lists the other houses in this section of Carlisle Street West, which included a four-room brick room house occupied by Frederick Hayward, an eight-room iron house owned by John H. Patterson, two brick houses owned by David Jones, a bricklayer (one four rooms 'unfinished' and another of five rooms), a seven-room brick house owned by Henry Wedge and several two room wooden cottages. (RB 1656-1666).

The 1873 Vardy plan shows the house contained a masonry section, with a small timber wing at the northwest corner (Figure 2).

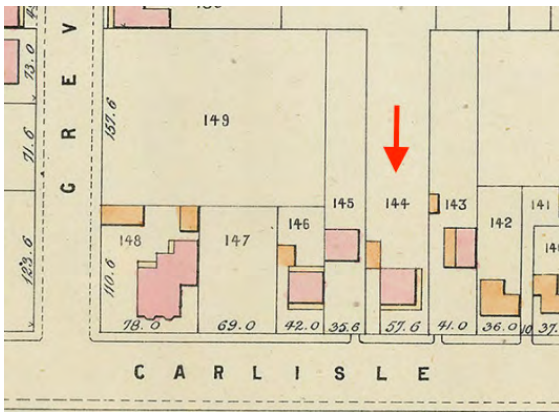


Figure 2: Extract of Vardy plan showing the house, which was of masonry construction (indicated by the pink colour) with a timber return verandah and a rear timber wing (yellow/buff colour)

By 1870 Bernard Hegethoff was the owner and occupier of the house, still described as containing 10 rooms. Hegethoff was a teacher, and he briefly conducted a school in the building (RB, SM). Hegethoff was succeeded in 1875 by Edward Woods (RB) and he was to remain in residence until his death at the age of 80 in 1905. Woods had worked at the Victoria Life and General Insurance Company for a period of 46 years, 38 as actuary and secretary, and for eight years occupying a seat on the board (*Weekly Times*, 27 May 1905, p.19). In 1884 Woods placed a newspaper notice for a lost fox terrier pup, which referred to the name of his house as 'Glenmore' (*The Age*, 9 February 1884, p.5).

Figure 3 shows the house in 1897, when it had a wing along the south boundary and an extensive rear garden with stables. The plans also show a cellar and a tank. Until 1899 the house had been described as containing nine or 10 rooms, but in 1900 this had reduced to seven (RB).

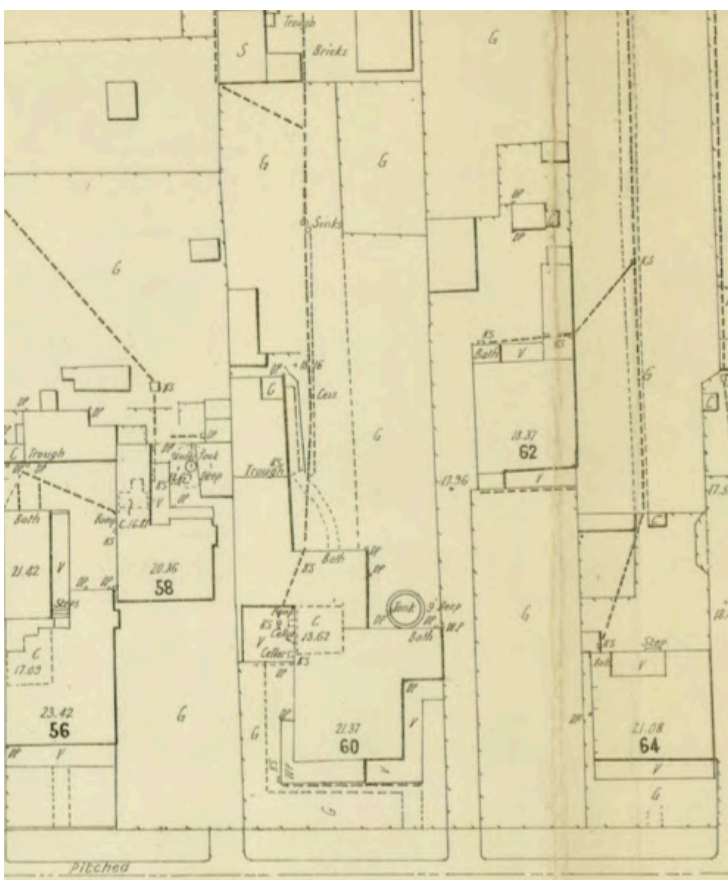


Figure 3: Extract of MMBW Detail Plan 1372 showing the house, by then numbered 60, and rear garden in 1897.

The opening by the Prahran and Malvern Tramways Trust of the Hawthorn Road to St Kilda Esplanade electric tramway in April 1913, via Balaclava Road and Carlisle Street paved the way for more intensive residential subdivision and development along Carlisle Street including the building of flats, which began to appear by the end of World War I. Between 1915 and 1941 at least 20 blocks were constructed between The Esplanade, St Kilda and Hotham Street, Balaclava with many more in the adjoining streets.

Following Woods' death Glenmore passed through a succession of owners, before it was purchased in the late 1920s by Mrs. F.A. Graham, and by 1930 it was listed in the directories as 'Glenmore Flats'. Mrs Graham undertook some minor alterations in 1930 before embarking on a more ambitious project carried out from mid-1932 to early 1933 which transformed the building into the present apartment complex. The work was carried out in four stages, all designed by architect Alan L. Fildes, who was then a resident of Elwood, living at 34 Meredith Street. The first stage was a two-storey addition to the rear of the house, which contained six one-bedroom flats. The floor plans were compact to say the least, with the bedrooms only being 7 feet by 9 feet and some of the living areas having only borrowed light off porches, hallways or very narrow lightwells (BP).

The second stage was a small, hipped roof 'sleep out' at the rear. This was followed by additions to the front and sides of the building, which closed in the original verandah and added projecting bays at either end. While the floor plans of alterations to the front are incomplete, the layouts also seem compromised with some flats appearing to have shared facilities or bedrooms that are accessed via common areas. Finally, garages were constructed to the rear in early 1933. G.C. Dickson & Yorsten was the builder for the first two stages of work, while R. Owen was responsible for the third and fourth stages (BP). Figure 5 includes some extracts of the original building plans.

The explanation for the compact layouts may have been that Mrs. Graham offered the flats for short term holiday or tourist accommodation in addition to long term rentals. In late 1933 the flats were offered for let as 'Bachelor apartments' (*The Argus*, 16 December 1933, p.28) and in 1934 Mrs. Graham placed an advertisement in the promotional booklet 'St Kilda the Beautiful' which described Glenmore Court as follows:

Surrounded by lawns and garden. Within 3 minutes of the sea and Picture Theatres. Self-contained Suites, Modern Furnishings, and every Convenience. Hot Water Service and Garages. Terms Moderate ('St Kilda the Beautiful', facing p.35).

In the early 1980s alterations and additions were carried out to enable the flats to be strata-subdivided. These alterations were mostly internal and aimed at making the flats truly self-contained and fixing some, but not all, of the amenity and layout issues of the original design.

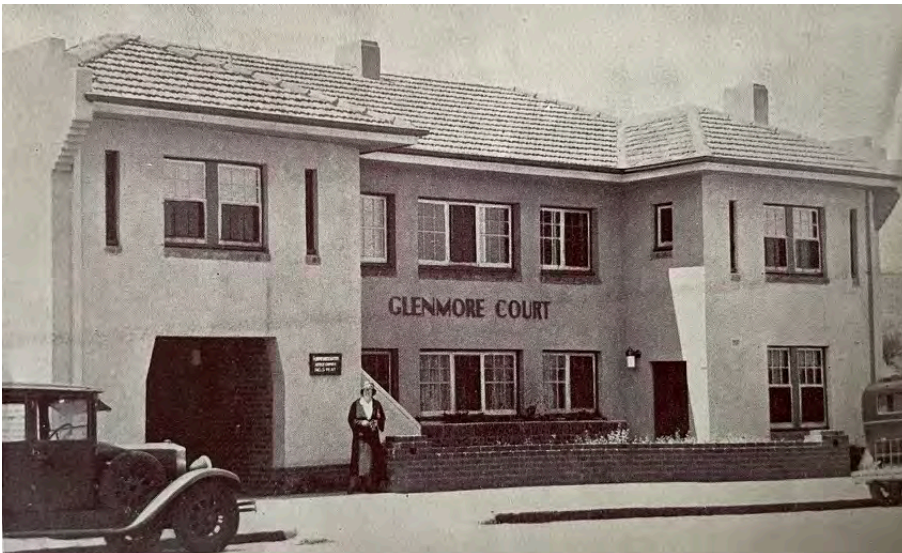


Figure 4: Glenmore Court c.1934, which possibly shows Mrs. Graham standing in front (Source: *St Kilda the Beautiful*).

Alan L. Fildes

Alan Fildes (1909-56) studied modelling, architecture, construction, and carpentry at Brighton Technical College and received his certificate of architectural registration while working for Oakley and Parkes in 1933. By 1936 he had entered practice with Norman Seabrook, with Seabrook as the main designer, Fildes managing the projects and running the office. Alan Fildes died in 1956 at the age of 47 (Goad 2002).

Norman Seabrook rose to prominence following his 1933 Modernist design for the MacRobertson Girls' High School, which was the first Australian example of the modern functionalist style of architecture developed by the Dutch architect Willem Dudok and was later claimed by Robin Boyd to have heralded the '1934 Revolution' of modern architecture in Victoria (Goad 2002)

Seabrook engaged the more experienced Fildes to execute the project, and this led to their formal partnership in 1936. By applying and adapting European modernist design principles to a broad range of civic, industrial, commercial, and residential buildings, Seabrook and Fildes played a primary role in the dissemination of modernist architecture in Victoria in their relatively short-lived period of greatest creative output between 1934 and 1940 (Goad 2002).



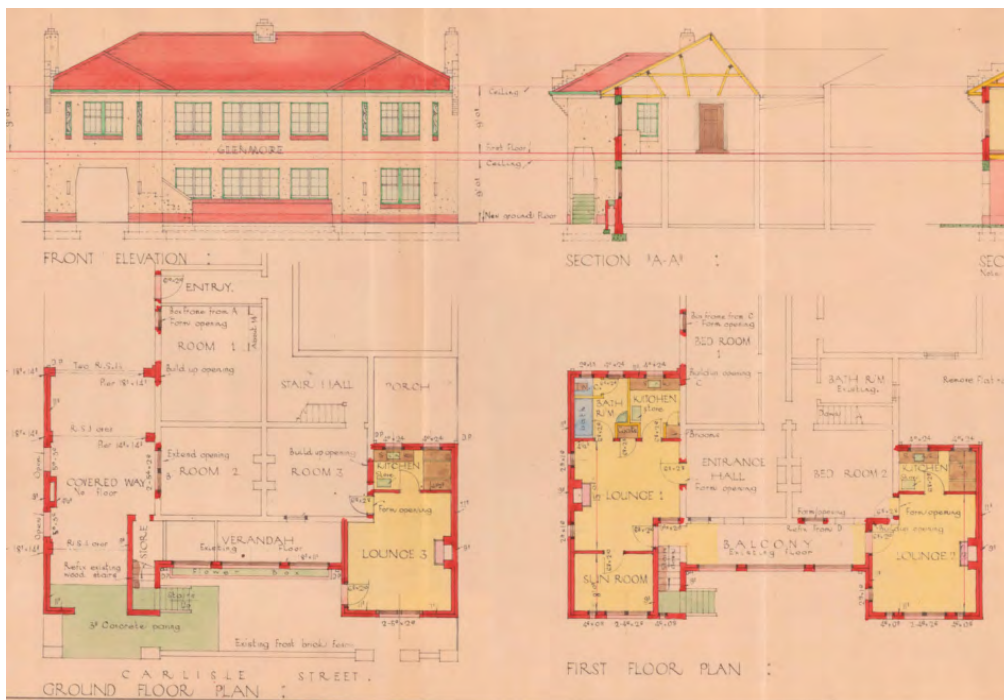
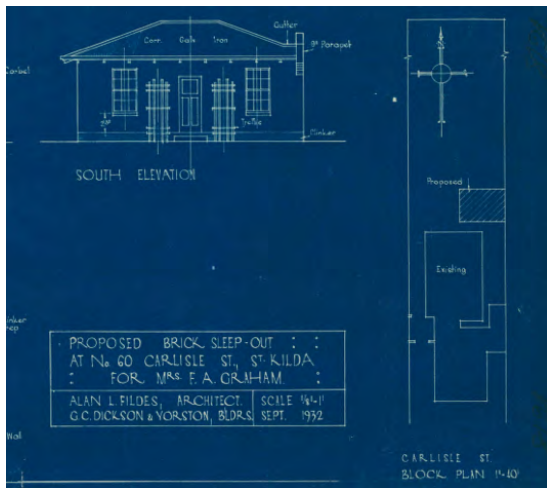


Figure 5: Top: Stage 1 (rear addition); Stage 2 ('sleep out') and Stage 3 (Front additions).

References

Goad, Phillip, 'Seabrook, Norman Hugh' in Australian Dictionary of Biography: <https://adb.anu.edu.au/biography/seabrook-norman-hugh-11645> (viewed 29 May 2022)

J.E.S. Vardy, 'Plan of the Borough of St Kilda. Surveyed and compiled under direction of the Borough Council', Hamel & Ferguson, Melbourne 1873 (Vardy plan)

'Melbourne and its suburbs' (1855) compiled by James Kearney, draughtsman; engraved by David Tulloch and James D. Brown. [Melbourne]: Andrew Clarke, Surveyor General (Kearney plan)

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

Real estate websites: Domain.com.au and Realestate.com.au, webpages for apartments for sale at 60 Carlisle Street, viewed 29 May 2022

St Kilda Council building permits (BP): 7784, 11 July 1930 (minor alterations); 8039, 20 April 1932 (rear two storey addition); 8121, 8 September 1932 (sleep out); 8182, 3 December 1932 (front addition); 8216, 13 February 1933 (garage)

St Kilda Shore Publicity Committee, 'St Kilda the Beautiful', c.1933

St Kilda rate books (RB): 1859 (no. in rate 1662), 1862-63 (892); February 1865 (875); November 1870 (963); December 1875 (1145); 1894 (1733); 1900 (1757)

Sands & McDougall Directories (SM) 1935, 1940, 1945

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Glenmore Court is an interwar apartment complex, which incorporates an early Victorian house. Figure 6 shows the approximate stages of building:

- The early Victorian house comprises the middle section. This includes a separate steeply pitched hipped roof wing, which retains an early six over six timber sash window and a corbelled brick chimney.
- Across the front and to the sides of the early Victorian house has been overlaid the final stage of the 1932-33 scheme which created the symmetrical appearance in a U-plan with projecting hipped roof bays built to the boundary on either side of a recessed central bay. The west bay includes a porte cochere leading to the vehicle driveway along the west boundary. Each bay at first floor level has paired multi-pane (six over three) timber sash windows flanked by narrow slot windows with leadlight glass (another leadlight window is in the west wall of the east bay), and there is another pair of windows in the ground floor of the east bay. The recessed central bay has paired sliding multi pane casements with textured glass on either side of a single multi-pane window above 'Glenmore Court' in smooth render. On the west side there is a staircase with rendered balustrade and brick coping. The end walls are in face brick with corbelling, the roofs have deep flat boxed eaves, and the rendered chimneys are plain.
- To the rear is a two-storey wing with a hipped roof and two brick chimneys. This has multi-pane windows (not original), and an entrance door with an original arched fanlight and sidelights with leadlight glass. Internally, the staircase has the original timber balustrade.
- At the rear of the building is the 'sleep out', which is now a separate apartment. This has a hipped roof and render walls and has been altered and extended.
- Behind the 'sleep out' is a series of outbuildings and garages along the east and north boundaries.



Figure 6: Glenmore Court approximate building stages: Red is nineteenth century and yellow is 1932-33.

Internally, most of the decorative features reflect the 1930s renovation, which include some distinctive Arts & Crafts style fireplaces with timber mantles with tall, paired brackets and coloured tile surrounds in the rear apartments, strapped or plaster ceiling decoration with Art Deco motifs. However, there are some remnants of the original house including surviving Victorian era timber fire surrounds. Of note is the marble fire surround within the living area of apartment 3, which is likely to be original to the c.1859 house as it has a mid-Victorian appearance and is located on the ground floor of the section with a separate and higher hipped roof described above. Apartment 2 has a basement bedroom within the original cellar.

The buildings are in good condition and have a moderate degree of external integrity to the 1930s renovation. The key external change has been the replacement (or narrowing) of the central windows in the front recessed bay, the widening of the porte cochere entry, the replacement of windows to the west elevation of the rear two storey wing, and additions to the rear sleep out. A high fence has been constructed across the frontage.

Comparative analysis

St Kilda contains a diverse collection of houses dating from the 1870s and earlier, which include mansions, villas, and terrace houses. Not surprisingly given their age, the buildings have varying degrees of intactness and integrity and broadly speaking fall into two groups. The first group includes the more intact examples such as the former Rondesbosch, 27 Chapel Street, and Marlton, Marlton Crescent, both large mansions that now form part of St Michael's Grammar School, as well as Linden, 26 Acland Street, and several houses and terrace rows in Acland Street, Dalgety Street and Princes Street.

Glenmore Court on the other hand is part of the second group, which comprises early houses that have been altered during the interwar and postwar periods, often because of conversion to flats.

As a nineteenth century house converted to flats in the early twentieth century, Glenmore Court is representative of a distinctive St Kilda building type. ‘Conversions’ were among the earliest flat types to emerge in Port Phillip and according to Sawyer (1982:61) the poor quality of some brought flats ‘into disrepute’. Sawyer cites a 1923 *Australian Home Builder* article that was highly critical of the practice:

Take any old house, dress up the front with a coat of roughcast and an outside staircase; insert a bathroom and lavatory somewhere on the upper floors, also a stove and a sink. If there is room at the back, add a back verandah – platform rather – to the upper floor...

However, at the other end of the scale there were also several conversions of exceptional quality such as the 1911 transformation of the former *Cliveden* in East Melbourne into *Cliveden Mansion Flats*. Many of these transformative conversions were designed by architects.

Port Phillip has examples of both types of conversions. One of the earliest examples of a terrace row conversion is Marli Place, 3-7 The Esplanade, St Kilda, which was converted to flats around 1911. This is an example of a basic conversion with prominent external staircases being the most visible change. Otherwise, the terrace largely retains its mid-Victorian character. Another example is Himalaya at 10 Tennyson Street (Citation 932), where a two-level verandah/balcony with external staircases has replaced the original cast iron verandah of the 1878 mansion.

Examples of more transformative architect-designed conversions include Grosvenor Mansions (1919, designed by Howard R. Lawson) at 74-88 William Street, Balaclava (Citation 910) and Carnong Courts (1926, designed by A & K Henderson) at 29-33 Robe Street, St Kilda (Citation 794). Both have Arts & Crafts detailing, and Carnong Court is notable for the arrangement of semi-enclosed stairwell towers at the front of the building as an integral and distinctive part of the design.

Perhaps the most pertinent comparisons to Glenmore Court include Hampden at 74 Barkly Street, St Kilda (Citation 405) and Sur-La-Mer (Citation 943). In both examples, very early houses (c. 1860s or earlier) have been incorporated into apartment blocks, which have completely transformed the outward appearance, while leaving traces of the original house at the rear. At Hampden, this includes parts of the rear wings, which have hipped roofs and Victorian chimneys, while at Sur-La-Mer the rear elevations retain original Picturesque Gothic bargeboards and detailing, and some original chimneys.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the heritage overlay as a Significant place within the St Kilda Botanical Gardens & Environs precinct.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998



Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



Entry to rear two-storey wing with arched leadlight fan light and sidelights, and original staircase

City of Port Phillip Heritage Review

Place name: **Devon Court**
Other names: **Flats**

Citation No:
460



Address: 45-47 Chapel Street, St Kilda

Heritage Precinct: Not applicable

Category: Residential: Flats

Heritage Overlay: HO351

Style: Interwar: Moderne

Graded as: Significant

Constructed: 1937, 1946

Victorian Heritage Register: No

Designer: Alder & Lacey

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Devon Court, designed by Alder & Lacey and constructed in two stages in 1937 and 1946, at 45-47 Chapel Street, St Kilda is significant. The contributory features are the three flat blocks, garages, and the low brick and render front fence and privet hedge.

Alterations and additions are not significant.

How is it significant?

Devon Court at 45-47 Chapel Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Devon Court is of aesthetic significance as a fine and intact example of flats designed in the interwar Streamline Moderne-style. Notable features include the flowing, curvilinear rendered bands extending the full length of each block and encompassing small balconies and the massive stair towers with their unusual, deep bullnose moulding over each entrance door. The large ovolo moulding at the wall corners and glass block panels articulate the verticality of these towers, while the contrasting bands of render and pink brickwork create a horizontal emphasis, an interplay characteristic of the Moderne style. The setting and aesthetic qualities of the flats are complemented by the front fence and hedge. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. 370 In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).



Devon Court

The electrification in 1926 of the Chapel Street cable tram encouraged the building of flats along the route. Between 1927 and 1940 no fewer than 17 blocks of flats were built in Chapel Street between Dandenong Road and Brighton Road (BR, SM).

Plans for Devon Court were prepared in 1937 by Alder and Lacey, architects and engineers, for the then owners, Alma Estates Pty Ltd. The complex at that stage comprised two blocks arranged along a central driveway leading to a series of lock-up garages at the rear of the site. The larger of the two blocks, to the south of the site (Block A) contained four flats (3 x two-bedroom and 1 x one-bedroom) on each of two floors. Block B to the north contained 3 x two-bedroom flats on each of two floors with two laundries on the ground floor. Garages were at the rear. The builder was F. Shillabeer & Son (BP).

In 1946 Alma Estates Pty Ltd again engaged Alder & Lacy to design a third block situated in the north west corner of the site behind Block B adjoining one of the garage blocks. This contained a further four one-bedroom flats over two levels (BP).

References

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) nos. 9847, 6 December 1937 and U.134, 30 April 1946

St Kilda Council building register (BR), entries for Chapel Street 1925 to 1940

Sands & McDougall Directories (SM) 1930, 1935, 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Devon Court comprises two blocks arranged along a central concrete driveway leading to a series of lock-up garages at the rear of the site, with a third block situated in the north west corner. The larger of the two blocks, to the south of the site contains four flats (3 x two-bedroom and 1 x one-bedroom) on each of two floors. Block B to the north contains 3 x two-bedroom flats on each of two floors (originally with two laundries on the ground floor). Behind Block B is the 1946 block which contains four one-bedroom flats over two levels.

Each block is constructed of pink-red brick and has a hipped tile roof with deep flat eaves and show the influence of the interwar Streamline Moderne style. This is expressed in the broad rendered band at mid-wall height with incised 'speed lines' contrasting with the brick walls that creates a strong horizontal emphasis, which is balanced by the prominent expressed parapeted stairwells that break through the eaves line. These feature unusual bulbous awnings over the entry and curved cantilevered balconies on either side of the stairwell, which has glass block glazing, chamfered corners with an ovolo profile. The Moderne style is further emphasised by the corner windows with horizontal muntins, the plain brick chimneys and the lack of ornamentation. While the smaller block to the rear is simpler, it incorporates similar details including the rendered band and curved balconies on either side of the central stairwell.

At the front of the site is an original low brick wall with expressed dwarf piers with rendered caps in front of privet hedge, which is a typical interwar planting.

The complex is in good condition and has a high degree of external intactness.

Comparative analysis

Streamline Moderne emerged in the early 1930s and quickly became a popular style for flats because of its modern and progressive image.

I.G. Anderson was one of the foremost proponents of the Moderne style in Victoria and in 1934 he designed Avenue Court flats at 64-66 Victoria Avenue, Albert Park, which was one of the first Moderne flats in Port Phillip (the only known earlier example in Port Phillip is The Royal designed by Archibald Ikin in 1933 at 1 Robe Street, St Kilda). A newspaper article about Avenue Court described how it was:

... of more than ordinary interest as indicating how deeply the machine era is impressing itself upon residential work. Chief among the characteristics of the building is a certain squareness of mass and outline, a definite emphasis on the verticals, a bareness of walls and a paucity of ornament. Actually, however, added architectural interest in this and many of the new types adopted for flat construction is obtained by combining the several structural elements to ensure the bold and lively play of light and shadow. (The Age, 1 May 1934, p.4 'Building & Architecture. The Continental Flat. Radical changes in design').

Anderson would later design Park Gate, 352 Albert Road, South Melbourne (c.1940, no citation).

Other fine examples of the Streamline Moderne style in Port Phillip include Windermere, 49 Broadway, Elwood designed in 1936 by J.H. Esmond Dorney (which is included on the Victorian Heritage Register, Citation 311), Del Marie, 4 St Leonard's Avenue, St Kilda (1936, Stuart M. Hall, Citation 221), La Rochelle, 1A Dickens Street (1936, W.H. Merritt, Citation 2439), and Taradale 229 Brighton Road, Elwood (1936, Walter Mason, Citation 442).

Devon Court compares well to the above examples. As well as the bold massing, which establishes a tension between the horizontal and vertical elements and especially for the stairwells, the materiality and detailing result in a fine architectural composition that remains highly intact and is complemented by the original front fence and early landscaping.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



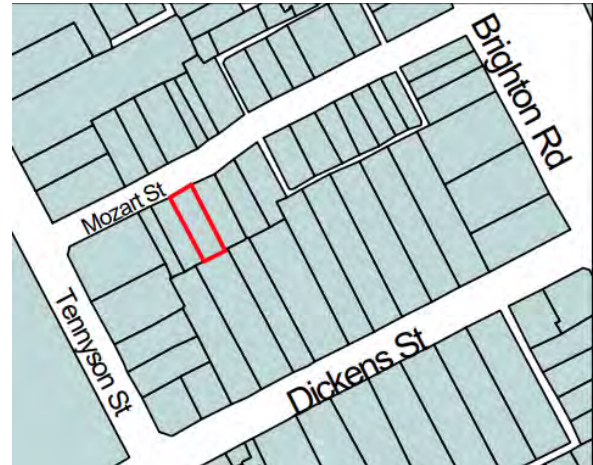
City of Port Phillip Heritage Review

Place name: **Monolyte Concrete House**

Other names: -

Citation No:

744



Address: **21 Mozart Street, St Kilda**

Category: **Residential: House**

Style: **Federation/Edwardian:
Bungalow**

Constructed: **1915**

Designer: **F.W. Thomas, Monolyte Pty Ltd**

Amendment: **C206**

Comment: **Revised citation**

Heritage Precinct: **St Kilda
Botanical Gardens & Environs**

Heritage Overlay: **HO537**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

The Monolyte Concrete House designed by F.W. Thomas and constructed by Monolyte Pty Ltd in 1915 at 21 Mozart Street, St Kilda is significant.

Alterations and additions are not significant.

How is it significant?

The Monolyte Concrete House at 21 Mozart Street, St Kilda is of local historic, architectural and aesthetic significance to the City of Port Phillip.

Why is it significant?

It is significant as an early and intact example of a reinforced concrete house and one of the first in Melbourne to use the Monolyte system of construction, which was the first fully standardised formwork system in Australia. It demonstrates the experimentation with different concrete house construction techniques and systems that occurred in the early twentieth century, which led it to become a more accepted construction method by the interwar period. (Criteria A & D)

As one of the earliest surviving examples of the Monolyte system the house has research potential to provide further understanding about the development of this system. (Criterion C)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

Monolyte Concrete House, 21 Mozart Street

The eastern section of Mozart Street off Brighton Road was established in the late nineteenth century and terminated in a dead-end at the rear of the Corinella mansion estate, which faced Tennyson Street overlooking the St Kilda Botanical Gardens. In 1897 the only building in the street was the pair of two-storey houses at nos. 2 & 4 (MMBW).

The c.1909 subdivision of the Corinella Estate, which included the demolition of the 50-room mansion enabled the extension of Mozart Street through to Tennyson Street. In May 1912, the prominent demolition company 'Whelan the Wrecker' was offering all the building fabric of the mansion including 50,000 bricks, doors, sashes, and timber boards (*Age* 25 May 1912, p.10) and by August of that year, 'building blocks' were being offered for sale (*Herald* 16 August 1912, p.6). Almost all the lots in Mozart Street were built on by the end of World War I.

This house was constructed in 1915 on the south side of the western extension of Mozart Street. Designed by architect F.W. Thomas it was built by concrete house specialists Monolyte Pty Ltd of Queen Street, Melbourne for the owner, Victor Tartakover, as his own residence (BP).

References

- Cooper, J.B., 1931, *The History of St Kilda. From its settlement to a city and after. 1840 to 1930*, Volume 1
- Heritage Alliance, *Elwood Heritage Study*, 2005
- Lewis, Miles, 'Australian building: A cultural investigation. Section Seven: Cement and concrete' viewed online at <http://www.mileslewis.net/australian-building/> on 30 June 2016
- Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1382, dated 1897
- Port Phillip Thematic Environmental History (TEH) Version 1*, July 2020
- St Kilda Council Building Permit (BP): 2517, 13 January 1915
- Sands & McDougall directories (SM), 1900-1920

Description

This gable fronted bungalow has a projecting gabled porch with a compressed arch supported on slender Tuscan style posts, grouped in 3 at each corner, set on a low rendered balustrade. There is half-timbering to the porch gable and the eaves of the main roof are bracketed. The roof is clad in terracotta tiles with ball finials and the reinforced concrete walls are finished in textured render. The windows to the main elevation are boxed triple casements with highlights, one with a bracketed tiled hood.

The building has good external integrity. The front timber picket fence is sympathetic, but not original.

Comparative analysis

Reinforced concrete, using several locally developed or imported systems of reinforcement and formwork, was being used by several architects and builders in Australia from the early 1900s for commercial buildings and civil engineering structures, as well as for houses. By the early interwar period reinforced concrete had become a familiar and accepted material, rather than the province of a few specialist firms (Lewis).

The first reinforced concrete houses began to appear in Australia from c.1907 and several pioneer examples were built in Adelaide around that time by builder W.C. Torode, who developed a method of in situ concrete cavity walling. A Melbourne builder, H.R. Crawford, patented his own system in 1907, and, over the next seven years, erected concrete houses at Camberwell, Canterbury, East Malvern and Balwyn. Another important early example was that built by John Monash at 4 Ray Street Beaumaris in 1912, but unfortunately demolished in 1999. In the 1910s, S.B. Marchant of Adelaide developed the 'Monolyte' system, which was the first fully standardised formwork system in Australia (see below) and in the 1920s, A.C. Matthews developed the 'Self-Form' system, which produced cavity walls (Lewis, Heritage Alliance 2005).

Probably the most prolific designer and builder of concrete houses in Melbourne, from about 1914 until the 1930s, was the Melbourne architect Lesley M. Perrott. In 1923 with the assistance of G.W. Green Perrott published a book on the subject *Concrete Homes*. In it he explains that reinforced concrete is "the most suitable building material known to us, and that it lends itself readily to effective architectural treatment". A newspaper article about the book opines:



Quite rightly he objects to any attempt being made to disguise concrete - that is to try to make it pass for some other material - seeing that in capable hands it has a character of its own. (The Argus, 'New Books', 17 December 1923, p.3)

This house is one of several early concrete houses in the City of Port Phillip built in the period before 1920. The earliest appears to be the house at 4 Blessington Street, erected in 1911 (Citation 25) in the highly unusual form of a Victorian villa, with mock ashlar façade (although this may have been constructed of concrete blocks rather than reinforced concrete). The others are:

- 226 Alma Road (Citation 2387), 1912-13.
- 2, 4 & 6 Browning Street, Elwood (PPHR citation 2325), 1912-13.
- 200 Alma Road, St Kilda East (Citation 291), Constructed in 1915, this is thought to be the only surviving example of three early concrete houses in Melbourne designed by Lesley M. Perrott. The first was his demonstration concrete house at Pascoe Vale Road, Essendon (1914, demolished 2017) and the W. Thackray house, Canterbury Road, Canterbury (1914, demolished?).
- 52 Clark Street, Port Melbourne (Citation 629), 1915.

This house is notable as one of the earliest examples of the 'Monolyte' system, and possibly the first example built in Melbourne. S.B. Marchant built his first house using this system in Adelaide in 1913 and in Melbourne in 1915 and they were said to be 'flawless' almost a decade later. The formwork panels were set up in 28 hours and the pour was carried out by a mixer and placer. The formwork was of timber and the walls of solid concrete reinforced with vertical and horizontal bars. The walls were reported to be impervious to moisture and a cavity was unnecessary. In 1926 Marchant patented an improved version of the system and by then the State Savings Bank of Victoria and the Savings Bank of South Australia had approved houses built using the Monolyte system. In 1925 the SSBV built an estate of 28 Monolyte houses at Sunshine (Lewis).

The conventional and somewhat old-fashioned design of most early concrete houses contrasts with the concrete houses designed in the 1910s by Perrott, which overlaid elements of the newly fashionable Californian Bungalow style onto verandahed Federation bungalow forms. The hipped roofed house at 200 Alma Road, and other Perrott houses of the 1920s departed further from the picturesque gabled Federation and Californian Bungalow styles (Lewis).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place within the St Kilda Botanical Gardens & Environs precinct.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992



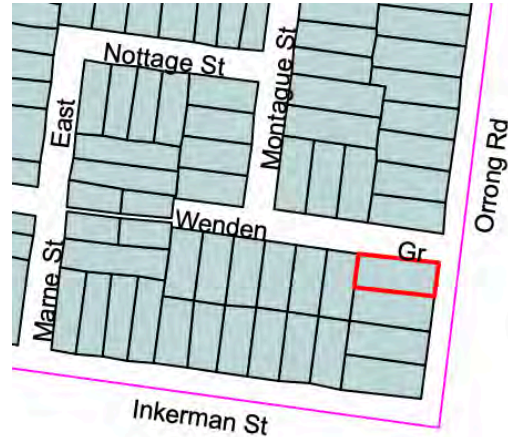
Other images

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City of Port Phillip Heritage Review

Place name: Avalon
Other names: House

Citation No:
773



Address: 285 Orrong Road, St Kilda East

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO222

Style: Interwar: Arts & Crafts

Graded as: Significant

Constructed: 1925

Victorian Heritage Register: No

Designer: Unknown (T.H. Shellard, builder)

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Avalon, built by T.H. Shellard in 1925 as his own residence, at 285 Orrong Road, St Kilda East is significant.

Alterations and additions are not significant. These include the garage additions, and the dormer where two hips connect at the rear of the house.

How is it significant?

Avalon at 285 Orrong Road, St Kilda East is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Avalon is significant as a fine and well-detailed example of an inter-war Arts & Crafts rendered brick attic bungalow. It is notable for its complex massing, achieved by its asymmetrical composition and of smaller roof forms applied to a large transverse gable jerkinhead. These include a small hip roof at front containing a recessed balcony on the attic level, and below this the main roof continues to form a broad hip roof of the verandah; and a smaller jerkinhead roof to the left of the verandah with an unusual shingled hood. The complexity in its massing is further emphasized with its curved-bay with a shingled-hood at one corner. A high-level of detailing has

been applied to the house, in particular its street-facing elevations. This includes a linear moulding below eaves level, shingled hoods and gable ends, the verandah detailing of pairs of squat pillars and the ox-bow profile of its balustrade; double-hung sash windows with leadlight upper sashes in various groupings; a leadlight box window and a planter box upon corbels on the Wenden Grove elevation, timber brackets supporting the main jerkinhead roof at its gable ends, and two tall rendered brick chimneys at the rear of the house. Also of aesthetic value, is the brick boundary fence detailed in a similar manner to the walls of the house and including its *Avalon* and *285* signage, and the mature garden and its privet hedge, all of which contribute to the setting of this house. The high degree of external integrity contributes to the significance of the place. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows, 5.3.4 Model housing estates)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.



Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The Garden City estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

Avalon

In the late nineteenth century, the land on the west side of Orrong Road between Alma Road and Inkerman Street was occupied by three large mansion estates: Fern Acres in the north, Great Hill (which faced Pine Hill Grove, now the southern section of Lansdowne Road) and Keroongola, which occupied a ten-acre site at the northwest corner of Inkerman Street (MMBW).

In the early twentieth century, all three estates were progressively subdivided to create the street network that exists today as well as new allotments facing to the main roads. Suburban development of the area commenced during the 1920s and continued into the post-war period.

This property at the south corner of Orrong Road and Wenden Grove was created by the 1919 subdivision of the Keroongola estate, which contained 31 allotments facing Orrong Road and Inkerman Street, and the new streets of Wenden Grove and Montague Street. It appears the mansion was (initially) retained on a reduced allotment in Montague Street (LV).

In 1925 local builder T.H. Shellard constructed Avalon as his own residence (BP). Shellard was still living here in 1935 (SM). No architect has been identified (the original drainage plan only lists Mr Shellard as owner and occupier) and it is possible that Mr Shellard designed the house himself.

In 2003 alterations and additions were carried out at the rear of the house, which extended the garage (BP).

References

Apperly, R., Irving, P & Reynolds, P., *A pictorial guide to identifying Australian architecture. Styles and terms from 1788 to the present*, 1994

Land Victoria (LV), LP 7666

Melbourne & Metropolitan Board of Works Plan No. 1418, dated 1901

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 6007, 25 March 1925; P/5179/2003, 22 October 2003

Sands & McDougall Directory (SM) 1925, 1930, 1935, 1940

South East Water, Drainage Plan no. 146296

Description

Avalon is a substantial, rendered brick, inter-war, Arts & Crafts, attic bungalow, on a prominent site at the south corner of Orrong Road and Wenden Grove. The front elevation of the house faces Orrong Road and has a deep set back behind a mature garden that includes a privet hedge behind the street boundary fence, which is a typical interwar planting. The setback from Wenden Grove is relatively shallow.

The house has a dominant jerkinhead tile roof, its ridge parallel with the Orrong Road frontage, and the walls are finished in roughcast render above a clinker brick plinth. A linear moulding extends at the tops of walls on each elevation below the eaves level. The east (front) elevation is asymmetrically composed. The large roof contains attic bedrooms and is expressed on the front elevation as a balcony beneath a small projecting hip roof at centre. Below this balcony is the verandah on the ground floor, which has a roof with a broad sweep across the east elevation, and

is supported by pairs of pillars. An ox-bow profile is incorporated into the balustrade of the verandah. The front entrance to the house is accessed from this verandah.

At left on the east elevation is a canted bay, which has a smaller jerkinhead roof projecting from the main roof. The gable end of this bay, clad in shingles, forms a hood over double-hung sash windows. At right is another bay, which is curved, and is at the junction of the east and north elevations. It has a curved shingled hood, above a series of double-hung sash windows. The upper sashes of these windows, and other windows on the house, have leadlight glazing.

The side elevations have similar materiality and detailing to the front elevation. The fall of the land along Wenden Grove creates a greater proportion of red brick on this elevation than the front - the red brick a continuum of the brick plinth at front. Timber brackets at the eaves support the gable ends of the roof, which are shingled, and have double-hung sash windows (four on the north elevation and three on the south). On the north elevation, on the ground floor, a shallow bay with a hip roof projects towards Wenden Grove. This bay has double-hung sash windows in a tripartite arrangement. Also on the Wenden Grove elevation is a leadlight box window, and a planter box supported by corbels is fixed to the wall below the curved bay window.

At the rear of the house a large gambrel roof projects from the main jerkinhead roof. There is a small skillion roof to one of the attic-level spaces, at the junction of the two roofs. Also at the rear are two, tall, rendered brick chimneys. The garage facing Wenden Grove has been extended in a sympathetic manner (the garage door has been replaced), and has a rooftop deck, which is concealed by a parapet.

The house is complemented by a rendered brick fence with a clinker brick base along both street frontages, which references the materiality of the house. The fence steps down between piers with pyramidal rendered tops and has a splay at its corner where the pedestrian entrance is formed by broader piers with rendered signage *Avalon* and *285*.

Apart from the extension of the garage and other minor alterations and additions at the rear, the house has a high degree of external integrity.

Comparative analysis

Arts & Crafts houses are characterized by features including the use of contrasting textures and materials on facades (such as facebrick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (e.g., hit and miss brick walls); box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings. The roof is often a dominant element, featuring gables and/or hips of medium to steep pitch with prominent eaves, often requiring bracketing.

This house is a fine example of the style with many typical characteristics. It is notable for its complex massing and high-level of detail in a fine Arts & Crafts composition on an inter-war bungalow.

Other examples in the City of Port Phillip include:

- House, 18 Normandy Road, Elwood (1919). Designed by Matthew Sherlock (Citation 747)
- Yarramundi, 27 Ormond Esplanade (1921). Designed by Matthew Sherlock (Citation 751)
- House, 175 Hotham Street, Ripponlea (1922-23). Designed by Schreiber & Jorgensen (Citation 2021)
- House, 209 Alma Road, St Kilda East (1924). Designed by A.H. Beckwith (No citation)
- Flatman House, 207 Alma Road, St Kilda East (1925). Designed by Schreiber & Jorgensen (Citation 2138)

- House, 211 Alma Road, St Kilda East (c.1925). Designer unknown (No citation).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



Avalon in 1998

City of Port Phillip Heritage Review

Place name: **House**

Other names: -

Citation No:

893



Address: **6A Dickens Street, St Kilda**

Category: **Residential: House**

Style: **Post-war: Moderne**

Constructed: **1954**

Designer: **Leslie J.W. Reed**

Amendment: **C206**

Comment: **Revised citation**

Heritage Precinct: **St Kilda Botanical Gardens & Environs**

Heritage Overlay: **HO537**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

The house, designed by Leslie J.W. Reed, and built in 1954 for Mr. and Mrs. J. Rubenstein, at 6A Dickens Street, St Kilda is significant.

Alterations and additions are not significant.

How is it significant?

The house at 6A Dickens Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

This house is of aesthetic significance as a fine and intact example of a dwelling designed in the Streamline Moderne-style. It is a relatively late example of this style, which demonstrates the plainer Modern aesthetic that became more popular in housing in the Post-war period. It adopts a considered approach in its composition, which is a series of curved volumes, with these volumes interconnected by the curved brick balustrade of the first-floor balcony and its curved concrete hood that extends above the window at right. This first-floor balcony forms the porch over the entrance, and timber double doors, each with glazed panels, access the porch and the first-floor balcony. The curved streamline Moderne aesthetic is reinforced with the steel frame windows which also have a curved form, most notably the large semi-circular window on the projecting bay at left, and curved glazed panels at their corners. Other detailing on the façade of note includes a wrought iron balustrade, with a restrained waved-pattern, on the balcony, and the street number 6A fixed to the wall beside the porch. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

By the early post-war period most of the available land in Port Phillip had been built upon and new residential development was limited to the remaining pockets of vacant land or as replacements of older houses.

House, 6A Dickens Street

The development of the St Kilda Botanic Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds. Dickens Street was almost fully developed in 1895 and in the early twentieth century additional building lots were created by the subdivision of some of the original mansion estates.

In 1897 there were only three houses on the north side of Dickens Street between Brighton Road and Tennyson Street. They were a villa at no.6 (which still exists today – see Citation 323), another substantial villa at no. 10 and Pladda, a mansion, which occupied a large allotment at the corner of Tennyson Street (MMBW).

As shown on Figure 1, this property formed part of the grounds of the house at no.10. Redevelopment of the site began in the interwar period when Strand Court, the block of flats now numbered 8A, was constructed along the western edge in 1933 (*The Argus*, 16 November 1933, p. 12 'Designing flats. Beauty and convenience. Importance of appearance'). Two years later, the original house was demolished and replaced by the present house at no.8. Archibald Ikin was the architect for both buildings. It appears this site remained part of the grounds of no.8 until 1954 when the present house was constructed for Mr. & Mrs. J. Rubenstein. Leslie J.W. Reed was the architect (BP). The Rubenstein family were still the occupiers in 1970 (SM).

The Rubenstein family were active in the local community. During the late 1950s and early 1960s they hosted fund raising events here including suppers, dances and concerts for Jewish community organisations including the South Judean League Women's Auxiliary (*The Australian Jewish News*, 8 February 1957, p.6) and the 3rd St Kilda (Dangelow's Own) Scout Group (*The Australian Jewish News*, 22 May 1959, p.8).

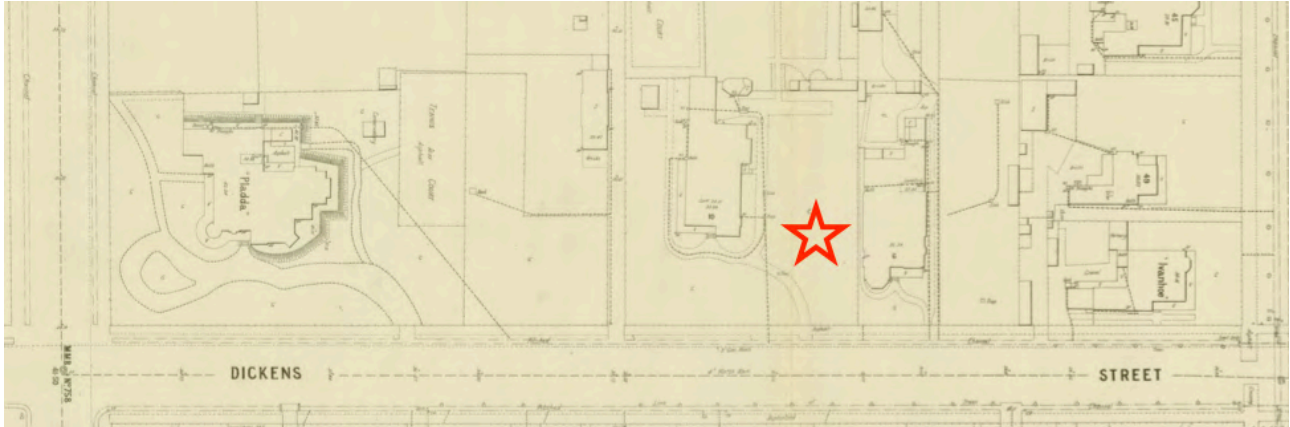


Figure 1: Detail of 1897 MMBW plan, with the location of the present house indicated by the red star

Leslie J.W. Reed

Leslie J.W. Reed (1893-1964) commenced practice in about 1914 and became registered as an architect in 1923. Like many of his contemporaries, Reed designed in a range of popular historical revival styles including Spanish Mission, Mediterranean, Georgian and Tudor/Old English before finally embracing Modernism by the postwar period. Most of his work was residential comprising houses and flats, as well as some small industrial and commercial projects. Reed continued to practise into the early 1960s until shortly before his death in 1964 at the age of 71 years (Built Heritage PL).

Leslie J.W. Reed's career in Port Phillip is represented by several houses and flats, and at least one commercial development spanning three decades. In 1925 he designed a house in Westbury Street but it has been demolished. His earliest extant work is the Spanish Mission style house at 11A Charnwood Road, St Kilda (Citation 873) which was constructed in 1928 and his last known project in Port Phillip was a pair of apartment blocks at 31-33 Pine Avenue, Elwood (Citation 2339), built in 1959-60. Perhaps his most notable work in Port Phillip is Mid Mar, the Moderne style duplex at 48 & 48A Brighton Road, Balaclava (Citation 303), built in 1937, which features distinctive patterned brickwork and is complemented by an original low brick front fence.

References

Built Heritage Pty Ltd, 'Leslie J.W. Reed', *Dictionary of Unsung Architects*, www.builtheritage.com.au (viewed 29 March 2021)

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1382, dated 1897
Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. U.1842, 10 March 1954

Sands & McDougall Directories (SM) 1925-1970

Description

This house is a late example of the Streamline Moderne style. It is significant for its distinct plan, expressed in the form of the building, and, in particular, its façade that is a series of curved volumes. These volumes are interconnected by the curved balustrade of the first-floor balcony and its curved concrete hood, which extends above the window at right. The balcony forms the porch

over the entrance, which has timber double doors, each with glazed panels, and another pair access the first-floor balcony.

The Streamline Moderne aesthetic is reinforced by the steel frame windows which also have a curved form, most notably the large semi-circular window on the projecting bay at left. The windows have curved panels of glazing at their corners. Contributing to the Moderne aesthetic is a wrought iron balustrade with a restrained waved pattern on the balcony, and the wrought iron street number 6A fixed to the wall beside the porch. The cream face brick is plain for the exception of a string course of manganese brick towards the parapet.

The house has a relatively deep set back from the street. Much of this setback is paved in concrete. A rendered brick fence with a curved profile, and with vehicle entries at each end, extends along the street boundary. The vehicle entry at left leads to a drive to the side of the house. Visible at the end of the drive is a single storey building that is faced in cream brick.

The house is in good condition and has a very high degree of external intactness.

Comparative analysis

Streamline Moderne emerged in the early 1930s and quickly became a popular style for flats because of its modern and progressive image. Streamline Moderne buildings generally have a horizontal emphasis, sometimes with an emphatic vertical 'anchor' (often stairwells or chimneys) to balance the composition. Further horizontal lines could be added by roof parapets (partially concealing the ubiquitous hip roof), and even window muntins. Windows were often located at corners and there is frequent use of curved balconies and building corners. Ornamentation is stripped down, and metal elements such as balcony railings are quite simple with clean lines. Smooth render and clinker bricks were popular at this time, though more avant-garde architects were already turning to cream and apricot bricks by the 1930s. The later, or more 'advanced', examples also had steel windows, and show a transition to the International ('Modern' or 'Functionalist') style.

The house at 6A Dickens Street, St Kilda is a fine and intact example of the Streamline Moderne-style. It is a relatively late example of this style, which demonstrates the plainer Modern aesthetic that became more popular in housing in the post-war period. It is notable for the considered approach in its composition, which is a series of curved volumes, with these volumes interconnected by the curved brick balustrade of the first-floor balcony and its curved concrete hood that extends above the window at right.

It compares favourably with other post-war Moderne houses included in the HO in Port Phillip:

- 48 Westbury Street, St Kilda East (1947) (Citation 957, Individual HO277)
- 25 Eildon Road, St Kilda (1949-50) Dr. Ernest Fooks, architect (No citation, Contributory within HO5 Precinct)
- 101A Hotham Street, St Kilda East (1950) Kurt Popper, architect (Citation 2420).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: **Flats**

Other names: -

Citation No:

894



Address: **25 Dickens Street, Elwood**

Category: **Residential: Flats**

Style: **Interwar: Moderne**

Constructed: **1938**

Designer: **I.G. Anderson**

Amendment: **C206**

Comment: **Revised citation**

Heritage Precinct: **St Kilda Botanical Gardens & Environs**

Heritage Overlay: **HO537**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

The flats, designed by I.G. Anderson and built in 1938, at 25 Dickens Street, Elwood are significant.

Alterations and additions are not significant.

How is it significant?

The flats at 25 Dickens Street, Elwood are of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The flats are of aesthetic significance as a fine and intact example of a late inter-war block of flats designed in a Moderne-style. The front and east elevation has a strong horizontal emphasis, expressed in continuous rendered bands with a ribbed detail, across projecting and recessed forms of square and curved massing. Brickwork provides relief to both the expanses of render and the horizontality with vertical elements, the one at front of particular note with its prominent chimney. Brickwork consists of clinker brick and Roman brick varieties. The materiality, massing and detailing make as a sum a fine architectural composition that show a transition from purely Moderne-styling towards aspects of a Modern aesthetic. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. 370 In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).



Flats, 25 Dickens Street

This area surrounding the St Kilda Botanical Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

With the proximity to tram routes along Carlisle Street, Brighton Road and Mitford Street, and access to the beach and public gardens and shopping centres as well as the nearby State primary school in Brighton Road, this area became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included Clarendon, designed by Joseph Plottel and constructed in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

This property at 25 Dickens Street was once part of a nineteenth century mansion estate known as Chesterfield, which traced its origins to 1864 when the architectural firm of Crouch and Wilson invited tenders for a villa residence for William Welchman. Chesterfield is shown on the 1905 MMBW plan of this area as a large villa near the corner of Tennyson and Dickens streets, accessed by a short driveway from the street corner with formal landscaped gardens extending to the west. By 1909 Chesterfield had been acquired by warehouseman George Tye and, after his death in 1934, his family subdivided the property. The mansion was retained on a reduced allotment and the subdivision to the west contained seven allotments, five fronting a new cul-de-sac, Garden Court, and two fronting Dickens Street, which became the present numbers 23 and 25 (Heritage Alliance, 2007:2).

The flats at 25 Dickens Street, Elwood were built in 1938 for F.S. Bennell. The builder was M. Lahor, and the architect was I.G. Anderson.

I.G. Anderson

See Comparative Analysis.

References

Heritage Alliance, *Heritage assessment. Nos 1, 3 & 5 Garden Court, Elwood*, 2007

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 10014, 19 July 1938

Sands & McDougall Directories (SM) 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

A three-storey, block of inter-war flats, with a hip roof clad in terracotta tiles: the roof partially concealed by two bays at front that extend up to form a parapet at the northeast corner presenting as a flat roof. The flats show a transition from purely Moderne-styling towards aspects of a Modern aesthetic.

The façade is asymmetrically composed through a stepped plan and there is a horizontal emphasis in much of the detailing of the north and east elevations. This detailing is expressed as bands of ribbed render that extend across the façade, and the sides of the front that have curved

bays of windows, and curved balconies including a stairwell. On elevations there are groups of double-hung sash windows, with horizontal glazing bars, some that wrap around the bay with the curved corner. Panels of Manganese Roman bricks separate the windows of the curved corner bay at front. The horizontality at front is overlaid in part with a bay faced in brick that has a vertical emphasis in its detailing, the verticality further enhanced by narrow windows. The centre of this bay forms a chimney that projects upwards at the centre of this brick bay. A similar stepped brick element is repeated adjacent to the stairwell.

The flats are situated opposite the St Kilda Botanical Gardens, set back from Dickens Street behind a shallow garden. A concrete drive leading from Dickens Street forms the setback of the flats from the east site boundary. A low street boundary fence of clinker and manganese bricks, rendered in places, makes reference to the materiality used on the elevations of the flats.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

Streamline Moderne emerged in the early 1930s and quickly became a popular style for flats because of its modern and progressive image. Streamline Moderne buildings generally have a horizontal emphasis, sometimes with an emphatic vertical 'anchor' (often stairwells or chimneys) to balance the composition. Further horizontal lines could be added by roof parapets (partially concealing the ubiquitous hip roof), and even window muntins. Windows were often located at corners and there is frequent use of curved balconies and building corners. Ornamentation is stripped down, and metal elements such as balcony railings are quite simple with clean lines. Smooth render and clinker bricks were popular at this time, though more avant-garde architects were already turning to cream and apricot bricks by the 1930s. The later, or more 'advanced', examples also had steel windows, and show a transition to the International ('Modern' or 'Functionalist') style.

I.G. Anderson was one of the foremost proponents of the Moderne style in Victoria and in 1934 he designed Avenue Court flats at 64-66 Victoria Avenue, Albert Park, which was one of the first Moderne flats in Port Phillip (the only known earlier example in Port Phillip is The Royal designed by Archibald Ikin in 1933 at 1 Robe Street, St Kilda). A newspaper article about Avenue Court described how it was:

... of more than ordinary interest as indicating how deeply the machine era is impressing itself upon residential work. Chief among the characteristics of the building is a certain squareness of mass and outline, a definite emphasis on the verticals, a bareness of walls and a paucity of ornament. Actually, however, added architectural interest in this and many of the new types adopted for flat construction is obtained by combining the several structural elements to ensure the bold and lively play of light and shadow. (The Age, 1 May 1934, p.4 'Building & Architecture. The Continental Flat. Radical changes in design').

Anderson would later design Park Gate, 352 Albert Road, South Melbourne (c.1940, no citation).

Other fine examples of the Streamline Moderne style in Port Phillip include Windermere, 49 Broadway, Elwood designed in 1936 by J.H. Esmond Dorney (which is included on the Victorian Heritage Register, Citation 311), Del Marie, 4 St Leonard's Avenue, St Kilda (1936, Stuart M. Hall, Citation 221), La Rochelle, 1A Dickens Street (1936, W.H. Merritt, Citation 2439), and Taradale 229 Brighton Road, Elwood (1936, Walter Mason, Citation 442).

The flats at 25 Dickens Street demonstrate Anderson's skill with the Moderne style and compare well to the above examples. As well as the bold massing, which establishes a tension between the horizontal and vertical elements, it is notable for fine details such as the way the rendered bands are threaded through the vertical chimney feature, and the use of Manganese bricks in the curved windows and elsewhere. The materiality, massing and detailing make as a sum a fine architectural



composition that show a transition from purely Moderne-styling towards aspects of a Modern aesthetic.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

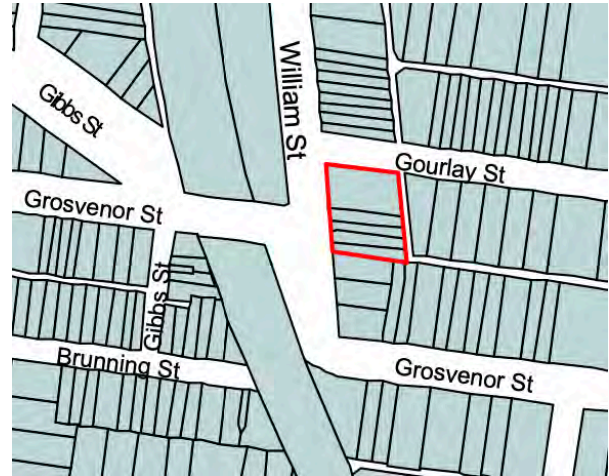
Other images

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City of Port Phillip Heritage Review

Place name: Grosvenor Mansions
Other names: Flats, Chusan Terrace

Citation No:
910



Address: 74-88 William Street, Balaclava

Category: Residential: Flats

Style: Federation/Edwardian: Arts & Crafts

Constructed: c.1889, 1919

Designer: Howard R. Lawson

Amendment: TBA

Comment: Revised citation

Heritage Precinct: Balaclava Flats Residential

Heritage Overlay: HO531

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Grosvenor Mansions (former Chusan Terrace) originally built c.1889 as eight, two-storey terrace houses, and converted to flats in 1919 at 74-88 William Street, Balaclava is significant. The contributory features are the remnants of the c.1889 terrace and the 1919 alterations and additions designed by Howard R. Lawson.

Alterations and additions made after 1920 are not significant.

How is it significant?

Grosvenor Mansions at 74-88 William Street, Balaclava is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Grosvenor Mansions is of historic significance to the City of Port Phillip as an early and representative example of a row of Victorian terrace houses converted to flats. Flat conversions are a distinctive building type in St Kilda and demonstrates how increased land values and population growth in the suburb after World War I encouraged the redevelopment of older building stock for denser housing. (Criterion A)

Grosvenor Mansions was one of the first flat developments in St Kilda by Howard R. Lawson, who promoted himself as 'the architect who builds'. He was an early and vocal proponent of flat

development in Melbourne and would go on to build several blocks in St Kilda, Prahran and South Yarra during the interwar period. Grosvenor Mansions, as an early and representative example of Lawsons flats, predates the better-known collection of flats that he designed and built in the environs of Alexandra Avenue, South Yarra that includes Beverley Hills, one of the best known and finest interwar blocks of flats in Melbourne (Criteria D)

Grosvenor Mansions is of aesthetic significance as a good remodelling of a former row of Victorian terraces into flats in the interwar period, which overlaid Arts & Crafts-style additions upon a Classically-style terrace housing form. The result is a competent architectural composition of elements typical of the Arts & Crafts movement, such as expressive roof forms and half-timbering of gable ends. The composition is also of note for consolidating the row of terraces into two groups of flats, removing the repetition of massing formerly found on the row of terraces. Some discrete elements that remain, such as tripartite windows in places, chimneys, and lower rear wings are of significance in providing physical evidence of the Victorian origins of the building. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St



Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Grosvenor Mansions

Land to the east of the Sandringham Railway in Balaclava was subdivided at the height of the land boom. Gourlay Street was created by a subdivision in 1888 that also created six lots fronting to William Street, three to the north and three to the south of Gourlay Street. In about 1889 two rows of terrace houses, each comprising eight, two-storey houses were built on the allotments – those to the north were known as Aberdeen Terrace, with Chusan Terrace to the south. The architect may have been William Rain who called tenders for a similar terrace of ten houses just around in Gourlay Street (*The Age* 12 November 1889, p.8). In 1891 both terraces were owned by the Victoria Permanent Building Society. The houses are shown on the 1898 Melbourne & Metropolitan Board of Works plan of this area (Figure 1).

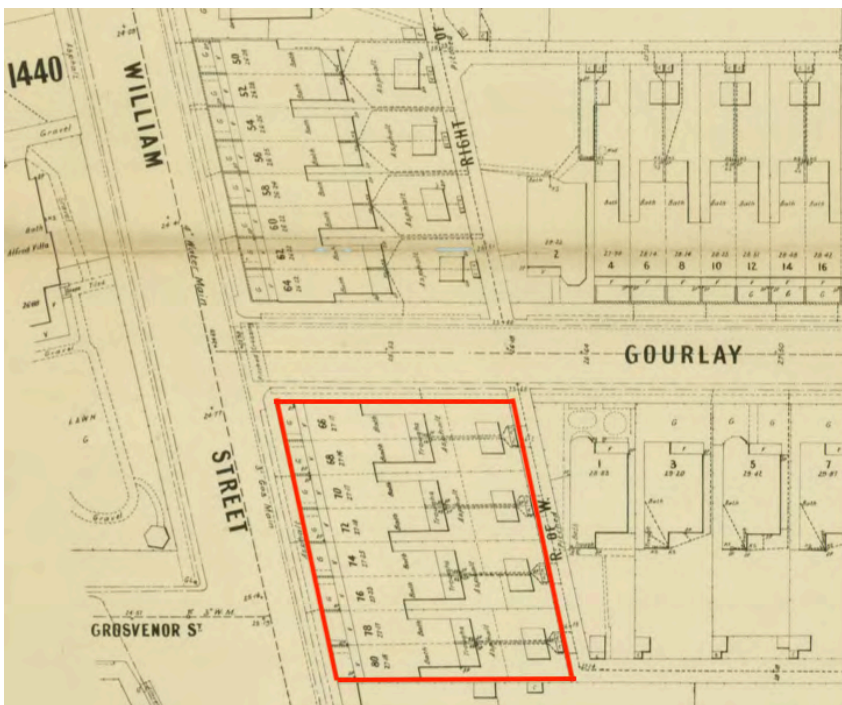


Figure 1: Extract of MMBW Detail Plan no. 1441 showing the terrace houses (Chusan Terrace outlined in red) in 1898

In 1919 the prominent builder and developer, Howard R. Lawson converted the houses into sixteen flats for the owner, J. Reid, which were renamed as Grosvenor Mansions. In 1920 *Real Property Annual* described the result as a ‘transformation’, and noted the total rent increased from £7 to £24 (Figure 2).

In 1976, the eight flats at the northern end were converted back to four two-level houses. The front external stairs were removed, and additions were made at the rear. (BP).

Howard R. Lawson

Howard R. Lawson, who promoted himself as the 'architect who builds', was a prominent and prolific builder of houses and flats in St Kilda in the late 1910s and early 1920s. His early projects in St Kilda include two blocks of flats - 'Wimmera' at 11 Wimmera Place and 'Clairvaux' at 44 Blessington Street (both 1917) – and Grosvenor Mansions the conversion of a terrace row of eight houses into sixteen flats at 74-88 William Street, Balaclava (1918-19). He also designed and built at least twelve houses or flats in Dandenong Road alone by 1919 including his own residence Broxton at no. 342, and the two adjoining houses at nos. 344 and 346. By the early 1920s he had turned his attention to South Yarra where he designed and built several large, highly visible blocks of flats that occupy much of the entire large block of Alexandra Avenue, Darling Street, Domain Road and Punt Road. The earlier blocks were in the Arts & Crafts/Bungalow style, while the later blocks are Spanish Mission-influenced including what is perhaps his best-known work, Beverley Hills.

Lawson's houses and flats in St Kilda are characterised by Arts & Crafts and Bungalow materials, form and detailing including roughcast and shingled walls and low-pitched gabled roofs with wide eaves. Lawson also developed what he termed his own distinctive 'Manhattan Bungalow' style, which is characterised by features such as shingled curved bay windows (often extending up to three levels as at Wimmera), bracketed eaves and recessed sleepout balconies. These features are all used in the in house at 346 Dandenong Road, an illustration of which was featured in an article about Mr Lawson in the 1919 edition of *Real Property Annual* as an 'Example of Manhattan Bungalow typical of Mr Howard R Lawson's work'.

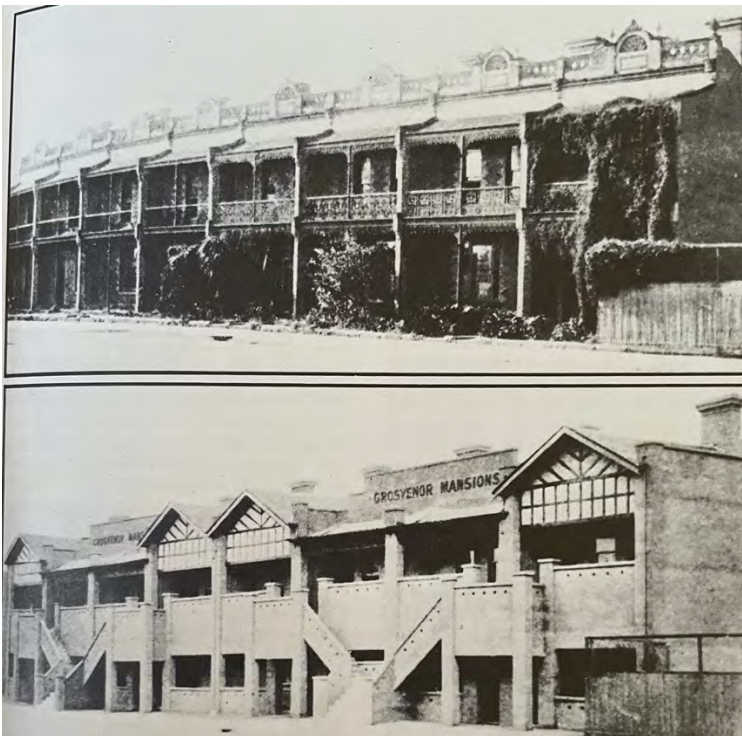


Figure 2: Before and after image showing the change: Source *Real Property Annual*, 1920, p.68

References

Land Victoria (LV) LP 1630

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1441, dated 1898

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 3900, 10 June 1919; 6051, 7 July 1976

Sands & McDougall Directories (SM) 1920, 1925, 1930

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

A row of former Victorian terrace housing, remodelled into flats in the early twentieth century in an Arts & Crafts-inspired style. The building is situated at the southeast corner of William and Gourlay Streets, opposite the intersection of William and Grosvenor Streets, closing the vista along the latter when looking east once passing through the Melbourne to Sandringham Railway Line underpass.

Grosvenor Mansions can be divided into two sub-groups, each with a stepped parapet with *Grosvenor Mansions* in rendered signage, flanked by projecting bays with gable fronted roofs with timber-lined eaves and half-timbering in the gable ends framed by capped piers. Balconies extend along the fronts, their cast iron replaced with roughcast rendered masonry balustrades with small square openings, and timber shingles in place of the cast iron frieze to the group at right. The group of four former terraces at right have been subdivided into flats on each level, which are accessed by a split central stair, and there is a low rendered front fence with capped piers. The other group of four were originally the same, but the stairs have been removed and they have reverted to a two-storey Victorian terrace typology in terms of planning.

Evidence of the building's Victorian origins are evident in some remaining fabric, which include on the ground floor the tripartite windows facing the verandah; and at the rear, where the lower gable roof rear wings remain in pairs, and chimneys with Classical mouldings.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

As a nineteenth century terrace row converted to flats in the early twentieth century, Grosvenor Mansions is representative of a distinctive St Kilda building type. 'Conversions' were among the earliest flat types to emerge in Port Phillip and according to Sawyer (1982:61) the poor quality of some brought flats 'into disrepute'. Sawyer cites a 1923 *Australian Home Builder* article that was highly critical of the practice:

Take any old house, dress up the front with a coat of roughcast and an outside staircase; insert a bathroom and lavatory somewhere on the upper floors, also a stove and a sink. If there is room at the back, add a back verandah – platform rather – to the upper floor...

However, at the other end of the scale there were also several conversions of exceptional quality such as the 1911 transformation of the former *Cliveden* in East Melbourne into *Cliveden Mansion Flats*. Many of these transformative conversions were designed by architects.

Port Phillip has examples of both types of conversions. One of the earliest examples of a terrace row conversion is Marli Place, 3-7 The Esplanade, St Kilda, which was converted to flats around 1911. This is an example of a basic conversion with prominent external staircases being the most visible change. Otherwise, the terrace largely retains its mid-Victorian character.

Perhaps the best architect-designed terrace conversion in Port Phillip is Carnong Courts (c.1858 terrace row, 1926 conversion, plans prepared by A & K Henderson) at 29-33 Robe Street, St Kilda (Citation 794). Also in the Arts & Crafts style, Carnong Courts is notable for the arrangement of

semi-enclosed stairwell towers at the front of the building as an integral and distinctive part of the design. Grosvenor Mansions is comparable to Carnong Courts in terms of the degree of transformation but is a less sophisticated design. The Arts & Crafts form and detailing is characteristic of Lawson's other early flats in St Kilda.

Other comparisons include Hilda Terrace, later Duband Court flats, 28-36 Alma Road, St Kilda a c. 1870 terrace row converted to flats to a design by Harry R. Johnson architect in 1926 (like the northern section of Grosvenor Mansions, it has since been converted back to single residences, Citation 397), St Margaret's Mansions, 25 Dalgety Street, St Kilda (c.1862, 1925 conversion by B.S.W. Gilbertson, Citation 883), and Hampden, 74 Barkly Street, St Kilda (c.1870, 1919 conversion by Arthur Plaisted).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: **Arawa**
Other names: **Flats**

Citation No:
912



Address: **15 Wimbledon Avenue,
Elwood**

Heritage Precinct: **St Kilda
Botanical Gardens & Environs**

Category: **Residential: Flats**

Heritage Overlay: **HO537**

Style: **Interwar: Mediterranean**

Graded as: **Significant**

Constructed: **1932**

Victorian Heritage Register: **No**

Designer: **H. Welstead**

Amendment: **C206**

Comment: **Revised citation**

Significance

What is significant?

Arawa, including the flats and front fence designed and built by H. Welstead in 1932, at 15 Wimbledon Avenue, Elwood is significant.

Alterations and additions are not significant.

How is it significant?

Arawa at 15 Wimbledon Avenue, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Arawa is of aesthetic significance as a rare surviving example of an interwar flat building with original exterior finishes and materials. The simple symmetrical massing with deep central balconies is enhanced by the subtle contrast between the unpainted render and the clinker brick details and features, which includes the original front fence. (Criteria B & E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Place history

Wimbledon Avenue, together with Hennessy Avenue, was created in the early 1920s following the subdivision of two mansion estates: Wimbledon and Rothermere. Unlike some other mansions, both survived and have been converted to flats: Wimbledon at 2 Wimbledon Avenue, and Rothermere at 14 Hennessy Avenue. The first house in Wimbledon Avenue was constructed in 1920, and the first block of flats was erected at the corner of Hennessy Avenue in 1926. By 1940 the street was almost completely built up.

With the proximity to shopping, the electric tram route and the St Kilda Botanical Gardens, Wimbledon Avenue was a popular location for flats and eight blocks were built here during the interwar period, most clustered around the intersection with Hennessy Avenue.

In 1932, builder H. Welstead of Brighton designed and built two, two-storey blocks of flats on lots 10 and 11 sited on the bend in Wimbledon Avenue. Known as Arawa (no.15) and Regno (no.17) each contained four, two-bedroom flats with private balconies, and seven garages were provided in the southwest corner accessed by a driveway between the flats (BP).

References

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 8027, 23 March 1932

Sands & McDougall Directories (SM) 1935, 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Arawa at 15 Wimbledon Avenue, Elwood is a two-storey interwar building containing four flats. It has a prominent hipped tile roof with deep flat eaves and the symmetrical façade features centrally placed deep balconies that project slightly from the main façade but are contained under the main roof. The balconies have fluted Tuscan columns (round to first floor and square below) and are flanked by boxed horizontal tripartite timber sash windows. Entry to the first-floor flats is via external stairs at sides which have porches over the landing formed as an extension of the main roof. The walls are finished in original unpainted render with clinker brick details and accents including a dado to sill height (forming balustrades to the ground floor balconies), quoining, corbelled windowsills and originally as supports for window boxes (all the boxes have been removed), stair treads and pillars, coping to balconies and for the chimneys, which have simple corbelling. The same clinker brick is used for the original low brick front fence.

Arawa is in good condition and has very high external integrity. The only visible change has been the presumed removal of the window boxes, for which the corbelled supports survive.

Regno on the opposite corner has similar form and detailing. Also symmetrical in plan, it has projecting hipped bays at either end, with the balconies contained within the recessed bay between. However, the original unpainted render and brick details have been overpainted, impacting upon its integrity and presentation.

The original garages survive in an altered state in the rear southwest corner.

Comparative analysis

While Arawa is a typical example of interwar flats, it is notable for the high degree of external integrity, which includes the original unpainted render and brickwork. This is now rare within Port

Phillip. Other examples with original unpainted render finishes once included Mimi, 20 Eildon Road, St Kilda (Citation 898) and Southwold, 57 Acland Street, St Kilda (Citation 391), but the original render finish at Mimi has been replaced, and Southwold has been overpainted.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the heritage overlay as a Significant place within the St Kilda Botanical Gardens & Environs precinct.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



Arawa, c. 1998 (Source: Port Phillip Heritage Review)

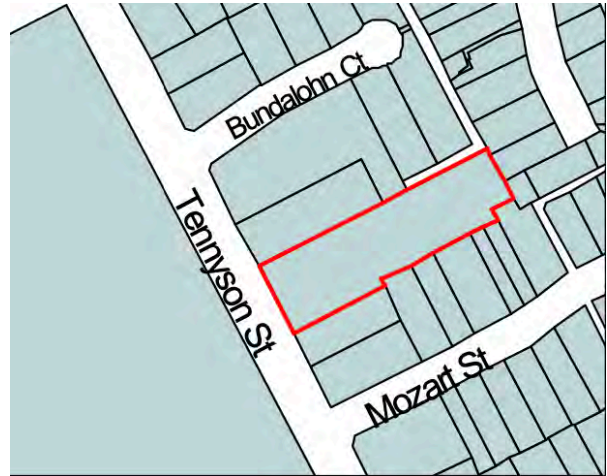


Detail of the east staircase

City of Port Phillip Heritage Review

Place name: Himalaya
Other names: Mansion, Flats

Citation No:
932



Address: 10 Tennyson Street, St Kilda

Category: Residential: Flats

Style: Victorian, Interwar

Constructed: 1878, 1922

Designer: Smith & Johnson or Alfred T. Snow (1878)

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Himalaya, constructed in 1878 for Alfred T. Snow and converted to flats in 1922, at 10 Tennyson Street, St Kilda is significant. The rendered fence along the front boundary also contributes to the significance of the place.

The 1959 building, and the 2008 alterations and additions to the 1878/1922 building are not significant.

How is it significant?

Himalaya at 10 Tennyson Street, St Kilda is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Himalaya is of historical significance as a place that is associated with two key phases of residential development in St Kilda: the establishment of mansion estates for the wealthy in the late nineteenth century and the conversion of these buildings into flats in the early twentieth century as the social demographics of the area changed. It demonstrates the enduring popularity of the residential area surrounding the St Kilda Botanical Gardens. (Criterion A)

Himalaya is significant as a representative example of a Victorian mansion converted to flats during the interwar period, which is a distinctive building type in St Kilda. The resulting design,

where the two stages of building remain evident and clearly legible with features such as the prominent external staircases that provide evidence of the change forms part of the stylistically diverse collection of interwar flats in St Kilda. (Criterion D)

Himalaya is of aesthetic significance as a substantial block of mansion flats in a garden setting, which is complemented by the interwar era front fence, and the half-circular driveway. Notable details include the finely detailed cement ornamentation to the chimneys and the bowed balconette front at the centre of the first-floor verandah with 'Himalaya' in raised decorative script. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.

The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda,

and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Himalaya

The development of the St Kilda Botanical Gardens from c.1860 onwards encouraged the development of the surrounding streets into a desirable residential area. By the end of the nineteenth century Blessington, Tennyson, Dickens, and Herbert streets were lined with substantial villas and mansions set in large grounds.

Himalaya was constructed in 1878 for Alfred T. Snow. When first listed in the St Kilda rate books it was described as a 11-room brick house with cellar, valued at £100 (RB). The design has been attributed to Smith & Johnson based on some of the original detailing (See Bick, 1984), but it is also possible that Snow who was an architect (employed by the Public Works Department) could have been responsible for the design. Snow lived in the mansion initially but by 1881 it was leased to J.G. Farmer, a Judge's Associate (RB). Later occupiers included the St Kilda Grammar School under Thomas Howell, Principal, the Hon. James Campbell M.L.C. (c.1885-1890), and the Hon. Edward B. Hamilton, a judge (c.1895-1905).

Himalaya was one of five mansions constructed along the east side of Tennyson Street between Blessington and Dickens Street in the nineteenth century (Figure 1). The others included an unnamed residence at the corner of Blessington Street, Bundalohn (c.1884, 1888, designed by Reed, Henderson & Smart) immediately to the north of Himalaya, Corinella and Pladda at the corner of Dickens Street.

In 1922 the mansion was converted into flats for then owner, Colman Liefman. W.R. Munchre was the builder (BP). The works included the replacement of the verandah, and the construction of external stairs to provide separate access to the upstairs flats.

In 1959 a two-storey building containing two additional flats was constructed in the front garden adjacent to the south side boundary (BP).

The complex was refurbished in 2008 and major additions were built to the rear of the 1878/1922 building and the 1959 building.

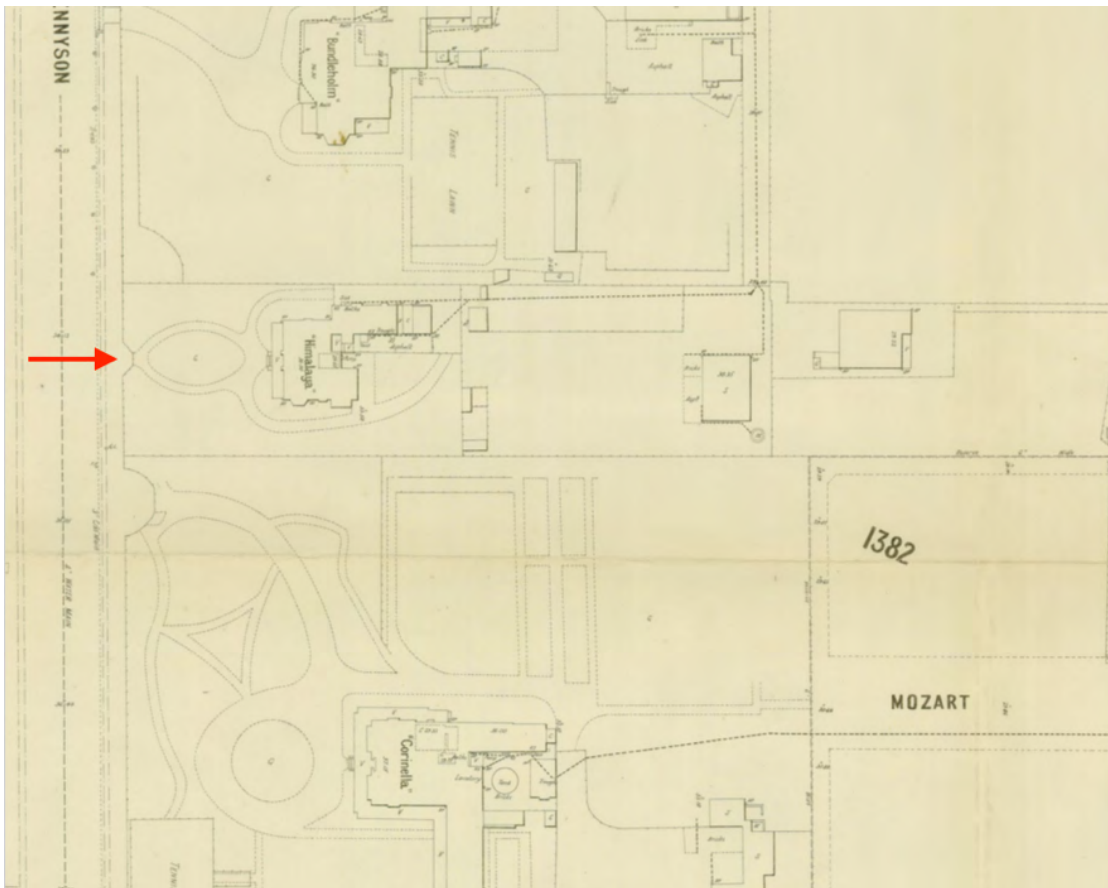


Figure 1: Melbourne & Metropolitan Board of Works Detail Plan No.1382 (extract) dated 1897. Himalaya indicated by red arrow with Bundalohn to the north and Corinella to the south.

References

Bick, David, *St Kilda Conservation Study Area 2*, 1984

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1438, dated 1898

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) no. 4936, 10 August 1922; 57/864, 28 August 1959

St Kilda Council rate books 1878 (no. in rate 1289, 11 rooms, £100), 1879 (1301, 11 rooms, £130), 1880 (1315, £148).

Sands & McDougall Directories (SM) 1925, 1930

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

The core of Himalaya is the two-storey Victorian era mansion, which has rendered walls with decorative quoining to the corners. The symmetrical façade has tripartite windows to the ground floor on either side of the arched entry door, and timber sash windows elsewhere. The entry door has sidelights and highlights, and a distinctive detail is the pair of parallel incised lines in the reveals on either side. The hipped roof, now clad in corrugated iron, has a central gablet with a circular window flanked by incised triangles. Of note is the sophisticated chimney treatment, which resembles extruded segmental pediments.

Overlaid upon the mansion is the two-level interwar verandah/balcony that returns along the north side, which replaced the original front verandah shown on the MMBW plan. The verandah and access stairs have balustrades with textured render panels and are supported by plain square rendered stepped columns, which in the verandah are paired at the centre below the roof gablet, emphasising the symmetry (these central piers have low balustrades marking the main entry). The verandah piers have pyramidal caps. The flat roof has deep eaves with visible rafter tails. The simplicity of the design and materials reflects the influence of the Arts & Crafts style with the only decorative flourish being the bow shaped balconette at first floor level, which features 'Himalaya' in a decorative script..

Along the front boundary is a rendered fence with similar detailing to the verandah (and is very similar to the front fence of the house to the north at no.8). It has flat-capped piers, with textured render to the balustrades and a diamond motif at the centre with the number '10'. The taller piers at the driveway openings have 'IN' (north end) and 'OUT' (south end) in raised letters. The openings lead to the half-circular driveway in front of the flats.

The front garden contains a mature Cedar, but it is in poor condition.

Himalaya is in good condition and has a relatively high degree of external integrity to the interwar period.

The 1959 building is to one side and does not obscure views to Himalaya and the 2008 additions at the rear are almost fully concealed from view.

Comparative analysis

Most of the nineteenth century mansions in the area surrounding and to the south of the St Kilda Botanic Gardens have been demolished (for example, Ascog, Corinella, Pladda), or significantly altered and converted to flats (see below). The most intact surviving example is the former Rotherfield at 14 Hennessy Avenue (Citation 336). While it was converted to flats, the elaborate boom-era exterior remains largely intact. Other surviving examples, apart from Himalaya, which have all been converted to flats, include:

- Hartpury (c.1865, Crouch & Wilson) 9 Milton Street, Elwood (Citation 2098, Individual HO191). Two storey rendered Italianate. Verandah rebuilt and significant additions to the side and rear.
- Ravelston (1869-70, John F. Matthews), 17a Tennyson Street, Elwood (Citation 371). Two storey rendered Italianate. Verandah reconstructed.
- Wimbledon Mansions (1870), 2 Wimbledon Avenue, Elwood (Citation 2299). Two storey rendered Italianate, asymmetrical in plan with projecting bay and cast iron return verandah.
- Whin Bank (1875-76, 1890-91, J.A.B. Koch) 34 Mitford Street, Elwood (No citation). Asymmetrical with arcaded return verandah and projecting bay with decorated pediment.

As a nineteenth century terrace row converted to flats in the early twentieth century, Himalaya is representative of a distinctive St Kilda building type. 'Conversions' were among the earliest flat types to emerge in Port Phillip and according to Sawyer (1982:61) the poor quality of some brought flats 'into disrepute'. Sawyer cites a 1923 *Australian Home Builder* article that was highly critical of the practice:

Take any old house, dress up the front with a coat of roughcast and an outside staircase; insert a bathroom and lavatory somewhere on the upper floors, also a stove and a sink. If there is room at the back, add a back verandah – platform rather – to the upper floor...

However, at the other end of the scale there were also several conversions of exceptional quality such as the 1911 transformation of the former *Cliveden* in East Melbourne into *Cliveden Mansion Flats*. Many of these transformative conversions were designed by architects.

Port Phillip has examples of both types of conversions. One of the earliest examples of a terrace row conversion is 'Marli Place', 3-7 The Esplanade, St Kilda, which was converted to flats around 1911 (Significant within HO5). This is an example of a basic conversion with prominent external staircases being the most visible change. Otherwise, the terrace largely retains its mid-Victorian character.

Examples of more sophisticated architect-designed terrace conversions include Grosvenor Mansions (1919, plans prepared by Howard R. Lawson) at 74-88 William Street, Balaclava (Individually Significant within HO7) and Carnong Courts (1926, plans prepared by A & K Henderson) at 29-33 Robe Street, St Kilda (Individually Significant within HO5). Both have Arts & Crafts detailing, and Carnong Court is notable for the arrangement of semi-enclosed stairwell towers at the front of the building as an integral and distinctive part of the design.

Himalaya is a good example of a mansion to flats conversion where the two architectural layers remain clearly legible and overall, the building has good integrity to the 1920s and is complemented by the front fence. In the other examples in the surrounding precinct there is little external evidence of the conversion process - at Hartpury a new rendered balcony added during the interwar period when it was converted to flats was demolished and replaced by the present cast iron verandah, which is based on the original nineteenth century design.

The design of Himalaya in the nineteenth century has been attributed to Smith & Johnson due to overall austerity of the design and one of their 'trademarks', a pair of parallel incised lines, in this case located adjacent to the original entrance door (Bick). If Himalaya is a design by Smith & Johnson, the alterations mean that it is not an outstanding example of their domestic work. In the City of Port Phillip, the only other known building by Smith & Johnson is the former Elmwood at 29 Chapel Street, St Kilda, which now forms part of St Michael's Grammar School. It is relatively intact. Other examples outside of the municipality include Bailleau (now St Catherines School) Heyington Place Toorak, and Carmyle, Carmyle Place, Toorak.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place within the St Kilda Botanical Gardens & Environs heritage precinct. Specific controls (external painting, internal alterations etc.) are not required.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images





City of Port Phillip Heritage Review

Place name: Yvonfuray
Other names: Flats

Citation No:
933



Address: 30 Tennyson Street, Elwood

Category: Residential: Flats

Style: Interwar: Mediterranean

Constructed: 1934

Designer: Leslie J.W. Reed

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Yvonfuray, designed by architect Leslie J.W. Reed and built in 1934 for Alice Posner at 30 Tennyson Street, Elwood is significant. The rendered brick front fence, privet hedge and the mature Bhutan cypress (*Cupressus torulosa*) also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Yvonfuray at 30 Tennyson Street, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Yvonfuray is of aesthetic significance, as a large complex of rendered brick, inter-war, flats finely executed in the Mediterranean-style. The massing of the flats is typical of this style with cuboid forms surmounted by hip roofs with deep eaves, the roofs clad in unglazed terracotta tiles. Detailing on the flats synonymous with the Mediterranean-style includes (on the broader section at right) wall openings with corbels at their heads, and a small balcony on the first floor with a wrought iron railing with a geometric pattern set between piers, accessed from a pair of multi-paned glazed doors. The bay at left, although smaller and plainer in detailing, does share similar materiality and massing, and detailing including the geometric pattern of glazing in the upper sashes of windows. Contributing to the aesthetic significance of the flats is its landscaped setting, including the privet hedge set behind a low rendered brick fence, and the Bhutan cypress adjacent to the north boundary. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Yvonfuray

This area surrounding the St Kilda Botanic Gardens has been a desirable residential neighbourhood since the gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

With proximity to tram routes along Carlisle Street and Brighton Road, and access to the beach, public gardens, and shopping centres, as well as the nearby St Kilda Primary School in Brighton Road, this area became a popular location for flats and some of the first flats in St Kilda were constructed here towards the end of World War I. These included Clarendon, designed by Joseph Plottel and constructed in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

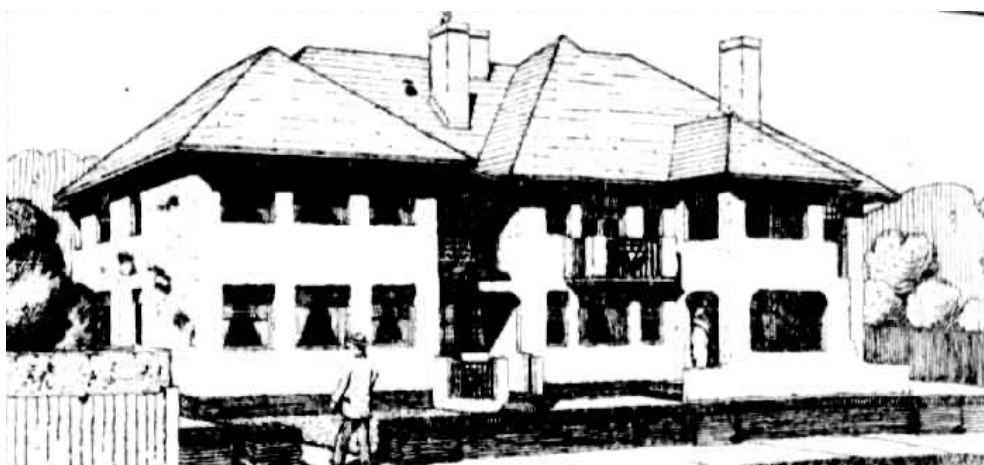
In 1897, this property was part of the grounds of Rotherfield, the Italianate mansion designed by Twentymen & Askew and constructed in 1891 for Joseph C. Syme (MMBW). Rotherfield was sold after Syme's death in 1917, and the grounds were subdivided creating Hennessy Avenue and three building allotments facing Tennyson Street (BP). Alice Posner purchased two lots in 1933 (LV) and in the following year with her husband, Phineas, commissioned architect Leslie J.W. Reed to design this block of flats, which they named 'Yvonfuray' (SM).

This building, originally comprising one large three-bedroom flat and attached garage on the ground floor and two smaller flats on the first floor, was constructed by James Twining & Sons of Brunswick in 1934 (BP). The large flat was occupied by the Posners and the two smaller flats were rented out. A newspaper article described it as 'An interesting departure from the stereotyped block of residential flats' and noted the attention paid to sound proofing:

The flats are entirely separated from the dwelling with private entrances on each side of the building and a reinforced slab of concrete between the two floors. Further sound proofing precautions have been taken by the introduction of cork insulation under the floors (The Herald, 'House and flats resemble large home', 5 September 1934, p.18).

The article went on to note how the kitchens and bathrooms were 'elaborately fitted', with features including 'silent flushing systems' for the lavatories, and artistic dado and ceramic floor tiles 'complete the symphony of harmony and colour'. Externally, the building was finished in cream textured render and wrought iron was 'carefully introduced given a crispness to the elevation, which with the generous porches and balconies, give an air of homeliness so often lacking in the blocks of flats usually erected' (ibid). At the rear was a tennis court.

Flat developments incorporating a large flat for the owner became popular during the 1930s. Other known examples include the adjoining Granada Flats at 34 Tennyson Street, designed by Archibald Ikin and constructed in 1931, which originally comprised a two-storey residence for the owner, H.G. Granat, with a single storey flat attached at the rear. Ikin also designed the Mt Tabor flats, constructed in 1936 at 23 Dickens Street, which contained one large flat of seven rooms for the owner, while the other flats ranged in size from four to five rooms. Another example is Theorose, built in 1940 for Theodore and Rose Duneav at 6A Southey Street, Elwood.



Artist impression of the flats. Note the low front fence (The Herald, 'House and flats resemble large home', 5 September 1934, p.18)

In 1999-2000, two storey additions containing four flats were built at the rear on the site of the tennis court. The original garage was demolished to enable the construction of a driveway leading to the new flats and a rear car parking area. Alterations were made to the interior and the rear elevations of the original flats at the same time (BP).

Leslie J.W. Reed

Leslie J.W. Reed (1893-1964) commenced practice around 1914 and became registered as an architect in 1923. Like many of his contemporaries, Reed designed in a range of popular historical revival styles of the inter-war period including Spanish Mission, Mediterranean, Georgian and Tudor/Old English before finally embracing Modernism by the post-war period. Most of his work was residential comprising houses and flats, as well as some small industrial projects. Reed continued to practise into the early 1960s until shortly before his death in 1964 at the age of 71 years (Built Heritage PL).

Leslie J.W. Reed's career in Port Phillip is represented by several houses and flats, and at least one commercial development built over three decades. In 1925 he designed a house in Westbury Street, but it has been demolished. His earliest extant work is the Spanish Mission style house at 11A Charnwood Road, St Kilda (Citation 873) built in 1928, and his last known and his last known project in Port Phillip was a pair of apartment blocks at 31-33 Pine Avenue, Elwood (Citation 2339), built in 1959-60.

Other flats by Reed in Port Phillip include:

- Beaufort, constructed 1929, at 13-15 Ormond Esplanade, Elwood (Citation 749). This is notable for the central driveway entry through an undercroft between the two blocks.
- Flats and maisonettes (1929-35) 19-21 Ormond Esplanade, Elwood (Citation 750). This complex was built in stages, with the final stage comprising the maisonette within the front southeast corner completed in 1935. Shows the influence of the Spanish Mission style.
- Astolat (1934) 301 Carlisle Street, Balaclava (Citation 317). Old English style.
- Olgmend Court (1940) 147-49 Alma Road, St Kilda East (Citation 402). Georgian Revival with some Moderne influences.

Reed also designed Acland Court, a mixed-use development in the Spanish Mission style comprising shops with flats above built in 1935 at 91-93 Acland Street, St Kilda (Citation 114).

References

Built Heritage Pty Ltd, 'Leslie J.W. Reed', *Dictionary of Unsung Architects*, www.builtheritage.com.au (viewed 29 March 2021)

Land Victoria (LV) Certificate of title Vol. 5872 Fol. 363

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1373, dated 1897

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8505, 6 March 1934; B1494, 1999

Sands & McDougall Directories (SM) 1935-1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

A large, two-storey, complex of Mediterranean-style, rendered brick flats, with a series of interconnecting hip roofs clad in unglazed terracotta tiles. The flats are set back from Tennyson Street behind a mature privet hedge and the original stepped rendered brick front fence, which has a pedestrian gate at one end,

and a driveway opening at the other. Another early planting within the garden is the mature Bhutan cypress (*Cupressus torulosa*) adjacent to the north side fence. Glimpses of the mansion, Rotherfield, are visible along the drive when the site is viewed from Tennyson Street.

The Tennyson Street elevation is expressed as two sections. The section at right is broader and is beneath a large hip roof with a smaller projecting hip with balconies below. This broader section of the façade has a greater level of detailing than the section at left. This detailing includes a narrow window, with shaped corbels at its head, that encloses the stairwell. A small balcony, to the left of the projecting bay, has a pair of timber doors with glazed panels, and a wrought iron railing with a geometric pattern set between rendered brick piers.

The bay at left on the Tennyson Street elevation is narrower and has a smaller hip roof. This portion of the Tennyson Street elevation is plainer in its detailing. It does, however, share some detailing with the remainder of the façade, including the geometric pattern in the upper sashes of windows, and similar materiality including terracotta roof tiles and rendered brick walls. At the rear of the block of flats is a large two-storey wing, with a hip roof clad in terracotta tiles and walls of rendered brick.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

The Mediterranean style is related to the Interwar Spanish Mission style, but is intentionally designed with subtler features, in a simpler form with more elegant detailing. Derived from the coastal architecture of Spain and Italy it was well-suited to St Kilda and Elwood's seaside location and was a popular style for flat developments. Aesthetically, the massing and restrained character of the style underlines a relationship to the Georgian Revival, but the basic difference is the way in which the buildings are designed to respond to sunlight. Balconies are common, deep porches shade entrance doors and the eaves lines are more prominent, and the classical detailing tends to be playful, and is less formal and restrained than the massing and detailing of Georgian architecture.

Yvonfuray is notable as a large complex of rendered brick, inter-war, flats finely executed in the Mediterranean-style. The massing of the flats is typical of the style with cuboid forms surmounted by hip roofs with deep eaves, the roofs clad in unglazed terracotta tiles. Detailing on the flats synonymous with the Mediterranean-style includes (on the broader section at right) wall openings with corbels at their heads, and a small balcony on the first floor with a wrought iron railing with a geometric pattern set between piers, accessed from a pair of multi-paned glazed doors. Contributing to the aesthetic significance of the flats is its landscaped setting, with this including the privet hedge set behind a low rendered brick fence, and the Bhutan cypress.

Yvonfuray also demonstrates advances in the design of flats in the inter-war period, in particular, minimising noise between each unit and improving privacy. This was achieved using concrete floors and cork insulation under floor coverings, and 'silent flushing systems' for lavatories. A conscientious approach was made to giving the flats a 'homeliness' about them, which included generous porches and balconies and privacy was improved by providing separate entrances.

Yvonfuray is comparable with other Mediterranean style flats in Port Phillip including Southey Court, 41 Milton Street, Elwood (1925, B.S.W. Gilbertson architect, Citation 805), Ormond Court, 1 Glen Huntly Road, Elwood (1926, B.S.W. Gilbertson architect, Citation 411), Hawsleigh Court, 2B Hawsleigh Avenue, Balaclava (1928, Hugh Philp architect, Citation 2010), Masefield Court, 115 Brighton Road, Elwood (1934, Archibald Ikin architect, Citation 440), and Mt Tabor Flats, 23 Dickens Street, Elwood (1936, Archibald Ikin architect, Citation 2081).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls. Consider adding tree controls to apply to the Bhutan cypress only.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: House
Other names: -

Citation No:
936



Address: 58 Tennyson Street, Elwood

Category: Residential: House

Style: Federation villa

Constructed: 1912

Designer: Unknown (A.J. Griffiths, builder)

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The house built by A.J. Griffiths in 1912, at 58 Tennyson Street, Elwood is significant. The brick and render front fence (excluding the non-original metal balustrade and gate) also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The house at 58 Tennyson Street, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

This house is of aesthetic significance as a fine example of a Federation brick villa. The façade is rich in embellishment, which is well-executed and makes for both an interesting and unusual example of the Federation-style villa typology. The house is asymmetrically composed and has a steep hip and gable roof clad in unglazed terracotta tiles. The first floor of the house is expressed as an attic level with a pronounced half-timbered street-facing gable above a canted-bay window. Flanking each side of the roof are chimneys with corbelling and terracotta pots. It is, however, the lower portion of the front elevation that demonstrates a level of detailing that is superior to that commonly found on a villa of this period, with the verandah expressed with bold circular motifs in timber, creating a screened effect. This detailing is augmented by an oval-shaped leadlight panel on the front door that complements the curved timber forms

of the verandah. Other detailing, characteristic of housing of this period, includes red face brick walls with string courses at head and cill heights, half-timbering at gable ends, and timber casement windows with leadlight in the upper sashes. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse, and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava, and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910.

House, 58 Tennyson Street

The development of the St Kilda Botanic Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds. In Tennyson Street the mansion estates extended almost as far south as Byron Street. One of these was Hartpurty, which was established c.1864 at the northeast corner of Milton Street.

In 1911, the Hartpury Estate was subdivided creating Hartpury Avenue and new building lots facing Milton and Tennyson Streets (AAI). This property was one of three in the Hartpury subdivision facing Tennyson Street, and was purchased in May 1913 by Alfred J. Griffith, a builder of Page Street, Middle Park (LV). By that time Griffith had already obtained a building permit from St Kilda Council for this house, which he constructed in late 1912. Original plans show the house when constructed contained three bedrooms on one side of a central hallway, with the drawing room, dining room and kitchen on the other, and a maid's room at the rear of the house (BP).

It appears the house remained vacant until 1916, when it was sold to Barbara F. Handley who was by then living at the property. She was to remain the owner until 1959 (LV).

References

- Australian Architectural Index (AAI) Record No.899 for Hartpury:
[https://aai.app.unimelb.edu.au/apex/f?p=198:11::: \(viewed 23 March 2021\)](https://aai.app.unimelb.edu.au/apex/f?p=198:11:::)
- Land Victoria (LV) Certificates of title Vol. 3701 Fol. 147, Vol. 3977 Fol 325
- Melbourne & Metropolitan Board of Works (MMBW) Detail Plan nos. 1384, dated 1898, 1385 (1905), 1396 (1905) and 1397 (1905).
- 'Plan of the Borough of St Kilda Surveyed and Compiled under the direction of the Borough Council by J.E.S. Vardy', 1873 (Vardy Plan)
- Port Phillip Thematic Environmental History (TEH) Version 1, July 2020*
- St Kilda Council building permit (BP) no. 1712, 27 August 1912
- Sands & McDougall Directories (SM), 1920, 1930

Description

This well-detailed, asymmetrically composed, Federation brick villa forms the bookend of a fine collection of Federation housing that extends south along Tennyson Street to the corner of Hartpury Avenue. Enhancing the early Garden Suburb character of this portion of Tennyson Street are the mature plane trees that create a canopy of vegetation over the street, and a lush landscape setting for this and the other houses in this group.

The house has a steep hip and gable roof that is clad in unglazed terracotta tiles. Its first floor is expressed as an attic, with a pronounced, half-timbered, gable facing the street. Recessed below this attic gable is a canted bay window. Red brick chimneys are at each side of the roof, and these have corbelling and terracotta pots at their tops.

The façade is rich in embellishment and well-executed. A gabled bay, half-timbered, projects at left that is supported by timber brackets and below this there is a smaller bay of casement windows, with leadlight in the upper panels. Beside this, the roof extends to form a verandah, with a small gable facing Tennyson Street. This verandah has fine and unusual timberwork, expressed with bold circular and curved motifs, which create a screen effect. Behind this, the timber front door has an oval shaped panel with leadlight glass, that complements the curved forms of the verandah detailing. To the side of the front door are casement windows in a tripartite arrangement. Other details include the string course at window head and cill height extends across both sections of the façade, and the stone stair leading to the verandah, which has diagonal red brick piers with rendered caps.

The brick front fence has piers with rendered, pyramidal caps, and a metal balustrade. Different types of mortar are used on parts of the fence, which suggests that it has been rebuilt in places. Additions have been made to the roof of the house towards the rear, and these are obscured from view from Tennyson Street.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period (c.1901 to c.1919) onward.

This house is an interesting and unusual example of the Federation-style villa with Arts & Crafts details. The façade is rich in embellishment, which is well-executed and possesses a level of detailing that is superior to that commonly found on a villa of this period. Of note is the verandah, which is expressed with bold circular motifs in timber, creating a screened effect. This detailing is augmented by an oval-shaped leadlight panel on the front door that complements the curved timber forms of the verandah. Other detailing, characteristic of housing of this period, includes red face brick walls with string courses at head and cill heights, half-timbering at gable ends, and timber casement windows with leadlight in the upper sashes.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Consider replacing the steel inserts between the brick piers of the front fence and the steel gate with timber equivalents, which would respond to the timber detailing on the verandah of the house.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

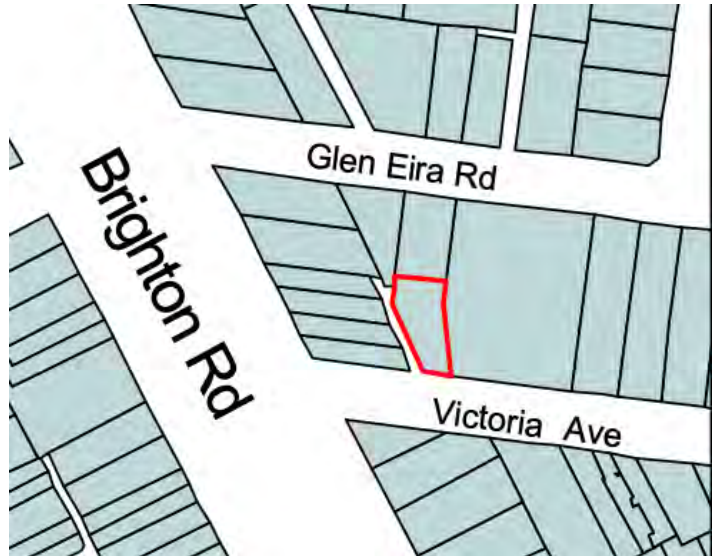
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City of Port Phillip Heritage Review

Place name: Merildene
Other names: Flats

Citation No:
947



Address: 1 Victoria Avenue,
Ripponlea

Category: Residential: Flats

Style: Interwar

Constructed: 1938

Designer: Gordon E.E. Gibbon

Amendment: C206

Comment: Revised citation

Heritage Precinct: Ripponlea Residential

Heritage Overlay: HO536

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Merildene, designed by Gordon E.E. Gibbon and constructed in 1938 at 1 Victoria Avenue, Ripponlea, is significant.

Alterations and additions are not significant.

How is it significant?

Merildene, at 1 Victoria Avenue, Ripponlea is of local aesthetic significance to the City of Port Phillip

Why is it significant?

Merildene is of aesthetic significance as a well-detailed flat design, built within the constraints of an irregular shaped site. Because of this, Merildene has an unusually narrow facade to Victoria Avenue, and expressed on this narrow façade is a chimney embellished with tapestry brickwork and brick mouldings. The terracotta tile hip roof of the flats is obscured from the right-of way by a plain brick parapet, and on the

east elevation the roof projects above the wall to form eaves. The west elevation is divided into a series of bays by recesses, which create an interesting, staggered effect when the block is viewed from the adjacent right-of-way. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Merildene

Land to the north and south of Glen Eira Road between Brighton Road and the Melbourne to Sandringham Railway Line was subdivided and offered for sale during the land boom of the late nineteenth century. By 1904 only eight villas had been constructed, including five along the south side (MMBW), as the economic depression of the 1890s halted development and it was not until the Ripponlea railway station was opened in 1913 that building recommenced. A shopping centre rapidly established along Glen Eira Road between the railway and Hotham Street with most of the shops constructed from 1913 to 1918. This served the growing residential areas developed on the vacant land to the north and new estates including the Quat Quatta and Erindale subdivisions to the south of Glen Eira Road.

The electrification of the railway in 1919 and the extension and electrification of the tramway along Brighton Road in 1925 and its extension, by 1926 from the terminus at Brunning Street to Glen Huntly Road in Elsternwick stimulated development and almost all the remaining vacant land to the north and south of Glen Eira Road was developed during the interwar period. This included the subdivision of the vast Brunning's Nursery as a housing estate, which included creation of the new streets of Los Angeles Court and Monkstadt Avenue. A boom in flat building along Brighton Road and its environs also followed the extension of the electric tram: between 1926 and 1941 no fewer than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road, and many more in nearby streets.

The allotments along the south side of Glen Eira Road originally extended through to Victoria Avenue at the rear and this property formed part of the rear yard of a property occupied by a house originally known as Clondaryach. The 1904 MMBW plan shows a stables and other outbuildings in the location of the present flats.



Extract of MMBW Detail Plan No. 1451, dated 1904, showing future location of flats (indicated by star)

By the late interwar period a Mrs Grace Small Reid was the owner of Clondaryach and in 1938 she commissioned builder J.H. Jenkin to construct these flats on a small portion of the grounds to the south of a tennis court. The first building approval, issued in February, was for a building containing a two-storey two-bedroom maisonette at the south end facing Victoria Avenue, and a single-storey two-bedroom flat at the rear. However, just over one month later a further permit was granted for the addition of a second one-bedroom flat immediately above the rear flat and with a similar floor plan. Gordon E.E. Gibbon was the architect for both stages of building (BP).

Originally known as the Merildene flats, they were originally listed at 4 Glen Eira Road in the Directories. A further two-storey addition was made in the post-war period.

Gordon E.E. Gibbon

Little is known about the architect Gordon E.E. Gibbon, and this is the only building by the architect in the City of Port Phillip.

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1451, dated 1904

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 9866, 11 February 1938 and 9908, 14 March 1938

Sands & McDougall Directories (SM) 1935-1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

A two-storey, late inter-war, clinker brick, block of flats on an irregular-shaped block with a narrow frontage to Victoria Avenue. A right-of-way extends northwest from Victoria Avenue and forms the west boundary of the site. The block of flats is set back from Victoria Avenue behind a car park and a small services area.

Due to the shape of the site, the block of flats has a narrow elevation to Victoria Avenue, and this elevation has a chimney expressed as a relief to this narrow front wall. The chimney is embellished with tapestry brickwork and brick mouldings. The terracotta tile hip roof of the flats is obscured from the right-of-way by a plain brick parapet, and on the east elevation the roof projects above the wall to form eaves. The west elevation is divided into a series of bays by recesses, which create a staggered effect when the block is viewed from the right-of-way. Windows are mostly plain, timber, double-hung sash frames. Some smaller rectangular windows, with a horizontal orientation, are visible from the right-of-way, and these flank a chimney towards the rear of the block. Unlike the chimney adjacent to Victoria Avenue, this rear chimney is relatively plain.

Towards the rear of the block of flats is a landscaped area, and this can be accessed by vehicles via a roller shutter in the undercroft of a two-storey addition. This addition is similar in materials and detailing to the remainder of the block.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

According to Sawyer (1992:13-4) the shortage of houses and the desire for smaller, more manageable homes had been a factor in the development of flats, but a common criticism of early flat developments was the poor relationship of the building to its external space, a lack of privacy and the unsuitability of flats for families. Maisonettes – that is, a large flat over two levels with a separate entrance and internal private staircase – were one solution to the issues of privacy and space. Maisonettes emerged during the late 1920s and by the early 1930s had become a popular choice for wealthy residents in suburbs such as Toorak. The attraction of maisonettes was due to them being perceived as 'complete houses in miniature'. An article in the *Australian Home Beautiful* noted that:

That, however, does not mean that the rooms are small or pokily arranged. On the contrary, the 'maisonette' is remarkable for its feeling of spacious seclusion – achieved by the elimination of superfluous walls and passageways. (Australian Home Beautiful, 2 October 1933)

The need for a dedicated internal staircase for each residence, however, made them more expensive than conventional flats and very few maisonettes were constructed in Port Phillip during the interwar period. The earliest known example is Alcazar, built in 1929 at 3 Glen Eira Road, Ripponlea, not far from Merildene (Citation 327). Like Merildene, this is comprised of a mix of maisonettes (six in total) and conventional flats (two) and perhaps served as an influence upon its design. Other known examples of maisonettes in Port Phillip include:

- Maisonette & flat (1931), 34 Tennyson Street, Elwood (Citation 934, Significant within St Kilda Botanical Gardens & Environs precinct). Maisonette with (originally) single storey flat attached.
- Sunnyside Court (1934), 331 Inkerman Street, Balaclava (No citation, Contributory within the St Kilda East: Orange Grove precinct). Six maisonettes in the Old English style on a corner site.
- Duplex (c.1938), 2-3 Holroyd Court, St Kilda East (No citation, Contributory within St Kilda East: Holroyd Court Precinct). Pair of maisonettes in the Moderne style.
- 5 Bundalohn Court, St Kilda (1953-55, No citation, Contributory within St Kilda Botanical Gardens & Environs precinct). This comprises four maisonettes in a stepped plan with three one-bedroom flats situated above the garages at the rear of the site.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay. Specific controls (external painting, internal alterations etc.) are not required.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

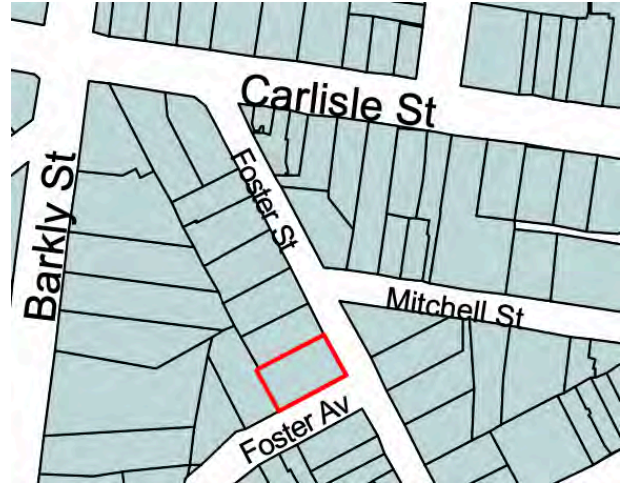
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City of Port Phillip Heritage Review

Place name: Darjeeling
Other names: Flats

Citation No:
1490



Address: 15 Foster Street, St Kilda

Category: Residential: Flats

Style: Interwar: Arts & Crafts

Constructed: 1924

Designer: H.V. Gillespie

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Darjeeling, designed by H.V. Gillespie and constructed in 1924 at 15 Foster Street, St Kilda is significant. The front and side fence and lych gate also contribute to the significance of the place.

The single storey addition to the north side, and the two-storey addition to the west side, and the garage, are not significant.

How is it significant?

Darjeeling at 15 Foster Street, St Kilda is of local aesthetic and associative significance to the City of Port Phillip.

Why is it significant?

Darjeeling is of aesthetic significance as a distinct example of the Arts & Crafts style, designed by the prominent architect, H.V. Gillespie. Darjeeling demonstrates prime characteristics of Gillespie's work, which is defined by a carefree fragmentation of forms and detailing applied to elevations; giving an impression of a 'loose fit' between the various parts of the composition which are applied in a casual, if not quirky, manner. These elements include the use of prow and curved forms, arched and rectilinear wall openings, and bands of clinker brickwork that relieves the large areas of roughcast render walls. These elements work to tie the mixed ensemble together, as a distinct Arts & Crafts composition. Other detailing of note is the chimney expressed in the wall on the elevation facing Foster Avenue, with its cruciform

smooth render detail at top; and a diagonal buttress at one corner. The setting of Darjeeling is complemented by the front and side fence and lych gate. (Criterion E)

Darjeeling is of associative significance, as the residence of H.V. Gillespie during the 1920s and 1930s, when he designed several buildings in St Kilda. This association is clearly demonstrated in the distinctive architecture of Darjeeling, which is particularly characteristic of Gillespie's residential work. (Criterion H)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Darjeeling

The area surrounding the St Kilda Botanic Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds. By the early twentieth century with the proximity to tram routes, the gardens and the Village Belle shopping centre, this area became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included Clarendon, designed by Joseph Plottel and built in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, built in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

In the late nineteenth century, the west side of Foster Street was partially developed and contained several detached villas. In the early twentieth century, these were all replaced with flats, while one property was subdivided to create Foster Avenue.

Following the Foster Avenue subdivision, Darjeeling, a two-storey duplex containing two flats (one on each level) was constructed in 1924 on the north corner of the two streets. Each flat comprised a generous entrance which opened to a large bedroom, lounge, and kitchen. The bathroom and a 'sleepout' were accessed via the kitchen. Unusually, the building as constructed 'flipped' the design shown on the original plans (see Figure 1) (BP).

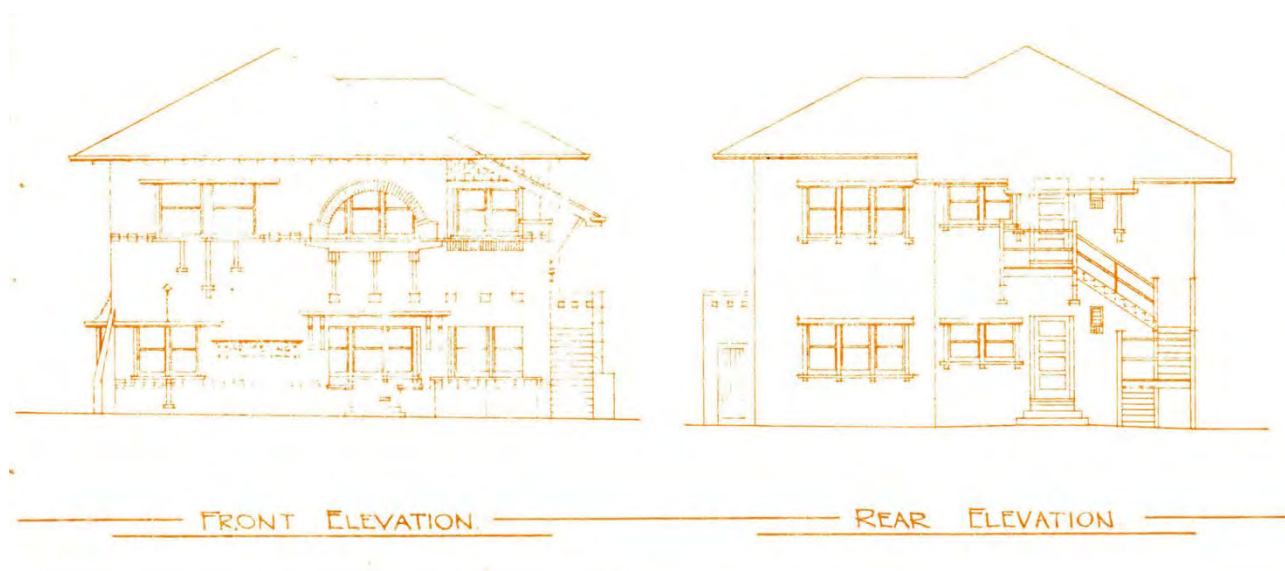


Figure 1 – Original elevation plans show a mirror image of the building, as constructed, with the stairs on the north side. The internal layout was similarly 'flipped'. (Source: Port Phillip building file)

H.V. Gillespie was the architect and the owner of the property (BP), and by October 1924, when his son Marcus was born, he and his wife, Bertha, were living in one of the flats. The birth notice identified their address as 'Darjeeling, Foster Street, St Kilda' (*The Argus*, 29 October 1924, p.11 'Family Notices'). Directories indicate Gillespie was still living at Darjeeling in 1940, but by 1945 (one year before his death) it was tenanted (SM).

In 2002, the building, still comprising two flats, was sold and in the following year alterations and additions were made to convert the building to a single residence, which included a two-storey addition at the rear. The garage was altered and extended at the same time. The 2003 plans also show that two rooms had previously been added on the north side of the building.

H.V. Gillespie

Harold Vernon Gillespie (1888-1946), architect, was elected as an Associate of the Royal Victorian Institute of Architects in 1921. He was a specialist in factory and hotel buildings, but most of his buildings in the City

of Port Phillip were residential and he is represented by several distinctive houses and flats, and at least one commercial development, most dating from the decade after World War I. His buildings of the 1920s are highly individual and while they often drawn on disparate architectural motifs, most demonstrate the strong influence of the Arts & Crafts style. Other buildings by Gillespie in Port Phillip are:

- Windsor Court, 24-26 Robe Street, St Kilda (1920). Conversion of a former hotel and terrace houses to flats. Arts & Crafts detailing (Citation 793)
- San Remo, 354 Beaconsfield Parade, St Kilda West (1923). Conversion of existing house to flats. Similar details to Darjeeling (Citation 420)
- House, 44 Mary Street, St Kilda West (1924) First floor additions to an existing house (Citation 449)
- House, garage and fence, 38 Eildon Road, St Kilda (1927). Large attic residence with Arts & Crafts details (Citation 903)
- Moira, 16 Glen Eira Road, Ripponlea (1936). Two storey house showing influences of the Moderne and Mediterranean styles (Citation 1497)

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1374, dated 1897

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 5626, 20 February 1924

Sands & McDougall Directories (SM) 1925, 1930, 1935, 1940, 1944

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Darjeeling is a two-storey, inter-war, Arts & Crafts inspired block of two flats (one flat on each level), which has a tile hip roof with exposed timber rafters on the eaves, and roughcast render walls. The house is sited in a mature, densely planted garden, which has created a recessive quality to Darjeeling when it is viewed from its two street boundaries. Enhancing the relationship of the house and its landscape setting, are the large balcony areas on the southeast corner of the flats.

Extending around the street boundaries, at front, is a rendered brick fence. The pairs of plain timber elements extending between roughcast render piers with smooth copings may have been added. A lych gate, detailed with high rendered piers, detailed in a similar manner to the fence, is adjacent to the Foster Street/Avenue corner. It has paired timber boards with splayed ends that extend over the gateway, which is formed by piers. One of these timber boards were replaced in the 2002 works. There are wrought iron gates fixed to the piers of the gateway.

The façade of Darjeeling is asymmetrically composed, with L-shaped recessed verandahs on both levels at left. The verandah on the upper level is accessed by an external stair that returns. A ridge of the hip roof extends to form a catslide roof supported by diagonal timber brackets, that covers the stairs and part of the upper verandah. There is a semi-circular wall opening to the upper verandah, its archivolt detailed in clinker brick and above this a rendered moulding. The front door of the flat on the upper level is accessed from this verandah. Also on the upper level of the façade is a prow window, its base supported by timber brackets in a staggered configuration. Below this window, on the ground floor is a curved bay window, also supported by a timber bracket. At the adjacent corner is a diagonal buttress. There are two wall openings to the verandah on the lower level, one with a prow form the other with a more conventional rectilinear wall opening. There is a rendered panel with the name *Darjeeling* on the lower level of the façade.

The side elevation visible from Foster Avenue is less complex in its massing and detailing. A chimney is expressed in one bay, which has a stepped effect in places that is detailed with diagonal and curved forms.

The top of the chimney has a smooth rendered cruciform pattern. The roughcast rendered walls of this elevation are relieved in places with a hit and miss pattern of clinker brick, and soldier courses of clinker brick form the tops of the balustrade of the upper level verandah.

At rear, there is a sympathetic two-storey addition that references the materiality and detailing on the front of the house. This was completed in 2002. The garage was also rebuilt during this time. An earlier single-storey brick addition, with a concealed steel deck roof, has been built on the north side of the house.

The building is in good condition.

Comparative analysis

The Arts & Crafts style is characterized by features including the use of contrasting textures and materials on facades (such as face brick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (e.g., hit and miss brick walls); box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings.

There are many examples of Arts & Crafts style flats in St Kilda, several of which were designed by the prominent designer/builder Howard R. Lawson such as Wimmera (1917) and Clairvaux (1917). Biltmore (Dunlop & Hunt, 1922-23), which is included on the Victorian Heritage Register, is another fine Arts & Crafts design with Oriental influences.

Darjeeling demonstrates prime characteristics of the work of its architect, H.V. Gillespie, and his unique interpretation of the Arts & Crafts style which is an almost careless fragmentation of the forms of his buildings; an impression of 'loose fit' between the parts of the composition which are then resolved by a casual use of elements, such as chains, columns and bands of feature brickwork to tie the whole design together.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

-

City of Port Phillip Heritage Review

Place name: Moira
Other names: House

Citation No:
1497



Address: 16 Glen Eira Road, Ripponlea

Heritage Precinct: Ripponlea Residential

Category: Residential: House

Heritage Overlay: HO536

Style: Interwar: Mediterranean, Moderne

Graded as: Significant

Constructed: 1936

Victorian Heritage Register: No

Designer: H.V. Gillespie

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Moira, designed by H.V. Gillespie and built in 1936 for Mrs. Eliza Parkinson, at 16 Glen Eira Road, Ripponlea is significant.

Alterations and additions and the garage/outbuilding are not significant.

How is it significant?

Moira at 16 Glen Eira Road, Ripponlea is of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Moira is of representative significance, as an example of the residential work of architect H.V. Gillespie, whose designs of the inter-war period are eclectic in as far as the way they overlayed differing styles and their elements. In the design of Moira, Gillespie uses detailing of the Mediterranean-style combined with Moderne detailing and materiality of large steel frame windows. Moira is of representative value of this key and innovative architect of the inter-war period and his work within the City of Port Phillip. (Criterion D)

Moira is of aesthetic significance as a fine, intact and unusually detailed Mediterranean-style house, overlayed with Moderne detailing. The Mediterranean-style is expressed on Moira with its rendered walls relieved in places with manganese brickwork applied as bands at eaves level, on window cills and heads, and around arched wall openings. Contributing to what is a busy composition is the introduction of elements

such as a small balcony and a chimney expressed on the upper level façade; and an entrance porch with a loggia and adjacent narrow arched window. Applied upon this Mediterranean-style canvas is evidence of contemporary design influences to fenestration, with large window openings with steel framed windows. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea (TEH).

Moira

Land to the north and south of Glen Eira Road between Brighton Road and the Melbourne to Sandringham Railway Line was subdivided and offered for sale during the land boom of the late nineteenth century. By 1904 only eight villas had been constructed, including five along the south side (MMBW), as the economic depression of the 1890s halted development and it was not until the Ripponlea railway station was opened in 1913 that building recommenced. A shopping centre was rapidly established along Glen Eira Road between the railway and Hotham Street with most of the shops constructed from 1913 to 1918. This served the growing residential areas developed on the vacant land to the north and new estates including the Quat Quatta and Erindale subdivisions to the south of Glen Eira Road.

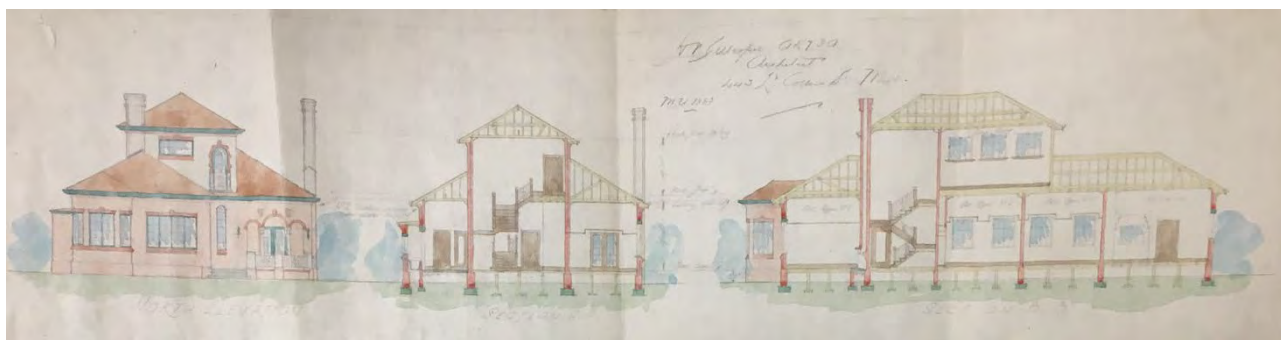
The electrification of the railway in 1919 and the extension and electrification of the tramway along Brighton Road in 1925 stimulated development and almost all the remaining vacant land to the north and south of Glen Eira Road was developed during the interwar period. This included the subdivision of the vast Brunning's Nursery as a housing estate, which included creation of the new streets of Los Angeles Court and Monkstadt Avenue.

Moira was built in 1936 for Mrs. Eliza Parkinson as her own residence. A. Emmerson was the builder and H.V. Gillespie was the architect. The house comprised a ground floor containing three bedrooms, kitchen, lounge and dining rooms with a stairwell leading to an 'Upper Hall', which opened on to a 'Sun Room'. The entry was accessed through a 'Loggia' behind a paved patio. There was a small outbuilding at the rear containing a single garage, workshop and laundry (BP).

H.V. Gillespie

Harold Vernon Gillespie (1888-1946), architect, was elected as an Associate of the Royal Victorian Institute of Architects in 1921. He was a specialist in factory and hotel buildings, but most of his buildings in the City of Port Phillip were residential and he is represented by several distinctive houses and flats, and at least one commercial development, most dating from the decade after World War I. His buildings of the 1920s are highly individual and while they often drawn on disparate architectural motifs, most demonstrate the strong influence of the Arts & Crafts style. Among them is Darjeeling, built in 1924, which contained two flats, one of which became Gillespie's home. The exception is Moira, 16 Glen Eira Road, Ripponlea (1936), which is a two-storey house showing influences of the Moderne and Mediterranean styles (Citation 1497). Other buildings by Gillespie in Port Phillip are:

- Windsor Court, 24-26 Robe Street, St Kilda (1920). Conversion of a former hotel and terrace houses to flats. Arts & Crafts detailing (Citation 793)
- San Remo, 354 Beaconsfield Parade, St Kilda West (1923). Conversion of existing house to flats. Similar details to Darjeeling (Citation 420)
- House, 44 Mary Street, St Kilda West (1924) First floor additions to an existing house (Citation 449)
- House, garage and fence, 38 Eildon Road, St Kilda (1927). Large attic residence with Arts & Crafts details (Citation 903).



Extract of original building plans (Source: City of Port Phillip building file)

References

- Lewis, Nigel & Aitken, Richard, *City of Malvern Heritage Study. Appendix 1: Architects of Malvern*, 1992
 Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1451, dated 1904
Port Phillip Thematic Environmental History (TEH) Version 1, July 2020
 St Kilda Council building permit (BP) no. 9272, 15 April 1936
 Sands & McDougall Directories (SM) 1935-1940

Description

Moira is a two-storey, rendered brick, Inter-war villa, with a hip roof clad in glazed terracotta tiles. The façade of the house is asymmetrically composed, its first floor recessed within part of the roof mass of the lower level of the house. Some of the detailing has Mediterranean influences, and this includes a triple-arched opening supported by pressed cement columns that leads to the entrance porch, a narrow-arched multi-paned window to the left of this loggia (The name of the house, Moira, is fixed to the wall between these features), and an arched wall opening on the first floor leading to a small balcony with a wrought iron railing. Windows have manganese brickwork at their heads and cills, and manganese bricks are used to detail surrounds of arched wall openings of doors. A band of manganese brick extends around walls below the eaves.

The window frames of the house, however, are more aligned with Moderne design, as they are steel frame, and many are large (multi-paned). At left is a curved bay window, which contributes to what is, overall, a busy compositional arrangement. Reinforcing this are two tall rendered chimneys on the side of the house, and a chimney expressed on the façade of the first floor.

A high, partially rendered brick fence, with a mural on part, obscures views of the house from Glen Eira Road. The base of this brick fence may be original.

The house is in good condition and has a very high degree of external intactness.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward (TEH).

This concept of a 'garden suburb', comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea (TEH).

The inter-war period was a time of extreme stylistic diversity, to an extent that exceeded the diversity of approaches of the nineteenth century. Boundaries between styles were often crossed in the one building, creating eclectic fusions of features from different styles. Such buildings were very popular in St Kilda and Elwood and make an important contribution to the distinctive character of these areas. While such designs have sometimes been attributed to speculative builders and 'lesser' architects, this approach was also used by well-known or prominent architects such as James H. Wardrop, H.V. Gillespie and J.H. Esmond Dorney.

From the mid-1920s onwards Old English, Spanish Mission and Georgian Revival became the most popular styles for residential architecture in Victoria. As Lewis (1992:1) notes:

The period after the Depression saw a shift towards the new and exciting modern idioms emanating from Europe and America. Nevertheless, period character was not put totally aside. Old English architecture lingered on throughout the 1930s and the Mission and Georgian idioms provided a formal framework through which modernism could be absorbed and modified.

Moira is representative of the residential work of architect H.V. Gillespie, whose designs of the inter-war period are eclectic in as far as the way they overlaid differing styles and their elements. In the design of Moira, Gillespie uses detailing of the Mediterranean-style combined with Moderne detailing and materiality of large steel frame windows. The Mediterranean-style is expressed on Moira with its rendered walls relieved in places with manganese brickwork applied as bands at eaves level, on window cills and heads, and around arched wall openings. Contributing to what is a busy composition is the introduction of elements such as a small balcony and a chimney expressed on the upper level façade; and an entrance porch with a loggia and adjacent narrow arched window. Applied upon this Mediterranean-style canvas, is evidence of Moderne design influences to fenestration, with large window openings with steel framed windows

Moira compares favourably with other mixed-style residential buildings in Port Phillip such as La Tourelle (1935, W.H. Merritt), which combines Old English and Moderne with some Mediterranean accents, Zaneth Manor (1936, James H. Wardrop), a mix of Old English and Moderne, and El Sonia (1938, designer unknown), 6 Fulton Street, St Kilda East, and Olgmend Court (1940, Leslie J.W. Reed), both of which blend Georgian Revival and Moderne (with Art Deco flourishes at El Sonia).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



Moira in 1998

City of Port Phillip Heritage Review

Place name: Duplex
Other names: Houses

Citation No:
2007



Address: 11 & 11A Hammerdale Avenue,
St Kilda East

Heritage Precinct: St Kilda East:
Hammerdale Avenue

Category: Residential: Duplex

Heritage Overlay: HO387

Style: Interwar: Spanish Mission

Graded as: Significant

Constructed: 1932

Victorian Heritage Register: No

Designer: Unknown

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The Spanish Mission-style duplex, built by A. Robinson in 1932 for Mrs. G. Brooks, at 11 & 11A Hammerdale Avenue, St Kilda East is significant. The low rendered brick front fence also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The duplex at 11 & 11A Hammerdale Avenue, St Kilda East is of research potential, representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

The duplex demonstrates the growth of motor car ownership during the interwar period, which resulted in an increasing need for integrated vehicle accommodation. (Criterion A)

The duplex is of representative value as an early example of integrated garages, which is a departure from the traditional approach where vehicle accommodation was often detached and located towards the rear of the site. At this duplex, the garages are centrally located in the composition, and, with the distinct shaped-pediment above, made a focal point of the facade. (Criterion D)

The duplex is of aesthetic significance as a well-detailed example of the popular Spanish Mission-style of the interwar period, applied to a duplex, which use a variety of elements characteristic of this style including roughcast render walls upon a clinker brick base, dovecote chimneys, Cartouche details to the gables and pediments, wrought iron gates to the porches, shaped-Baroque-style pediments above the porches and garages, and distinct open pediments above groups of three windows on each house, which broadly reference the Serliana motif. Other details include the upper sashes of the windows, which have geometric leadlight glass. The broad hip roof, with street-facing gables, complements the symmetry of the façade, which is further reinforced by the two chimneys towards the centre of the hip roof. This setting of the houses is complemented by the low street-boundary fence with its clinker brick base below a rendered panel, with a capping of clinker brick. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The Garden City estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

Duplex, 11 & 11A Hammerdale Avenue

Hammerdale Avenue was developed on the site of the eponymous mansion, Hammerdale, formerly 119 Alma Road, which was built c.1868 for Hugh Mitchell Campbell Gemmell (1827-79) a prominent Melbourne auctioneer with the firm of Gemmell, Tucker & Company. The first stage of the subdivision, auctioned in December 1925, consisted of eleven new allotments: five on the east side of that part of Hammerdale Avenue which ran north-south, and the other six on each side of the east-west dogleg which connected the new avenue to Young Street. The mansion itself was retained on Lot 1 (later designated as 1 Hammerdale Avenue) and was offered for sale along with the ten vacant lots on 5 December 1925.

This duplex pair of houses incorporating garages, was constructed by builder A. Robinson for Mrs. G. Brooks in 1932. The original building plans, beautifully hand-drawn and water-coloured, do not record the name of the designer (BP).

References

Apperly, R., Irving, R. & Reynolds, P., *A pictorial guide to identifying Australian architecture. Styles and terms from 1788 to the present*, 1989

Cuffley, Peter, *Australian houses of the twenties and thirties*, (2nd edition) 2007

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1373, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 8067, 31 May 1932

Sands & McDougall Directories (SM) 1935, 1940

Description

This Spanish Mission-style duplex has a tiled hip and gable roof, and a symmetrical façade with a broad shaped pediment at centre above the garages. The shaped-pediment forms part of a broad, low, parapet, which extends between the projecting gables and porches at either end of the façade. The symmetry is enhanced by the two dovecote chimneys on the roof behind the central shaped gables. There are cartouche details to the gable ends and central shaped-pediment. The porches have small shaped-pediments with arched openings that contain what is likely the original wrought-iron gates. Flanking each porch are windows. On one side these windows have three double-hung timber sashes beneath an open pediment (the central window has a shallow recessed arch above, as a group the windows referencing the Serliana motif), on the other side a pair of double-hung timber sash windows set in an arched shallow recess in the gabled bays. This detail of the arched shallow recess is continued on the south elevation facing Hammerdale Avenue but is expressed with single double-hung sash windows. The upper sashes of all windows have a leadlight glass detail. The walls of the duplex have a textured render finish (11A retains the original unpainted finish) above a clinker brick plinth and this materiality is also expressed in the front fence, which has a clinker brick base and capping, and panels of textured render.

The duplex and front fence are in good condition. The render on the walls and fence of one unit has been painted in a cream finish, otherwise the duplex has a very high degree of external intactness.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward. Despite this, semi-detached houses or 'duplexes' (also called 'villa-flats' by the interwar period) remained popular as a cheaper alternative to a detached house, but with its own private garden space, unlike a conventional flat.

Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and its motion pictures, and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles or plaster ornament, often invoking classical features. Fences were often high and solid. (Apperly, 1989:179, Cuffley 2007:94-97).

This duplex is a fine and well-detailed example of the Spanish Mission-style using a variety of characteristic elements, which includes shaped-parapets above porches and the garages; and distinct open pediments, above groups of three windows on each house, which broadly reference the Serliana motif. Upper sashes of the windows have an intricate and fine leadlight glass detail, and entrance porches have wrought iron gates. Walls of the duplex are roughcast render, which are upon a clinker brick base. This materiality is also referenced in the low street-boundary fence with its clinker brick base below a rendered panel, with a capping of clinker brick. The broad hip roof, with street-facing gables, is clad in unglazed terracotta tiles, and its form complements the symmetry of the façade, which is further reinforced by the two dovetail chimneys towards the centre of the hip roof.

This duplex compares well with other Spanish Mission-style houses included in the HO in Port Phillip:

- House, 11A Charnwood Road, St Kilda (1927) designed by Leslie J.W. Reed (Citation 956)
- Granada, 28 Eildon Road, St Kilda (1927) designed by F.D. Meadows (Citation 899)
- House, 36 Tennyson Street, Elwood (1929) designed by Gordon J. Sutherland (Citation 373)
- House, 4 Los Angeles Court (1930) designed by Schreiber & Jorgensen (Citation 341)
- House, 20 Monkstadt Avenue (1931) designed by Marcus Barlow (Citation 356)
- House, 14 Maryville Street, Ripponlea (1933) designed by Alder & Lacey (Citation 348)

This duplex is part of a fine collection of interwar housing within the Hammerdale Avenue precinct, including a cluster of duplexes around the intersection with Jervois Street (2-4 and 6-8 Jervois Street, and 13-15 & 28-30 Hammerdale Avenue) in various interwar styles. There are also two rare examples of 'triplex' (that is, three attached dwellings) developments at 17 and 32 Hammerdale Avenue (the latter was designed by prominent architects Mewton & Grounds).

Compared to other examples, this duplex is notable for the inclusion of garages as an integrated and focal part of the design. On-site car parking was not provided in early flat developments, but by 1926 architects Irwin & Stevenson stated '... a garage for each [flat] is now an absolute necessity ...' (quoted in Sawyer 1982:49). Despite this, many flats continued to be built without garages, but they began to appear in better-quality (and often architect-designed) flat developments by the late 1920s. Garages were most often in detached buildings placed at the rear of the site with direct access from a rear or side lane, or from a driveway placed beside or between the flats. However, increasingly from 1930 onwards garages were integrated into the design of the flat building (Sawyer 1982:49).

The various approaches to car parking (or lack thereof) in flat developments is demonstrated in Hammerdale Avenue with some flats having no car parking, while in others (see for example 17



Hammerdale Avenue) it is provided in a detached building. This duplex is an early example with integrated garages that shows a departure from earlier practices and demonstrates the increase in car ownership by the 1930s and how this began an important consideration in residential design. Other examples include the flats at 26A Lansdowne Road, St Kilda East (Citation 2102) designed by architect Frank Richardson and built in 1935 where the street level garages are cut into the site with a terrace above, the approach driveway having retaining walls that are terminated as gate pillars to the fence, the duplex at 18A Murchison Street, St Kilda East (No citation, Contributory within the HO391 precinct) designed by architect Stuart M. Hall and built in 1936, and El Sonia, 6 Fulton Street, St Kilda East (Citation 776) built in 1938.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

-

City of Port Phillip Heritage Review

Place name: House
Other names: -

Citation No:
2008



Address: 26 Hammerdale Avenue, St Kilda East

Heritage Precinct: St Kilda East:
Hammerdale Avenue

Category: Residential: House

Heritage Overlay: HO387

Style: Interwar: Craftsman Bungalow

Graded as: Significant

Constructed: 1926

Victorian Heritage Register: No

Designer: Dickson & Yorston

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The house, built by Dickson & Yorston in 1928, for Walter G. Thorpe, at 26 Hammerdale Avenue, St Kilda East is significant. The clinker brick and rendered fence with timber driveway gates, and a garage with unpainted rendered walls at the rear also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The house at 26 Hammerdale Avenue, St Kilda East is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

This house is of aesthetic significance as a fine and intact example of an inter-war Craftsman Bungalow. The front elevation is asymmetrically composed, and is a busy composition of elements and materiality, that includes the use of jerkinhead roof forms, gable ends clad in original dark stained timber shingles, and bay and picture windows. The walls of the bungalow are unpainted, textured render, above a clinker brick base with a soldier course at its top. The muted green and cream colour scheme of the house is sympathetic, and may be original, or is at least based on the original colours. Contributing to the rustic character of the Craftsman Bungalow-style, is the house's mature garden setting, enclosed in part by the original curved clinker brick and rendered fence with timber driveway gates and the rear garage with unpainted rendered

walls, probably constructed at the same time as the house. The house with its prominent siting at this intersection, forms an integral element in a fine collection of interwar housing styles and types. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats, and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The Garden City estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

House, 26 Hammerdale Avenue

Hammerdale Avenue developed on the site of the eponymous mansion, Hammerdale, formerly 119 Alma Road, which was built c.1868 for Hugh Mitchell Campbell Gemmell (1827-79) a prominent Melbourne auctioneer with the firm of Gemmell, Tucker & Company. The first stage of the subdivision, auctioned in December 1925, consisted of eleven new allotments: five on the east side of that part of Hammerdale Avenue which ran north-south, and the other six on each side of the east-west dogleg which connected the new avenue to Young Street. The mansion itself was retained on Lot 1 (later designated as 1 Hammerdale Avenue) and was offered for sale along with the ten vacant lots on 5 December 1925.

This house, constructed by Dickson & Yorston in 1928 for Walter G. Thorpe, was one of the first houses in Hammerdale Avenue. Dickson & Yorston also built the Georgian Revival style house at 9 Hammerdale Avenue in 1932 for B.J. Burman.

Dickson & Yorston

G.C. Dixon and Yorston was one of Melbourne's most prominent and successful building companies during the interwar period and specialised in residential buildings. As well as constructing single residences and blocks of flats the firm was responsible for developing several distinctive bungalow court subdivisions in late 1920s and 1930s in Melbourne's eastern and southeastern suburbs, often created on former mansion estates. The first of these was Rothesay Avenue in Brighton, constructed in 1925-26 on the site of The Elms mansion estate. This was followed by Lempriere Avenue, St Kilda East (1926-27 on the site of the Rozelle mansion), Fosbery Avenue, Caulfield (1930) and Redcourt Avenue, Armadale (1933, Redcourt mansion). Dickson and Yorston were strongly influenced by the Garden City Movement in the planning of their estates and provided generous front gardens and low front fences. At Lempriere Avenue, services were placed underground and replaced by decorative lamp standards, and the firm also landscaped the entrance from the street to the adjacent Greenmeadows Gardens at their own cost. These subdivisions were targeted at the higher end of residential market making Dickson and Yorston's houses relatively costly in comparison with those of other builder-developers such as A.V. Jennings. Most if not all their houses and flats were architect designed, many of them by Gordon J. and Bruce Sutherland.

References

Cuffley, Peter, *Australian houses of the twenties and thirties*, (2nd edition) 2007

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1373, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 7111, 8 March 1928

Sands & McDougall Directories (SM) 1930, 1935, 1940

Description

The house at 26 Hammerdale Avenue, St Kilda East is an interwar Craftsman Bungalow. The walls are unpainted, textured render, above a clinker brick base with a soldier course at its top and the front elevation is asymmetrically composed with a large jerkinhead roof with a bay that projects forward at left with a lower and smaller jerkinhead roof. The roof is clad in terracotta tiles, and their gable ends clad in original dark stained timber shingles. The projecting bay contains a bay window, which contains timber sash windows with leadlight glazing, and to the right there is a small picture window with leadlight glazing.

A verandah, with a flat profile roof and deep eaves with visible rafters supported on simple square render and brick piers, extends to the right of the smaller projecting bay and forms a porte cochere over the early twin-concrete strip driveway. It is from this verandah that the front entrance of the house is accessed.

The deep green and cream colour scheme is sympathetic and may be original or based on the original colours. Also contributing to the house's rustic character, is its mature garden setting, enclosed in part by the original curved clinker brick and rendered fence with timber driveway gates. A high timber paling fence obscures much of the house from view from Jervois Street. A notable exception to this is three tall,

rendered chimneys, with soldier courses of clinker brick at their tops, visible on the east side of the house. At the rear is an interwar garage with unpainted rendered wall, probably constructed at the same time as the house.

The house has a prominent siting at this intersection, closing the vista along Hammerdale Avenue from the north, where it curves at its intersection with Jervois Street.

The house (and fence) is in good condition and has a very high degree of external intactness.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This concept of a 'garden suburb', comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea.

One of the most popular housing styles in suburban Melbourne during the inter-war period was the 'bungalow' and according to Cuffley (1989:48) 'it gained almost universal acceptance in Australia as the ideal style for the average suburban house'. In this style of house, the roof plays an important part in the composition and is sometimes extended to form porches supported by heavy piers of stone or brick, occasionally in combination with wood. Depending on the detailing and pitch of the roof sub-categories could include California Bungalow, Craftsman Bungalow (characterised by its steeper roof) or Australian Bungalow (Cuffley 1989:59-62). The term Australian Bungalow (as used by Cuffley) indicates 'the degree of local identity ... which had evolved from the American Type and other less direct influences'. Cuffley (1989:62) goes on to say that:

Substantial bungalow residences in Australian suburbs of the period 1910 to 1940 show less and less of the horizontal character and low-pitched gables of the California or Pasadena type and more of the Craftsman or Middle West influences. Often there are additional Old English details such as half timbered gables and leadlight windows.

The influence of the magazine 'The Craftsman' led to the adoption of the name 'Craftsman Bungalow'. This style displayed elements of the Arts and Crafts tradition in the roof form and the use of natural materials honestly expressed. Notable architects Oakden and Ballantyne were exponents of this style and many other lesser-known architects adopted the major style indicators in their work. Builders also adopted elements of the style in their designs generally from the 1920s onward. They are characterized by Arts & Crafts features and detailing including the use of contrasting textures and materials on facades (such as facebrick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (e.g., hit and miss brick walls); box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings. Chimneys are either brick or roughcast, and sometimes tapered. Front fences are of face brick and/or render to complement house with low walls punctuated by dwarf piers, often with mild steel gates.

26 Hammerdale Avenue is a fine example of a Craftsman Bungalow and forms part of a fine collection of inter-war housing in the environs of the intersection of Hammerdale Avenue and Jervois Street. It is notable for its relatively high degree of intactness, which include the original unpainted render and face brickwork to the house, garage and fence, a sympathetic and possibly original colour scheme, which includes the dark stain to the timber shingles. Other California or Craftsman Bungalows included in the HO in St Kilda or Elwood include:



- House, 217 Alma Road, St Kilda East (1919) Citation 22
- House, 311 Orrong Road, St Kilda East (1920) Citation 46
- House, 175 Hotham Street, Ripponlea (1922-23) Citation 2021
- Houses, 86 & 88 Mitford Street, Elwood (c.1924) Citations 2071 & 2072
- Tecoma, 18 Lansdowne Road, St Kilda East (1924) Citation 2101
- House, 19 Wavenhoe Avenue, St Kilda East (1929) Citation 953

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images





City of Port Phillip Heritage Review

Place name: Hawsleigh Court
Other names: Flats

Citation No:
2010



Address: 2B Hawsleigh Avenue,
Balaclava

Heritage Precinct: Carlisle Street
(East)

Category: Residential: Flats

Heritage Overlay: HO316

Style: Interwar: Mediterranean

Graded as: Significant

Constructed: 1928

Victorian Heritage Register: No

Designer: Hugh Philp

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Hawsleigh Court, designed by Hugh Philp and built in 1928, at 2B Hawsleigh Avenue, Balaclava is significant. The two mature Liquidambar (*Liquidambar styraciflua*), a Silver birch (*Betula pendula 'alba'*), a bed of camellias, the original concrete pathway around the perimeter, and the rendered fence with a clinker brick plinth along the street boundary also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Hawsleigh Court at 2B Hawsleigh Avenue, Balaclava is of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Hawsleigh Court is of representative significance as an example of the courtyard type of flats, where the U-shape of the block forms a landscaped central courtyard that enhances the setting of the flats and their amenity. Hawsleigh Court is believed to be one of the earliest blocks of flats to adopt this design approach and is a fine and intact example of this typology. (Criterion D)

Hawsleigh Court is of aesthetic significance as a fine and highly intact example of the Mediterranean-style applied to a block of flats. The materiality is synonymous with this style, with its hip roofs of terracotta tiles that form deep eaves, and its rendered brick walls. Detailing is also finely executed in the Mediterranean-style and include balconies and porches, and pressed cement Tuscan and Ionic columns that form loggias.

The U-shaped plan, strong in its symmetry, is centred around a landscaped setting that includes a mature silver birch and two liquidambar, and a well-detailed fence referencing the materiality of the flats, creating a formal and refined architectural composition when the building is viewed from Hawsleigh Avenue. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats, and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.

The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram

routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Hawsleigh Court

Carlisle Street was one of the first named streets in St Kilda, having been officially proclaimed in July 1857, and by the end of the late nineteenth century the section east of the Balaclava Railway Station was lined with large villas and mansions in large grounds. Two of these were Shawmut and Hawsleigh (MMBW). The opening in 1913 of the electric tramway from Kew to St Kilda Beach via Balaclava Road and Carlisle Street encouraged more intensive residential subdivision and development including the building of flats. In the early twentieth century the grounds of Shawmut and Hawsleigh were subdivided to create Hawsleigh Avenue and the first houses were constructed along the east side in 1913 (BP). The mansions were retained at first on reduced allotments, but by the end of the 1920s had been demolished.

On the west side of Hawsleigh Avenue the site of Shawmut was in 1928 carved up into six allotments, two facing Carlisle Street and a further four facing Hawsleigh Avenue (LV). The three lots around the corner of the two streets were larger, evidently created for the building of flats and in 1928 the Hawsleigh Court flats were built on Lot 3 facing Hawsleigh Avenue. Six years later, Astolat was built on Lot 2 at the west corner of Carlisle Street (see Citation 317).

Hawsleigh Court comprising 14 two-bedroom flats over two levels was built by A. Sherlock of Caulfield for Mr. H. Gibson. Hugh Philp was the architect. A newspaper article noted the 'novel design' of the flats, which were designed around an open central courtyard, with all flats facing this courtyard or to the street. This design ensured there were no 'back flats' and eliminated common entrances for the flats with a private enclosed set of stairs for each upstairs flat and a similarly enclosed set of stairs for tradespeople. The aim of the architect was to obtain maximum natural lighting and ample ventilation for each flat. Another feature was the 'special and heavily reinforced concrete core of unique design' incorporated between the floors to minimize noise between the flats (*The Herald*, 5 December 1928, p.13 'Novel design of East St Kilda Block of Flats').

The architect of Hawsleigh Court would later claim that this was one of the first examples of courtyard flat planning in Melbourne (*The Herald*, 27 January 1933, p.8 'Central court for flats'):

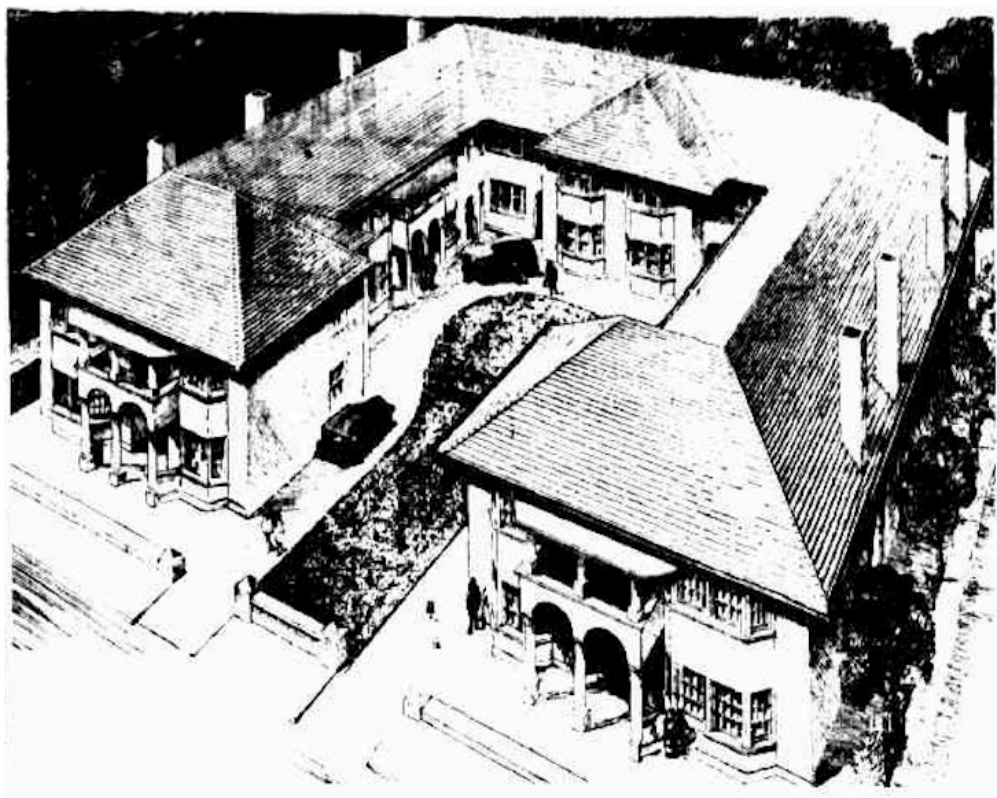
Relative to the contention of Mr. R.B. Hamilton, architect, that his design of a central court to proposed block of flats in Murphy Street, South Yarra is somewhat new to Melbourne, may I state that I introduced this aspect and made it a special feature when I designed the 'Hawsleigh Court' flats in Balaclava in 1928, and of which your paper published my design and favourably commented thereon on December 5, 1928.

Hugh Philp, architect

Little is known about the architect, Hugh Philp who was active during the interwar period. In the City of Port Phillip, this is one of four buildings known to have been designed by Philp. The others are:

- Taj Mahal, constructed 1920, 22 Wellington Street, St Kilda (Citation 955). Arts & Crafts flats.
- Harrops corner (1921) 186-90 Carlisle Street & 153-59 Chapel, St Kilda (No citation). Interwar single storey shops.

- St Huberts (c.1925) 7 Crimea Street, St Kilda (Citation 882). Minor alterations and additions to existing flats.



Artist impression (Source: *The Herald*, 5 December 1928, p.13)

References

Land Victoria (LV) LP 12544, Certificate of Title Vol. 5902 Fol. 374

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1385, dated 1905

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 7221, 4 July 1928

Sands & McDougall Directories (SM) 1930, 1935, 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Hawsleigh Court is one of three, early twentieth century, blocks of flats in the environs of the intersection of Balaclava Road and Hawsleigh Avenue. It is U-shaped in plan, and its two projecting bays have shallow setbacks from the Hawsleigh Avenue street boundary. On the north (side) elevation is *Hawsleigh Court* in rendered signage.

The flats have a hip roof clad with unglazed terracotta tiles, and the roof projects beyond walls to form deep eaves. The walls of the flats are rendered above a clinker brick base (rear portions of the flats have face brick). The front of the projecting bays has a central loggia, with arches supported by Tuscan columns

on the ground floor, and a plainer loggia on the upper level supported by Ionic columns. Flanking these loggias are canted bays that have multi-paned timber frame double-hung sash windows.

The detailing of the flats facing the courtyard shares some of the detailing of the front projecting bays, added with boxed timber frame double-hung sash windows supported by corbels and capped with shallow hoods. The luminaires and their metal fixtures on the courtyard walls are of early origin. Closing the vista through the courtyard, is a two-storey projecting bay with a hip roof, and on its elevation a pair of two-storey canted-bay windows.

A rendered fence, with a clinker brick plinth, extends along the street boundary, and it references the materiality of the wall finishes of the flats. The central garden contains two mature liquidambar (*Liquidambar styraciflua*), a silver birch (*Betula pendula 'alba'*), a bed of camellias and an original concrete pathway around the perimeter. Vehicle access to the rear of the site is provided by drives at the sides of the projecting bays.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

Courtyard flats

According to Sawyer (1992:13-4) the shortage of houses and the desire for smaller, more manageable homes had been a factor in the development of flats, but a common criticism of early flat developments was the poor relationship of the building to its external space, a lack of privacy and the unsuitability of flats for families. In many early flat developments the site coverage was very high, and the open space left over was not integrated with the building and of little practical use. In 1922 architect James H. Wardrop, a proponent of flat development argued that aggregation of open spaces in flat developments would provide '... a decent breathing space' when compared with the 'mean yard space' available to the conventional small cottage (Sawyer 1982:83).

This led architects and developers to seek alternatives such as the 'Bungalow Court' concept, which was introduced as early as 1916 when it was described in an article in the *Real Property Annual*. The one and two roomed units were grouped around a U-shaped courtyard in pairs with no fences or hedges between them. However, Sawyer (1992:14) concludes that 'the old concern with lack of privacy once again surfaced and the concept does not appear to have gained a ready acceptance in Australia at this time'. Nonetheless, the 'Bungalow Court' concept did eventually evolve into the courtyard flat types, where flats were grouped around a semi-enclosed garden court.

The 'garden court' or courtyard approach to flat planning began to emerge in some better quality flat developments by the early 1920s. Sawyer (1982:82-83) identifies Joseph Plottel's Garden Court, built c.1918 in Marne Street, South Yarra as an early attempt to integrate flats with garden areas. Garden Court is built in a shallow U-shape with the open side facing Marne Street, however, the area was small and was separated from the flats themselves by accessways or balconies. The concept of a central courtyard was developed further by Arthur Plaisted in his designs for Hampden (1919) in Barkly Street, St Kilda (Citation 405) and Hartpury Court (1923) in Milton Street, Elwood (Citation 381). At the former, a Victorian house was extended with projecting wings to create a central garden area, while at Hartpury Court an L-shaped block was placed at one side of the garden of a Victorian era mansion, which was retained on the opposite side. At Hartpury Court the flats had an unimpeded view over the gardens as the stairs and accessways were placed within the building itself.

Following on from these early precedents Hawsleigh Court appears to be the earliest example of a complete U-plan courtyard type in Port Phillip and demonstrates a conscious and deliberate approach by the architect to improve the amenity of the flats by providing direct access to and views of the outdoor space for its residents. Later examples include the two blocks of flats directly built directly opposite Hawsleigh Court in the early 1930s, as well as Camberley, 17A Milton Street, Elwood (1934-36, Citation

2063), Tudor Close, 7-9 Eildon Road, St Kilda (1940, Citation 896), and Glen Eagles, Kinross and Kinfauns, 58-60 Queens Road, Melbourne (1940-42, Citation 2226).

Mediterranean style

The Mediterranean style is related to the Interwar Spanish Mission style, but is intentionally designed with subtler features, in a simpler form with more elegant detailing. Derived from the coastal architecture of Spain and Italy it was well-suited to St Kilda and Elwood's seaside location and was a popular style for flat developments. Aesthetically, the massing and restrained character of the style underlines a relationship to the Georgian Revival, but the basic difference is the way in which the buildings are designed to respond to sunlight. Balconies are common, deep porches shade entrance doors and the eaves lines are more prominent, and the classical detailing tends to be playful, and is less formal and restrained than the massing and detailing of Georgian architecture.

Hawsleigh Court is fine and intact example of the Mediterranean-style. The materiality is synonymous with this style, with its hip roofs of terracotta tiles that form deep eaves, and its rendered brick walls. Detailing is also finely executed in the Mediterranean-style and include balconies and porches, and pressed cement Tuscan and Ionic columns that form loggias. The U-shaped plan, strong in its symmetry, is centred around a landscaped setting that includes a mature silver birch and two liquidambar, and a well-detailed fence referencing the materiality of the flats, creating a formal and refined architectural composition when the building is viewed from Hawsleigh Avenue.

Hawsleigh Court compares well with other Mediterranean style flats in Port Phillip including Southey Court, 41 Milton Street, Elwood (1925, B.S.W. Gilbertson architect, Citation 805), Ormond Court, 1 Glen Huntly Road, Elwood (1926, B.S.W. Gilbertson architect, Citation 411), Yvonfuray, 30 Tennyson Street, Elwood (1934, Leslie J.W. Reed architect, Citation 933), Masefield Court, 115 Brighton Road, Elwood (1934, Archibald Ikin architect, Citation 440), and Mt Tabor Flats, 23 Dickens Street, Elwood (1936, Archibald Ikin architect, Citation 2081).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external painting and tree controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

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City of Port Phillip Heritage Review

Place name: House
Other names: Attic bungalow

Citation No:
2014



Address: 11 Hennessy Avenue, Elwood

Heritage Precinct: St Kilda Botanical Gardens & Environs

Category: Residential: House

Heritage Overlay: HO537

Style: Federation/Edwardian:
Arts & Crafts

Graded as: Significant

Constructed: 1919

Victorian Heritage Register: No

Designer: Carleton & Carleton

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The house, designed by Carleton & Carleton and constructed by T. Stamp in 1919 for Cecil Telford-Smith, at 11 Hennessy Avenue, Elwood is significant.

Alterations and additions and the front fence are not significant.

How is it significant?

The house at 11 Hennessy Avenue, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

This house is of aesthetic significance as a fine and substantial example of an attic-style bungalow built around the end of World War I. It is notable for its high-level of detailing; much of this derived from English Vernacular and Arts & Crafts influences. These include the steep interconnecting gable roofs clad in unglazed terracotta tiles with a chimney on the street facing gable that has a distinct projecting rectangular mass towards the top of the shaft and is capped with a terracotta pot. The eaves of the street-facing gable are supported by large timber brackets, and the gable end is shingled with a vent. It is the gable end on the east elevation that is the most notable, demonstrating the subtlest of detailing. This has an attic window flanked by a pair of squat timber columns, and an exquisite bowed-ledge supported by staggered timber brackets forms the ledge to the window. The shingle gable end projects to form a shallow hood supported by small timber brackets above the window. The gable end of the east elevation is also supported by timber

brackets. Other detailing that is of note on the house includes the semi-circular arched wall opening of the porch, the chimney shaft on the street-facing elevation which has windows towards its base, and pairs of double-hung timber frame sash windows on this elevation and the east elevation. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (with the exception of the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. This development was encouraged by improvements to transport including the electrification and expansion of the tramway and railway network, which enabled people to live further from the city.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and developed following completion of the Elwood Swamp reclamation project in 1910 (TEH).

House, 11 Hennessy Avenue

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding streets becoming a desirable residential area. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds. One of these was

Sydenham, which occupied a large allotment on the west side of Brighton Road, south of Dickens Street (MMBW).

In 1916 Sydenham was demolished and the land subdivided to create the eastern half of Hennessy Avenue, which contained 12 lots with a further four facing Brighton Road (LV). Development was swift: in Hennessy Avenue five houses were erected in 1917 and the remaining allotments were all built on by 1920 (BP).

This house, designed by Carleton & Carleton architects, was erected by builder T. Stamp in 1919 for Cecil Telford-Smith as his own residence (BP). Telford-Smith was still the occupant in 1930 (SM).

References

Land Victoria (LV), LP 7000

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1385, dated 1905

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 3982, 1 October 1919

Sands & McDougall Directories (SM), 1920, 1925, 1930

Description

An Arts & Crafts, brick, attic villa, distinct for its steep and dominant intersecting gable roofs. The roofs are clad in unglazed terracotta tiles, and the deep gable ends of the roofs are supported by pronounced timber brackets. The street-facing gable is shingled with a latticed-vent at the peak, while the east-facing gable features an attic window that is well-detailed, with the gable end forming a hood with small brackets above, and the wall opening flanked by squat columns. The sill of the window is expressed as a bowed ledge supported by staggered timber brackets. On this elevation on the ground floor there is a semi-circular arched wall opening to the entry porch. To the left of this, is one of three sets of paired timber sash windows, which have brick sills with curved profiles. There is another pair of windows in the east side wall of the street-facing gable, and another pair on the façade to the right of the chimney. The chimney has a broad base and small square windows with projecting angled brick sills with curved profiles. The top of the chimney is expressed with a projecting panel on each side, and there is a single terracotta chimney pot.

The house is set back from Hennessy Avenue behind a mature garden. A high timber fence, with some transparency, extends along the Hennessy Avenue boundary. A gate in this fence provides vehicle access to a drive along the site's east boundary.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This house is a fine and substantial example of an attic-storey bungalow built around the end of World War I. It is notable for its high-level of detailing; much of this derived from English Vernacular and Arts & Crafts influences. A similar roof form is used at 37 Southey Street, Elwood (Citation 922) Designed by architect W.H. Smith, it was erected in 1916. Other individually significant Federation/Edwardian attic bungalows included in the HO in St Kilda or Elwood include:

- 29 Westbury Street, St Kilda East (1913) designed by Leonard J. Flannagan (Citation 956)
- Dartington, 14 Selwyn Avenue, Elwood (1914) (Citation 802)
- Eumana, 76 Blessington Street, St Kilda (1914) (Citation 297)
- 31 Redan Street, St Kilda (1914-15) designed by Edwin J. Ruck (Citation 787)
- 329 Barkly Street, Elwood (1916) (Citation 194)

- 48 Blessington Street, Elwood (1918) designed by Gawler & Drummond (Citation 426)
- 18 Normandy Road, Elwood (1919) designed and constructed by Matthew Sherlock (Citation 747)
- 69A Alma Road, St Kilda (1920) designed by Sydney Smith & Ogg, architects (Citation 144)
- Sur La Mer, 382 Barkly Street, Elwood (1921) (Citation 2182)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

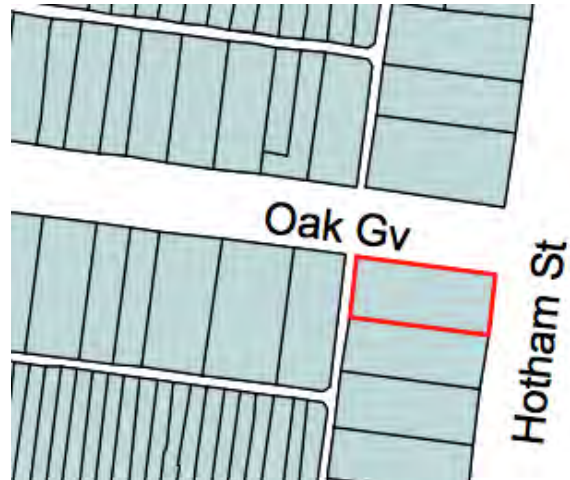




City of Port Phillip Heritage Review

Place name: House and flats
Other names: -

Citation No:
2021



Address: 175 Hotham Street & 1 Oak Grove, Ripponlea

Heritage Precinct: Ripponlea Residential

Category: Residential: House, flats

Heritage Overlay: HO536

Style: Interwar: Craftsman Bungalow, Arts & Crafts

Graded as: Individual

Constructed: 1923, 1927

Victorian Heritage Register: No

Designer: Schreiber & Jorgensen (1927)

Amendment: C206

Comment: Revised citation

Significance

What is significant?

This house, built by Lees & Irving in 1922-23, for Mrs. M.I. Johnson, at 175 Hotham Street, Ripponlea; and the flats designed by Schreiber & Jorgensen, built in 1927, at 1 Oak Grove, Ripponlea are significant.

Alterations and additions are not significant.

How is it significant?

The house at 175 Hotham Street and the flats at 1 Oak Grove, Ripponlea are of aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is of aesthetic significance as a fine and intact example of a Craftsman-style attic bungalow. It demonstrates expressive massing and application of Arts & Crafts-inspired detailing, most notably its dominant and complex roof forms clad in unglazed terracotta tiles, timber brackets that support the deep eaves of the roof, and timber sash windows with leadlight glazing. The deep-red and cream colour scheme, which may be original, is sympathetic and contributes to the aesthetic value of the house. (Criterion E)

The flats are of aesthetic significance as a fine, and relatively intact, example of the Arts & Crafts-style applied in a restrained manner, which complements the house. The flats are massed on an asymmetrical plan, with a transverse gable roof clad in unglazed terracotta tiles that is parallel to Oak Grove, which has

smaller projecting front gables above canted bay windows on both levels. Materiality and detailing on the flats are synonymous with the Arts & Crafts-style and include unpainted rendered walls above a face brick plinth, and timber frame multi-pane sash windows with brick cills. Also of note is the prominent stair finished in roughcast and smooth render, which extends across the elevation and returns at a landing towards Oak Grove, reinforcing the asymmetry of the overall composition. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows, 5.3.5 Higher-density living)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some

of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

House and flats, 175 Hotham Street and 1 Oak Grove

Land to the north of Glen Eira Road between the Sandringham railway and Hotham Street was subdivided and offered for sale during the Land Boom of the late nineteenth century as the East St Kilda Estate. The estate comprised over 110 lots with frontages to Hotham Street and Glen Eira Road, as well as three new east-west streets: Sycamore Grove, Elm Grove and Oak Grove. However, only a small number of houses were built before the economic depression of the 1890s and it was not until the Ripponlea railway station was opened in 1913 that development finally recommenced. A shopping centre was rapidly established along Glen Eira Road between the railway and Hotham Street. Most of the shops were constructed in a flurry of building that occurred from 1913 to 1918 and the centre was almost fully developed by 1923. This served the growing residential areas filling out the vacant land within the East St Kilda Estate as well as the Quat Quatta and Erindale subdivisions (offered for sale from 1911 onwards) to the south of Glen Eira Road.

The electrification of the railway in 1919 and the extension and electrification of the tramway along Brighton Road in 1925 stimulated development and houses or flats were built on almost all the remaining vacant lots to the north and south of Glen Eira Road during the interwar period. This included the subdivision of the vast Brunning's Nursery as a housing estate, which included creation of the new streets of Los Angeles Court and Monkstadt Avenue.

This property at the south corner of Oak Grove and Hotham Street was Lot 1 in Section E of the East St Kilda Estate subdivision. Like most of the allotments, it remained vacant until the early twentieth century. In 1922-23 a substantial attic bungalow at the front of the allotment facing Hotham Street was constructed by builders Lee & Irving for Mrs. M.I. Johnson. The house contained a bedroom, separate dining and lounge rooms and a kitchen on the ground floor, and a further two bedrooms as well as a large balcony facing Hotham Street on the first floor (BP).

In 1927 Mrs Johnson commissioned a two-storey duplex designed by architects Schreiber & Jorgensen, which was constructed at the rear facing Oak Grove. This contained two, two-bedroom flats. At the same time the architects designed minor additions to the original house, and it is possible they were responsible for the original design (BP).

Schreiber & Jorgensen

The firm of Schreiber & Jorgensen, comprising architect Robert Schreiber and his nephew Justus Jorgensen, was active from the 1910s through the early 1930s. Although a qualified architect, Jorgensen later became better known as an artist and one of the founders of Montsalvat, Eltham. Notable works of the firm include additions to the Xavier College Chapel (1927-34), Kew, Burke House (1929), 340-342 Collins Street, and Our Lady of Lourdes Church, School and Presbytery (1930), Prahran. The firm also designed several interwar Arts and Crafts Bungalows in Brighton, Elwood, Armadale, Malvern and Camberwell. The firm was described in an advertisement for a bungalow in Brighton as 'masters at planning artistic and pleasing exteriors and up-to-date and labour-saving domestic arrangements' (*Argus*, 29 May 1920:16).

In Port Phillip they are known to have designed at least four blocks of flats and several houses in St Kilda and Elwood during the 1910s and the 1920s. They also designed the Maison De Luxe dance hall, situated at

the northwest corner of Broadway and Glen Huntly Road, which was demolished in the 1960s. The other known examples, still extant, are:

- Duplex (1915) 152-54 Mitford Street, Elwood (Citation 2382). Arts & Crafts bungalow with Japanese influences.
- Flats (1917) 73-75 Mitford Street, Elwood (Citation 353). Unusual flat roofed building with cuboid form.
- Chandos Court Flats (1920-21) 17-25 Charnwood Crescent, St Kilda (Citation 868). Arts & Crafts influences.
- House (1923) 96 Barkly Street, St Kilda (No citation). Arts & Crafts influences.
- House (1924) 3 Broadway, Elwood (No citation) Bungalow with Arts & Crafts influences.
- Flatman House (1925), 207 Alma Road, St Kilda East (Citation 2138). Substantial attic storey bungalow with Arts & Crafts influences.
- Duplex (1925) 73-75 Ormond Road, Elwood (Citation 764). Two storey brick with Arts & Crafts influences.
- Flats/duplex (1929) 18 Glen Eira Road, Ripponlea (No citation). Two storey brick with Arts & Crafts influences.
- House (c.1930) 4 Los Angeles Court, Ripponlea (Citation 341). Fine example of the Spanish Mission style.

References

Cuffley, Peter, *Australian houses of the twenties and thirties*, (2nd edition) 2007

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1373, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) nos. 5067, 22 November 1922 and 6761, 28 March 1927

Sands & McDougall Directories (SM) 1925, 1930, 1940

Description

House

175 Hotham Street is a Craftsman-style attic bungalow, inspired by Arts & Crafts influences, which is set back behind a deep garden with a shallower setback from Oak Grove. Typical of the style, the house has a dominant steeply pitched roof clad in unglazed terracotta tiles that accommodates a large attic level and walls finished in unpainted roughcast render. The main jerkinhead roof has a ridge parallel to Hotham Street, with a smaller jerkinhead roof projecting forward and incorporating a hip roof with a bellcast profile at the eaves above the entrance porch, which is supported by square profile rendered piers. Timber brackets support the deep eaves of the roof. A hood with terracotta tiles extends above the two pairs of boxed timber sash windows on the ground floor of the north elevation. Other detailing on the house includes double-hung sash windows with leadlight panes. On the rear pitch is a rendered brick chimney with terracotta square detailing in the Arts & Crafts style and terracotta pots.

The deep red and cream colour scheme is sympathetic and may be original or based on the original colours and the woven wire front and side fence complements the setting of the house, but is not original.

The house is in good condition. A skylight has been fitted to the east pitch of the main roof facing Hotham Street and the original first floor balcony facing Hotham Street has been enclosed. Otherwise, the house has a very high degree of external intactness.



Flats

The two-storey flats are situated to the rear of the house and are set back from Oak Grove behind a shallow garden with a small setback from the right-of-way along the west boundary. A timber frame fence, with woven wire, similar to the fence of the attic bungalow, extends along the Oak Grove frontage.

Asymmetrical in plan, the flats have a transverse gable roof, parallel to Oak Grove and a smaller projecting front gable above canted bay windows on both levels. The roofs are clad in unglazed terracotta tiles and the walls are finished in unpainted roughcast render above a face brick plinth. The walls are plain apart from three incised rectangular niches to each gable end. To the left of the projecting bay are entry porches with double timber doors. These are framed by double-height piers with abstracted capitals, which support a flat roof with deep eaves and visible rafters that extends to form the hood of the canted bay window on the first floor. The upper-level porch is accessed by a stair that has a solid balustrade with rectangular cut outs and smooth render capping and returns at 90 degrees at a landing towards Oak Grove. The windows are timber frame double-hung sashes with six-paned upper sashes and clinker brick sills, arranged in triples above and below the front stairs, and as singles in the side elevations. The west elevation has a chimney expressed on its wall with a simple smooth rendered cap.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This concept of a 'garden suburb' (as distinct from the consciously-planned model Garden City estates that came later – see below), comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea.

One of the most popular housing styles in suburban Melbourne during the inter-war period was the 'bungalow' and according to Cuffley (1989:48) 'it gained almost universal acceptance in Australia as the ideal style for the average suburban house'. In this style of house, the roof plays an important part in the composition and is sometimes extended to form porches supported by heavy piers of stone or brick, occasionally in combination with wood. Depending on the detailing and pitch of the roof sub-categories could include California Bungalow, Craftsman Bungalow (characterised by its steeper roof) or Australian Bungalow (Cuffley 1989:59-62). The term Australian Bungalow (as used by Cuffley) indicates 'the degree of local identity ... which had evolved from the American Type and other less direct influences'. Cuffley (1989:62) goes on to say that:

Substantial bungalow residences in Australian suburbs of the period 1910 to 1940 show less and less of the horizontal character and low-pitched gables of the California or Pasadena type and more of the Craftsman or Middle West influences. Often there are additional Old English details such as half timbered gables and leadlight windows.

The influence of the magazine 'The Craftsman' led to the adoption of the name 'Craftsman Bungalow'. This style displayed elements of the Arts and Crafts tradition in the roof form and the use of natural materials honestly expressed. Notable architects Oakden and Ballantyne were exponents of this style and many other lesser-known architects adopted the major style indicators in their work. Builders also adopted elements of the style in their designs generally from the 1920s onward. They are characterized by Arts & Crafts features and detailing including the use of contrasting textures and materials on facades (such as facebrick, roughcast render, timber shingles and brackets to gables); entrance porches beneath the main roof supported on heavy battered piers or paired timber posts or columns resting on low piers; simple, geometric decoration created by projecting bricks or small voids (for example, hit and miss brick walls);

box windows (with timber frames that project from the wall, resting on timber or brick corbels) and semi-circular windows and openings. Chimneys are either brick or roughcast, and sometimes tapered. Front fences are of face brick and/or render to complement house with low walls punctuated by dwarf piers, often with mild steel gates.

175 Hotham Street is a fine example of a Craftsman Bungalow and is complemented by the flats, which have similar materiality that demonstrates the influences of the Arts & Crafts style in a restrained manner. Each is notable for the relatively high degree of intactness, which includes the original unpainted render and face brickwork and sympathetic and possibly original colour schemes. Other California or Craftsman Bungalows included in the HO in St Kilda or Elwood include:

- House, 217 Alma Road, St Kilda East (1919) Citation 22
- House, 311 Orrong Road, St Kilda East (1920) Citation 46
- House, 175 Hotham Street, Ripponlea (1922-23) Citation 2021
- Houses, 86 & 88 Mitford Street, Elwood (c.1924) Citations 2071 & 2072
- Tecoma, 18 Lansdowne Road, St Kilda East (1924) Citation 2101
- House, 26 Hammerdale Avenue, St Kilda East (1926) Citation 2008
- House, 19 Wavenhoe Avenue, St Kilda East (1929) Citation 953

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: Camberley
Other names: Flats

Citation No:
2063



Address: 17A Milton Street, Elwood

Heritage Precinct: St Kilda Botanical Gardens & Environs

Category: Residential: Flats

Heritage Overlay: HO537

Style: Interwar: Old English

Graded as: Significant

Constructed: 1934-36

Victorian Heritage Register: No

Designer: H.D. Berry

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Camberley, the flats designed by H.D. Berry and constructed in 1934-36, at 17A Milton Street, Elwood are significant. The low brick boundary fence to two street frontages, and the two-storey rear garage wing with a transverse gable roof, also contribute to the significance of this place.

Alterations and additions are not significant.

How is it significant?

Camberley at 17A Milton Street, Elwood is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

Camberley is of historical and representative significance as an early bachelor flat development, which catered specifically for single people. The U-plan around a large central courtyard also demonstrates improvements in flat design. It demonstrates the improvements made to flat design in response to issues with early flats including the poor relationship of flats to the external space, a lack of privacy and the unsuitability of flats for families. Maisonettes, built over two levels and with a separate entrance and private internal stairs, provided an attractive alternative to conventional flats, as they were larger, but without the cost and upkeep commonly associated with detached housing. Here, the use of maisonettes has been combined with a courtyard plan to provide an attractive landscape setting for each unit, as well a greater level of privacy and communal outdoor space to its residents (Criterion A)

Camberley is of aesthetic significance as a large, three-storey complex of brick bachelor flats, designed in an Old English-style and built around a broad and deep central landscaped courtyard. The flats have form, materiality and detailing synonymous with this style, with gable roof forms clad in terracotta tiles, diamond-shaped glazing in upper window sashes, and clinker brick face brick walls with panels of tapestry brick - a fine example of this being the subtle arrow-shaped panels of brickwork. These, with the narrow bays facing Milton Street, give a sense of verticality to the end bays of Camberley. The Tennyson Street elevation, and the other side elevation of the flats, have similar materiality as the front, but are less formal in their compositional arrangement, and more restrained in their detailing. The setting of the flats is complemented by the low brick front fence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats (PPHR, Vol.1, p.34). The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. 370 In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large

complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Camberley, 17A Milton Street

The first flats in Brighton Road were constructed at the end of World War I. One of the first was 'Yurunga', designed by local architect Harry R. Johnson, which was constructed in 1920 at the south corner of Brunning Street directly opposite the cable tram terminus. The electrification of the cable tram in Brighton Road and its extension, by 1926, from the terminus in Brunning Street, Balaclava to Glen Huntly Road in Elsternwick encouraged the building of flats along the route and in nearby streets. Between 1926 and 1941 no fewer than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road with many more in the adjoining streets.

Camberley was constructed in two stages for W. Cummings. The first stage was completed by December 1934, and the second wing was constructed in 1936, which increased the number of flats to 26. A newspaper article described the building as containing 'bachelor flats' comprising one bedroom, a living room, kitchen and bathroom. H.D. Berry was the architect (*Argus*, 'Architecture & Property: Flats are still popular', 4 June 1936, p.9).

References

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP) nos. 8619, 6 July 1934; 8929, 18 June 1935

Sands & McDougall Directories (SM) 1935-1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Camberley is a large, three-storey, complex of inter-war brick flats, designed in a restrained Old English-style, at the southeast corner of Milton and Tennyson streets.

The Milton Street elevation is symmetrically composed of a U-shaped plan around a broad and deep central courtyard. The two wings of the flats that project towards Milton Street have vergeless transverse gable roofs clad in glazed terracotta tiles. There is a slightly projecting gable bay on each of these wings, with a chimney expressed at centre, with an arrow shaped panel of tapestry brick. This detail, and other details using clinker brick, give a verticality to the flats. Single double-hung sash windows, with clinker brick details at their heads and cills, flank the chimneys. Clinker brick is also used to form corbels on the eaves on each gable end. To the side of the projecting gable bay is a narrower bay below the transverse gable roof, which has pairs of double-hung sash windows at each level, also with a clinker brick detail at their heads and cills.

Two gable bays are at the end of the courtyard at centre, each with a balcony to their side. Stairwells that lead off the central courtyard have long narrow vertical windows of leadlight glass. Other detailing on the stairwells include a stepped parapet, and external lighting above the entrances that have a luminaire with *Camberley* written upon them. Elsewhere, the flats have well-detailed glazing, with diamond-shaped panes of glass on the upper sashes of the double-hung sash windows facing Milton Street and the central courtyard.

The Tennyson Street elevation and the other side elevation of the flats have similar materiality to the front, but are less formal in their compositional arrangement, and more restrained in their detailing.

At the rear of the flats, facing Tennyson Street, is a two-storey wing with a transverse gable roof, with three garages at its base. A drive extends from Tennyson Street along the boundary to another

garage/outbuilding, which has a drying area upon its flat roof. The low brick fence that extends along the Milton and Tennyson street boundaries has brickwork that is consistent with the flats and is most probably original.

Comparative analysis

Old English

Old English, which included Tudor and Medieval influences, was a popular style for residential buildings of the interwar period and there are many examples in Port Phillip. It is characterised by the use of red and clinker bricks, brick nogging and half-timbering, tiled roofs with steeply pitched gables, and highly modelled brick chimneys. Massing and details are picturesquely asymmetrical, as were window types, ranging from arches, standard casements and oriels, with multiple panes (often with diamond leadlights). Front fences are low and often in clinker bricks.

Early examples, in the late 1910s and 1920s tended to have gabled roofs and half timbering or brick nogging in gables. By the mid-1930s, most examples had hipped main roofs accented by vergeless gables, and walls and gables were entirely of brick enlivened by patterning in multiple colours.

The earliest use of the style in Port Phillip was in the flat conversion known as Hampden, 74 Barkly Street, St Kilda designed by Arthur W. Plaisted and constructed in 1919-20 (HO370, Citation 405). Plaisted also designed one of the finest examples, Hartpury Court (1923) at 9-11 Milton Street, Elwood (included on the Victorian Heritage Register, VHR H797, Citation 381), as well as the house Limerick Lodge (1927) at 58 Brighton Road, Ripponlea (Citation 306).

Other Old English flats within the HO in Port Phillip mostly date from the 1930s and include include Surrey Court (J. Esmond Dorney, 1933), 71 Ormond Road, Elwood (Citation 362), Astolat (Leslie J.W. Reed, 1934), 301 Carlisle Street, Balaclava (Significant within HO316 precinct, Citation 317), Flats (Marsh & Michaelson, 1936) 628 St Kilda Road, Melbourne (Citation 928), Clovelly (Joseph Plottel, 1938) 136 Alma Road, St Kilda East (Citation 400) and Eildon Close (Bernard Evans, 1940) 7-9 Eildon Road, St Kilda (Citation 896).

Camberley is a very simple and pared back example of the style, which is demonstrated by details such as the vergeless gables, use of clinker brick accents including 'nogging' to the tall chimneys and as lintels and gable brackets, and diamond pane leadlight glass.

Bachelor and Minimum flats

Camberley is also an example of the 'Bachelor' and 'Minimum' flats, which became increasingly popular during the 1930s. Best Overend is often credited with introducing the concept of the 'Minimum Flat' to Australia. Overend had worked in London with Wells Coates, the English architect responsible for the concept of the 'Minimum Flat', which sought to offer space, economy and modernity with minimum rentals. In Melbourne, Overend demonstrated this concept with Cairo Flats, which was constructed in 1936. The 'Minimum Flat' at Cairo comprised a living room, bathroom/dressing room, and kitchenette incorporating a built in dining nook. In addition, there were eight 'Bachelor' flats with a separate bedroom and more spacious lounge.

While Cairo is often described as the first true 'Minimum Flat' development in Melbourne there were earlier examples with similar qualities. In the City of Port Phillip, Harry R. Johnson's Yurunga (1920) at 36 Brighton Road, Balaclava (Citation 302) included six bed-sit or studio flats which consisted of a kitchen, bathroom, dressing room and living room; however, until the 1930s these remained the exception rather than the rule in most flats, which predominantly contained two or three bedrooms. Except for some early duplex flats (for example, Darjeeling at 15 Foster Street, St Kilda, Citation 1490). Camberley, commenced in 1934, was one of the first (if not *the* first) to comprise an entire block of single bedroom flats in Port Phillip. Two years later (at the same time as Cairo) Mewton and Grounds designed Bellaire at 3 Cowderoy Street, St Kilda (Citation 877) and Woy Woy at 77 Marine Parade, Elwood (Citation 2055), which each contain single bedroom flats and are, in planning, are much closer to the 'Minimum Flat' concept and

demonstrate the radical Modernist concepts Mewton brought back with him from a period of work and travel in America and Europe (where he was strongly influenced by the architecture of Dudok).

Courtyard flats

According to Sawyer (1992:13-4) the shortage of houses and the desire for smaller, more manageable homes had been a factor in the development of flats, but a common criticism of early flat developments was the poor relationship of the building to its external space, together with a lack of privacy. In many early flat developments, the site coverage was very high, and the open space left over was not integrated with the building and of little practical use. In 1922 architect James H. Wardrop, a proponent of flat development argued that aggregation of open spaces in flat developments would provide ‘... a decent breathing space’ when compared with the ‘mean yard space’ available to the conventional small cottage (Sawyer 1982:83).

This led architects and developers to seek alternatives such as the ‘Bungalow Court’ concept, which was introduced as early as 1916 when it was described in an article in the *Real Property Annual*. The one and two roomed units were grouped around a U-shaped courtyard in pairs with no fences or hedges between them. However, Sawyer (1992:14) concludes that ‘the old concern with lack of privacy once again surfaced and the concept does not appear to have gained a ready acceptance in Australia at this time’. Nonetheless, the ‘Bungalow Court’ concept did eventually evolve into the courtyard flat types, where flats were grouped around a semi-enclosed garden court.

The ‘garden court’ or courtyard approach to flat planning began to emerge in some better quality flat developments by the early 1920s. Sawyer (1982:82-83) identifies Joseph Plottel’s Garden Court, built c.1918 in Marne Street, South Yarra as an early attempt to integrate flats with garden areas. Garden Court is built in a shallow U-shape with the open side facing Marne Street; however, the area was small and was separated from the flats themselves by accessways or balconies. The concept of a central courtyard was developed further by Arthur Plaisted in his designs for Hampden (1919) in Barkly Street, St Kilda (Citation 405) and Hartpury Court (1923) in Milton Street, Elwood (Citation 381). At the former, a Victorian house was extended with projecting wings to create a central garden area, while at Hartpury Court an L-shaped block was placed at one side of the garden of a Victorian era mansion, which was retained on the opposite side. At Hartpury Court the flats had an unimpeded view over the gardens as the stairs and accessways were placed within the building itself (ibid).

Following on from these early precedents Hawsleigh Court, 2B Hawsleigh Court, Balaclava designed by architect Hugh Philp in 1928 appears to be the earliest example of a complete U-plan courtyard type in Port Phillip and demonstrates a conscious and deliberate approach by the architect to improve the amenity of the flats by providing direct access to and views of the outdoor space (see Citation 2010). Alcazar, built one year later at 3 Glen Eira Road, Ripponlea comprises six maisonettes and two single-level flats around a semi-enclosed courtyard (Citation 327). Later examples include the two blocks of flats directly built directly opposite Hawsleigh Court in the early 1930s, as well as Camberley, 17A Milton Street, Elwood (1934-36, Citation 2063), Tudor Close, 7-9 Eildon Road, St Kilda (1940, Citation 896), and Glen Eagles, Kinross and Kinfauns, 58-60 Queens Road, Melbourne (1940-42, Citation 2226).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place.



Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



City of Port Phillip Heritage Review

Place name: **Southey Court**
Other names: **Flats**

Citation No:
2064



Address: **41 Milton Street, Elwood**

Category: **Residential: Flats**

Style: **Interwar: Mediterranean**

Constructed: **1925**

Designer: **B.S.W. Gilbertson**

Amendment: **C29, C160, C206**

Comment: **Revised citation**

Heritage Precinct: **St Kilda Botanical Gardens & Environs**

Heritage Overlay: **HO537**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

Southey Court, designed by B.S.W. Gilbertson, and built in 1925, at 41 Milton Street, Elwood is significant. The low rendered front fence also contributes to significance of the place.

Alterations and additions are not significant.

How is it significant?

Southey Court at 41 Milton Street, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Southey Court is of aesthetic significance as a fine and intact example of a block of two-storey, rendered brick, inter-war flats, designed in the Mediterranean-style, situated on a prominent site. The cuboid massing of the flats, with its hip roof clad in unglazed terracotta tiles, and its deep eaves are typical of this style, as is materiality and detailing including rendered wall finishes and timber frame windows with leadlight in upper sashes. The notable element on the front elevation, is a central arched loggia on both levels. The external stairs that extend along both side elevations, with their distinct arched porches capped with a small hip roof, provide fine book ends to the composition. The setting of the flats is complemented by the low, rendered-brick, front fence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Southey Court

The area surrounding the St Kilda Botanic Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds. By the early twentieth century with the proximity to tram routes, and views over or access to the gardens, this area became a popular location for flats and some of the first flats in St Kilda were constructed here

toward the end of World War I. These included Clarendon, designed by Joseph Plottel and constructed in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

In the nineteenth century, Southey Street north of Milton Street was partially developed and contained several villas along the western side, while the Ascog mansion and its extensive grounds occupied much of the east side (MMBW). However, the economic depression of the 1890s halted development for over a decade and development only recommenced following the opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway. Development was slow at first but improvements to the route including progressive duplication from 1913 stimulated development and encouraged the building of flats especially along Mitford Street and Broadway, but also in adjoining streets. The first blocks of flats were duplexes constructed in 1917: at 71 Mitford Street, designed by Schreiber & Jorgenson and 13 Southey Street, designed by J.J. Meagher. In the following year, W.A. Tombs designed Birnam, a block of four, at 15 Mitford Street. The building of flats gathered pace during the interwar period and by 1940 more than 30 blocks had been erected in Mitford Street, with a further eight in Southey Street (BP).

Southey Court, comprising four flats over two levels, was constructed in 1925 for C. Swinburne on the site formerly occupied by a Victorian villa. B.S.W. Gilbertson (who was also St Kilda City Engineer) was the architect (BP). This was the second block of flats constructed in Mitford Street, and one of two flat developments designed by Gilbertson for Swinburne. Gilbertson also designed the house at 29 Southey Street (south side of Southey Grove) for Swinburne in 1926 (see below).

B.S.W. Gilbertson

B.S.W. Gilbertson was the St Kilda City Engineer for many years. While employed as City Engineer he also designed several blocks of flats in St Kilda and Elwood, as well as the additions to the St Kilda Town Hall in 1939. Apart from Southey Court his other known buildings in Port Phillip are:

- St Margaret Mansions, 25 Dalgety Street, St Kilda (1925), Conversion of two, three storey Victorian terrace houses into six flats (Citation 883)
- Brynmawr, 2 Inverleith Court, St Kilda (1926). Mediterranean style flat complex. Similar details to Southey Court (No citation)
- Waiora. 5 & 5A Mitchell Street, St Kilda (1926). Duplex in the interwar bungalow style with Arts & Crafts details (Citation 2065)
- Ormond Court, 1 Glen Huntly Road, Elwood (1926) Mediterranean style flat complex. Similar details to Southey Court. (Citation 411)
- House, 29 Southey Street, Elwood (1926). Two storey house with Arts & Crafts detailing. (No citation)
- Gurner Court, 74 Grey Street, St Kilda (1933). Old English style flats, two-storey around a central courtyard. (No citation)

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plans Nos. 1386, 1394, dated 1904

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permit (BP) no. 6232 granted 12 November 1925, (also building register cards for Mitford and Southey streets)

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Southey Court is a two-storey block of inter-war flats, designed in a Mediterranean-style, on a prominent site at the southwest corner of the intersection of Milton and Southey Streets. The flats have a hip roof clad in glazed terracotta tiles, which forms deep eaves. The walls are finished in roughcast render (relieved by smooth render around the arched openings on the ground floor) above a clinker brick plinth. The front elevation faces Southey Street, and this is symmetrically composed with a central arched loggia on both levels, which each have balustrades with a cross motif. Flanking the loggias are timber frame double-hung sash windows in a tripartite arrangement on both levels. These windows, and other tripartite windows on the side elevations, have leadlight in their upper sashes.

Access to the flats is from porches on the ground and first floors on both side elevations. The upper porches are reached by stairs and have the same cross detail to the balustrade. The porches have arched openings, one side arch on each of the porches on the ground floor is awkwardly truncated where it connects with the base of the stairs. Other detailing on the flats includes the rendered signage *Southey Court*, and the chimneys on the side elevations with diamond patterns at their tops, which are flanked by small picture windows with leadlight glazing. The rear elevation, in contrast to the front and sides, is relatively plain, but has similar materiality and shares some detailing of other elevations such as small box windows. The flats are set back with shallow gardens from each street boundary behind the original low rendered brick fence.

The building is in good condition and has a relatively high degree of integrity. The ground floor loggia has been enclosed with glazing.

Comparative analysis

The Mediterranean Revival style appeared in Australia in the late 1910s in response to the temperate climate and sunlight, which were conducive to 'an architecture of simple shapes, light and shade, bleached pastel colours and accents of classical detail', according to Leslie Wilkinson, who helped popularise the style in Australia after his arrival in 1918. Through his influence, and that of architect Hardy Wilson, the style gained popularity and was first applied to domestic architecture in upper and upper-middle class suburbs. In the 1920s, many saw Mediterranean-based design as a potential basis for a future national style.

The Mediterranean style is related to the Interwar Spanish Mission style, but is intentionally designed with subtler features, in a simple yet elegant form. Derived from the coastal architecture of Spain and Italy it was well-suited to St Kilda and Elwood's seaside location and was a popular style for flat developments. Aesthetically, the massing and restrained character of the style underlines a relationship to the Georgian Revival, but the basic difference is the way in which the buildings are designed to respond to sunlight. Balconies are common, deep porches shade entrance doors and the eaves lines are more prominent, and the classical detailing tends to be more playful than that of the Georgian style. Typical details include pergolas, balconies, arcaded loggia and a formal entrance, with sidelights and highlights, while Tuscan columns appear in verandahs and porches. The exterior is lightly bagged or cement-rendered. Large double-hung sashes often have small panes with narrow wooden glazing bars, sometimes with louvered shutters.

Southey Court is a fine and intact example of flats in the Mediterranean-style and the earliest known example in Port Phillip. The cuboid massing of the flats, with its hip roof clad in unglazed terracotta tiles, and its deep eaves are typical of this style, as is materiality and detailing including rendered wall finishes and timber frame windows with leadlight in upper sashes. The notable element on the front elevation, is a central arched loggia on both levels. The external stairs that extend along both side elevations, with their distinct arched porches capped with a small hip roof, provide fine book ends to the composition. The setting of the flats is complemented by the low, rendered-brick, front fence.

Southey Court compares with the flats, each designed in 1926 by Gilbertson, which share similar detailing: Ormond Court, 1 Glen Huntly Road, Elwood (for the same client, Citation 411), and Brynmawr at 2

Inverleith Court, St Kilda (no citation, Contributory within the St Kilda Hill precinct). It also compares favourably with other Mediterranean style flats in Port Phillip, which include:

- Colombo Court, 52A Acland Street, St Kilda (1927) designed and constructed by Jennings & Co. [probably same as E. Jennings & Son] (Citation 389)
- Harley Court, 52 Acland Street, St Kilda (1927) E. Jennings & Son (Citation 390)
- Baynton, 3 Robe Street, St Kilda (1929) designed by Archibald Ikin (No citation)
- Maison Parisienne, 122 Brighton Road, Ripponlea (1932) E. Jennings & Son (Citation 2424)
- Corinthian, 5 Robe Street, St Kilda (1933) E. Jennings & Son (Citation 789)
- Mount Tabor, 23 Dickens Street, Elwood (1936) Archibald Ikin (Citation 2081)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

David Bick, *St. Kilda Conservation Study, Area 2*, 1985

Robert Peck von Hartel Trethowan, *St Kilda 20th century Architectural Study, Volume 3*, 1992

Other images

-

City of Port Phillip Heritage Review

Place name: **Waiora**
Other names: **Duplex, Flats**

Citation No:
2065



Address: **5 & 5A Mitchell Street, St Kilda**

Category: **Residential: Flats, duplex**

Style: **Interwar: Bungalow**

Constructed: **1926**

Designer: **B.S.W. Gilbertson**

Amendment: **C206**

Comment: **Revised citation**

Heritage Precinct: **St Kilda Botanical Gardens & Environs**

Heritage Overlay: **HO537**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

Waiora, designed by B.S.W. Gilbertson and constructed by J.T. Berkeley in 1926, at 5 & 5A Mitchell Street, St Kilda is significant. The original front fence to no.5 and the original section of the front fence to no. 5A also contribute to the significance of the place.

Alterations and additions, including the additions to the front fence of 5A and the brick outbuilding are not significant.

How is it significant?

Waiora at 5 & 5A Mitchell Street, St Kilda is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Waiora is of aesthetic significance, as a well-detailed and intact example of the interwar bungalow style with Arts & Crafts influences. It is massed in a manner to be interpreted as a single house, with its transverse gable and a projecting jerkinhead roofing clad in unglazed terracotta tiles above both dwellings. Detailing on Waiora is rich and well-executed and it is of note for retaining original finishes, including the unpainted roughcast render (with weatherboards to the upper sections of the gable ends and to the side of the porch) to the upper walls, and the use of clinker and smooth red brick as accent details. The smooth rendered sign *Waiora* at the centre of the jerkinhead roof bay, a smooth rendered band across the gable ends, and a smooth rendered buttress at the front right corner provide visual relief to the use of roughcast render. Beneath the projecting jerkinhead roof is a large semi-circular arched opening that has a clinker

brick archivolt, that forms a recessed porch over the entry to no. 5. Double-hung sash windows, are boxed, resting on brick corbels and have multi-panes with leadlight detailing on the upper sashes. There is also a small, boxed picture window beside the entrance to 5A. The house is sited near a bend in Mitchell Street, and is on axis with Mitchell Street, closing views along the street when looking southwest, contributing much to the built form character to this portion of the street. The setting of Waiora is complemented by the rendered brick fence relieved in clinker brick cruciform-motifs and clinker brick piers. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).



There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Waiora

The area surrounding the St Kilda Botanical Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds. By the early twentieth century with the proximity to tram routes, the gardens and the Village Belle shopping centre, this area became a popular location for flats and some of the first flats in St Kilda were built here toward the end of World War I. These included Clarendon, designed by Joseph Plottel and built in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, built in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

In the nineteenth century this property was the eastern corner of a large triangular shaped allotment on the south side of Mitchell Street, which extended from the bend to Foster Street. By 1860 a two storey villa, later known as Barnefield House, which faced west toward Foster Street, had been built (See Figure 1) and this is the house that survives today on the adjoining property at nos. 3 and 3a (MMBW, RB). By the early 1900s it was known as Ingleside.

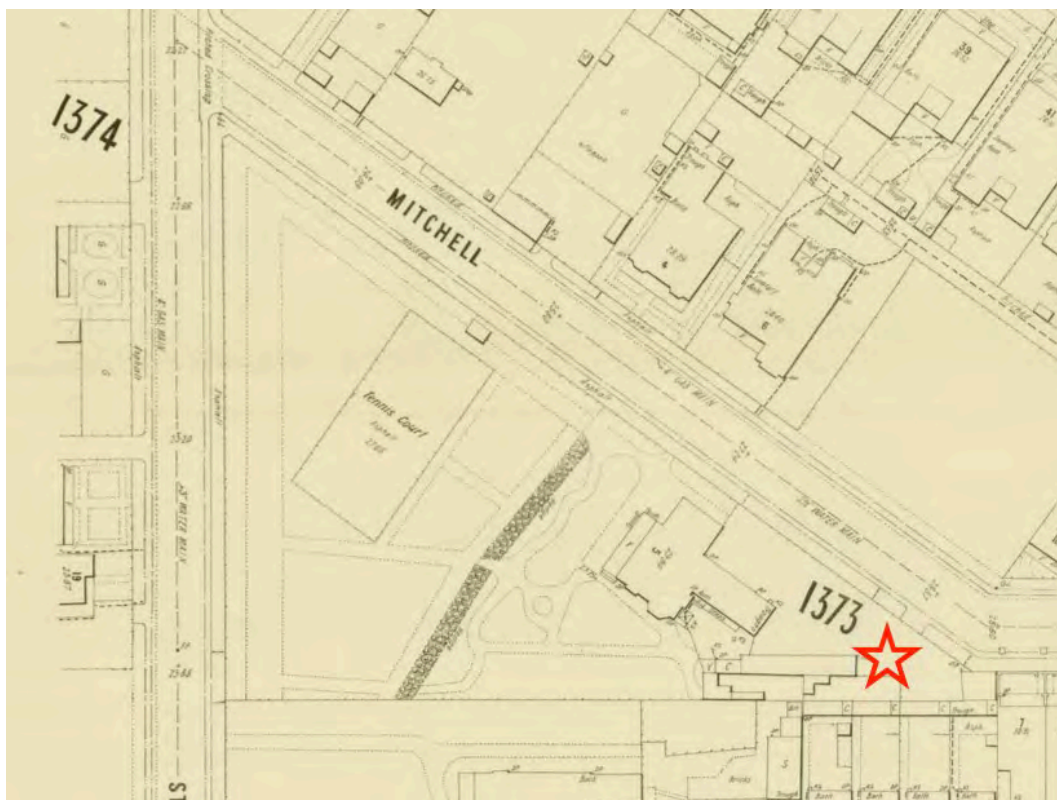


Figure 1 - MMBW Detail Plan 1373 showing Barnefield House in 1897. Red star indicates the location of Waiora

The grounds of Ingleside were reduced by subdivision in the early twentieth century creating four allotments along Foster Street (nos. 2-8), as well as this property and no.1 Mitchell Street with Ingleside between. In February 1926 Ingleside and the two adjoining allotments in Mitchell Street, which were described as 'excellent residential flat sites' being within '2 minutes of 3 tram routes, Picture Theatre, and shops', were offered for sale (*The Argus*, 10 February 1926, p.2).

Builder J.T. Berkley purchased one of the allotments and in May 1926 he obtained a permit for 'brick flats'. B.S.W. Gilbertson, architect & civil engineer, prepared the plans (BP). The flats were constructed as an investment for rental. In 1930 a Miss Youngman was the occupant of 5, with Mrs. Mary Wood at 5A (SM).

B.S.W. Gilbertson

B.S.W. Gilbertson was the St Kilda City Engineer for many years. While employed as City Engineer, he also designed several blocks of flats in St Kilda and Elwood, as well as the additions to the St Kilda Town Hall in 1939. Apart from Waiora his other known buildings in Port Phillip are:

- St Margaret Mansions, 25 Dalgety Street, St Kilda (1925), Conversion of two, three storey Victorian terrace houses into six flats (Citation 883)
- Southey Court, 41 Milton Street, Elwood (1925). Two storey Mediterranean style flat complex. Similar details to Brynmawr and Ormond Court (Citation 2064)
- Brynmawr, 2 Inverleith Court, St Kilda (1926). Mediterranean style flat complex. Similar details to Southey Court (No citation)
- Ormond Court, 1 Glen Huntly Road, Elwood (1926) Mediterranean style flat complex. Similar details to Southey Court. (Citation 411)
- House, 29 Southey Street, Elwood (1926). Two storey house with Arts & Crafts detailing. (No citation)
- Gurner Court, 74 Grey Street, St Kilda (1933). Old English style flats, two-storey around a central courtyard. (No citation).

References

Cuffley, Peter, *Australian houses of the twenties and thirties*, (2nd edition) 2007

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1373, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 6425, 7 May 1926

St Kilda Council rate books (RB), 1859 (no. in rate 1786, 1787), 1859-60 (1620 & 1621), 1861-62 (1803)

Sands & McDougall Directories (SM) 1930, 1935, 1940

Description

Waiora is a single-storey, inter-war duplex, which has been designed to be interpreted as a single dwelling. The form, materiality and detailing shows the influence of the Arts & Crafts style. A broad jerkinhead roof projects from the main transverse gable roof of the house with smaller transverse gables set back on both sides. The small transverse gable at right forms a porch over the entry to no. 5A. All the roofs are clad in unglazed terracotta tiles and have deep eaves supported by timber brackets. The upper portion of the walls are finished in roughcast render (with weatherboards to the upper sections of the gable ends and to the side of the porch) and the lower portions are finished in clinker brick in a stretcher bond, with a central panel of pressed red brick in a soldier course. Other details include a smooth rendered sign *Waiora* at the centre of the jerkinhead roof bay, a smooth rendered band across the gable ends, a smooth rendered buttress at the front right corner. There is one rendered chimney, placed centrally in the roof, in roughcast render with a smooth band and one terracotta pot.

Beneath the jerkinhead roof is a large semi-circular arched opening that forms a recessed porch over the entry to no. 5. This arched opening has an archivolt of clinker brick and a brick balustrade that matches the lower section of the walls. The rear wall of the porch has a pair of double-hung sash windows, and to the either side of the archway are pairs of similar windows with a rendered hood supported by rendered corbels. All these windows are boxed, resting on brick corbels and have multi-panes with leadlight detailing on the upper sashes. There is also a small, boxed picture window beside the entrance to 5A.



The house is sited near a bend in Mitchell Street, and is on axis with Mitchell Street, closing views along the street when looking southwest. The house has a shallow setback from the street. A rendered brick fence, relieved in clinker brick cruciform-motifs and clinker brick piers extends along the street boundary. The fence has been altered on 5A, the piers increased in height with panels of timber palings between them. A timber paling gate of a similar height extends across the drive for 5A.

The house and fence are in good condition and (except for the fence to 5A) have a very high degree of external intactness.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward. Despite this, semi-detached houses or 'duplexes' (also called 'villa-flats' by the interwar period) remained popular as a cheaper alternative to a detached house, but with its own private garden space, unlike a conventional flat.

One of the most popular housing styles in suburban Melbourne during the inter-war period was the 'bungalow' and according to Cuffley (1989:48) 'it gained almost universal acceptance in Australia as the ideal style for the average suburban house'. In this style of house, the roof plays an important part in the composition and is sometimes extended to form porches supported by heavy piers of stone or brick, occasionally in combination with wood. Depending on the detailing and pitch of the roof sub-categories could include California Bungalow, Craftsman Bungalow (characterised by its steeper roof) or Australian Bungalow (Cuffley 1989:59-62). The term Australian Bungalow (as used by Cuffley) indicates 'the degree of local identity ... which had evolved from the American Type and other less direct influences'. Cuffley (1989:62) goes on to say that:

Substantial bungalow residences in Australian suburbs of the period 1910 to 1940 show less and less of the horizontal character and low-pitched gables of the California or Pasadena type and more of the Craftsman or Middle West influences. Often there are additional Old English details such as half timbered gables and leadlight windows.

Single-storey semi-detached pairs or duplexes of the Edwardian and interwar periods fall into one of two distinct types. Most commonly, they were designed as symmetrical pair, each half forming a mirror-reversal of the other in its composition, fenestration, and detailing. An alternative approach was to 'disguise' the building as a single dwelling – this includes both asymmetrical and symmetrical types. Less common were examples where a distinct architectural expression was adopted for each house (for example, 20 & 22A Foam Street, Elwood, Citation 1488).

The symmetrical types typically have a prominent gable-ended bay to the street that often makes no attempt to express the physical division between the two halves. There are numerous examples throughout Elwood, including several on the north side of Mason Avenue (nos. 6-8, 22-24 and 34-36), and others such as 4-6 McRae Street, 20-22 Byron Street, and 83-85 Mitford Street that are all simply representative of their type and era. Of this type, the examples at 17-19 Havelock Street, St Kilda (Citation 2009) and 80-82 Chaucer Street, St Kilda (Citation 875) stand out above the norm for their particularly fine decorative detailing.

Waiora is a fine and intact example of an asymmetric inter-war duplex in the Bungalow style, which has been designed to appear as a single dwelling. Of note is the relatively high integrity, which includes the original unpainted render and brick details and the original front fence. It compares well with others including 12-14 and 16-18 Alma Grove (designed by architect, Joseph Plottel), 132-132A Alma Road, St Kilda East (designed and built by Dunlop & Hunt Home Builders in 1926) and 4-6, 7-9 & 8-10 Palm Court, St Kilda East. Another comparison is Farnley, the duplex at 8 Foster Street, which has been marred by an inappropriate colour scheme that includes overpainting of the original rendered finishes.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

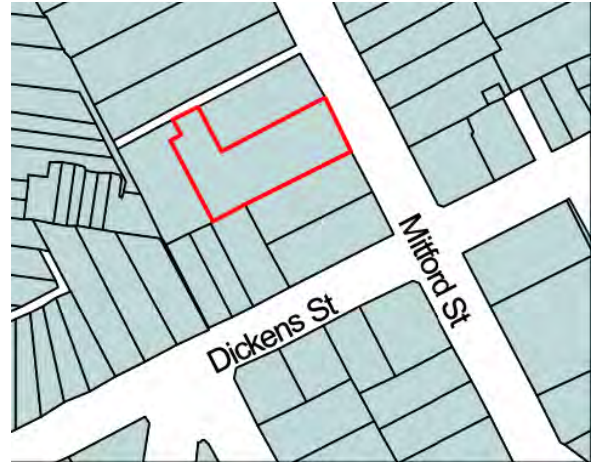


Waiora in 1998 showing the original front fence to 5A.

City of Port Phillip Heritage Review

Place name: Saret
Other names: House

Citation No:
2066



Address: 31 Mitford Street & 4 Mitford Place, St Kilda

Heritage Precinct: St Kilda Botanical Gardens & Environs

Category: Residential: House and garage

Heritage Overlay: HO537

Style: Interwar: Mediterranean

Graded as: Significant

Constructed: 1930, 1933

Victorian Heritage Register: No

Designer: Laurence A. Holzer

Amendment: C206

Comment: Revised citation

Significance

What is significant?

Saret, designed by Laurence A. Holzer, and constructed in 1930 for Raymond Ellison, at 31 Mitford Street, St Kilda is significant. The brick gateposts and their wrought iron gates, and brick paving at the pedestrian entry; the flagstone path and low stone wall leading to the entry; and the former chauffeur's quarters and garage at 4 Mitford Place also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Saret at 31 Mitford Street, St Kilda is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

Saret, with its associated chauffeur's quarters and garage, is historically significant as it demonstrates the continuing desirability of St Kilda as a middle and upper-class residential area in the early to mid-twentieth century. (Criterion A)

Saret is of aesthetic significance as a fine, intact and substantial example of an inter-war house in the Mediterranean style. It has massing, materiality and detailing that is synonymous with this style, including its cuboid form and hip roof massing in an asymmetrical composition, and materiality of rendered walls and unglazed terracotta tile roofing, all evocative of the villas of the Mediterranean. Detailing further reinforcing the vernacular housing of Southern Europe includes its projecting first floor balcony with wrought iron railing, arched entrance porch, and formal gateway flanked with Roman bricks and a wrought iron gate, and

the flagstone path. The former chauffeur's quarters and garage are situated adjacent to the rear garden at 4 Mitford Place. This is a small two-storey building with a hip tile roof. The walls, including the lower section of the chimney, have been refinished in smooth render. The chauffeur's quarters and the house have multi-pane windows with timber shutters, and these assist in providing a visual relationship between the two buildings. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Significant population growth after World War I created a demand for housing, leading to the subdivision (or re-subdivision) of the remaining pockets of vacant or underdeveloped land in the City of Port Phillip. This included vacant land previously thought to be unsuitable for housing, such as in Fishermans Bend, as well as the re-development of the remaining mansion estates. Apart from the mansion estate subdivisions, there were two major interwar subdivisions at either end of the City of Port Phillip: The 'Garden City' estates in Port Melbourne and the Brunnings Estate subdivision in Ripponlea.

Saret

The area surrounding the St Kilda Botanic Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

By the end of the nineteenth century, Mitford Street between Barkly and Dickens streets was partially developed and contained several villas (MMBW). However, the economic depression of the 1890s halted development for over a decade and development only recommenced following the opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway. Development was slow at first but improvements to the route including progressive duplication from 1913 stimulated development and encouraged the building of new houses and flats, many of which replaced the older houses.

Saret was constructed in 1930 for Raymond Ellinson and his family. It is likely that Laurence A. Holzer was the architect, as he designed the chauffeur's garage and quarters that was added in 1933 (*The Age*, 1 February 1933, tender notice), as well as the additions to that building in 1958 when Ellinson was still the owner. The chauffeur's garage and quarters was designed in a complementary style to the house that included 'American Spanish T.C. tiles' (T.C. presumably Terra Cotta) for the roof (BP).

Prior to moving into this house, the Ellinson family had lived at no.13 Mitford Street for some years. The Ellinson family attended the St Kilda Hebrew Congregation Synagogue in Charnwood Road where Raymond was President in 1940-42.

Raymond Ellinson was the manager director of Ellinson Bros Pty Ltd., established with his brother Louis just prior to World War I, which manufactured clothing. Originally located in Queensberry Street, the firm established a new factory near the south-west corner of Swanston and Grattan streets in 1923. Additions were made in 1926 and again in 1928. Laurence Holzer designed the 1928 additions and may have designed the original factory and 1926 addition (*The Argus*, 14 July 1928, p.4). In 1933 when the factory was extended (Holzer was again the architect) Mr. Ellinson entertained the firm's 350 employees and friends at a supper and dance. The addition enabled the employment of at least 200 extra people, and it was their 'proud boast' at the time that not one of their employees had lost a day's work throughout the Depression (*The Age*, 3 April 1933, p.8). During World War Two the firm began making military uniforms for the Defence Department and in 1943 opened a new factory at Sale exclusively for this purpose (*Gippsland Times*, 25 November 1943, p.1; *The Age*, 4 November 1944, p.3). A 1954 company advertisement for Sandhurst Sports Coats advised they were manufactured from Australia's finest tweed (*The Herald*, 16 March 1954, p.15).

Laurence A. Holzer

Little is known about the architect Laurence A. Holzer (R. Arch, R.A.) whose address in 1933 was 144 A'Beckett Street, Melbourne. In 1958 his (presumably residential) address was 21 Trafalgar Road, Camberwell. Holzer was active during the interwar period and until about 1921 was employed by the firm of Grainger, Little and Barlow and during his time there he designed a new school for the Sacred Heart Parish at Sandringham (*Advocate*, 27 January 1921, p.15). After establishing his own practice in about 1922 he designed a range of commercial and residential buildings including a brick and tile residence in 'The Ridge', Camberwell (1922), a brick shop at Riversdale Road, Glenferrie (1926), conversion of picture theatre and brick additions in East Brunswick (1926), extensions to a Cereal Factory at Brunswick (1926), a Hosiery Mill at Carlton (1931, in association with Peck & Kemter), flats at South Yarra (1934), additions to a furniture store in Camberwell Road, Auburn (1935), and Maisonettes in Pleasant Road and flats in Eddlington Road, Hawthorn (1940).

The only other building in Port Phillip known to have been designed by Holzer is the St Colman's school and hall in Carlisle Street, Balaclava (Citation 2078).

References

- Lewis, Nigel & Aitken, Richard, *City of Malvern Heritage Study. Appendix 1: Architects of Malvern*, 1992
 Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1380, dated 1897
Port Phillip Thematic Environmental History (TEH) Version 1, July 2020
 St Kilda Council building permit (BP) nos. 7746, dated 9 May 1930 (house), no. 8223, dated 1933 (chauffeur's garage and quarters); 57/327, dated 7 July 1958
 Sands & McDougall Directories (SM) 1930, 1935, 1940

Description

Saret is a fine and substantial, two-storey, inter-war, Mediterranean-style villa, with a hip roof clad in unglazed terracotta Cordoba tiles and walls finished in a textured render with an ogee profile moulding around the top at the eaves.

The façade of the house is asymmetrically composed. A bay projects towards Mitford Street off centre on the elevation, and this has on its first floor a tall double-hung sash window opening to a small projecting balcony with a wrought iron balustrade. The balcony is supported by scrolled consoles, and the base of the balcony forms a hood to a tall double-hung sash window on the ground floor. To the right of the projecting bay is a patio. A shallow projecting bay, capped with unglazed terracotta Cordoba tiles, forms a backdrop

to the patio, and has a broad central double-hung sash window, flanked by narrower double-hung sash windows. The first floor has three double-hung sash windows and there is another window in the side of the projecting bay, above a multi-pane timber door with a shallow bracketed hood. All the windows on the front elevations are multi-paned on the upper and lower sashes and most have louvered timber shutters.

The parapeted entrance porch is to the left of the projecting bay, and this contains an arched opening that is enclosed with a wrought iron gate. The arched opening is reached by two steps and is detailed with a moulded architrave around the opening, and on the upper walls circular motifs. This porch is on axis with the original pedestrian gateway on the Mitford Street boundary. Above the porch is a single double-hung sash window with timber shutters, and to right of the porch in the side of projecting bay are double-hung sash windows on the ground and first floors on either side of the plain chimney, one of several on the building.

The house has a deep setback from Mitford Street behind a garden. This deep setback, added with a high timber paling fence along the street boundary, gives the house a recessive quality from the public realm. At left the pedestrian gateway is flanked by original pillars detailed with Roman-style brick, and has an ornate wrought iron gate. Glazed illuminated panels, now damaged, with lettering 'Saret' and the number '31' are fitted to the upper parts of the pillars, which have a shallow setback paved with narrow bricks. The recess of the gateway is finished in Roman bricks. A flagstone path leads from the pedestrian gate to the entrance porch. A low stone wall along one side of this flagstone path is not original.

The former chauffeur's quarters and garage is situated adjacent to the rear garden at 4 Mitford Place. This is a small two storey building with a hip tile roof. Original features include the multi-pane window with timber shutters at first floor in the north elevation, and one plain rendered chimney, which retains the original textured render above the roof. The walls including the lower section of the chimney have been refinished in smooth render and there are additions to the east and south elevations.

Comparative analysis

Following the economic depression of the 1890s, there was concern that inner Melbourne was becoming overcrowded. Terrace houses fell out of favour, as they were perceived as being cold and dark with limited garden space. Instead, detached bungalows became the most popular form of housing from the Federation/Edwardian period onward.

This concept of a 'garden suburb' comprising a reasonably spacious single-family dwelling in a secluded garden setting, became the ideal expression of urban living in the early twentieth century. Facilitated by improvements to public transport networks, particularly the electrification of the tram and railway networks, this housing defines the suburbs that developed during this era, including much of Middle Park, St Kilda East, Elwood and Ripponlea (TEH).

The Mediterranean Revival style appeared in Australia in the late 1910s in response to the temperate climate and sunlight, which were conducive to 'an architecture of simple shapes, light and shade, bleached pastel colours and accents of classical detail', according to Leslie Wilkinson, who helped popularise the style in Australia after his arrival in 1918. Through his influence, and that of architect Hardy Wilson, the style gained popularity and was first applied to domestic architecture in upper and upper-middle class suburbs. In the 1920s, many saw Mediterranean-based design as a potential basis for a future national style.

The Mediterranean style is related to the Interwar Spanish Mission style, but is intentionally designed with subtler features, in a simple yet elegant form. Details take on an austere classical or Renaissance mode, which subtly evokes a vaguely Mediterranean feel, in comparison to the more blatant and bold Iberian features of Spanish Mission architecture and shares some characteristics with the Georgian Revival. In particular, interwar Mediterranean domestic architecture is characterised by symmetry and incorporates pergolas, balconies, arcaded loggia and a formal entrance, with sidelights and highlights, while Tuscan columns appear in verandahs and porches. The exterior is lightly bagged or cement-rendered. Large double-hung sashes have small panes with narrow wooden glazing bars, which reflect Georgian principles, often with louvered shutters.

Saret is the finest example of an inter-war house in the Mediterranean style in Port Phillip. It is notable for its elegant proportions and fine detailing and overall high degree of integrity, which includes original pedestrian gates, and the flagstone path and low stone wall within the garden. The former chauffeur's quarters and garage is also of note as a rare surviving example, which demonstrates the status of the Ellinson family. Saret compares with 11 Charnwood Road, St Kilda (Citation 872). Designed by Lewis Levy and constructed in 1927, 11 Charnwood Road is notable for the robust massing created by the ground floor arcades that contrast with the trabeated first floor openings of the loggia. These shade-giving elements of the loggia and the deep roof eaves are important characteristics of the style.

There are relatively few other examples of houses in the Mediterranean style in Port Phillip. Of the known examples most (for example, 57 Alexandra Street, 2-4 Mooltan Avenue and 5 and 15 Wavenhoe Avenue, all within the HO391 St Kilda East: Murchison Street & Wavenhoe Avenue precinct) are single storey and less impressive than Saret or 11 Charnwood Road.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992



Other images



Original pedestrian entry gates.



Above: Flagstone path leading to entrance with low stone wall at right.

Below: former Chauffeur's quarters and garage at 4 Mitford Place.



City of Port Phillip Heritage Review

Place name: Poets Corner
Other names: Flats

Citation No:
2067



Address: 38 Mitford Street, Elwood

Heritage Precinct: St Kilda Botanical Gardens & Environs

Category: Residential: Flats

Heritage Overlay: HO376

Style: Interwar: Moderne

Graded as: Significant

Constructed: 1939

Designer: Unknown (L.J. Cummins, builder)

Victorian Heritage Register: No

Amendment: C29, C160, C206

Comment: Revised citation

Significance

What is significant?

Poets Corner, built by L.J. Cummins for Mrs. Zerfas in 1939, at 38 Mitford Street, Elwood is significant. The low brick front fence, the Bhutan cypress (*Cupressus torulosa*) and the Italian cypresses (*Cupressus sempervirens*) also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Poets Corner at 38 Mitford Street, Elwood is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Poets Corner is of aesthetic significance as a fine example of the Moderne-style, applied to a large block of flats on a prominent site at the junction of Mitford and Southey Streets. Although well-detailed, the building is restrained in its expression, and typical of the late inter-war period, where the modern movement had gained influence and popularity with architects and designers, and their clients. Despite the restraint in application of embellishment, a level of sensitivity in the massing and the limited detailing is evident, and this includes the prominent curved corner bay, with its slightly raised octagonal roof; and bays on the Mitford Street elevation defined by gentle curves in wall planes, and modest recesses in walls at the entrances. Other materiality and detailing is representative of its period and style, and this includes cream brick wall finishes, steel frame casement windows, and the wrought iron *Poets Corner* signage. The setting of the flats is

enhanced and complemented by the low cream brick fences and paths and the Bhutan cypress (*Cupressus torulosa*) and Italian cypresses (*Cupressus sempervirens*). (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Poets Corner

The area surrounding the St Kilda Botanic Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson,

Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds. By the early twentieth century with the proximity to tram routes, and views over or access to the gardens, this area became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included Clarendon, designed by Joseph Plottel and constructed in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

In the late nineteenth century, this property at the corner of Mitford and Southey streets was occupied by a villa residence, one of several along the western side, while the Ascog mansion and its extensive grounds occupied much of the east side (MMBW). However, the economic depression of the 1890s halted development for over a decade and development only recommenced following the opening in 1906 of the electric tramway from St Kilda Station to Elwood and Brighton Beach via Mitford Street and Broadway. Development was slow at first but improvements to the route including progressive duplication from 1913 stimulated development and encouraged the building of flats especially along Mitford Street and Broadway, but also in adjoining streets. The first blocks of flats were duplexes constructed in 1917: at 71 Mitford Street, designed by Schreiber & Jorgenson and 13 Southey Street, designed by J.J. Meagher. In the following year, W.A. Tombs designed Birnam, a block of four, at 15 Mitford Street. The building of flats gathered pace during the interwar period and by 1940 more than 30 blocks had been erected in Mitford Street, with a further eight in Southey Street (BP).

Poets Corner was built in 1939 for Mrs. Zerfas at a cost of £13,000. L.J. Cummins of Caulfield South was the builder. The building comprised 18 one and two bedroom flats over three levels and the three flats situated at the northern end of the building benefitted from an additional sunroom within the semi-circular projecting bay. The building plans do not bear the name of the architect or designer. However, one possibility is the architect Kurt Elsner, who occupied one of the flats at Poets Corner. In 1940 Elsner designed a Moderne style flat building also built by Cummins for the same clients in Eildon Road (BP).

Poets Corner refers to the traditional naming of streets in Elwood after English and Australian poets and writers.

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1386, dated 1904

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permit (BP) no. 10336, 1 August 1939, (also building register cards for Mitford and Southey streets)

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Poets Corner is a three-storey, block of cream brick, inter-war Moderne flats, situated on a prominent site at the junction of Mitford and Southey Streets. Apart from a deep garden setback at the apex of this triangular site, the setbacks from street boundaries of this building are relatively shallow.

Poets Corner is V-shaped in plan, and has a series of hip roofs clad in terracotta tiles. The roofs project to form eaves. At the apex of the v-shaped plan, the side elevations curve to form a recess from where a curved-bay projects forward facing the junction of Mitford and Southey Streets. The roof of this bay is octagonal and steps up from the adjacent roof form. Each level of the curved bay is divided into four wall openings in a tripartite steel-frame casement arrangement. Deep rendered bands extend above the heads of the windows, and cills are rendered with shallow rendered bands. Wrought iron signage that reads *Poets Corner* is fixed on the curved bay between the first and second floors.

The walls are curved at points along the Mitford Street elevation to define bays. The two broader bays contain entrances to stairwells in a modest recess. These are expressed externally with plain rendered hoods above the doorways and the stairwells lit with narrow vertical windows. Windows on each flat are steel frame casements in various configuration. Cills on the ground floor windows are rendered, the cills of the windows on the upper floors are formed with cream brick. The south ends of the elevations in Mitford and Southey streets curve and have a rendered band above windows that is like the detail on the curved bay at north. Visible from Southey Street is a cream brick banded chimney.

The flats are complemented by a low cream brick front fence that returns along the entry paths to the flats, which have cream brick stairs and stepped balustrade. The Bhutan cypress (*Cupressus torulosa*) at the north corner and the Italian cypresses (*Cupressus sempervirens*) beside the circular bay, and the northernmost entrance on the Mitford Street side contribute to the setting of the flats.

The building is in good condition and has a relatively high degree of integrity.

Comparative analysis

Streamline Moderne emerged in the early 1930s and quickly became a popular style for flats because of its modern and progressive image. Streamline Moderne buildings generally have a horizontal emphasis, sometimes with an emphatic vertical 'anchor' (often stairwells or chimneys) to balance the composition. Further horizontal lines could be added by roof parapets (partially concealing the ubiquitous hip roof), and even window muntins. Windows were often located at corners and there is frequent use of curved balconies and building corners. Ornamentation is stripped down, and metal elements such as balcony railings are quite simple with clean lines. Smooth render and clinker bricks were popular at this time, though more avant-garde architects were already turning to cream and apricot bricks by the 1930s. The later, or more 'advanced', examples also had steel windows, and show a transition to the International ('Modern' or 'Functionalist') style.

The earliest Moderne flats in Port Phillip are The Royal, 1 Robe Street, St Kilda (Citation 788), designed in 1933 by Archibald Ikin, and Avenue Court, 64-66 Victoria Avenue, Albert Park (no citation) designed in 1934 by I.G. Anderson. Anderson was one of the foremost proponents of the Moderne style in Victoria and his other Moderne flats in Port Phillip include 25 Dickens Street, Elwood (1938, Citation 894), and Park Gate, 352 Albert Road, South Melbourne (c.1940, no citation). Stuart M. Hall is another architect who is strongly associated with the Moderne style. In Port Phillip he designed Del Marie, 4 St Leonard's Avenue, St Kilda (1936, Citation 221) and a duplex at 18A Murchison Street (1936, no citation).

Another important example is Windermere, 49 Broadway, Elwood designed in 1936 by J.H. Esmond Dorney, which is now included on the Victorian Heritage Register. The Moderne influence is also evident in Dorney's other flats such as Garden View, 60 Blessington Street, St Kilda (Citation 429).

Poet's Corner is a fine example of the Moderne flats built in the late 1930s with typical materials and details including cream brick walls with curved wall corners, steel framed windows, and the wrought iron *Poets Corner* signage. Although well-detailed, the building is restrained in its expression, and typical of the late inter-war period, where the modern movement had gained influence and popularity with architects and designers, and their clients. Despite the restraint in application of embellishment, a level of sensitivity in the massing and the limited detailing is evident, and this includes the prominent curved corner bay, with its slightly raised octagonal roof; and bays on the Mitford Street elevation defined by gentle curves in wall planes, and modest recesses in walls at the entrances and stairwells, which are expressed as vertical elements in the facade. It is notable for its unusual V-plan, which is a response to the corner site and the distinctive circular bay to the north end with original signage, and for its high degree of intactness which includes the original low brick front fence. The setting is also enhanced by three mature cypresses.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the heritage overlay with external paint and tree controls. Apply front fence controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century Architectural Study*, Volume 3, 1992

Other images





City of Port Phillip Heritage Review

Place name: Mount Tabor Flats
Other names: -

Citation No:
2081



Address: 23 Dickens Street, Elwood

Category: Residential: Flats

Style: Interwar: Mediterranean

Constructed: 1936

Designer: Archibald Ikin

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Mount Tabor, designed by Archibald Ikin and built in 1936 for a Mrs. Weiden, at 23 Dickens Street, Elwood is significant. The low rendered front and side fence also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Mount Tabor at 23 Dickens Street, Elwood is of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Mount Tabor is representative of the work of Archibald Ikin, who designed several flats within the City of Port Phillip during the inter-war years. Mount Tabor is a fine application of the Mediterranean-style applied to this building typology. The raised parapet with pressed cement balusters is a distinct element that is commonly found on Ikin's work in this style. (Criterion D)

Mount Tabor is of aesthetic significance as a fine example of a block of two-storey inter-war flats designed in a Mediterranean-style. The flats have materiality and detailing synonymous with this style that includes hip roof forms clad in terracotta tiles, cuboid forms faced in render, and recessed and projecting balconies. Of note is the curved balcony, that in addition to contrasting to the cuboid massing of the flats, addresses the corner of Dickens Street and Garden Court. These elements are embellished with detailing also characteristic of the Mediterranean-style including Classically-inspired pressed cement balusters and squat Tuscan columns supporting arched wall openings. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Mount Tabor Flats

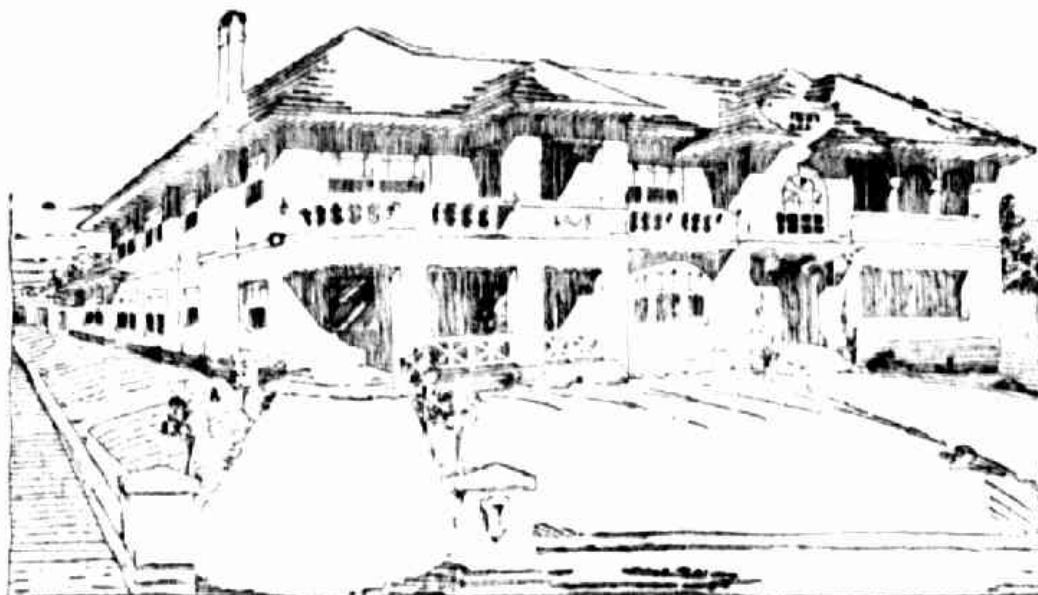
This area surrounding the St Kilda Botanical Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

With the proximity to tram routes along Carlisle Street, Brighton Road and Mitford Street, and access to the beach and public gardens and shopping centres as well as the nearby school in Brighton Road, this area became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included Clarendon, designed by Joseph Plottel and constructed in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

This property at 23 Dickens Street was once part of a nineteenth century mansion estate known as Chesterfield, which traced its origins to 1864 when the architectural firm of Crouch & Wilson called tender for a villa residence for William Welchman. Chesterfield is shown on the 1905 MMBW plan of this area as a large villa near the corner of Tennyson Street, accessed by a short driveway from the street corner with formal landscaped gardens extending to the west. By 1909 Chesterfield had been acquired by warehouseman George Tye and after his death in 1934, his family subdivided the property. The mansion was retained on a reduced allotment and the subdivision to the west created a further seven allotments, five fronting a new cul-de-sac, Garden Court, and two fronting Dickens Street, which became the present numbers 23 and 25 (Heritage Alliance, 2007:2).

The flats at 23 Dickens Street were constructed in 1936 for the owner, Mrs. Weiden, to a design by architect, Archibald Ikin of Caulfield (*The Herald*, 'Flats planned for garden outlook', 25 November 1936, p.22). Pepper & Chenoweth was the builder (BP). They were named after Mount Tabor (SM), which is a mountain in Israel.

Unlike many other flats, Mount Tabor was purpose built for the owner and contained flats of varying sizes. A lower flat, on the corner, occupied by Mrs. Weiden, contained seven rooms, while the others were in a range of sizes with the smallest containing four rooms. Each flat had either a verandah or sun balcony with views of the gardens (*The Herald*, op cit).



Artist impression of the flats. Note the low front fence (*The Herald*, 25 November 1936, p.22)

Archibald Ikin, architect

Archibald Ikin was active during the interwar period and his career in Port Phillip is represented by several houses and flats. Like many of his peers, in the 1920s and early 1930s his designs were influenced by the popular historical revival styles – his preferred style being Mediterranean, sometimes with Arts & Crafts details. In 1933 he designed The Royal, which is one of the earliest examples in Port Phillip of the Moderne

style, and thereafter his flats were either in this style or Mediterranean with the notable exception of Venezia Court (see below).

Other flats by Ikin in Port Phillip include:

- Biarritz Court, constructed 1927, 360 Beaconsfield Parade, St Kilda West (Citation 196).
- Tintern (1928-29) 2 Redan Street, St Kilda (Citation 784). Mediterranean style flats.
- Baynton (1929) 3 Robe Street, St Kilda (no citation). Mediterranean style flats
- Granada (1930) 34 Tennyson Street, Elwood (Citation 934). Mediterranean style duplex.
- The Royal (1933) 1 Robe Street, St Kilda (Citation 788). Unusual Moderne/Art Deco style flats.
- Strand Court (1933) 8A Dickens Street, Elwood (no citation). Mediterranean flats.
- Venezia Court (1934) 355 Beaconsfield Parade, St Kilda West (Citation 421). Flats with unusual Venetian Gothic influence.
- Masefield Court (1934) 115 Brighton Road, Elwood (Citation 440). Mediterranean style flats.
- House (1935) 8 Dickens Street, Elwood (no citation). Mediterranean style, very similar to Strand Court.
- Twenty One (1937) 21 Southey Street, Elwood (no citation). Moderne flats.
- Flats (1939) 43 & 45 Westbury Street, St Kilda East (no citation). Pair of Moderne flats.

References

Heritage Alliance, *Heritage assessment. Nos 1, 3 & 5 Garden Court, Elwood*, 2007

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1385, dated 1905

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) no. 9365, 18 June 1936

Sands & McDougall Directories (SM) 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

A two-storey, block of rendered brick inter-war flats, designed in a Mediterranean style, with a hip roof clad in terracotta tiles and smooth render walls above a brick base. The flats are situated on a prominent site on the southwest corner of Dickens Street and Garden Court, opposite the St Kilda Botanical Gardens. The flats have a shallow setback from Garden Court, and the setback from Dickens Street is deeper and is consistent with the flats to its immediate west. A low boundary fence extends along the street boundary, with a splayed pedestrian gateway at the corner, and two further entries facing Dickens Street. The fence is rendered with a brick base on its walls and capped piers that are taller at the pedestrian gateways, which contain letterboxes and have wrought iron gates.

The main Dickens Street elevation has two small projecting bays that form entrance porches and stairwells to the flats, and these flank a central bay with a bow window on the ground floor. Above this bow window is a balcony and this projects to the front of a pair of timber frame double-hung sash windows. The upper sash of the windows, as do other windows on the flats, have glazing bars that form a glazed border on the sash.

Detailing is eclectic across the façade. This includes a large arched wall opening (now enclosed with glass) on the first floor, and a pronounced parapet projecting up at centre of the hip roof and its eaves with an inset balustrade detail. To the right of the bay are recessed balconies on both levels, the upper balcony has

a loggia expressed with three arches that are supported by squat columns. The lower balcony has a simple rectangular opening and beside this is a wall with gate within the side setback. The left projecting bay is more restrained in character, with a hip roof and square/rectangular wall-openings, with a small rendered wreath on the spandrel. To its side a curved verandah, that forms a balcony on the first floor, that has a balustrade of pressed cement balusters. This the only embellishment of note on this (east) corner portion of the façade.

The side (east elevation) that faces Garden Court is relatively austere in comparison with the Dickens Street elevation, sharing materiality and a similar window detailing, apart from casement windows on both levels that flank a chimney. A newer double-hung sash window has been fitted on the first floor at the southeast corner, which does not have the glazing bar detail that is found on the other windows of the flats. A pair of single garages are accessed from Garden Court, and these have a corbelled parapet with a scalloped profile at one end. A door, within a rendered wall, separates the garages from the house. The rear of the flats is relatively austere and has red face brickwork.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

The interwar Mediterranean style is related to the Spanish Mission style, but is intentionally designed with subtler features, in a simple yet elegant form. Derived from the coastal architecture of Spain and Italy it was well-suited to St Kilda and Elwood's seaside location and was a popular style for flat developments.

Aesthetically, the massing and restrained character of the style underlines a relationship to the Georgian Revival, but the basic difference is the way in which the buildings are designed to respond to sunlight. Balconies are common, deep porches shade entrance doors and the eaves lines are more prominent, and the classical detailing tends to be more playful than that of the Georgian style. Typical details include pergolas, balconies, arcaded loggia and a formal entrance, with sidelights and highlights, while Tuscan columns appear in verandahs and porches. The exterior is lightly bagged or cement-rendered. Large double-hung sashes often have small panes with narrow wooden glazing bars, sometimes with louvered shutters.

Mount Tabor is one of several flats or houses in the Mediterranean style designed by Ikin. It is a fine example with materiality and detailing synonymous with this style that includes hip roof forms clad in terracotta tiles, cuboid forms faced in render, and recessed and projecting balconies. Of note is the curved balcony, that in addition to contrasting to the cuboid massing of the flats, addresses the corner of Dickens Street and Garden Court. These elements are embellished with detailing also characteristic of the Mediterranean-style including Classically-inspired pressed cement balusters and squat Tuscan columns supporting arched wall openings, and margin glazing to the windows that shows the influence of the related Georgian Revival style. A distinctive and unique feature (also found on other Ikin buildings including Masefield Court, Strand Court and the house at 8 Dickens Street) is the shaped parapet with an inset balustrade detail, which pierces the roof, often above a projecting bay containing a balcony or stairwell.

Ikin's Mediterranean flats compares with the Mediterranean style flats built (and presumably designed by) E. Jennings & Co, which include Colombo Court, 52A Acland Street, St Kilda (1927, Citation 389), Harley Court, 52 Acland Street, St Kilda (1927, Citation 390), Corinthian, 5 Robe Street, St Kilda (1933, Citation 789), and Maison Parisienne, 122 Brighton Road, Elwood (1932, Citation 2424).

Other Mediterranean style flats in Port Phillip include Southey Court, 41 Milton Street, Elwood (1925, B.S.W. Gilbertson architect, Citation 805), Ormond Court, 1 Glen Huntly Road, Elwood (1926, B.S.W. Gilbertson architect, Citation 411), and Hawsleigh Court, 2B Hawsleigh Avenue, Balaclava (1928, Hugh Philp architect, Citation 2010) and Las Palmas, 43 Mitford Street, Elwood (1929, J.H. Soderberg, Citation 2438).

Mount Tabor is also representative of buildings incorporating a large flat for the owner, which became popular during the 1930s. In 1931 Ikin designed the Granada Flats at 34 Tennyson Street, which originally comprised a two-storey residence for the owner, H.G. Granat, with a single storey flat attached at the rear.

Immediately north of Granada is Yvonfuray, designed by Leslie J.W. Reed in 1934 (which originally contained one large owner's apartment on the ground floor and two smaller rental apartments above), and Theorose, constructed in 1940 for Theodore and Rose Duneav at 6A Southey Street, Elwood.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images





City of Port Phillip Heritage Review

Place name: Terrace Houses
Other names: Flats, Narribri

Citation No:
2119



Address: 2-4 Mozart Street, St Kilda

Category: Residential: Houses, flats

Style: Victorian: Queen Anne;
Interwar

Constructed: 1890, 1939

Designer: Unknown

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda
Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The Queen Anne style terrace houses built in 1890 for H.S. Wills and later converted to flats and the flats constructed in 1939 at 2-4 Mozart Street, St Kilda are significant. The render and brick front fences also contribute to the significance of the place.

Alterations and additions to the 1890 and 1939 buildings, other buildings and the metal balustrades to the front fences are not significant.

How is it significant?

The former terrace houses and flats at 2-4 Mozart Street, St Kilda are of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

The former terrace houses and flats are of historical significance for the associations with two key phases of residential development in St Kilda: the land boom and the establishment of mansions and substantial villas in the late nineteenth century and the conversion of these buildings into flats in the early twentieth century as the social demographics of the area changed. It demonstrates the enduring popularity of the residential area surrounding the St Kilda Botanical Gardens. (Criterion A)

The former terrace houses are of representative significance as rare and early examples of the Queen Anne Revival in the style of noted English architect Richard Norman Shaw and were in the vanguard of a style

that was to dominate 20 years of Melbourne's domestic architectural history in the early twentieth century (Criteria B & D)

The former terrace houses are of aesthetic significance as substantial houses in the Queen Anne style. Of note is the intricate detailing to the central bay comprised of twin pedimented gables with half-timbered gable ends above a cornice and rendered frieze with intricate patterning and framed by pilasters with pedimented tops, the dominant terracotta tiled roof with ridge cresting, which extends to form the two-level timber return verandah and details such as the tall windows with multi-pane coloured glass, and the prominent brick and render chimneys. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas. 5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan. During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale (TEH).

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue.

The trend toward higher density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Terrace houses and flats, 2-4 Mozart Street

The development of the St Kilda Botanical Gardens from c.1860 onwards encouraged the development of the surrounding area into a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens, and Herbert streets and the east side of Brighton Road were lined with substantial villas and mansions set in large grounds.

The eastern half of Mozart Street was created in 1888 by the subdivision of land owned by Charles W. Russell, which created 10 allotments facing Mozart Street and a further six facing Brighton Road. Initially, the street was a dead end, which terminated at the rear of the Corinella mansion estate which faced Tennyson Street. By 1890, all the Mozart Street lots were owned by H.S. Wills, and each was described as 'vacant' with a frontage of 50 feet and a Net Annual Value of 30 pounds. During that year, Wills built this pair of brick houses on the north side. The houses had eight rooms each and NAVs of 130 pounds. Thomas Loader, a merchant, leased no.2 and Elias Blaubaum, a clergyman leased no.4.

The properties were in the hands of the Trustees Ex. and Agency Co., Melbourne in 1896 and continued to be at the turn of the century. Blaubaum continued as a tenant, the other house being let to David Dickinson Wheeler. The houses are shown on the 1897 Melbourne & Metropolitan Board of Works Plan of this area (see Figure 1). At the time no.2 was known as 'Narrabri'. This plan also shows masonry fences across the frontages of both houses with a return section in the middle.

By the 1930s the houses had been converted to flats and in 1939 a two-storey building containing two additional flats was constructed on the west side of the original building (SM, BP).

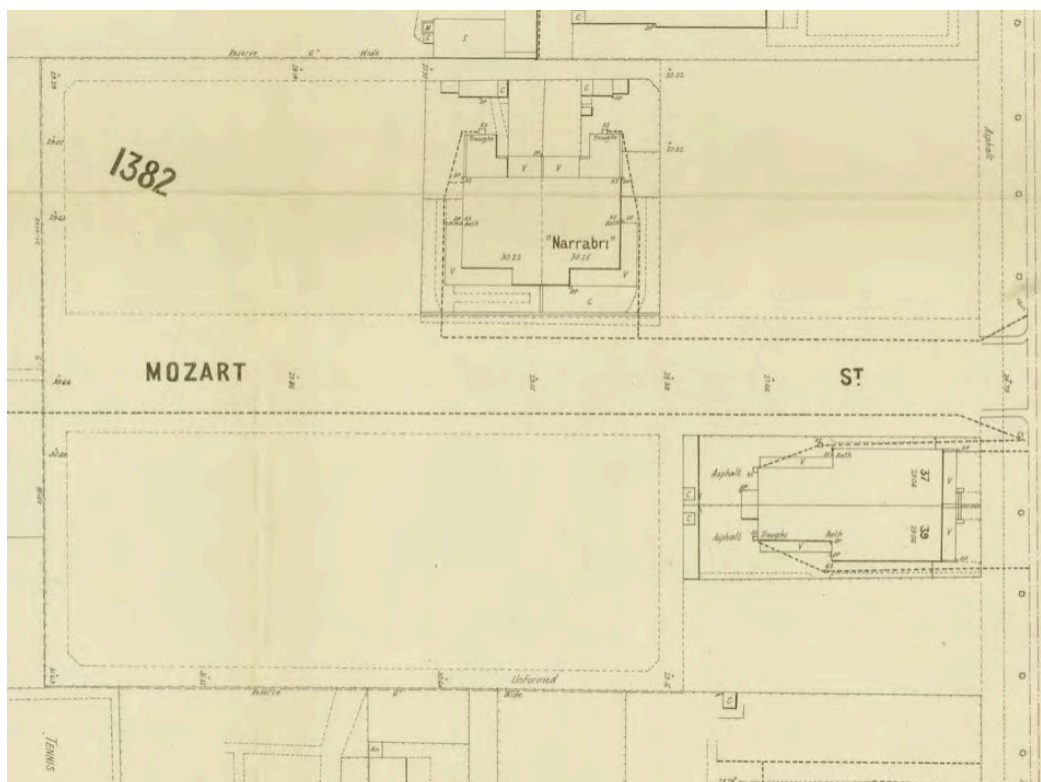


Figure 1: MMBW Detail Plan No. 1382 (detail)

References

Heritage Victoria, North Park citation (VHR H1286)

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1382, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda building permit 10172, 1 February 1939

St Kilda Rate Books (RB) 1890/91 no. 3920, George Connibere owner, Charles Hicks importer occupant, N.A.V. 90 pounds

Sands & McDougall Directory 1930, 1935, 1940

Description

This property contains the two-storey terrace houses built in 1890 and later converted to flats, and the 1939 two-storey duplex flats.

The 1890 building is a substantial two storeyed Queen Anne terrace constructed of red brick being arranged symmetrically about a projecting bay having twin pedimented gables with half-timbered gable ends above a cornice and rendered frieze with intricate patterning and framed by pilasters with pedimented tops. Between the pilasters are tall windows with sixteen panes top sashes with coloured glass. Those at first floor have rendered lintels with incised reveals and continuous rendered sills, while those at ground floor have segmental arch lintels. There are similar windows in the main elevations.

The terracotta tiled hip roof with ridge cresting extends to form the two-level return timber verandahs on either side of the central bay. These have turned timber posts, solid curved timber brackets and pedimented corners. Part of what appears to be the original timber frieze with a cross pattern survives along the ground floor on the west side, while the other friezes have been covered over. The symmetrical composition of the building is further enhanced by the tall red-brick chimneys with rendered bands, cornices, and balloon tops.

To the west of the 1890 building is the 1939 duplex. This is a simple red brick building with a hipped tile roof and a projecting bay to the front, with an open stairwell to one side. The windows are multi-pane timber sash and there are plain brick chimneys.

The buildings are in good condition, and each has a relatively high degree of external integrity. At the front of the 1890 building is a cut-down rendered fence with piers at regular intervals. This could be the remnants of the fence shown on the MMBW plan. At the front of the 1939 building is a red brick fence (now overpainted) with a castellated top, which was likely constructed around the same time. Both fences have been extended with metal balustrades.

Comparative analysis

In the last decade of the nineteenth century architecture began to articulate a new stylistic approach which challenged the predominance of the eclectic Classical idiom typified by much of Victoria's boom-time building. The red brick styles introduced in the 1880s were the harbingers of this change, but despite the 'powerful impression made by red brick Romanesque', it was the half-timbered English Domestic or Vernacular Revival pioneered by English architects Richard Norman Shaw and William Eden Nesfield that was to gain favour in Victoria. It became the prevailing expression in house design by the early years of the twentieth century, and by 1915 it was popular with builders of modest suburban villas. Coming from England as well as from the east coast of America, this picturesque expression has been traditionally described as the Queen Anne style. Characterised by decorative detail, colour and picturesque outline, the style was expressed by red brick for walls, turned timber for verandah and porch supports, half-timbering with roughcast in the gables, orange terracotta tiles, decorative finials, and chimneys, stained or coloured glass, and ridgeline cresting (Heritage Victoria).

These terrace houses, constructed in 1890, are a very early example of the Queen Anne style in Melbourne. They compare to North Park, 69 Woodland Street, Essendon designed in 1888 by Oakden, Addition & Kemp (VHR H1286) and Redcourt, 506 Orrong Road, Armadale designed in 1887 by Reed, Henderson & Smart (Stonnington Planning Scheme HO166).

Assessment

This place has been assessed using with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, applying the Hercon criteria in accordance with PPN1: *Applying the heritage overlay*.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick, *St Kilda Conservation Study. Area 2*, 1985



Other images



City of Port Phillip Heritage Review

Place name: **House**
Other names: -

Citation No:
2135



Address: 8 Nightingale Street, Balaclava

Heritage Precinct: None

Category: Residential: House

Heritage Overlay: HO216

Style: Federation/Edwardian:
Bungalow

Graded as: Significant

Constructed: 1904

Victorian Heritage Register: No

Designer: Unknown

Amendment: C206

Comment: Revised citation

Significance

What is significant?

The house built in 1904 for William Leckie at 8 Nightingale Street, Balaclava is significant.

Alterations and additions are not significant.

How is it significant?

The house at 8 Nightingale Street, Balaclava is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is of aesthetic significance as a conventional Federation timber bungalow, which is notable for the unusual combination of details and materials including the pressed metal cladding used with notched or shingled weatherboards to the walls, the moulded architraves with impostes and corner block to the windows and the verandah with a 'rik rak' style timber frieze and stop chamfered posts with large collars. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

House, 8 Nightingale Street

At Crown land sales, J. Cook purchased portions 216A and 217A and B, bounded by Carlisle, Chapel, and Nightingale streets and the railway line. Development was slow at first but by the turn of the century, development of the street was well advanced, and few vacant lots remained. In 1900, Mrs Green of the Royal Saxon Hotel in Richmond, owned land on the north side of Nightingale Street between Chapel and Woodstock Streets. It had a frontage of 40 feet and a Net Annual Value of six pounds.

By 1904, William Leckie, a builder of High Street, St Kilda had bought the land, and, in that year, he built a house, which he let to William Moffat, an insurance agent. The house was described as 'wood, six rooms, NAV 25 pounds'. In 1910, Leckie and Moffat continued as owner and occupant. The description of the house remained the same although it was recorded that six people lived there and the NAV had risen to 30 pounds.

References

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permit no. 176

St. Kilda Rate Books (RB) 1899-1906, 1910-11, VPRS 8816/PI, PROV

Description

The house at 8 Nightingale Street, Balaclava is Federation timber bungalow. Typical of the period, it is asymmetrical in plan and has a hipped roof that extends to form a return verandah at a lower pitch at one side of the projecting gabled bay, which is half timbered with bracketed eaves. The timber verandah has a 'rik rak' style timber frieze and stop chamfered posts with large collars. Of note is the use of notched/shingled weatherboards and pressed metal wall cladding to the main facades, and moulded architraves with impostes and corner blocks to the timber sash windows.

The original section building has good external integrity. There is a visible two storey addition at the rear.

Comparative analysis

No information.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Other images



City of Port Phillip Heritage Review

Place name: Bundalohn
Other names: -

Citation No:
2154



Address: 6 Tennyson Street, St Kilda

Category: Residential: Mansion

Style: Victorian: Italianate

Constructed: 1884-86

Designer: Reed, Henderson & Smart

Amendment: C206

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Bundalohn, designed by Reed, Henderson & Smart, and built in 1884-86 for Henry Gyles and Helen Turner, at 6 Tennyson Street, St Kilda is significant. The interior of the building to the extent of the stair hall also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Bundalohn at 6 Tennyson Street, St Kilda is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Bundalohn is of historical significance to the City of Port Phillip as a mansion built for the businessman, historian and writer, Henry Gyles Turner. It is evidence of this portion of St Kilda, adjacent to the Botanical Gardens, being a popular place for the elite and wealthy to build large homes in the nineteenth century. The current arrangement of the mansion, where its former gardens are now occupied by surrounding built form, is evidence of a later phase of residential development in Port Phillip where mansions built during the Land Boom were transformed into flats and their grounds subdivided and developed to address the need for more modest and denser residential housing in the suburb. (Criterion A)

Bundalohn is of representative value to the City of Port Phillip as an example of the nineteenth century work of the eminent architectural firm of Reed, Henderson & Smart. It is representative of a distinctive building style by the firm, which in a deviation from the typical rendered facades commonly found on mansions, used face red brick relieved with rendered dressings. This combination of materiality was precursor to a treatment that became popular in the Federation era. (Criterion D)

Bundalohn is of aesthetic significance as a fine example of a Land Boom mansion, designed in a busy asymmetrical composition with its tower and arched entrance at its base off-centre on elevation, and to its side a bay capped with a rendered pediment and detailed with long vertical windows which light the internal staircase. The large amounts of red face brickwork relieved with rendered dressings are of note, as an early and competent application of this treatment, which did not gain widespread popularity until the Federation era. Also of note is the surviving original detail within the stairhall that includes the timber staircase, large vertical panels of leadlight windows, a fireplace, and other joinery and finishes. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas, 5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and

Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue (TEH).

Bundalohn

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

Bundalohn, designed by the noted architects Reed, Henderson and Smart, was built for prominent businessman and historian Henry Gyles Turner and his wife Helen. Tenders were invited in March 1884, the house was under construction in 1885 and completed by 1886, when it was described as a 16-room brick building on land with a 172-foot frontage to Tennyson Street (RB). In 1888 the architects invited tenders for additions, but it appears these were not carried out as the number of rooms in rate book descriptions does not change between 1886 and 1892.

Bundalohn was one of several mansion estates established along Tennyson Street in the mid to late nineteenth century. The 1895 MMBW plan (see Figure 1) shows the house set well back at the end of a curving carriage drive within a large allotment that contained a tennis court, with outbuildings at the rear. A photograph dating from 1895 shows a two-storey bi-chrome brick mansion with central gabled stair hall and tower, glazed conservatory and verandahs, and a projecting canted bay facing south. Internally the property was richly decorated and furnished, including leadlight windows and stencilled decoration to the stair hall (see Figure 2).

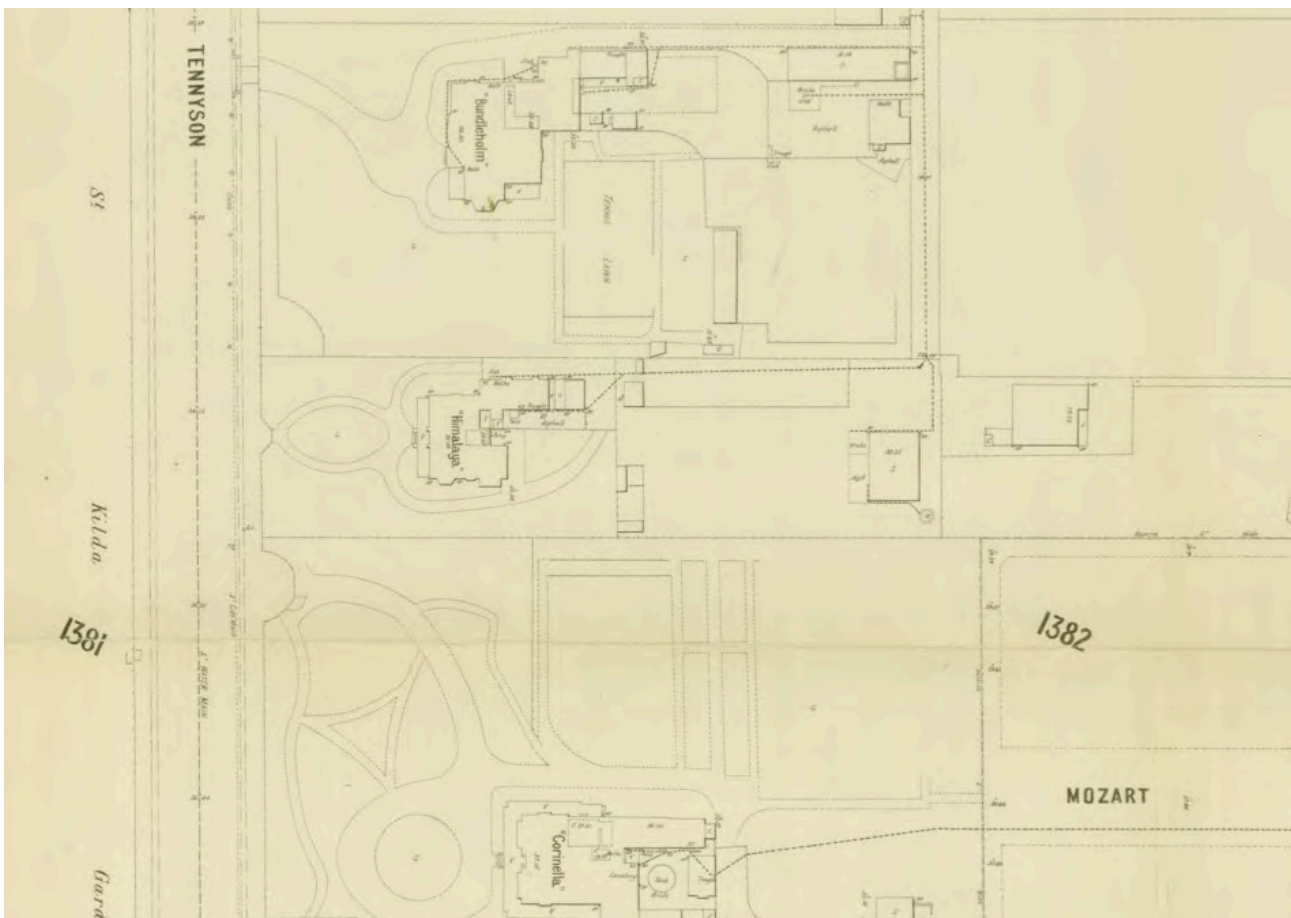


Figure 1: Melbourne & Metropolitan Board of Works Detail Plan No. 1385 (detail), Bundalohn shown as Bundelholm (sic) at top.



Figure 2: At left, Bundalohn in 1895 (Source: State Library of Victoria). At right: The double height stairhall in 1904 (Source: Punch, 28 July 1904)

Helen and Henry Turner continued to reside at Bundalohn until their deaths in 1914 and 1920, respectively. After the property was sold in 1921 the southern garden was subdivided (this is now 8 Tennyson Street), the mansion was converted to flats and in 1927 Bundalohn Court was created by the subdivision of the neighbouring property to the north. In 1933 Bundalohn was sold again, and the rear wing and outbuildings were demolished and replaced with the two storey block of flats known as Darwalla at 1 Bundalohn Court, which was designed and constructed by E. Jennings & Sons (Raworth 2017:6).

Further alterations and additions were carried out in the 1950s and 1960s. During this time, the original verandahs were removed, and the mansion was enveloped by a three storey building constructed in the front garden facing Tennyson Street and along the north side. These additions almost completely concealed the mansion from public view, except for a glimpse of the tower and south bay across the front garden of 8 Tennyson Street.

In 2019 the site including Bundalohn, Darwalla, and the post-war additions was acquired for social housing. The 1950s additions along the north side were removed and replaced with single storey buildings, opening up views of the north and west elevations of the mansion. The three storey building within the front garden was replaced with a new building. Some conservation works were carried out to the mansion.

Henry Gyles and Helen Turner

Henry Gyles Turner, banker, historian and litterateur, was born in London in 1831 and immigrated to Melbourne in 1854 to work for the Bank of Australasia. His fiancée Helen Ramsay followed him, and they were married in Prahran in 1855. Turner became chief accountant of the Bank of Australasia in 1864, at the same time as pursuing a range of other interests. Described as 'tall and muscular, with a great love of the outdoors' he founded the Banks Rowing Club and performed for the Melbourne Histrionic Club. He contributed articles to a number of Australian periodicals, was at times secretary and lay preacher of the Melbourne Unitarian Church (ADB).

Turner became general manager of the Commercial Bank of Australia in 1870, and is credited with turning the failing institution into a successful enterprise with significant deposits, a large reserve fund and new branches in Victoria, as well as interstate and in London. By the late 1880s, his success and impressive articles in financial journals had made him one of Melbourne's most influential bankers and in July 1886 he was a founder and first president of the Bankers' Institute of Victoria. Turner also served as president of the Chamber of Commerce in 1889-92 and was a three-time chairman of the Associated Banks between

1875 and 1900 (ADB). Turner remained as general manager of the Commercial Bank of Australia throughout the depression of the 1890s, retiring at the age of 70 in 1901 (ADB).

Turner was also known for his literary achievements. In 1875 with a dozen friends including Alexander Sutherland he launched the *Melbourne Review*, and its reputation as Australia's first quality review owed much to Turner's efforts as contributor and editor. Upon his retirement, he authored a number of books on Australian history, including the two-volume *A History of the Colony of Victoria* published in 1904, and contributed over forty essays and reviews in journals and newspapers (ADB).

Helen Turner was known for her philanthropic and charity work. In 1904 she was described as:

... one of our most highly-esteemed Victorian ladies and, though many know she takes her full share of the work pertaining to public and philanthropic movements, there are others who do not know the amount of good she does privately ... (Punch, 28 July 1904, p.25)

Reed, Henderson and Smart

One of Melbourne's leading architecture practices, the firm has designed many of Victoria's most prominent buildings and continues today as Bates Smart. The firm was established by Joseph Reed, an architect who arrived from England in July 1853. Reed executed some important commissions including the first stage of the Melbourne Public Library before entering into partnership with Frederick Barnes in 1862. Together they designed some of Melbourne's most important early buildings including the Independent Church (1866), Melbourne Town Hall (1867), Rippon Lea (1869) and Scots Church (1873).

In 1883 the firm became Reed, Henderson and Smart after Anketell M. Henderson and F.J. Smart, former employees of Reed and Barnes who had left to set up their own practice, rejoined the firm as partners. Over the next thirty years with the replacement of partners due to death or resignation the firm went through several changes of name, before becoming Bates, Smart and McCutcheon in 1926. This was retained through subsequent changes until 1995, when it became Bates Smart. In the post-war period Bates, Smart and McCutcheon designed some of Melbourne's first and most important buildings in the International style including Wilson Hall at the University of Melbourne (1956) and ICI House (1958).

In the City of Port Phillip, the buildings known to have been designed by Reed Henderson and Smart are Sacred Heart Church, St Kilda (1884), Bundalohn (1884-86) and the former Bank of Australasia, St Kilda (1889-90).

References

Australian Dictionary of Biography (ADB), 'Turner, Henry Gyles' (1831-1920) viewed online 4 July 2021: <https://adb.anu.edu.au/biography/turner-henry-gyles-4760>

Bryce Raworth Pty Ltd, 'Proposed redevelopment, 6 Tennyson Street, St Kilda. Report to Council – Assessment of heritage impacts', December 2017

J.E.S. Vardy, surveyor, 'Plan of the Borough of Kilda' compiled under the direction of the Borough Council Hamel and Ferguson, Melbourne, 1873, map number 9 South Ward

Lovell Chen, *Review of B-graded buildings in Kew, Camberwell and Hawthorn*, 2006

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no.1382, dated 1897

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council rate books (RB) 1884-85, entry 1439; 1886, entry 1485

Sands & McDougall Directories (SM) 1920-1950

Description

A late-Victorian, two-storey, bi-chrome brick mansion, asymmetrical in plan with a tower, and projecting canted bay. Only the north (side) and the west elevation are visible from Bundalohn Court.

The red face brickwork is relieved with render in places including the pediment above one bay, and on the tower; and where cream brick is also used for detailing. The west elevation (front) is asymmetrically composed. It has a three-stage tower off-centre on the elevation, with an arch at its base that forms the entrance porch to the house. A verandah and conservatory formerly extended to the right side of this tower on the ground and first floors, but these have since been removed. Another verandah, at the southeast corner of the house, has also been removed. The tower has a hip roof with bracketed eaves, and the remainder of the house has a hip roof. All roofs have had their slate tiles removed and replaced with corrugated galvanised steel sheeting.

To the left of the tower is a bay with a steep rendered pediment at its top. This bay internally forms the double height entrance hall and stairwell. This stairwell, one of the intact interiors of the house, retains its original timber staircase and other joinery. It is lit by the deep narrow vertical windows with stained glass of this bay. To its left is another bay that forms the northwest corner of the house that has a timber frame double-hung sash window on both levels. These, and other double-hung sash windows on the house have segmental arched openings for their heads and detailed in cream brick with a pronounced keystone. The windows have a distinct glazing bar detail on the upper sashes. The south elevation has a canted bay, which formerly was flanked by the verandahs that are now removed. The north elevation has four windows at first floor level. Alterations to this elevation include partial demolition of the chimney, rebuilding of part of the wall (that once connected to the now demolished 1950s additions) and construction of a single-storey contemporary addition that projects forward to Bundalohn Court.

The building is in good condition.

Comparative analysis

By the boom of the 1880s, many mansions were built in the Italianate style and were asymmetrical in plan, often with projecting bayed windows and corner towers. They were often rendered and featured elaborate cement decoration and two-storey cast iron or colonnaded verandahs. Surviving examples in the South Melbourne area include Airlie and Ulimaroa in St Kilda Road and Lanark and Netherby House in Queens Road, while in St Kilda and Elwood there are Halcyon, Rotherfield, Ravelston, Tiuna and Thalassa. Bendigonia in Queens Road is an unusual example of the Picturesque Gothic style (TEH).

The mansions were usually set within spacious grounds with landscaped formal gardens and were accessed by a carriage driveway. Most included a complex of outbuildings, including stables. Later re-subdivision has resulted in the loss of most original gardens, although sometimes remnant buildings or trees remain on the same or sometimes different lots. For example, while the Hammerdale mansion was demolished, two trees from its once extensive gardens – a palm and a stone pine – survive in the rear yards of houses on the west side of Hammerdale Avenue, St Kilda (TEH).

Most of the nineteenth century mansions in the area surrounding and to the south of the St Kilda Botanical Gardens have been demolished (for example, Ascog), or significantly altered and converted to flats (for example, Himalaya at 10 Tennyson Street). The most intact surviving example is the former Rotherfield at 14 Hennessy Avenue (Citation 336). While it was converted to flats, the ornate boom-era exterior remains largely intact. Other surviving examples, which have all been converted to flats, include:

- Hartpury (c.1865, Crouch & Wilson) 9 Milton Street, Elwood (Citation 2098, Individual HO191). Two storey rendered Italianate. Verandah rebuilt and significant additions to the side and rear.
- Ravelston (1869-70, John F. Matthews), 17a Tennyson Street, Elwood (Citation 371). Two storey rendered Italianate. Verandah reconstructed.
- Wimbledon Mansions (1870), 2 Wimbledon Avenue, Elwood (Citation 2299). Two storey rendered Italianate, asymmetrical in plan with projecting bay and cast iron return verandah.
- Whin Bank (1875-76, 1890-91, J.A.B. Koch) 34 Mitford Street, Elwood (No citation). Asymmetrical with arcaded return verandah and projecting bay with pediment.

While Bundalohn has been altered and some original external features, most notably the verandahs/conservatory to the west façade and the verandah to the southeast façade, have been lost the original form and much of the original detailing remains legible. It is notable for the retention of some of the original details and finishes within the internal stair hall, which is rare.

Bundalohn is one of several houses designed by Reed, Henderson and Smart in the 1880s, which are distinguished by the use of red face brick with cream brick and render trim dressings and are said to have been influential in establishing the forms and experimental basis for Federation architecture in Melbourne (Lovell Chen 2006). Among these houses are several designed for Melbourne University from 1882 to 1887 of which Nanson House (now University House) of 1884 survives, and 9 Eglinton Street, Kew (see Figure 3). The latter house also shares the same tall windows with unusual margin glazing and the use of pediments. In Port Phillip, Reed Henderson and Smart also used red face brick with render for the Bank of Australasia, erected in 1889-90 at 17-19 Grey Street, St Kilda (Citation 2115).



Figure 3: 9 Eglinton Street, Kew – note window details and pediment (Source: Hermes place record 14616)

Bundalohn is one of only five surviving examples of Victorian era mansions in Port Phillip with towers and while a tower is a typical feature of Italianate mansions, here it is distinguished by the double height stair hall with tall narrow windows, which is expressed in the façade beside the tower. The only other known example of this arrangement is at Liverpool, designed by Nahum Barnett in 1888, at 36 Princes Street, St Kilda (Citation 2116). Other towered mansions are Claremont (1884), 286 Albert Road, South Melbourne (Citation 1001), Ulimaroa (1890), 630 St Kilda Road, Melbourne (Citation 220, VHR H658) and Halcyon (1886), 53 Acland Street, St Kilda (Citation 57, VHR H775).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint and internal controls.

Primary source

Peter Andrew Barrett and David Helms, *H07 Review – Citations Update Report, 2022*

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review, 1998*

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study, Volume 3, 1992*

Other images



City of Port Phillip Heritage Review

Place name: **House**
Other names: -

Citation No:
2166



Address: 40 Lansdowne Road, St Kilda East

Category: Residential: House

Style: Interwar: Craftsman Bungalow

Constructed: 1926

Designer: Lewis Levy

Amendment: C206

Comment: Revised citation

Heritage Precinct: Not applicable

Heritage Overlay: HO296

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The house designed by Lewis Levy and built in 1926 for J. and M.A. Kitts at 40 Lansdowne Road, St Kilda East is significant. The fence to the front and side boundaries also contributes to the significance of the place.

Alterations and additions are not significant.

How is it significant?

The house at 40 Lansdowne Road, St Kilda East is of local aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is aesthetically significant as a fine and well-detailed example of the twin influences of the English Arts and Crafts movement and the American Craftsman bungalow on the Melbourne suburban house of the 1920s. The selection of natural materials which imply a dependence on the hand of the craftsman as well as the dominant cross ridged attic roof are key design elements. The setting of the house is complemented by the rock fence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more (TEH).

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats.

Most of the development that occurred during the Federation/Edwardian period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. The exception is the low-lying parts of Elwood, which were subdivided and development following completion of the Elwood Swamp reclamation project in 1910 (TEH).

House, 40 Lansdowne Road

In the nineteenth century this area was sold in Crown allotments of about three to five acres and this property was originally part of the five-acre CA 172A which was purchased by J.W. Fawcett. Between 1864 and 1870 Frederick Christian Lange acquired the property and he engaged prominent architect, Lloyd Tayler, to design his new house, which was named Herford.¹ Herford was a substantial two storey mansion set in landscaped grounds with a large conservatory, and extensive outbuildings include a peach house and an orchid house.

¹ Herford is the name cited in nineteenth century newspaper articles. The MMBW Detail Plan 1419, dated 1900 shows Hereford, while the street spelling is Hertford.

In 1914, the grounds of Herford were subdivided into 60 allotments and offered for sale. Lot 20 on the south west corner of Lansdowne Road and Hertford Street was sold to Mrs. Mary Ann Kitts. It had a frontage of 55 feet and a Net Annual Value of 30 pounds. In 1926, Kitts built a brick house there for her residence. Designed and constructed by architect and builder Lewis Levy, it had six rooms on the ground floor with a further four 'sleep outs' in the attic and was valued at 125 pounds upon completion. Kitts whose occupation was described as "home duties", continued to live there in 1930.

Lewis Levy was active during the interwar period and designed several houses and flats in St Kilda, Elwood and Toorak.

References

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda building permit no. 6176, dated 19 September 1926

St Kilda Rate Books: 1925-31. VPRS 8816/PI, PROV

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1419, dated 1900

Melbourne & Metropolitan Board of Works (MMBW) litho plan no.47, c.1935

Parish plan, Prahran. SLV, Map Section, St.Kilda and Elwood, 820 bje.

Description

A picturesque two storeyed Arts and Crafts bungalow with rough cast walls and cross ridged roof and prominent gable ends accommodating attic floor windows. There is a circular corner window bay, a balancing curved window bay to the other side of the central porch carried on massive rough cast pillars. The windows have diamond pattern leadlight work and the roof has cement tiles (which have been replaced). The house is complemented by a rock fence with rough cast panels and capped piers in the Arts and Crafts mode and a timber (possibly reconstructed) corner lych gate with a wrought iron gate.

The house is in good condition and has a relatively high degree of external integrity.

Comparative analysis

No information.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Other images



City of Port Phillip Heritage Review

Place name: Clyde Cottage, Spring Cottage & Kilby Cottage
Other names: Terrace houses

Citation No:
2264



Address: 16 Octavia Street, St Kilda
Category: Residential: Terrace houses
Style: Victorian: Italianate
Constructed: 1890
Designer: Unknown
Amendment: C206
Comment: Revised citation

Heritage Precinct: None
Heritage Overlay: HO358
Graded as: Significant
Victorian Heritage Register: No

Significance

What is significant?

Clyde Cottage, Spring Cottage & Kilby Cottage, constructed in 1890, at 16 Octavia Street, St Kilda are significant.

Alterations and additions are not significant.

How is it significant?

Clyde Cottage, Spring Cottage & Kilby Cottage at 16 Octavia Street, St Kilda are of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Clyde Cottage, Spring Cottage & Kilby Cottage are of aesthetic significance as modest Victorian era cottages embellished with finely detailed stucco decoration in the ornate cemented Renaissance Revival inspired parapets with scrolling, acroteria and panelled entablatures, framed by end walls with prominent consoles with vermiculated panels, cornices and scroll brackets, and moulded architraves with sill brackets. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

7. Governing: 7.4 Health and welfare (7.4.2 Community housing and development)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south.

Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps between the township reserve.

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East that were remote from transport and services.

Clyde Cottage, Spring Cottage & Kilby Cottage

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East area, by comparison, was largely undeveloped and most buildings were located within the block bounded by Brighton Road, Wellington Street, Chapel Street, and Alma Road. The prominent situation of this block on the highest point in St Kilda adjacent to an important thoroughfare attracted the attention of leading citizens, such as Octavius Browne who purchased approximately half of the land within this block at the first land sales. He established a small farm and in 1851 commissioned Samuel Jackson to design his grand

residence, Charnwood, which faced toward the corner of Brighton and Alma Roads. He lived there only briefly before selling in 1854 to Matthew Hervey, MLC.

The Kearney plan shows that Octavia Street, named in honour of Mr Browne, had been formed and already contained several houses. In contrast to the grand houses that would be built in the surrounding streets such as Charnwood Road and Crimea Street, Octavia Street contained modest workers cottages.

These houses, each brick and 3 rooms, were built in 1890 for John E. and Jane Ellis by John Newton (RB). John Ellis was the licensee of the nearby Duke of Devonshire Hotel at the south corner of Octavia Street and High Street (now St Kilda Road).

Occupants in Spring Cottage (no. 16) included Henry Trewartha a mechanic, and under the ownership of James Mason and later his executors, Grace Cowan was a long-term occupier around World War I. Ernest Patton of Barkly Street St Kilda was the owner when Fred Austin (metalworker), Sarah Curtayne, Keith Grant (storeman) and Charles Watt an engineer, occupied the house during the inter-war period. Henry Wishart, Joseph Ryan, and Robert Duncan were early occupiers of no. 14 while Fred Ball, Frank Martin and Albert Illman were in no. 18 during the 1890s. John Edwin Ellis himself was named as the owner and occupier of no. 18 around 1900 when it is assumed the house may have been empty, with a default rated person listed (RB).

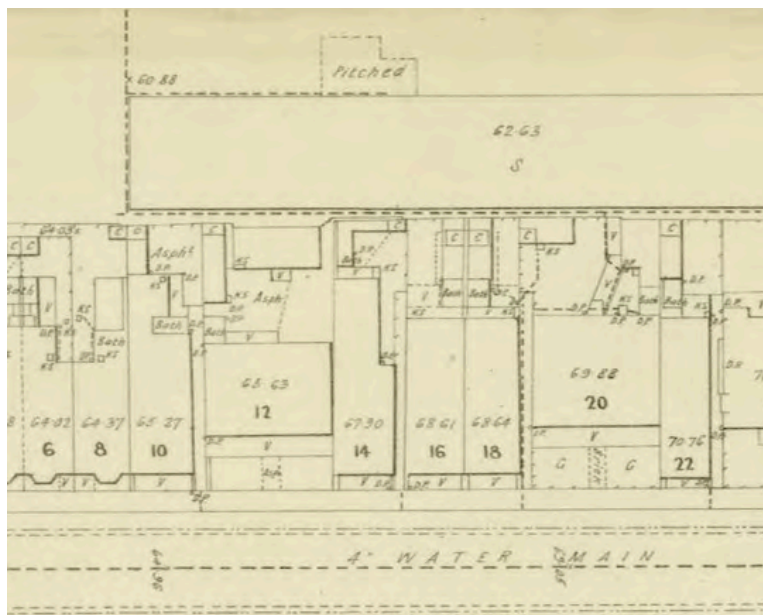


Figure 1: Extract MMBW Detail Plan No. 1358 showing the houses in 1898

In the 1980s the three cottages were acquired by the Ministry of Housing and converted to a rooming house comprising nine rooms with shared facilities. From 1987 the buildings were managed by St Kilda Community Housing and in 2012 they were upgraded to comprise seven self-contained units (SKCHA).

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1358, dated 1898

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Rate Books (RB): September 1889 (no. in rate 357-361); September 1890 (368-370)

St Kilda Community Housing Association (SKCHA) Annual Reports 2012, 2013

Victoria. Surveyor-General (1855) Melbourne and its suburbs [cartographic material] compiled by James Kearney, draughtsman; engraved by David Tulloch and James R. Brown (referred to as the 'Kearney Plan')

Description

Three single storey stuccoed terrace houses, one originally free standing at the lane corner and the others paired. Each house has an ornate cemented Renaissance Revival inspired parapet with scrolling, acroteria and panelled entablatures, which are framed by end walls with prominent consoles with vermiculated panels, cornices and scroll brackets. There are moulded architraves with sill brackets and the panelled front doors have highlights. There is one rendered chimney with a cornice behind the middle cottage.

The houses are in good condition and have relatively good integrity. The cast-iron detail and bull-nose verandah roof are not original, but the simple iron palisade fence and timber post may be early. Windows in the west elevation of Clyde Cottage have been replaced or added and there are alterations and additions at the rear.

Comparative analysis

No information.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Other images



City of Port Phillip Heritage Review

Place name: Laluma
Other names: House

Citation No:
2269



Address: 148 Brighton Road, Ripponlea

Category: Residential: House

Style: Victorian: Renaissance Revival

Constructed: c.1885

Designer: Unknown

Amendment: C206

Comment: Revised citation

Heritage Precinct: Not applicable

Heritage Overlay: HO355

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Laluma, constructed c.1885 for George Connibere at 148 Brighton Road, Ripponlea is significant.

Alterations and additions are not significant.

How is it significant?

Laluma at 148 Brighton Road, Ripponlea is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

Laluma is historically significant as evidence of the limited first phase of suburban development in this area during the land boom of the nineteenth century. It recalls the time when grand boulevards, such as Brighton Road, were the proper setting for gentlemen's villas, many having been demolished over time. (Criterion A)

Laluma is of aesthetic significance as an Italian Renaissance terrace house, with restrained cement render detailing, detached two-storey form and cast-iron ornament. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

7. Governing: 7.4 Health and welfare (7.4.2 Community housing and development)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south.

Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan.

During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale. Prosperity saw land speculation intensify across the suburbs during that period in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East that were remote from transport and services. When one of Elwood's oldest estates, Chiverton, was subdivided in 1885, it created 85 allotments. Despite the eager subdivision of land and colourful advertising, however, the actual building of homes in these remote subdivisions was slow. With the onset of the 1890s economic depression, many estates failed and remained undeveloped for a decade or more. Maps of Elwood in the late 1890s, for example, show that residential development was still sparse, and the beachside estates had failed spectacularly, with only a few houses on the Elwood Esplanade and Elwood Hill estates. Hood Street and Bluff Avenue remained entirely undeveloped at the turn of the century.

Laluma

The road to Brighton or Arthur's Seat (now Brighton Road) was one of the first major thoroughfares in Melbourne and was consequently developed as a desirable place for the homes of gentlemen in semi-rural

surroundings. One of these was Erindale, which was established c.1855 by Thomas Monahan to the south of Glen Eira Road.

At the Crown land sales, J.M. Holloway purchased portions 259, 268 and 269, Parish of Prahran, which consisted of about 11 acres of the wedge of land where Brighton Road and Hotham Street met, immediately to the south of Erindale. The opening of the railway to Brighton in 1859 (and its subsequent duplication in 1881), which included a station at Elsternwick encouraged the development of the surrounding area and Holloway subsequently had the area surveyed for a housing estate by surveyor, Sydney W. Smith (Figure 1). Each allotment along Brighton Road had two frontages or the benefit of an unusually wide (15 ft) Right-of-Way (now Bell Street). Hotham Grove at the time was named Susan Street. With some amendments, the sale of land later went ahead. Several houses were built in the subdivision in the 1880s, mostly within Susan Street before the economic depression of the 1890s halted development.



Figure 1: Subdivision Plan (Source: State Library of Victoria collection)

By December 1883, Frances Stuart Bell, a Doctor of Divinity, owned 284 feet of vacant land in the subdivision facing Brighton Road. Within a year, foundations were noted in rate records on a 65 feet frontage and a seven-room brick house followed in 1885, owned and occupied by Bell with one other into the 1890s. By the end of Bell's tenure, the house had gained two rooms, apparently added in 1897-8. Charles Fulwood, a gentleman, followed until another gentleman, Dennis Deasey, became the new owner c1908 (RB). The house is shown on the 1905 MMBW detail plan (see Figure 2). At that time, it was one of only a small number of houses in this area.

William Henry Deasey, a railway employee, appears to have inherited the house and stayed in residence until c.1923 when Alfred Levy (or Levi) took up the property and leased it to several persons including Alfred Robertson, an engineer, and James Wicks a wool sampler (RB).

Levy lived in Robe Street, St Kilda and was a St Kilda Councillor for West Ward in the 1930s, serving as mayor in 1936-7. In a survey of the wealth of Jews in Victoria during the immediate post Second War period, Alfred Levy was picked out as the richest, having left an estate of over £100,000 at his death in 1950 (Rubinstein 1991:129).

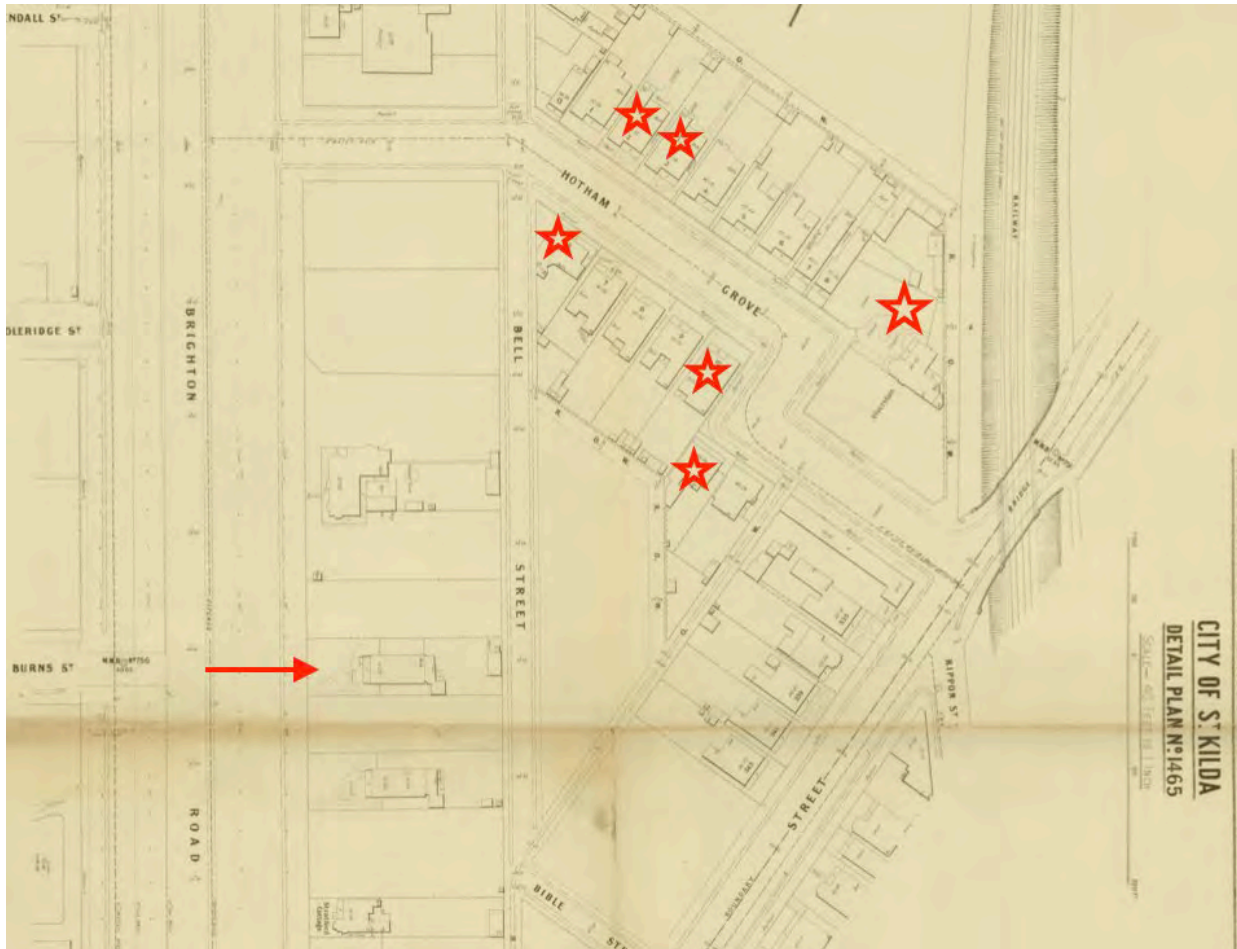


Figure 2: MMBW Detail Plan No. 1465 (detail) Laluma indicated by arrow, stars indicate the location of other surviving nineteenth century houses in the vicinity

References

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1465, dated 1905

Port Phillip Thematic Environmental History (TEH) **Version 1, July 2020**

Rubinstein, W. 1991, *The Jews in Australia*. Volume 2

St Kilda Municipal Rate Book (RB) VPRS 8816, PI Central Ward

State Library of Victoria (SLV) 'Plan of subdivision of portions 259, 268 and 269, parish of Prahran, forming part of St. Kilda'

Description

Laluma is a two-storey detached Italian Renaissance revival stuccoed villa set in a garden. The façade is parapeted, with main cornice and entablature brackets, and the upper-level balcony is open with a cast-iron balustrade and has three tall windows with simple architraves. The balcony is supported by a timber post with a cast iron frieze and the verandah has a tiled floor. At the ground floor, segment-arched openings are decorated with bold cement detailing, an impost mould is used between openings and the entry has top and coloured side lights on either side of a six-panel door. The rendered chimneys have cornices and other details.



The house in c.2015 (Source: realestate.com.au)

The house is hidden behind a high (non-original) stone front fence in a mature garden setting.

The building is in good condition and has good integrity. The verandah details are not original or have been altered and there are later additions at the rear.

Comparative analysis

No information.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay.

Primary source

City of Port Phillip, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick, *St Kilda Conservation Study. Area 2*, 1985

Other images



City of Port Phillip Heritage Review

Place name: Wimbledon Mansions
Other names: Flats

Citation No:
2299



Address: 2 Wimbledon Avenue, Elwood

Category: Residential: Mansion, Flats

Style: Victorian: Italianate

Constructed: 1869, 1920

Designer: Unknown

Amendment: C206port

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Wimbledon Mansions, constructed in 1869 and converted to flats in 1920, at 2 Wimbledon Avenue, Elwood is significant.

Alterations and additions made after 1945 are not significant.

How is it significant?

Wimbledon Mansions at 2 Wimbledon Avenue, Elwood is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

Wimbledon Mansions is of historic significance for its associations with the early residential development of this area near the St Kilda Botanical Gardens and is representative of the mansion estates that established the character of Elwood as a desirable residential neighbourhood in the nineteenth century. It also demonstrates the mansion estate subdivision of the early twentieth century which included the conversion of the original single residences to flats, and subdivision of the grounds to enable more intensive residential development. (Criterion A)

Wimbledon Mansions is of aesthetic significance as a fine example of a mid-Victorian mansion with more restrained detailing when compared to later examples such as Rotherfield. This includes the window decoration of moulded architraves and bracketed sills, with keystones to the upper windows, the vermiculated quoining, and the simple frieze with paired brackets. The exception is the ornate cast iron return verandah, which dates from the later nineteenth century and has fluted columns with Corinthian

capitals, finely detailed lacework frieze and brackets and balustrades, a frieze of paired brackets with medallions and cricket bats moulds to the lower fascia and dentilling to the upper fascia. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas, 5.3.5 Higher-density housing)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote 'sea-side' estates along Ormond Esplanade. Kearney's 1855 map of the area shows the contrast between dense residential development in St Kilda, and the large mansion estates to the east of the Nepean Road including Charnwood and Marlton, south of Carlisle Street (then known as Beach Road), and on both sides of Brighton Road, including Erindale and Chiverton, and Bramshaw, Osborne House and Wiltonia further south (TEH).

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival. Examples include Eildon and Marlton in St Kilda and Rotherfield, Tiuna and Thalassa in Elwood. Others that were demolished are remembered in street names such as Charnwood Avenue, Cintra Avenue, and St Leonards Avenue (TEH).

Wimbledon

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding area becoming a desirable residential neighbourhood. By the end of the nineteenth century Blessington, Tennyson, and Dickens streets and the west side of Brighton Road were lined with substantial villas, and mansions set in large grounds.

What is now 2 Wimbledon Avenue was originally a large property with a frontage to Brighton Road (Figure 1). Rate books indicate that this site was undeveloped in January 1869, comprising one acre of vacant land owned by tobacconist George Touzell. The rate book for the following year (dated 7 March 1870) lists a

new ten-roomed brick house, with a Net Annual Value of £180, owned and occupied by Charles Berghoff, a merchant. The house is shown on the 1873 Vardy plan of this area (Figure 1). At that time, it had a timber verandah to the front only and which did not return on the side.

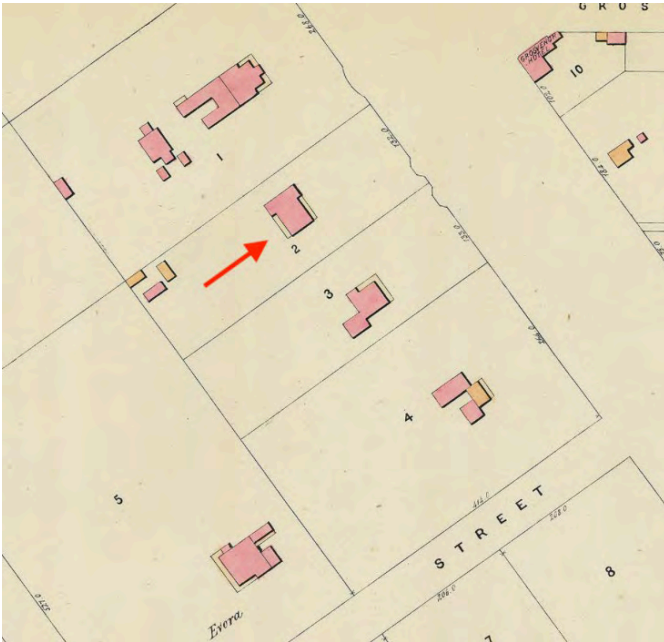


Figure 1: Extract of Vardy plan no. 10 South Ward, Wimbledon indicated.

Mr Berghoff remained in the house until around 1877; it was then briefly occupied by one E.P.S Sturt. The next owner was Mrs Elizabeth McKinnon, a widow, who resided there herself until c. 1884, when she rented it out. Her tenants included Sir Peter Scratchley (c. 1885), John A. Wallace (c. 1887-91), Joshua Cushing (c. 1893-94), Albert Parker (c. 1895) and John C Teare (c. 1896-1900). Mrs. McKinnon then returned, remaining in residence until her death in 1903. It was then occupied by a Miss M. McKinnon, presumably her daughter, for several years thence. The 1898 MMBW plan shows the verandah extended along the south side, and additions at the rear when compared to the Vardy plan (Figure 2).

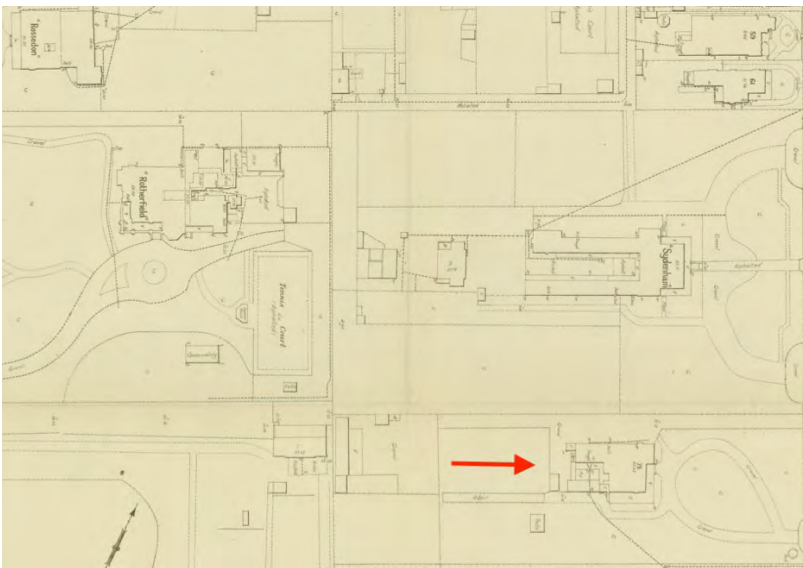


Figure 2: Melbourne & Metropolitan Board of Works Detail Plan No. 1384 (extract) showing Wimbledon (indicated by arrow) and surrounding mansion estates. Brighton Road is at left (Source: State Library of Victoria collection)

The building remained a single residence until it was acquired by Andrew McPhail. In 1920 McPhail converted the mansion into four flats, adding a two-storey wing on the west side (BP), and he later (c. 1922)

subdivided much of the estate to create Wimbledon Avenue and new allotments along Brighton Road. The mansion itself was retained on a large allotment fronting the new avenue.

The converted building was renamed 'Wimbledon Mansions' and in 1925 McPhail continued to reside in one of the flats, leasing the others out (SM).

References

J.E.S. Vardy, surveyor, 'Plan of the Borough of Kilda' compiled under the direction of the Borough Council Hamel and Ferguson, Melbourne, 1873, map number 9 South Ward

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan no. 1384, dated 1905

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permits (BP): 4140, 21 April 1920

St. Kilda Rate Books: 1874-1900. PROV

Sands & McDougall Directories (SM) 1925

Description

The former Wimbledon Mansions is a large double-storey Victorian Italianate mansion of rendered masonry construction with a hipped roof with bracketed eaves, penetrated by tall chimneys with moulded caps. The house faces toward Brighton Road, which was the original frontage of the property. Asymmetrical in plan, it has a projecting flat fronted bay beside the ornate return verandah (possibly a later addition), which has fluted columns with Corinthian capitals, finely detailed lacework frieze, brackets and balustrades, a tiled floor, a frieze of paired brackets with medallions and cricket bats moulds to the lower fascia and dentilling to the upper fascia. The bay has tall sash windows in a tripartite arrangement with narrow outer sashes flanking a wider inner sash. These have moulded architraves and bracketed sills, with keystones to the upper windows. Similar windows are in the main elevation behind the verandah. The front door has sidelights and highlights and there is a niche with a bracketed ledge in the wall beside. and there is vermiculated quoining to the wall corners.

Along the west side of the mansion, fronting Wimbledon Avenue, is a double-storey rendered brick addition, dating from the early 1920s. It has a gabled roof of Marseilles pattern terracotta tiles, and boarded infill to the gable end.

The building is in good condition and has relatively good external integrity. External changes include the installation of a steel staircase to the front of the verandah, replacement of the roof cladding.

Comparative analysis

By the boom of the 1880s, many mansions were built in the Italianate style. These are usually asymmetrical in plan, often with projecting bayed windows and, some, with towers. They feature elaborate cement decoration and two-storey cast iron and/or cement rendered arched verandahs. Surviving examples in the South Melbourne area include Airlie and Ulimaroa in St Kilda Road and Lanark and Netherby House in Queens Road, while in St Kilda and Elwood there are Halcyon, Rotherfield, Ravelston, Tiuna and Thalassa. A variation in the mansion typology of the Land Boom is Bendigonia in Queens Road, which is an unusual example designed in the Picturesque Gothic style (TEH).

Earlier mansions built prior to 1880, by comparison were characterised by more restrained and subtle decoration, and simple, often symmetrical massing.

The mansions were often set within spacious grounds with landscaped formal gardens and were accessed by a carriage driveway. Most included a complex of outbuildings, including stables. Later re-subdivisions resulted in the loss of most original gardens, although sometimes remnant buildings or trees remain on the same or sometimes different lots. For example, while the Hammerdale mansion was demolished, two trees

from its once extensive gardens – a palm and a stone pine – survive in the rear yards of houses on the west side of Hammerdale Avenue, St Kilda (TEH).

The former Wimbledon Mansions is associated with the early residential development of the area surrounding the St Kilda Botanical Gardens. It is representative of the mansion estates that established the character of this area as a desirable residential neighbourhood for the homes of businessmen and professionals in the nineteenth century, in which several mansions were built. Many of these have been demolished (for example, Ascog), or significantly altered and converted to flats (for example, Himalaya at 10 Tennyson Street). Other surviving examples include:

- Hartpury (c.1865, Crouch & Wilson) 9 Milton Street, Elwood (Citation 2098, Individual HO191). Two storey rendered brick with reconstructed cast iron verandah. Converted to flats.
- Whin Bank (1875-76, J.A.B. Koch) 34 Mitford Street, Elwood (No citation). Two storey rendered brick with arched verandah and pediment to the projecting bay. Converted to flats.
- Bundalohn (1884-85, Reed Henderson & Smart) 6 Tennyson Street, St Kilda (Citation 2154, Individual HO269). Less common example in red brick with rendered details. Verandah removed and converted to flats.
- Rotherfield (1890-91, David C. Askew) 14 Hennessy Avenue, Elwood (Citation 336). Fine and intact Boom style mansion.

The changes associated with the flat conversion of the Victorian mansion to Wimbledon Mansion flats were confined to a discreet addition at the rear and the main elevations remain largely intact. The pre-1880s construction date is illustrated by relatively restrained detailing with the exception of the ornate verandah, which is likely to be a late nineteenth century addition.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay as a Significant place within the St Kilda Botanical Gardens & Environs precinct.

Primary source

David Helms, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Other images



Front (east) elevation facing Brighton Road showing return verandah and later staircase.



The view from Wimbledon Avenue



Rear view from Wimbledon Avenue showing the 1920 addition

City of Port Phillip Heritage Review

Place name: Las Palmas and Santa Fe
Other names: Flats

Citation No:
2438



Address: 43 and 45 Mitford Street, Elwood

Category: Residential: Flats

Style: Interwar: Spanish Mission, Mediterranean

Constructed: 1928-29

Designer: J.H. Soderberg (Builder)

Amendment: C206port

Comment: Revised citation

Heritage Precinct: St Kilda Botanical Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Las Palmas and Santa Fe, the flats designed and built by J.H. Soderberg in 1928-29, at 43 and 45 Mitford Street, Elwood are significant. The low rendered front fences to the flats also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Las Palmas and Santa Fe are of local representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

Las Palmas and Santa Fe are of representative value as evidence of the array of popular styles used on flats designed in the inter-war period. The subtleties of some styles demonstrated with this pair of flats, designed by J.H. Soderberg, where Santa Fe is a designed in a Spanish Mission-style, and Las Palmas designed in a less exuberant Mediterranean-style. (Criterion D)

Las Palmas is of aesthetic significance as a good example of a block of flats designed in a restrained application of the Mediterranean-style. Symmetrically composed, with a central bay containing a stairwell, flanked by balconies (some now enclosed), detailing is applied sparingly and includes the wall openings on the upper level that reference loosely the Serliana motif, a rendered shield and fan motif on the walls of the central bay, and the hood above the entrance with the rendered signage *Las Palmas*. (Criterion E)

Santa Fe is of aesthetic significance as a fine example of a block of flats designed in a Spanish Mission-style. In comparison with its neighbour, Las Palmas, the detailing on Santa Fe is applied vigorously to achieve a fine and expressive composition. This is demonstrated in the arcuation on wall openings of the façade, which are pairs of arches supported by intermediate barley twist columns, and on the upper level two broad semi-circular openings at each side of the central bay. Other detailing that alludes to Spanish/Moorish precedents are the bulbous domes at the top of the pilasters that form the central bay. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Las Palmas and Santa Fe

The area surrounding the St Kilda Botanical Gardens has been a desirable residential neighbourhood since the Gardens were first established in 1860 and by the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

With the proximity to tram routes along Carlisle Street, Brighton Road and Mitford Street, and access to the beach and public gardens and shopping centres as well as the nearby school in Brighton Road, this area became a popular location for flats and some of the first flats in St Kilda were constructed here toward the end of World War I. These included Clarendon, designed by Joseph Plottel and constructed in 1915 at 26-28 Blessington Street, and two blocks by Howard Lawson at 44 (Clairvaux) and 46 Blessington Street, constructed in 1917. Some of the early mansions such as St Albans (74 Blessington Street) and Himalaya (10 Tennyson Street) were also converted to flats around this time.

In Mitford Street, the first blocks of flats were the duplex constructed in 1917 at 71 Mitford Street, designed by Schreiber & Jorgenson and Birnam, a block of four, designed in 1918 by W.A Tombs at 15 Mitford Street. The building of flats gathered pace during the interwar period and by 1940 more than 30 blocks had been erected in Mitford Street, with a further eight in Southey Street (BP).

In the early twentieth century the present 43 and 45 Mitford Street formed part of the extensive grounds surrounding a Victorian villa known as Carleon (MMBW). In 1928 the villa was demolished, and the land subdivided into eight lots (three facing Mitford Street, two facing Dickens and the final three fronting Ruskin Street), all of which were developed with flats (LV).

Santa Fe and Las Palmas were constructed in 1928 and 1929, respectively, by builder and developer, J.H. Soderberg. It is likely that Soderberg also designed each building, which have similar floorplans comprising six flats (two on each level opening off a central stairwell) and facades with detailing influenced by the Spanish Mission and Mediterranean styles (BP).

Soderberg also designed and constructed flats on four of the other allotments in the subdivision: Diana Court (1927) 41 Dickens Street; Knights Court (1927-28) 43 Dickens Street; Kingsford Court (1928-29) 1 Ruskin Street; and Silvertown (1928-29) 3 Ruskin Street (BP).

References

Land Victoria (LV) Plan of subdivision, LP 12451, 20 April 1928

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan Nos. 1380, 1386, dated 1904

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

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St Kilda Council building permit (BP) nos. 7445, 13 April 1929 (Las Palmas); 9145, 16 December 1935 (La Rochelle), also entries for Dickens and Ruskin streets.

Sands & McDougall Directories (SM) 1930, 1935, 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

Las Palmas

Las Palmas is one of a pair of three-storey, rendered brick, inter-war flats in this portion of Mitford Street. It has a large hip roof, with a smaller hip projecting forward that contains balconies on each level.

The restrained Mediterranean-style façade of Las Palmas is symmetrically composed, with a central stairwell bay that has an entrance with double-doors of glazed panels, beneath a flattened-arch hood. Above this hood is "Las Palmas" in rendered signage. The upper levels of the central bay have square openings, the top floor opening with an unusual semi-circular arched profile at centre, probably a reference to the Serlian window form. This profile is repeated on the flanking balcony openings. The central bay is topped with a parapet that has a pointed pediment flanked by pilasters that extend the full height with pyramidal caps. A rendered circular motif and fan motif also embellish the central bay. Some of the balconies including openings on the sides have been enclosed with glazing.

The flats are set back from Mitford Street behind a shallow garden, and a drive at right forms a side setback. The fall of the land away from Mitford Street forms a basement level to the flats. A low rendered brick fence extends along the Mitford Street boundary, which has a central pedestrian gateway that leads to the front door of the flats.

Santa Fe

Santa Fe is one of a pair of three-storey, rendered brick, inter-war flats in this portion of Mitford Street of a cuboid massing, and is layered with historic detailing. Despite the name, Santa Fe, having references to Spanish Colonial North America, more directly some of the detailing makes subtle references to Moorish architecture of North Africa and the Iberian Peninsula.

The façade is symmetrically composed, with a central stairwell bay that forms a projecting loggia. This has an entrance with double-doors of glazed panels, beneath a hood. Above this hood is Santa Fe in rendered lettering. The upper levels of the central bay have pairs of arches, each pair with a central barley twist column. The pilasters that form the central bay are topped with small Moorish-style bulbous dome elements. Panels of rendered saltire crosses (diagonal mouldings), provide visual relief to the textured rendered walls and balustrades of balconies, and make a subtle reference to the geometric patterns of Islamic architecture such as screens that traditionally form wall surfaces.

Flanking the central bay are broader bays with pairs of arched windows on the ground and first floors, which also have a central barley twist column. On the upper floor are broad semi-circular arched openings. Behind these arches are balconies with windows with a tripartite arrangement. One side of each balcony has an arched opening. Panels of saltire crosses are also beneath these wall openings.

A low rendered brick fence extends along the Mitford Street boundary, which has a central pedestrian gateway that leads to the front door of the flats.

Both buildings in good condition and have a relatively high degree of external intactness.

Comparative analysis

Spanish Mission is a romantic and evocative style. It emerged in the late nineteenth century in the United States and was popularized in the 1920s, particularly in California and Florida. In Australia, awareness of the style owed much to the influence of Hollywood and the first examples appeared by the mid-1920s. It is characterized by use of light tones and colours, exploitation of sunlight and shadow and concentrations of elaborate ornament contrasted with plain surfaces. Buildings are generally asymmetrical with stuccoed wall surfaces with simulated handcrafted texture. Roofs are medium pitched and often feature half-round tiles. Distinctive features include arcaded loggias and balconies, often supported by 'barley twist' columns, and use of decorative wrought-iron work, ceramic tiles or plaster ornament, often invoking classical features. Fences were often high and solid. (Apperly 1989:179; Cuffley 2007:94-97).

The earliest and perhaps finest Spanish Mission flats in Port Phillip is Aston Court, designed by Edwin J. and C.L. Ruck in 1926. This is notable for the deep arcaded balcony/verandah, and arched openings to the stairwell with barley twist or plain Tuscan columns, and the unusual, scalloped screen pattern to the balustrade.

The U-plan of Aston Court was used at several other Spanish Mission flats in Port Phillip including Winnipeg, 51 Blessington Street, St Kilda (Citation 427) designed and constructed by J.H. Johnson in 1930 and Findon, 1 Milton Street, Elwood (no citation) designed and constructed by W.P. Sinclair in 1933. At Winnipeg, the focus is on the central arcaded porch/balcony with barley twist columns, which has a Baroque influenced parapet, while Findon is distinguished by the Baroque influenced parapets to the projecting wings. In most other examples, it is represented by details overlaid as façade decoration upon otherwise simple building forms. Sante Fe is an example of this and compares with Los Angeles Court, 81A Spenser Street, St Kilda (1930, J.H. Johnson, Citation 13), which has a simple rectangular plan and a hipped tile roof. This has arcaded openings with barley twist columns to the external side stair porch and the balconies (now enclosed) and rendered panels and a similar saltire cross pattern to the balcony balustrades.

The interwar Mediterranean style is related to the Spanish Mission style, but is intentionally designed with subtler features, in a simple yet elegant form. Derived from the coastal architecture of Spain and Italy it was well-suited to St Kilda and Elwood's seaside location and was a popular style for flat developments. Aesthetically, the massing and restrained character of the style underlines a relationship to the Georgian Revival, but the basic difference is the way in which the buildings are designed to respond to sunlight. Balconies are common, deep porches shade entrance doors and the eaves lines are more prominent, and the classical detailing tends to be more playful than that of the Georgian style. Typical details include pergolas, balconies, arcaded loggia and a formal entrance, with sidelights and highlights, while Tuscan columns appear in verandahs and porches. The exterior is lightly bagged or cement-rendered. Large double-hung sashes often have small panes with narrow wooden glazing bars, sometimes with louvered shutters.

The earliest Mediterranean style flats in Port Phillip are Southey Court, 41 Milton Street, Elwood (Citation 2064) designed by B.S.W. Gilbertson and built in 1925. Gilbertson also applied the Mediterranean style to Ormond Court (1926) 1 Glen Huntly Road, Elwood (Citation 411), and Brynmawr at 2 Inverleith Court, St Kilda (1926). Other examples of flats in the Mediterranean style in Port Phillip include:

- Colombo Court, 52A Acland Street, St Kilda (1927) designed and constructed by Jennings & Co. [probably same as E. Jennings & Son] (Citation 389)
- Harley Court, 52 Acland Street, St Kilda (1927) E. Jennings & Son (Citation 390)
- Baynton, 3 Robe Street, St Kilda (1929) designed by Archibald Ikin (No citation)
- Maison Parisienne, 122 Brighton Road, Ripponlea (1932) E. Jennings & Son (Citation 2424)
- Corinthian, 5 Robe Street, St Kilda (1933) E. Jennings & Son (Citation 789)
- Masefield Court, 115 Brighton Road (1934) Archibald Ikin (Citation 440)
- Mount Tabor, 23 Dickens Street, Elwood (1936) Archibald Ikin (Citation 2081)

Together, Las Palmas and Santa Fe provide evidence of the array of popular styles used on flats designed in the inter-war period. The subtleties of some styles is demonstrated with this pair of flats, designed by J.H. Soderberg, where Santa Fe is a designed in a Spanish Mission-style, and Las Palmas designed in a less exuberant Mediterranean-style.

Las Palmas is a good example of a block of flats designed in a restrained application of the Mediterranean-style. Symmetrically composed, with a central bay containing a stairwell, flanked by balconies (some now enclosed), detailing is applied sparingly and includes the wall openings on the upper level that reference loosely the Serliana motif (also used in flats designed and built by E. Jennings & son such as Corinthian and Maison Parisienne), a rendered shield and fan motif on the walls of the central bay, and the hood above the entrance with the rendered signage *Las Palmas*.

Santa Fe is a fine example of a block of flats designed in a Spanish Mission-style. In comparison with its neighbour, Las Palmas, the detailing on Santa Fe is applied vigorously to achieve a fine and expressive composition. This is demonstrated in the arcuation on wall openings of the façade, which are pairs of arches supported by intermediate barley twist columns, and on the upper level two broad semi-circular openings at each side of the central bay. Other detailing that alludes to Spanish/Moorish precedents are the bulbous domes at the top of the pilasters that form the central bay.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



Las Palmas – entry and fence detail



Santa Fe – entry and fence detail

City of Port Phillip Heritage Review

Place name: La Tourelle and La Rochelle
Other names: Flats

Citation No:
2439



La Tourelle



La Rochelle



Address: 47A Brighton Road and
1A Dickens Street, Elwood

Category: Residential: Flats

Style: Interwar: Old English,
Mediterranean, Moderne

Constructed: 1935-36, 1951

Designer: W.H. Merritt (1935-36),
Dr Ernest Fooks (1951)

Amendment: C206port

Comment: Revised citation

Heritage Precinct: St Kilda Botanical
Gardens & Environs

Heritage Overlay: HO537

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

La Tourelle and La Rochelle, the flats designed by architect and engineer, W.H. Merritt, and constructed in 1935-36, at 47A Brighton Road and 1A Dickens Street, Elwood are significant. The low random rubble bluestone fences and privet hedges also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

La Tourelle and La Rochelle are of local historical, representative and aesthetic significance to the City of Port Phillip.

Why is it significant?

La Tourelle and La Rochelle are historically significant as evidence of the boom in flat development that occurred in the 1930s in St Kilda and Elwood. They are representative of the larger apartment complexes comprising two or more blocks on a single site constructed from the 1930s onwards (Criteria A and D).

La Tourelle and La Rochelle are significant as evidence of the array of styles being used on flat designs in the inter-war period. La Tourelle is representative of a more traditional approach and used historicism as an influence, while La Rochelle is representative of the emerging popularity and influence of the Modern Movements of Europe and United States. (Criterion D)

La Tourelle and La Rochelle are designed by the eminent inter-war architect, W.H. Merritt, and are of demonstrative of his work and his ability to design in an array of styles popular in the 1930s. La Rochelle is of note, as it marks a turning point in Merritt's career, where from this time his work is by and large of a Modern idiom. (Criterion D)

La Tourelle is of aesthetic significance as an example of the survival of historicism in design aesthetics into the mid-1930s, despite the growing interest and popularity of the emerging Modern Movement in Australia. La Tourelle demonstrates historicism expressed in an Old English-style with accents of the Mediterranean-style, overlaid with some Modernist influences. The historicism is expressed most notably with the corner tower faced in brickwork, its expressed hip roof that is clad in terracotta tiles, rendered walls and small balconies. Modernist references including Chicago-style windows, rendered panels of Moderne detailing at the top of the tower, horizontal glazing bars on windows, wrought ironwork, and the relatively plain horizontal hoods above entrances. (Criterion E)

La Rochelle is of aesthetic significance, and in contrast to La Tourelle, is an uncompromisingly Moderne composition, expressed with strong horizontality defined by broad sweeping curved balconies that serve as bookends to the Dickens Street elevation. This is complemented by a plain parapet that is curved at its ends, which conceals the hip roof of the flats and gives the impression that La Rochelle has a flat roof. The horizontal emphasis is relieved with the verticality of the expressed stairwell that is finished in brick. This bay of brickwork provides a fine contrast, to what is otherwise a large expanse of render on the remainder of the Dickens Street elevation. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Pahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. 370 In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

La Tourelle and La Rochelle

The first flats in Brighton Road began to appear by the end of World War I. One of the first was Yurunga, designed by local architect Harry R. Johnson, which was built in 1920 at the south corner of Brunning Street, Balaclava directly opposite the cable tram terminus. The electrification of the cable tram in Brighton Road and its extension, by 1926, from the terminus in Brunning Street to Glen Huntly Road in Elsternwick encouraged the building of flats along the route. Between 1926 and 1941 no fewer than 21 blocks were constructed in Brighton Road between Carlisle Street and Glen Huntly Road with many more in the adjoining streets.

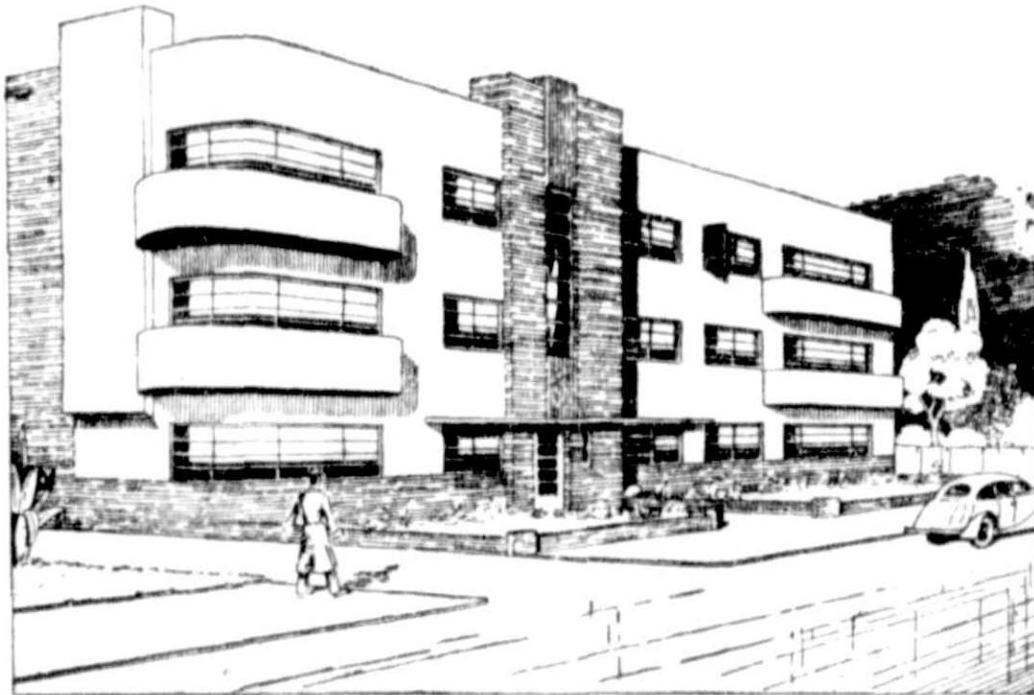
In the early twentieth century the property at the south corner of Dickens Street and Brighton Road contained a large Victorian-era villa. In the mid-1930s this house was demolished and replaced by two blocks of flats commissioned by the new owners, Mr. & Mrs. Robert and Louise Renof. The first, known as La Tourelle, was built in 1935 at the corner facing Brighton Road and contained nine flats over three levels,

one of which was occupied by the Renofs. Presumably, this was the second-floor corner flat, which had the benefit of an internal staircase leading to two rooms within the top of the corner tower (a sunroom) and immediately behind. Also shown on the layout plans was a 'rock fence' to the two street boundaries (BP).



Original elevation plan of La Tourelle. (Source: City of Port Phillip building files)

La Rochelle was completed in the following year, on the adjoining land to the rear facing Dickens Street and contained 17 flats over three levels. 'La Tourelle' translates as 'the turret', presumably a reference to the corner tower incorporated into the building, while 'La Rochelle' is the name of a town in south-western France. Both were designed by architect and engineer, W.H. Merritt and constructed by Pepper & Chenowith. Original building plans of La Rochelle show that it was intended to have similar detailing to La Tourelle; however, this was changed in favour of the present Streamline Moderne scheme (BP).



Artist illustration of La Rochelle. Note the low front fence. (Source: *The Herald*, 23 September 1936, p.24)

A newspaper article described La Rochelle as using the 'Continental style of architecture, with wide balconies, large window areas, and an absence of ornamental detail' and how the architect 'developed the possibilities of the site to the full'. Other features included 'sound-proof' concrete walls and stairs, built in cupboards and a sunken bath and tiled walls in the bathroom, and 'extensive garage accommodation' (*The Herald*, '17 flats replace single residence', 23 September 1936, p.24).

Mr. and Mrs. Renof were members of the local Jewish community. They worshipped at the St Kilda Hebrew Synagogue in Charnwood Crescent, St Kilda, and in November 1935 Rabbi Dangelow consecrated their new home at La Tourelle (*The Australian Jewish Herald*, 21 November 1935, p.7). Mrs. (also known as 'Madame') Louise Renof was a member of the Ladies' Auxiliary of the Synagogue and for several years was President of the National Council of Jewish Women. She regularly hosted meetings and fund-raisers at their home (*The Australian Jewish Herald*, 27 October 1938, p.5).

In 1951 Dr Ernest Fooks designed a small roof top addition for the then owner of the second-floor corner flat, Mrs. J. Weissman. The addition comprised a maid's room and bathroom, which opened on to what was described as an existing roof deck (BP).

W.H.Merritt

W.H. Merritt was an architect and engineer, who was active during the inter-war period and, like many of his peers, his designs from the late 1920s to the early 1930s were in the popular revival styles such as Spanish Mission, Georgian, and Old English/Tudor or English Vernacular. Within Port Phillip, his work is represented by several distinctive flats and houses in St Kilda and Elwood, most of which are of individual heritage significance. Perhaps the best known is the Spanish Mission style Belvedere flats (1929) at 22 The Esplanade, St Kilda, which is included on the Victorian Heritage Register (H812, Citation 324). In that same year Merritt designed the Old English style Sur La Mer at 25 The Esplanade (Citation 943) just a few doors along from the Belvedere, while two years earlier he was responsible for the Georgian Revival influenced Wyndham at 20 Princes Street (Citation 781).

The construction of two blocks of flats on adjoining sites at the south corner of Dickens Street and Brighton Road in 1935-36 marked a turning point in Merritt's career. The detailing of the first, La Tourelle (1935) at 47A Brighton Road, is varied and reflects the influences of Old English, Moderne and even some references to the Mediterranean-style. It also features a corner tower element that is similar in form to the Belvedere. La Rochelle, built in 1936 on the adjoining site facing Dickens Street, was intended to have similar form and detailing; however, the finished building was instead in the Streamline Moderne style. This became his preferred style for the buildings that followed, which included San Diego, 9A Princes Street (Citation 780) and Valma at 17 Victoria Street (Citation 950) (both in St Kilda and completed in 1936), while the new façade applied to the Victorian terrace houses at 367-368 Beaconsfield Parade, St Kilda when they were converted to flats in 1941 (Significant within HO444 precinct) was in a severe Functionalist style. His own residence at 78 Grange Road, Toorak, constructed c.1940 (part of a duplex and still extant) was also in the Streamline Moderne style.

References

Lewis, Nigel & Aitken, Richard, *City of Malvern Heritage Study. Appendix I: Architects of Malvern*, 1992

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building permit (BP) nos. 8879, 2 May 1935 (La Tourelle); 9145, 16 December 1935 (La Rochelle); U.1149, 13 July 1951 (La Tourelle)

Sands & McDougall Directories (SM) 1940

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

La Tourelle

A three-storey, block of inter-war brick flats, at the southwest corner of Brighton Road and Mozart Street. The detailing on La Tourelle is varied and shows the influences of the Old English style and Moderne styles,

with accents of the Mediterranean-style, all popular in the inter-war period, and is contemporaneous with La Rochelle, built to its west in Dickens Street. La Tourelle is set back from its street boundaries behind a garden, which has a hedge that extends behind a low random rubble bluestone fence.

A four-storey tower, with a canted form, projects at the northeast corner adjacent to the corner of Brighton Road and Mozart Street. It is a distinct and unusual element in form and detailing and is faced in manganese brickwork. A small projecting balcony, with a wrought iron balustrade, is on the tower's third floor. Above the windows on the top floor of the tower are soldier courses of Roman bricks, and above these are panels of Moderne-style motifs. A wrought iron railing extends around the top of the tower. The main roof of the flats has unglazed terracotta tiles with rendered chimneys.

Above a base of clinker bricks, the walls of the east and north elevations are mostly textured render, apart from the stairwell breakfronts faced in manganese brick that contain the entrances. On the Brighton Road elevation, this bay is located towards the centre, and on the Dickens Street elevation it is at the end. A plain rendered hood projects above each entrance, and the manganese brickwork around the entrances are expressed as Roman bricks, and other bricks have a vermiculated texture. The upper portion of the bays have vertical glazed panels in a tripartite arrangement, and there is a small projecting balcony with a wrought iron railing on the third floor of each bay. The tops of the bays have gabled ends.

On the Dickens Street elevation is another projecting bay, about centre, which is plainer, and is finished in render. It has a gable at top. Windows are mostly timber double-hung sash windows with horizontal glazing bars, in a single or paired arrangement; and Chicago-style window openings on the Brighton Road and Dickens Street elevations adjacent to stairwells. The openable sashes on all windows have horizontal glazing bars. Former recessed balconies at the end of the Brighton Road elevation have been enclosed with glazing.

La Tourelle is in good condition and has a relatively high degree of external intactness.

La Rochelle

A three-storey, block of inter-war flats, designed in a relatively bold Moderne-style. It is contemporary with La Tourelle to its east, which is situated on a more prominent site adjacent to the corner of Brighton Road and Dickens Street. The two demonstrate the array of architectural styles used during the inter-war years by Melbourne architects.

La Rochelle is set back from Dickens Street behind a shallow garden. A random-rubble low bluestone fence along the street boundary is similar to that of La Tourelle. Behind this is a manicured privet hedge, which is a typical interwar planting.

The façade of La Rochelle is asymmetrically composed, with a bay that is off-centre that is clad in Roman bricks (some laid vertically) and set within this bay is a deep and narrow window. This bay contains the stairwell and at the base is a plain glazed door beneath a hood that is the entry to the flats. This bay provides a vertical contrast to what is otherwise a composition with a strong horizontal emphasis, punctuated at each end with sweeping balconies with curved corners. Above the balcony on the top floor is a sweeping hood. Facing the balconies are strips of steel frame windows. Walls of the façade are rendered above a base of Roman bricks.

The east and west elevations have slightly projecting rendered chimneys with corbelling at their base. They are distinct elements, and visually work as bookend-like elements on the composition. The remainder of the east and west elevations are face brick and relatively austere in character.

La Rochelle is in good condition and has a relatively high degree of external intactness.

Comparative analysis

Together, La Tourelle and La Rochelle illustrate competing styles of flat design in the inter-war period, and the evolution of the growing interest and application of Modern design principles by the mid-1930s. They are also representative of the substantial flat complexes, often comprising two or more blocks on a single

site built from the 1930s onwards, which demonstrate the boom in flat building following the Great Depression that continued into the post-war period.

Other examples of this trend include Ardoch (developed in stages from c.1922 to c.1938, Citation 403, VHR H969), the series of buildings known as The Atlantic, The Pacific and The Orion (Citations 166 and 167) constructed from 1934 to 1935 on the former St Kilda Town Hall and Court House site at the corner of Barkly and Grey streets, the three-block complex at 109 Nimmo Street, Middle Park (1937, no citation), Glen Eagles, Kinross and Kinfauns at 58-60 Queens Road, Melbourne (Citation 1940-41, 2226), and post-war complexes such as Shirley Court, 20 Shirley Grove, St Kilda East (c.1956-60, Citation 919)

La Tourelle

From the mid-1920s onwards Old English, Spanish Mission and Georgian Revival became the most popular styles for residential architecture in Victoria. As Lewis (1992:1) notes:

The period after the Depression saw a shift towards the new and exciting modern idioms emanating from Europe and America. Nevertheless, period character was not put totally aside. Old English architecture lingered on throughout the 1930s and the Mission and Georgian idioms provided a formal framework through which modernism could be absorbed and modified.

La Tourelle, which blends influences of the English Vernacular Revival and Moderne styles, with some hints of Mediterranean influences, is representative of this trend. A nearby comparison is Zaneth Manor, 33 Brighton Road, designed in 1935 by James H. Wardrop, which is a blend of Old English/Tudor Revival and Moderne massing and detailing (Citation 432).

Other examples include:

- Moira, the house at 16 Glen Eira Road, Ripponlea designed by H.V. Gillespie in 1936 (Citation 1497) which blends the Moderne style overlaid with Mediterranean detailing, demonstrating Gillespie's idiosyncratic design approach.
- El Sonia (1938, designer unknown, Citation 776), 6 Fulton Street, St Kilda East, and Olgmend Court (1940, Leslie J.W. Reed, Citation 402). Both are flats which blend Georgian Revival and Moderne (with Art Deco flourishes at El Sonia).

La Rochelle

Streamline Moderne emerged in the early 1930s and quickly became a popular style for flats because of its modern and progressive image. Streamline Moderne buildings have a horizontal emphasis, sometimes with an emphatic vertical 'anchor' (often stairwells or chimneys) to provide relief from the horizontality of the composition. Further horizontal lines are often added by parapets (partially concealing the ubiquitous hip roof), and even window mullions. Windows were often located at corners and there is frequent use of curved balconies and building corners. Ornamentation is stripped down, and metal elements such as balcony railings are quite simple with clean lines. Smooth render and clinker bricks were popular at this time, as were Roman bricks, though more avant-garde architects were already turning to cream and apricot bricks by the 1930s. The later or more 'advanced' examples of Streamline Moderne also had steel windows and show a transition to the International ('Modern' or 'Functionalist') style.

The earliest Moderne flats in Port Phillip are The Royal, 1 Robe Street, St Kilda (Citation 788), designed in 1933 by Archibald Ikin, and Avenue Court, 64-66 Victoria Avenue, Albert Park (no citation) designed in 1934 by I.G. Anderson. Anderson was one of the foremost proponents of the Moderne style in Victoria and his other Moderne flats in Port Phillip include 25 Dickens Street, Elwood (1938, Citation 894), and Park Gate, 352 Albert Road, South Melbourne (c.1940, no citation). Stuart M. Hall is another architect who is strongly associated with the Moderne style. In Port Phillip he designed Del Marie, 4 St Leonard's Avenue, St Kilda (1936, Citation 221) and a duplex at 18A Murchison Street (1936, no citation).

Another important example is Windermere, 49 Broadway, Elwood designed in 1936 by J.H. Esmond Dorney, which is now included on the Victorian Heritage Register. The Moderne influence is also evident in Dorney's other flats such as Garden View, 60 Blessington Street, St Kilda (Citation 429).

While La Rochelle lacks the more complex massing seen in some of the other examples such as Avenue Court, Windermere, and Del Marie, its strong horizontal emphasis created by the bold sweeping balconies with curved corners and horizontal bands of steel frame windows that wrap the corners, juxtaposed with the vertical stairwell and chimney elements is nonetheless a fine example of the Streamline Moderne style. Of Merritt's other flats, Valma demonstrates his skill in adapting this style to a very constrained site, while San Diego shows a transition to the more severe International or Functionalist style.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter)* 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images



La Rochelle and bluestone front fence

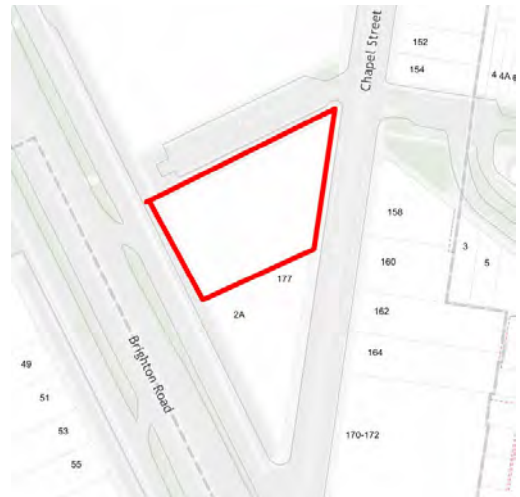


City of Port Phillip Heritage Review

Place name: Holy Trinity Anglican Church and Hall

Citation No:
2440

Other names: -



Address: 2A Brighton Road, 175 & 177 Chapel Street, St Kilda

Heritage Precinct: Carlisle Street Commercial & Public

Category: Religion: Church and Hall; Parks & Gardens: Trees

Heritage Overlay: HO65

Style: Victorian: Gothic (Church)
Interwar: Tudor (Hall)

Graded as: Significant

Constructed: 1882-83 (Church), 1925 (Hall)

Designer: Reed & Barnes (Church), Sydney W. Smith (Hall)

Victorian Heritage Register: No

Amendment: C206port

Comment: Revised citation

Significance

What is significant?

The Holy Trinity Anglican Church complex at 175 Chapel Street, St Kilda is significant. The contributory buildings and features are:

- The Gothic Revival-style church by the architectural firm, Reed & Barnes, and built in 1882-83. The original interior materials and details including the organ contributes to the significance of the church.
- The brick, Holy Trinity Hall, designed in a Tudor Revival-style by the architect Sydney Smith, and built in 1925. The interior to the extent of the central hall only contributes to the significance of the hall.
- Mature Canary Island palms (*Phoenix canariensis*)

Alterations and additions are not significant.

How is it significant?

The Holy Trinity Anglican Church complex in St Kilda is of local historic, representative, aesthetic and social significance to the City of Port Phillip.

Why is it significant?

Holy Trinity Anglican Church is historically significant as the third Anglican parish in St Kilda and for its associations with the development of the area to the east of Brighton Road. The first church on this site was opened in 1871, and the existing Holy Trinity Anglican Church was built in 1882-83 and is one of the earliest Anglican churches established in St Kilda. It demonstrates the growth and development of the parish in the late nineteenth and early twentieth century; and the Holy Trinity Hall demonstrates continued use of the site by the Anglican Church and its activities and role in the community in the inter-war period. Holy Trinity Anglican Church also forms part of a cluster of historically important public and religious buildings established on the Market Reserve in the nineteenth century, which includes the former Wesleyan Methodist Church (1877), St Kilda (Brighton Road) State School No 1479 (1874) and the St Kilda Town Hall and Council Chambers (1890). (Criterion A)

The Holy Trinity Anglican Church is a fine and substantial example of a late-nineteenth century Gothic-Revival Church, built in Barrabool sandstone and Waurrn Ponds freestone. The church, designed in a cruciform plan, is well-detailed in its fenestration; and of particular note is the circular baptistery at the southwest corner with its conical slate tile roof, which is a distinct and unusual element of the composition. Internally, the church contains a number of elements of note, including timber roof trusses, reredos behind the altar, arcading of the aisles, memorial stained glass windows and the manual organ. The landscape setting of the church, including the Canary Island palms, contributes to its aesthetic value. (Criterion E)

The Holy Trinity Hall is a fine interwar church hall, designed in a variant of the Gothic Revival-style with the application of Tudor-Revival detailing. This has been applied in a restrained manner, but where used it is finely executed. This detailing is in render, and includes mouldings around the portal arch, and groups of pointed trefoil arches and crenelated parapets, all of which provide visual relief to the large areas of pressed brick walls of the hall. (Criterion E)

Holy Trinity Anglican Church and the Holy Trinity Hall are significant as the parish centre, and as a place for a wide range of religious and cultural activities. It is of social significance to the City of Port Phillip as a religious complex that has been known, used and valued by the local community for 140 years. (Criterion G)

Thematic context

Victoria's framework of historical themes

8. Building community life: 8.1 Maintaining spiritual life

Port Phillip thematic environmental history

8. Community life: 8.1 Spiritual life

History

Contextual history

The Anglican Church (originally known as the Church of England) was the largest denomination in Victoria in the nineteenth and early twentieth centuries. Many important figures, such as the governor, politicians, and government officials, were adherents.

In the City of Port Phillip, the foundation Anglican churches were Christ Church in St Kilda, St Luke's in South Melbourne, and Holy Trinity in Port Melbourne.

The first Anglican church service in St Kilda was conducted on Sunday 23 December 1849 by Henry Jennings at his home in Fitzroy Street. A Sunday School class was held on the same day. A land grant of just over one acre on Acland Street was approved in April 1850, and it was here, on a site known as Church

Square, that the first stage of Christ Church was erected between 1853 and 1857. Christ Church was the centre of a parish covering most of St Kilda, Balaclava, Ripponlea and Elwood. It was associated with the early development of St Kilda as an affluent bayside resort, with the congregation including many important local residents who played a major role in the development of the suburb. By 1861:

St Kilda was already recognised as the proper place to live, and local institutions like Christ Church, the St Kilda Volunteers and the St Kilda Ladies College had become important rungs in Melbourne's social ladder.

As the area grew, the parish was soon subdivided with the establishment of All Saints in Chapel Street, (1858-1861), and Holy Trinity in Brighton Road (1870-1871). In 1916, the parish of St Bede's was created from the parishes of Holy Trinity, St Kilda and St Clements, Elsternwick, to serve the growing suburb of Elwood.

Holy Trinity Church complex

The parish of Holy Trinity was formed when it was subdivided from Christ Church to serve Anglicans in south St Kilda and Balaclava. The triangular piece of land on the corner of Brighton Road and Chapel Street was reserved for church purposes in the *Victorian Government Gazette* on 23 April 1866 and in October 1870 construction of a wooden church building was begun under the supervision of architect F. M. White. The church was opened on 29 January 1871 by Bishop Perry. It had cost £1217, including £182 for furnishings. The organ cost £100. Capable of accommodating 300 people, it was later used as a Sunday school (Bomford).

The site of Holy Trinity occupied the southern point of the triangle of land formed by Carlisle Street, Chapel Street and Brighton Road. This area, which had been partially set aside as a Market Reserve, was low lying and swampy, which led to it becoming used as a municipal tip. Despite this, the land was reclaimed and gazetted for public and religious buildings, which were established from the 1870s to the 1890s. After Holy Trinity the first building of the Brighton Road Primary School was opened in 1874, followed by the Wesleyan Methodist Church in 1877 (extended in 1885). The presence of these buildings perhaps influenced the decision of St Kilda Council to relocate the town hall and municipal chambers to the current site, opening in 1890.

As the congregation grew a substantial new church was built in 1882-3 to replace the earlier timber church, which became the church hall. Prominent architects Reed and Barnes designed the new church, which was constructed by Mr. Ekins for £7,675, with the total cost being over £10,000. This included a three-manual organ installed by George Fincham, which cost £600. A planned tower and spire were not built. The foundation stone was laid by Bishop Moorhouse on 23 November 1882 and the church was consecrated on 19 November 1889. The Board of Guardians at that time included W. Howard Smith, F.S. Grimwade and E.S. Parkes.

Architect Sydney W. Smith planned and supervised decoration of the interior of the church in 1905. At that time Smith was living nearby in the house at 6 Dickens Street on the opposite side of Brighton Road (see Citation 323). Smith also designed the new Sunday School Hall built in 1924-5 that replaced the old timber church hall. This was opened by Archbishop Lee in March 1925 (*The Herald*, 28 March 1925, p.7). In 1948 small additions were made to the men's toilet ante-room on the east side of the Hall to provide separate toilets for tram drivers. These works were designed and carried out by the Building Branch of the Tramways Board (BP).

Over the years, several memorials have been installed in the church. They include:

- A clerestory window to L.F. De Soyres, a young chorister who died in 1889, which was subscribed by the choristers and the boy's school friends.
- The north transept window, which is a memorial to the infant children of Frederick and Jessie Grimwade and alabaster tablets below in memory of the Grimwade family.
- A World War I roll of honour unveiled by Archbishop Lee in 1921 and the adjacent soldiers' memorial dedicated by Archbishop Booth in 1950.



References

Australasian Sketcher, Melbourne, 21st March, 1882

Bomford, Janette, 'The spirit of St Kilda: Places of worship in St Kilda'.

<http://skhs.org.au/SKHSchurches/churches.htm>, viewed 19 July 2021

Cooper, John Butler, *The History of St. Kilda from its first settlement to a City and after 1840-1930*, City of St. Kilda, Melbourne, 1931, vol. 1, pp. 336-42, illustration facing p. 336

Kerry, W. M.A., 'Holy Trinity Church Balaclava Jubilee Souvenir 1871-1921', Fraser and Morphett, Prahran, 1921

Lewis, Miles (ed.), *Victorian Churches. Their origins, their story and their architecture*, National Trust, 1991

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St. Kilda Council building permits nos. 5928, 6 December 1924 for church hall; U.566, 22 July 1948 additions to church hall

Saunders, David, "Joseph Reed (1823? - 1890)" in Bede Nairn (ed.), *Australian Dictionary of Biography*, Melbourne University Press, Parkville, 1976, vol. 6, pp. 13-14.

Description

An Anglican Church complex, on a prominent site on a wedge of land, bordered by Brighton Road, Chapel and Dickens Streets. It forms a group of landmark public buildings along this portion of Brighton Road and Chapel Street, that includes the St Kilda Primary School, the St Kilda Town Hall and the Wesleyan (Uniting) Church.

Holy Trinity is a substantial late-Victorian, Gothic Revival-style church, that is faced in coursed-rubble walls of Barrabool sandstone, that are relieved around window openings with Waurn Ponds freestone dressings. Coursed-bluestone forms the base of the walls. Buttressing is angled, except on the chancel where diagonal buttressing is used. The hip, gable and conical roof forms of the church are clad in slate tiles.

The church is cruciform in plan, containing a nave, aisles, transept, chancel and vestry. A spire for the church, on the northwest corner, was never built. This has disrupted the symmetry of the west elevation, with its distinct circular baptistry on the opposite corner at front. The baptistry has a conical roof with a wrought iron finial at its top. A wrought iron finial is also fixed to the top of the gable end of the chancel.

The fenestration on the west elevation of Holy Trinity Church consists of a large pointed-arched stained-glass window, with a rose window. There are large pointed-arched stained-glass windows on the ends of the transept. The end of the chancel has a large pointed arch window, and the other walls of the chancel have smaller lancet arched windows, all with stained glass. The nave and transept are lit with small quatrefoil windows. Some of the former stone crucifixes at the tops of the gables have been removed/damaged.

Internally, the church contains a number of elements of note, including timber roof trusses, reredos behind the altar, three-manual organ, arcading of the aisles, and a series of memorial stained glass windows.

The Holy Trinity Church Hall is an inter-war, brick, Tudor-Revival-style building, that is of a cruciform plan. The intersecting gable roof forms are clad in unglazed terracotta tiles, this roof punctured with cylindrical steel roof vents. The walls of the hall are embellished with restrained application of Gothic/Tudor detailing. This detailing including rendered pointed-arched window mouldings and other rendered wall details, that provide relief to the pressed red brick walls.

The front of the hall faces the junction of Brighton Road and Chapel Street, and this elevation is symmetrically composed. It has a broad gable, with three small glazed panels with a stepped label mould in the gable end, and below this is a broad rendered panel with *Holy Trinity Hall* signage flanked by panels with quatrefoil mouldings and framed by a vertical moulding. A well-detailed rendered portal arch, supported by recessed slender columns, is a distinct element of the façade, its effect diminished with the fitting of plain glazed doors. The entrance is flanked by two windows, with multi paned glazing and label moulds.

The other elevations (east, west and south) share similar materiality and detailing with the facade. Notable elements on the east and west elevations, are the lower cuboid forms at the corners adjacent to where the gable roofs intersect. These cuboid masses have crenelated parapets. The lower form on the west side has groups of rendered pointed trefoil arches. A band of three pointed trefoil arches remain on the east side, where the hall has undergone change. The windows on the east and west elevations on the main portion of the hall are large multi-paned timber frame double-hung sash windows. These are also on the rear of the hall, and are framed at their tops with rendered mouldings.

Some changes have occurred to fenestration, including original openings blocked and new openings added. On the east elevation, part of this has been remodelled to fit a toilet for tram staff. These changes have not diminished the external architectural character of the Holy Trinity Church Hall to any appreciable level. Internally, the interior of the hall remains intact. However, the stage has been enclosed and the layout and detailing of the spaces and rooms behind have been altered.

The building is in good condition and has a relatively high degree of external intactness.

Comparative analysis

Holy Trinity compares with Christ Anglican Church complex, 14 Acland Street, St Kilda (Citation 85) and All Saints Anglican Church, 2 Chapel Street, St Kilda (Citation 76).

The Holy Trinity Anglican Church compares well to the above churches. It is a fine and substantial example of a late-nineteenth century Gothic-Revival Church, built in Barrabool sandstone and Waurn Ponds freestone. The church, designed in a cruciform plan, is well-detailed in its fenestration; and of particular note is the circular baptistery at the southwest corner with its conical slate tile roof, which is a distinct and unusual element of the composition. The landscape setting of the church, including the Canary Island palms, contributes to its aesthetic value.

The Holy Trinity Hall is a fine interwar church hall, designed in a variant of the Gothic Revival-style with the application of Tudor-Revival detailing. This has been applied in a restrained manner, but where used it is finely executed. This detailing is in render, and includes mouldings around the portal arch, and groups of pointed trefoil arches and crenelated parapets, all of which provide visual relief to the large areas of pressed brick walls of the hall. In terms of its quality of detailing and integrity Holy Trinity Hall compares well with the Christ Church Hall (1914) and the Gregory (All Saints) Hall (1911), which are both designed in the Federation Arts & Crafts style.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint and internal controls. Apply tree controls to the mature Canary Island palms.

Primary source

Peter Andrew Barrett and David Helms, *H07 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

Other images

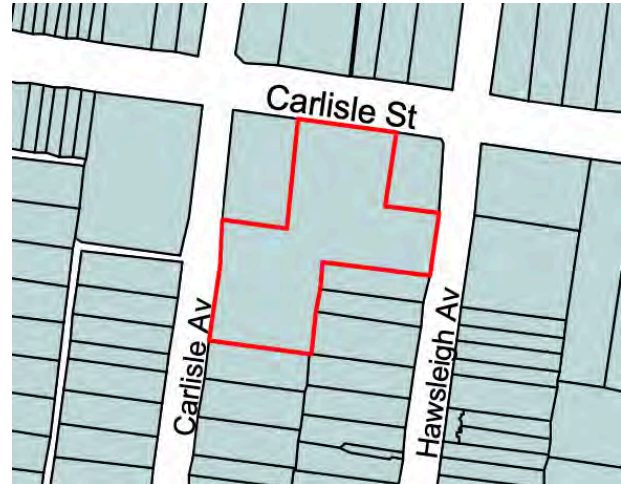


City of Port Phillip Heritage Review

Place name: St Colman's Catholic Church and School

Citation No: 2441

Other names: Church of the Holy Angels, Holy Redeemer School, Hall



Address: 291 Carlisle Street, Balaclava

Heritage Precinct: Carlisle Street (East)

Category: Religion: Church and School/Hall

Heritage Overlay: HO316

Style: Interwar: Romanesque

Graded as: Significant

Constructed: 1929, 1964 (Church), 1938-39, 1965 (School/Hall)

Victorian Heritage Register: No

Designer: Charles D. Rose (Church), Laurence Holzer (School/Hall), S.J. Moran (Church and School/Hall additions)

Amendment: C206

Comment: Revised citation

Significance

What is significant?

St Colman's Catholic Church complex, 291 Carlisle Street, Balaclava is significant. Contributory features are:

- The church designed by Charles D. Rose and built in 1929, and the additions designed by S.J. Moran in 1963-64.
- The school and hall designed by Laurence Holzer and built in 1938-39, and the additions designed by S.J. Moran in 1965.
- The brick fence with wrought iron gates between the church and school/hall and the Italian Cypress row (*Cupressus sempervirens*) behind, and the pair of Italian cypresses adjacent to the school and hall entrance.

Other alterations and additions to the above buildings and other buildings on the site are not significant.

How is it significant?

St Colman's Catholic Church complex, Balaclava is of local historic, aesthetic and social significance to the City of Port Phillip.

Why is it significant?

St Colman's Catholic Church complex is historically and socially significant as evidence of the growth of St Kilda and Balaclava during the interwar period, which resulted in the need for new and larger churches and schools to serve the growing congregations. The additions made to both buildings are associated with improvements made to commemorate the Golden Jubilee of the parish in 1962. The school illustrates the importance placed upon education by the Catholic diocese in Victoria and is associated with the significant development of Catholic educational facilities in the early twentieth century. It is representative of a Catholic parish centre comprising a church and school and has social value as a place that has served the community for almost 100 years. (Criteria A, D & G)

St Colman's church is of aesthetic significance as a fine example of a Romanesque Revival Church. Built in red brick, with this relieved in places with rendered bands on walls and rendered detailing around window and door openings, its façade is well-composed demonstrating a strong symmetry with its broad pedimented central bay, flanked by narrower bays that once formed the base of the pair of domed spires of the church. Semi-circular arched wall openings, synonymous with the Romanesque Revival-style, are used for windows in a variety of sizes and groupings. Despite the loss of the domed spires, and other alterations and additions to the church to the rear, St Colman's still is a fine example of the Romanesque Revival-style applied to a church. (Criterion E)

St Colman's school and hall is of aesthetic significance as a complementing element in the larger St Colman's ecclesiastical complex. Its finely detailed Romanesque Revival-style façade shares similar materiality and detailing with the adjacent church and its tower retains its arcaded upper portion capped by a zinc dome. (Criterion E)

As a pair, the church and school/hall form a fine streetscape of inter-war architecture, which is complemented by the brick fences and Italian cypresses. They demonstrate the continued preference with religious organisations and other institutions for historicism on their public buildings, in the face of the growing popularity of the Modern Movement with other organisations and sections of the community. (Criterion E)

Thematic context

Victoria's framework of historical themes

8. Building community life: 8.1 Maintaining spiritual life

Port Phillip thematic environmental history

8. Community life: 8.1 Spiritual life, 8.2 Educating

History

Contextual history

The Roman Catholic Church was the second largest denomination in Victoria in the nineteenth century and remained so until 1971, when it became the largest. The development of the church was assisted by several religious orders including the Loreto Sisters, Brigidine Sisters, Carmelites and the Christian Brothers, which established convents, priories and schools.

In the City of Port Phillip, the foundation churches were Sts Peter and Paul, South Melbourne and St Mary's, St Kilda. The parish of Sts Peter and Paul was formed in 1854 and the first church was a large tent, which also served as a school for local children. This was replaced in 1856 by the first brick church. The foundation stone of the current church was laid in 1869, the presbytery was added in 1876 and a girls' school was commenced in 1888.

St Mary's was the first Catholic parish in St Kilda and Prahran. In 1869, the Brighton Mission was attached to St Kilda, encompassing all the land south to Port Phillip Heads and east to the Bunyip River on the borders of Gippsland. The area bordered by Chapel Street, Westbury Street, Dandenong Road and Alma Road was set aside by the government for church development and St Mary's Catholic Church was built in this area in 1853, but the steady development of the 'aristocratic neighbourhood' surrounding it soon led to the development of a bluestone church, which was blessed and opened in 1871. In 1887, it was the first Catholic parish church consecrated in Victoria.

In 1887, a new mission was created from St Mary's at 'West St Kilda', which became the Sacred Heart Parish. At the same time, South Yarra was separated from St Mary's. In 1912 Balaclava, comprising that suburb and Elsternwick was made a separate parish and in 1925 was subdivided again with Elsternwick becoming a separate parish. The growth of Elwood led to the creation of another parish in the City of Port Phillip, St Columba's, in 1918.

Catholic schools

The status of St Kilda as a desirable residential area in the late nineteenth century led to the establishment of several private schools and in 1891 St Kilda and Hawthorn contained nearly thirty private schools between them, the highest proportion per head of population in Melbourne (Peel 1999:47). Several of these were within St Kilda East including All Saints' Grammar School, Alma Road Grammar School, Fairelight Ladies' College, The Priory Ladies' College, Wattle House School and Cumloden College. Most, however, were relatively short-lived and some were closed during the economic depression of the 1890s when enrolments in private schools fell dramatically. Further closures followed the introduction of the *Education Act* in 1910, which saw the opening of new State secondary schools and imposed new costly regulations upon private schools, leading to the number of independent schools falling from 945 in 1898 to almost half that number in 1912 (Peel 1999:60).

The Catholic Church continued to provide its own schools alongside the State system. Included amongst them were St. Mary's, St. Kilda (1854), St. Peter and St. Pauls, Emerald Hill (1854), St. Vincent de Paul's orphanage, Emerald Hill (1857) and St. Joseph's, Sandridge (1857). By 1940, Catholic sponsored education in South Melbourne was making an important contribution to secondary schooling with the Christian Brothers' College in Park Street, the Brigidene Convent High School for girls in Beaconsfield Parade and the Loreto Convent in Albert Park. A technical school was founded in Bank Street in 1924 and a Domestic Arts school at St. Peter and Paul's orphanage in 1937. A women teachers' college was also in operation at Albert Park.

As noted by Bourke (1988:160) education was the cornerstone of policy enacted by Archbishop Carr who served from 1839 to 1899:

There was no future for the Catholic Church, or indeed for any other religion, unless the children were given a thorough religious education not only in the home and in the church, but at school.

According to Bourke (1988:160) Carr constantly stressed that religious instruction 'could not be done sufficiently at home, nor in one hour on Sunday; it had to be given daily at school'. Between 1887 and 1907 the Catholic Church spent over £500,000 on parish schools and other educational buildings and as Bourke concludes 'even if all the records should be lost, the bricks and mortar which remain of his schools and of their extensions would bear mute and lasting witness to his policy' (Bourke, 1988:161-2).

St Colman's Catholic Church and School

The original parish of Balaclava, established by Archbishop Carr in July 1912, included the suburbs of Elsternwick and Balaclava. It contained two churches, St Joseph's Elsternwick, built in 1898 as a 'church-of-

ease' from Gardenvale parish and Holy Angels, Balaclava, built in 1900 as a 'church-of-ease' from St Mary's, St Kilda East. The first presbytery was in McWhae Avenue, St Kilda East (St Colman's Jubilee Brochure).

Following the creation of the Balaclava parish the foundation stone for a new brick Holy Angels church was laid in August 1913 and the new church was opened by the Archbishop of Melbourne, the Most Reverend Dr. Carr on 30 December 1913 (Bomford). This church was on the south side of The Avenue, Balaclava.

Due to significant population growth after World War One, St Joseph's, Elsternwick became a separate parish in 1925 and in the following year a new presbytery for the Balaclava parish was built on the present site in Carlisle Street. The revised Balaclava parish boundaries were Inkerman Street, Kooyong Road, Glen Eira Road and Brighton Road/High Street (now St Kilda Road) (St Colman's Jubilee Brochure).

With the continuing growth in the surrounding suburbs a larger church became necessary and the foundation stone for the new church on the present site adjacent to the presbytery was laid by his Grace the Archbishop of Melbourne, Most Rev. Dr. Mannix on 16 June 1929. The Church of the Holy Angels, Balaclava was later opened by Archbishop Mannix on Sunday, 1 December 1929. The cost of was £10,914, and the parish debt was £8,800. Charles D. Rose was the architect, and the builder was R.V. Ritchie (*Advocate*, 20 June 1929, p.22, 5 December 1929, p.18).

In 1938-39 the parish centre in Carlisle Street was completed with building of the new Holy Redeemer School on the east side of the presbytery. The new school was blessed and opened by Archbishop Mannix on Sunday 11 June 1939. The need for the new school was described in article in the *Advocate*:

The old school was in an inconvenient position on the borders of another parish. The attendance decreased to 80 children, and it was felt the time had arrived to erect a new school in a more central position. The change had well justified itself, and already 155 children had enrolled at the new school. More pupils were expected later. The stage had been so constructed that it could be used as an additional classroom, if necessary. The school hall cost £5189, which was under the contract price, and an additional £250 had been spent in extra works. Two properties had also been purchased for £3300 to provide for an adequate playground for the children. Against the debt they had a good asset in the old school. (Advocate, 15 June 1939, p.9)

Laurence Holzer was the architect (*The Age*, 27 August 1938, p.27) and Reynold Bros. was the builder. Internally, the building contained a hall on the ground floor and classrooms above.

With the parish centre complete the decision was made in September 1939 to change the name of the parish from Holy Angels to St Colman's (*Advocate* 7 September 1939, p.4).



St Colman's Church and School – note the front fence (n.d.) (Source: St Colman's Jubilee Brochure)



St Colman's Church – original church interior at left and presbytery at right (n.d.) (Source: St Colman's Jubilee Brochure)

The parish celebrated its Golden Jubilee in 1962 and in that year began a campaign to raise money for additions to the church and school, and renovations to the presbytery. At the time, the church was described as 'still unfinished' and 'inadequate', while the school required additional classrooms to replace temporary classrooms in the hall and improvements to staff and student amenities. A brochure noted:

If our parish is to fulfil that vital role of bringing Christ and His grace to all Catholics living within its boundaries, we must have adequate and worthy buildings in which to worship God, educate our children, and conduct parish activities in general. (St Colman's Jubilee Brochure)

The additions to the church were carried out in 1963-64 at a cost of £29,000. The church was extended at the south end to create an enlarged sanctuary and (on the east side) the priest's sacristy and altar services rooms accessed from the sanctuary via a small lobby, with an office, side altar and lady chapel on the east side. To the rear of the church a new toilet block and shelter shed for the school was built adjacent to the Carlisle Avenue boundary in 1964. Finally, a three-storey addition to the school was completed in 1965 at a cost of £14,200. Levels two and three each contained a classroom, while the ground level was partly open with a Sister's Room and Office at one side. S.J. Moran was the architect for all these works, and M.P. Arbon was the builder (BP). The presbytery was also renovated, and additions made including at the front of the building, which concealed the original façade.



Plan showing the additions to the church (red line indicates original extent of old church) (Source: St Colman's Jubilee Brochure)

In 1977 the towers of the church were removed. Repairs to large window above the entrance to the church were also carried out (BP).

From 2002 to 2005 the school buildings were used by the King David School to temporarily house their students from Years 3 to 6. The King David School is a progressive Jewish day school, which was established in the 1970s by educationalists, Rabbis and members of Temple Beth Israel in Alma Road, St Kilda (The King David School website).

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Peel, Victoria, *St Michael's Grammar School. A study in educational change*, 1999

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

'St Colman's Balaclava Sacrificial Offering Campaign 1962-65' (St Colman's Jubilee Brochure), n.d.

St. Kilda Council building permits nos. 7438, 12 March 1929 (church); 10021, 14 October 1938 (school/hall); 57/2931, 7 October 1963 (additions to church); U.388, 4 August 1964 (toilet block, shelter shed); U.650, 11 January 1965 (additions to school); 6559, 4 August 1977 (demolition of church towers)

Description

St Colman's is a Catholic church and school complex at the corner of Carlisle Street and Carlisle Avenue. It was developed from the early twentieth century, however the two landmark buildings on the site facing Carlisle Street are of interwar origin.

St Colman's Church is at the west of the site, adjacent to Carlisle Avenue. It is built of brick and designed in a Romanesque Revival-style. The façade is symmetrically composed with a steep pediment above a broad central bay flanked by narrower projecting bays, all of which conceal the large slate tile gable roof of the church. The narrower bays formed the base of the spires that have since been removed. The spires were of a similar scale and detailing to the existing spire upon the St Colman's School.

The main entrance is in the central bay in a breakfront with a rendered pediment with expressive detailing. A cantilevered awning has been added above the entrance doors obscuring semi-circular arched wall openings that are spanned by a larger semi-circular arched moulding. Slender marble columns flank each entrance. Wrought iron railings are fitted to the sides of the steps leading to the entrance.

Above the entrance is a large semi-circular arched stained-glass window, divided into smaller arched openings with tracery, and framed by a larger arched form, both of which are rendered from their springing lines. At the apex of the pediment are three narrow recesses. The pediment is surmounted by a render or stone crucifix. Small crucifixes are also fitted to the tops of the narrow bays. Much of the facade is finished in red brick, relieved in places with bands of render, with these bands in the central bay forming the springing lines and cills of the three narrow semi-circular arched stained-glass windows of the side bays. Beneath these windows on the side bays, below a rendered cornice, is a larger and deeper arched stained-glass window. The bays are framed by brick piers, rendered with bands on their shafts, and at their tops with a deep band with small pediments.

The west side of the church is visible from Carlisle Avenue, and its elevation is divided into bays by relatively plain brick buttresses. The first bay closest to Carlisle Street is the base of one of the former spires and shares similar detailing as the narrow bay at front (see description above). The remainder of the

west side elevation was divided into six bays, but the central bay, which originally had a confessional with a pediment has been remodelled with a flat roof form. The two end bays to the south have been extended with flat roof additions in the 1960s, built in a pressed red brick similar to the church. The remainder of the original bays that are extant have pairs of semi-circular arched stained-glass windows set in a broader rendered arched moulding. The east elevation of the church has similar massing, materiality and detailing as the west elevation, but is more intact, although the confessional has also been remodelled with a flat roof in a similar manner to the confessional on the west elevation.

The rear of the church was also extended in the 1960s, and the gable roof of the original roof was extended with a hip roof form above the addition. The elevation of the central portion is a half-lozenge form, with narrow windows at its side containing the sanctuary; and east and west of this are low cuboid masses containing the Priest's Sacristy and the Collector's Sacristy. Relatively austere in character, they do complement the materiality of the 1920s church.

St Colman's School is of a similar materiality and detailing to the church, but its façade is asymmetrically composed. The detailing of the entrance references the entrance of the church, but in a more restrained manner. The windows are a tripartite arrangement of a broad round-headed arch flanked by two smaller round-headed arches. The school retains its tower with its zinc dome and cross atop. At the base of the tower below an arched head window with a label mould is the foundation stone. In contrast to the Romanesque Revival-styling of the remainder of the school and its round headed arches, one stage of the spire has a loggia of pointed arched openings. The hall has a shallow setback behind a low wrought iron fence on a rendered base. The entry is flanked by Italian Cypresses (*Cupressus sempervirens*) An addition has been made on the west side toward the rear.

The church and the hall are connected by a brick fence along the frontage. This is constructed of red brick with a clinker brick base, a tapestry brick band and a clinker brick soldier course on tapestry brick base along the top. The expressed piers have similar detailing with rendered dome tops. There are ornate wrought iron vehicle and pedestrian gates. Behind this fence is a row of Italian Cypresses.

Both the church and school form an impressive complex of religious buildings within Port Phillip.

Comparative analysis

Romanesque, a Medieval style, prevailed throughout Europe immediately prior to the Gothic. It is characterised by the use of rounded arches on fenestration, in the arcading of naves, and for various decorative purposes. Red brick is commonly used in the style, with this relieved in places with render and stone. Its use of masonry gives the buildings a weightiness and robust character. The style, which grew popular in the United States in the second half of the nineteenth century with the works of H.H. Richardson and others, saw the style's application expand from ecclesiastical architecture to commercial and other applications, as did the Gothic-style around this same time.

Despite the loss of the domed spires, and other alterations and additions to the church to the rear, St Colman's Church is a fine example of a Romanesque Revival Church. Built in red brick, with this relieved in places with rendered bands on walls and rendered detailing around window and door openings, its façade is well-composed demonstrating a strong symmetry with its broad pedimented central bay, flanked by narrower bays that once formed the base of the pair of domed spires of the church. Semi-circular arched wall openings, synonymous with the Romanesque Revival-style, are used for windows in a variety of sizes and groupings.

St Colman's Church is complemented by the School and Hall. Its finely detailed Romanesque Revival-style façade shares similar materiality and detailing and its tower retains its arcaded upper portion capped by a zinc dome. As a pair, the church and school form a fine streetscape of inter-war architecture, which is complemented by the brick fences and Italian cypresses. They demonstrate the continued preference with religious organisations and other institutions for historicism on their public buildings, in the face of the growing popularity of the Modern Movement with other organisations and sections of the community.

As a twentieth century church complex in the Romanesque style, St Colman's compares well with St Columba's Catholic Church and School, Elwood (1929, Citation 334), and Our Lady of Mount Carmel Catholic Church complex, Middle Park (1929, Citation 1120). St Columba's and Our Lady were both designed by the prolific church architect, A.A. Fritsch.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Retain in the Heritage Overlay with external paint controls. Retain internal controls, but specify that they apply only to the church. Apply front fence and tree controls (to apply to the Italian cypresses only).

Primary source

Peter Andrew Barrett and David Helms, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 1)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

Robert Peck von Hartel Trethowan, *St Kilda 20th century architectural study*, Volume 3, 1992

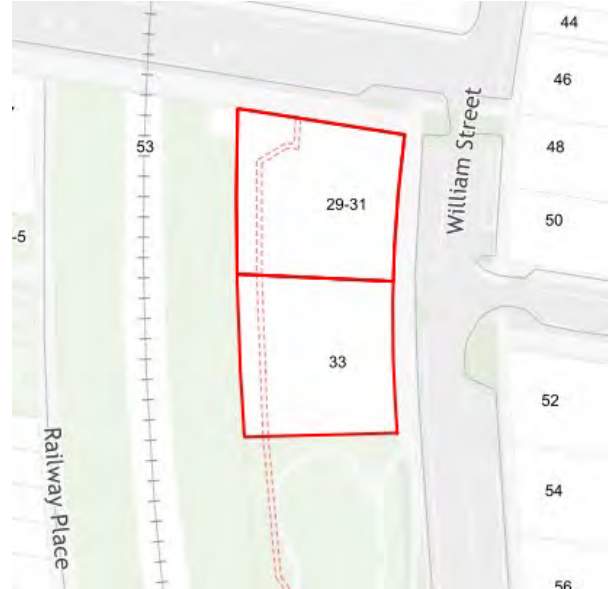
Other images



City of Port Phillip Heritage Review

Place name: Honiton & Kergunyah
Other names: Houses and garage

Citation No:
2449



Address: 29-31 & 33 William Street,
Balaclava

Heritage Precinct: Balaclava Flats
Residential

Category: Residential: House

Heritage Overlay: HO53 I

Style: Victorian: Italianate

Graded as: Significant

Constructed: 1896, 1898-99, 1927

Victorian Heritage Register: No

Designer: Alfred White

Amendment: C206port

Comment: Revised citation

Significance

What is significant?

The houses designed by Alfred White and built in 1896 at 29-31 William Street (Honiton), and in 1898-99 at 33 William Street (Kergunyah), Balaclava for Harriett White are significant. The tiled path, and the brick garage designed by Alfred White in 1927 at no.33 also contribute to the significance of the place.

Alterations and additions and other buildings on the properties are not significant.

How is it significant?

Honiton and Kergunyah at 29-31 and 33 William Street, Balaclava are of local aesthetic significance to the City of Port Phillip.

Why is it significant?

Honiton and Kergunyah are of aesthetic significance as Italianate villas constructed of bi-chromatic brick with characteristic details such as cast-iron verandahs with tiled floors and bluestone steps (nos. 29-31 having an elegant ogee profile and original cast iron frieze), bi-chromatic brick chimneys with rendered cornices (positioned to emphasise the symmetry), and the frieze comprising paired brackets with rosettes alternating with cricket bat moulds, panelled front doors with sidelights and timber sash windows with

bluestone sills. They are of note for their unusual symmetrical form with twin gabled bays, the bold diamond patterned bi-chromatic brickwork, and the intricate detailing of the end gables and porch including ornate timber trusswork screens and bargeboards to the end gables and screen to the central gable of no.33, the tall windows set within recessed bays in the end gables, which have moulded architraves with prominent keystones above impost bands (the same detailing used for the opening to the gabled porch to nos. 29-31) and rendered sills and panels below, and the original tiled path to no.33. Together, they form a striking and highly distinctive pair of houses and the bi-chromatic brick garage, while built much later, is a complementary feature. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas)

History

Contextual history

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities (TEH).

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps shown on that plan. During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale (TEH).

Houses, 29-31 & 33 William Street

From the 1870s the architect F.M. (Frederick) White owned land on the west side of William Street between Nightingale and Grosvenor streets and bounded on the west side by the Brighton Railway embankment. His family home was at the south end of the allotment and was known as Alfred Villa (see Figure 1).

After White's death in 1888 his wife Harriett remained at Alfred Villa and in the mid-late 1890s, she began to develop the northern part of the allotment, eventually building three houses as an investment to let or for family members.

In 1896 she built the first house at the corner of Nightingale Street. Originally known as Honiton and described as an eight-room brick house the first occupant was Thomas Chapman, a broker (RB). Then, in 1898-99, she engaged J.H. Jarrett, a builder of Box Hill, to construct two further houses between this house

and Alfred Villa. These houses were the fourth and fifth buildings to be recorded in the first City of St Kilda building register (RB, BR).ⁱ



Figure 1: Vardy Plan No.7 South Ward (detail) showing Alfred Villa in 1873

In 1903 the three houses were numbered and named as (from north to south) 29-31 (Honiton), 33 (Kergunyah) and 35 (Wissahickon) William Street with Alfred Villa being no.37 (SM, PSP).

It is presumed that Frederick and Harriet's son Alfred, also an architect, designed the houses (Bick). Alfred had taken over firm of F.M. White & Son, Architects in 1888 and by 1903 he was living in Honiton where he remained until he moved into Kergunyah in about 1927. In that year, Alfred designed the brick garage at the rear of the house (BP) (Figure 2).

Meanwhile, in 1927 the new owner of Honiton, J.J. Warbarton obtained a building permit for internal alterations that converted the house into two separate tenancies (BP). At around the same time, it appears either Wissahickon or Alfred Villa had also been subdivided into flats (SM).

Alfred Villa and Wissahickon were demolished in the postwar period and the land developed as a park.

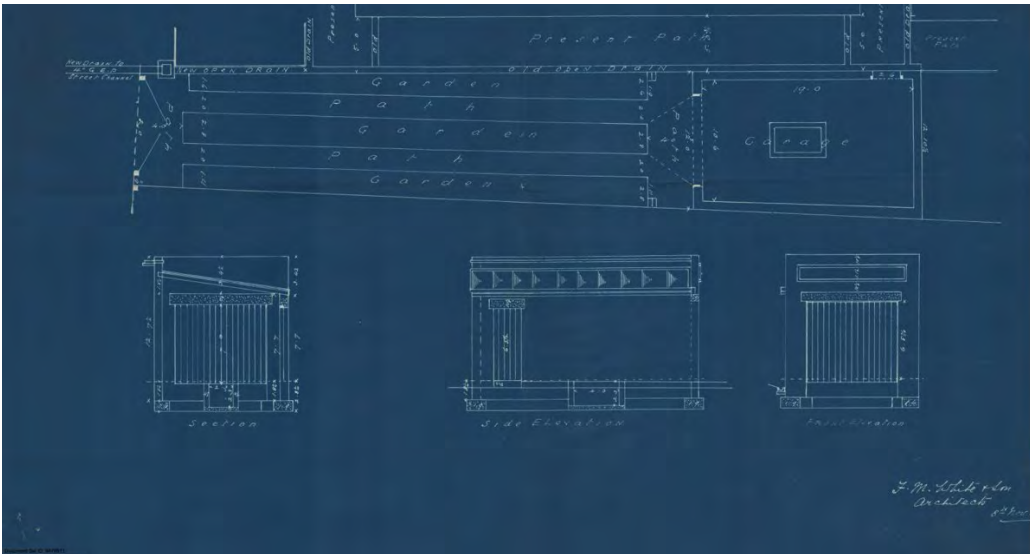


Figure 2: Extract of building plan for the garage designed by Alfred White in 1927 (Source: Port Phillip Building Files)

References

J.E.S. Vardy surveyor, 'Plan of the Borough of St. Kilda'. compiled under the direction of the Borough Council, Hamel and Ferguson, Melbourne, 1873, Plan 7 South Ward

Land Victoria (LV): Vol. 2314, Fol. 648 (1890); Vol. 2408, Fol. 474 (1892); Vol. 2408, Fol. 478 (1892); Vol. 2592, Fol. 300 (1895)

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan No. 1440, dated 1898

Port Phillip Thematic Environmental History (TEH) Version 1, July 2020

St Kilda Council building register (BR): entries 4 and 5, 15 November 1898

St Kilda Council building permits (BP): 6697, 4 February 1927 (alterations, nos. 29-31); 7035, 24 November 1927 (garage, no.33)

St Kilda Council rate books (RB): 1896 (no. in rate 3488, only the White family home is listed), 1897 (3509, 3510, no.33 is listed for the first time), 1899 (3547-3550, nos. 29-31 listed for the first time 'Honiton' is written in above the listing for no.33).

Sands & McDougall Directory (SM) 1895, 1900, 1905, 1910, 1920, 1930, 1940

South East Water Property Sewerage Plan (PSP) PS: 23422

Description

The houses at 29-31 (Honiton) and 33 (Kergunyah) William Street, Balaclava are late Victorian brick villas of very similar design. The houses have symmetrical form with longitudinal hipped roofs and a cast iron verandah between projecting gabled bays at each end. At no.33 the end bays extend to form hipped roof wings to the rear, while behind the main roof of nos. 29-31 is a separate longitudinal gable roofed section with a simple corbelled chimney. The other key difference is the projecting central gabled porch to nos. 29-31, whereas no.33 has a central gablet to the main roof.

The verandah to nos. 29-31 has an elegant ogee profile and retains the cast iron frieze. The frieze has removed from no.33, but the original posts remain. Both verandahs retain original tiles and bluestone edging and steps flanked by low rendered dwarf walls with a curved profile. The path to no.33 also retains original tiles. Other characteristic details to both buildings include the bi-chromatic brick chimneys with rendered cornices (positioned to emphasise the symmetry), the frieze comprising paired brackets with rosettes alternating with cricket bat moulds, panelled front doors with sidelights and timber sash windows with bluestone sills.

Notable details include:

- The bold diamond patterning created by the bi-chromatic brickwork to the facades, expressed as quoining to the wall corners and around the openings.
- The ornate timber trusswork screens to the gables of nos. 29-31, and the bargeboards to the end gables and screen to the central gable of no.33. The gable ends to no.33 have arched vents.
- The tall windows set within recessed bays in the end gables, which have moulded architraves with prominent keystones above impost bands (the same detailing used for the opening to the gabled porch to nos. 29-31) and rendered sills and panels below.

On the north side of no.33 and set back behind the house is the garage designed by Alfred White in 1927. Despite being built during the interwar period, this is constructed of bi-chrome brick, presumably to complement the house (Alfred White designed the house and the garage) with cream brick used as quoining at the corners, a rectangular panel to the front of the parapet, and as coping along the top of the parapet.

The houses are in fair to good condition and have good external integrity. Some elements such as the timber gable screen to no.29 require maintenance. Changes include the non-original roof tiles to both buildings, and the removal of the cast iron verandah frieze to no.33, and additions to the rear.

Comparative analysis

No information.

Assessment

This place has been assessed using with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013* applying the Hercon criteria in accordance with *PPN1: Applying the heritage overlay*.

Recommendations

Retain in the Heritage Overlay with external paint controls.

Primary source

David Helms, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2: Review of existing heritage citations (Part 2)*, 2022

Other studies

Andrew Ward & Associates, *City of Port Phillip Heritage Review*, 1998

David Bick in conjunction with Wilson Sayer Core Pty. Ltd., *St. Kilda Conservation Study Area 2 Volume 1*, 1984

Other images



Porch and south gable of nos. 29-31



Verandah (also showing tiled path) and south gable of no. 33



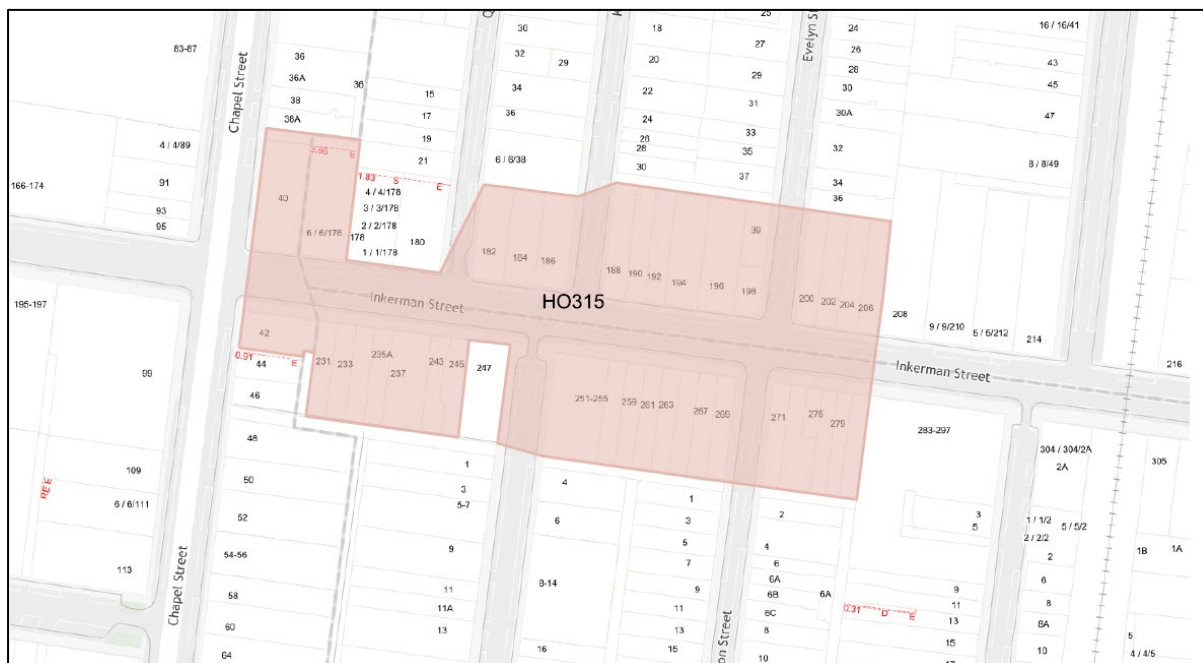
Rear gabled wing of nos. 29-31.

Endnotes

ⁱ Despite being listed in the rate books, the house constructed in 1896 is not shown on the Melbourne & Metropolitan Board of Works Detail Plan 1440, dated 1898, but all three houses are shown on the Property Sewerage Plan prepared in 1903.

Inkerman Street (East) - HO315

The Inkerman Street (East) precinct (hereafter referred to as 'the precinct') includes the properties at 40, 40A & 42 Chapel Street, St Kilda, 176, 182-206 Inkerman Street, St Kilda East and 231-245 & 251-281 Inkerman Street, Balaclava, as shown in Figure 1.



2. History

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East area including this precinct, by comparison, was largely undeveloped and most buildings were located within the block bounded by Brighton Road, Wellington Street, Chapel Street, and Alma Road.

The Kearney Map of 1855 shows that there were no buildings in Inkerman Street east of Chapel Street. The first land sales in the precinct area occurred in October 1857 when blocks of almost an acre were successfully auctioned at the Inkerman/Chapel streets corner. The land was advertised in glowing terms and on the basis that it was soon to be the centre of St. Kilda¹. Inkerman Street was one of the first named streets, but by the end of 1857 it had been joined by Little Inkerman Street (Evelyn Street) and Little Alma Street (King Street). Queen Street was soon formed out of the allotment situated on the northeast corner of Chapel and Inkerman streets and in the same year, the next block east was for sale.²

Development of the precinct proceeded slowly following the opening in December 1859 of the Windsor to North Brighton railway extension, which included a nearby railway station on Carlisle Street. By 1860 there were six properties east of Chapel Street on the north side of Inkerman Street within the precinct, including Mrs Heath's Ladies School, the "National School" and a Mr. Holland, who was a wine and spirit merchant. However, there were only two houses east of Chapel Street on the south side, with vacant land between them.

In 1873 there were still only six houses on the north side of Inkerman Street within the precinct, with a further four on the south side. Of these, the timber cottage at the west side of Little Alma (King) Street (now 186 Inkerman Street) had been constructed by 1870 as an investment for John Drew and first occupied by Mary A. Ross.³ This house is shown on the Vardy Plan of this area, prepared in 1873 (see Figure 2). The large vacant site on the south side of Inkerman Street shown on the Vardy Plan was owned during the 1870s and 1880s by George Brunning who had established his plant nursery in nearby Argyle Street before relocating to Brighton Road in Ripponlea. The Inkerman Street site was described as 'cultivated' and 'fenced' land and was presumably used for growing plants for Brunning's nursery.

Other early houses in the precinct include the villa at 40 Chapel Street (northeast corner of Inkerman Street), built in 1877 for Edward D. Holroyd⁴, and the pair of timber cottages at 231-233 Inkerman Street, built in 1883 for S.A.H. Pay.⁵ The local shopping needs of this developing residential area were served from 1879 by the grocery shop built for James Sawyers, a publican of Collingwood, at the southeast corner of Chapel Street and Inkerman Street (now 42 Chapel Street). The first proprietor was George Squire.⁶

¹ Cooper, p. 112.

² Plan of Building Allotments at St. Kilda, SLV Vale Book 4A, p.146, dated 1857.

³ St Kilda rate books March 1870 (no. in rate 741), December 1870 (744), January 1872 (795); Sands & McDougall Directory, 1875

⁴ St Kilda rate books December 1876 (no. in rate 854), December 1877 (879), December 1878 (881), November 1888 (1118); Sands & McDougall Directories 1890, 1895

⁵ St Kilda rate books December 1883 (no. in rate 1765, described as '40ft land'), December 1884 (1819, 1820).

⁶ St Kilda rate books December 1878 (no. in rate 1655, described as '100ft land'), December 1879 (1672), 1881 (1682)

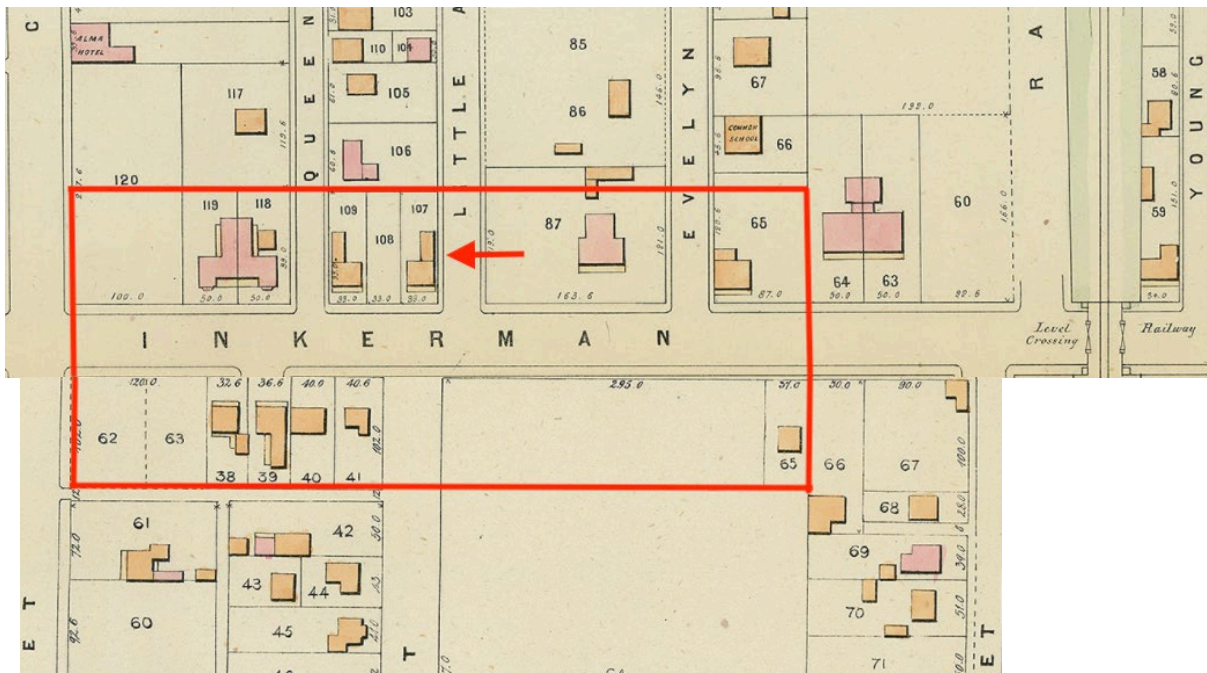


Figure 2 – Extract from J.E.S. Vardy Plans North Ward 6 (upper section) and South Ward 2 (lower section) 1873. Approximate precinct boundary shown in red. 1870 timber cottage at 186 Inkerman Street indicated by red arrow. (Source: St Kilda Historical Society online collection)

The population of St Kilda grew rapidly during the building boom of the late 1880s, rising to 19,000 by 1890. In St Kilda East the opening in 1888 of cable tram routes along Wellington Street, High Street and Brighton Road, and Chapel Street stimulated development. The route along Chapel Street, which opened on 26 October 1888 coincided with a minor development boom in this area. In 1887, the Brunnings land was subdivided by local estate agent G.A. Linton, creating Linton Street and lots along the south side of Inkerman Street and the east side of Camden Street, which were immediately built upon. Modest single storey timber cottages lined Linton and Camden streets and by 1888 two groups of two-storey shops had been built in Inkerman Street: a row of four (now nos. 275-281) to the east of Linton Street and row of eight (255-269) to the west.⁷ These were soon occupied by a range of retailers serving local needs including a butcher, fruiterer and a grocer. Two years later one of the tenants of the group of eight, John Wishart, built his own grocery store and residence at the east corner of Camden Street (251-253).⁸

Meanwhile, to the east of Camden Street a brick house was built c.1887 for Mr George H. Smart, a 'professor of dancing' (this is now 243 & 245 Inkerman Street)⁹ and on the north side, the two-storey terrace house at the east corner of King Street (now 188 Inkerman Street) was constructed in 1888 for Clement Short.¹⁰ Short was a builder/contractor and so is likely to have built the house himself.

This burst of development was cut short by the economic depression of the early 1890s, and because of this there was almost no increase in St Kilda's population in the decade from 1891 to 1901. Within the precinct during this time only one new house was added – situated at the west corner of Evelyn Street (now 198 Inkerman Street) this was built in 1898 for Robert Linay, a timber merchant who was at the time living at 188 Inkerman Street and owned the intervening vacant

⁷ St Kilda rate books November 1888 (nos. in rate 2753-2760 & 2803-2806)

⁸ St Kilda rate books November 1888 (no. in rate 2752, described as '36 feet land'), January 1890 (2850).

⁹ St Kilda rate books December 1887 (no. in rate 2404), November 1888 (2699), January 1890 (2796)

¹⁰ St Kilda rate books December 1887 (no. in rate 1145), November 1888 (1186)

land.¹¹ The Melbourne & Metropolitan Board of Works Plan (Figure 3) shows the extent of development in 1897.

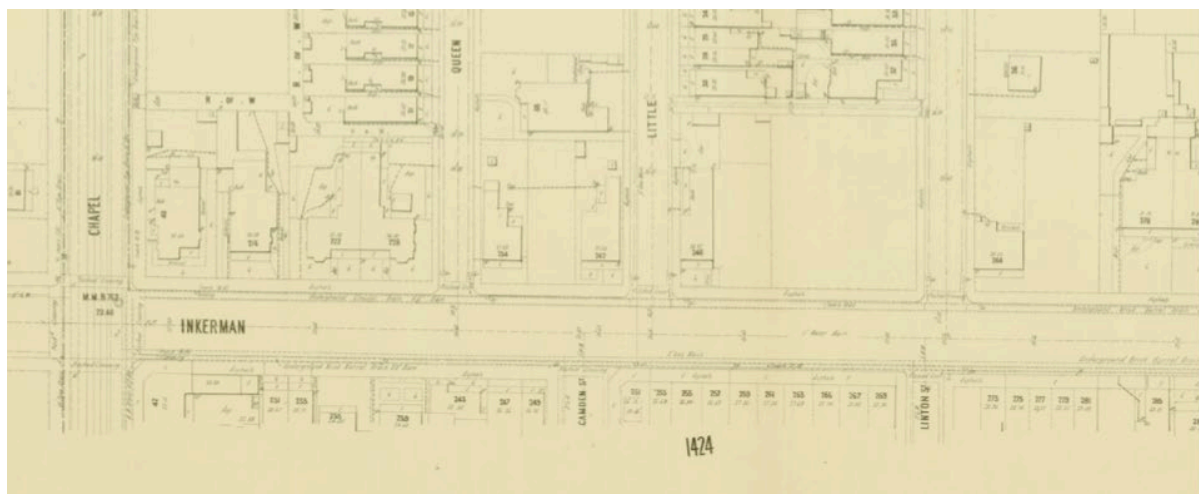


Figure 3 – Extract from MMBW Detail Plan 1423, dated 1897. (Source: State Library of Victoria online collection)

As development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500. Whole new streets of neat brick cottages and villas appeared, however, in St Kilda East and Balaclava this largely remained a period of consolidation and infill on vacant land within the established residential areas, rather than expansion into the still largely undeveloped areas further to the east.

The remaining vacant sites within the precinct shown in Figure 3 were mostly built upon prior to World War I. In 1907 local builder Ingram & Son erected the timber villa at 196 Inkerman Street for A.H. Bishop¹² and by 1910 the adjoining house at no. 194 and the one diagonally opposite at no. 271 had been built¹³, while the timber villa at no.184 and the semi-detached pairs at nos. 190-92 and 200-206 followed by 1915. It appears the semi-detached pairs were all built for C. McClelland.¹⁴

There was no further development within the precinct until after World War II, when some nineteenth century buildings were replaced with new houses or flats.

3. Description

The precinct consists of properties along both sides of Inkerman Street between Chapel Street and a short distance east of Evelyn Street, within the suburbs of St Kilda (including the properties at the corner of Chapel Street), St. Kilda East (north side of Inkerman) and Balaclava (south side of Inkerman). The Chapel Street tramway is a defining element at the west end and the Sandringham railway overbridge, whilst beyond the precinct to the east, terminates the vista in this direction.

The precinct comprises a mix of residential and retail buildings predominantly from the late Victorian and Federation/Edwardian era, constructed from the 1870s to the 1910s. Most of the buildings along the south side of Inkerman Street are from the Victorian era and this side is distinguished by the two storeyed late Victorian terrace rows and Victorian corner store at the

¹¹ St Kilda rate books January 1897 (no. in rate 1262 'Land 100ft'), January 1898 (1259, 1260, 1261), February 1899 (1276, 1277 & 1278)

¹² St Kilda building permit no.498, 25 March 1907

¹³ Sands & McDougall Directory 1910, St Kilda building permit nos. 2527 (28 January 1915), 2584 (27 April 1915), 2651 (22 June 1915), each for 'two brick cottages'.

¹⁴ Sands & McDougall Directories 1910, 1915

south-east corner of Chapel Street. Together they establish a distinctive late Victorian streetscape within this section of Inkerman Street. The terrace rows at nos. 275-281 and 255-269 (Figure 4) were constructed at the same time (and probably by the same builder/developer) and are similar in appearance, particularly in relation to the parapet and window details:

- The window heads have very slightly segmental forms with drip moulds and bracketed sills. At nos. 275-281 they occur in pairs but at nos. 255-269 they are arranged in groups of three.
- The parapets are characteristic of their time with central curved pediments supported on pilasters and ornamented with anthemions and volutes. There are identical urns giving emphasis to the party walls and punctuating the skyline but many of these are missing.

The street level facades are in two forms, nos. 275-281 and 269 having shop fronts and the nos. 255-267 having loggias with Romanesque arcaded treatments and palisade iron fences in front of the paired windows with bracketed sills and entry doors with sidelight and highlight windows (some retaining leadlight glass). Some retain tiled floors. The shopfronts to nos. 275, 279 and 281 have been sympathetically reconstructed, while no.269 has been replaced with a modern shopfront. Other changes include the removal of original verandahs shown on the MMBW plans, replacement of first floor windows at 269, and replacement of some front doors (for example, 259, 263, 265).



Figure 4 – The terrace at 255-269 Inkerman Street

To the immediate west of no. 255 is a terraced pair of shops adopting a similar form to the other terraces. It runs to the corner of Camden Street and is important in this respect giving the longer terrace at nos. 255-269 an enhanced presence in the street. There is a corner splay and elaborately decorated upper-level windows with aedicules and bracketed sills. The parapet is plain, however, and may have been simplified over the years. At street level, the shop fronts have been replaced and the verandahs removed.

The former corner store at 42 Chapel Street marks the point of entry to the precinct from the west. The form and ornamentation is characteristic of the mid-Victorian period parapet treatment and the shallow pediment framed by scrolls and crowned with an acroterion illustrates the earlier construction date when compared to the terraces further to the east. There is quoining to the corner splay and upper-level façade corners and the window (double hung timber sash) and door surrounds are understated in the manner of the period. A brick wall that extends along the Inkerman Street boundary enclosing the rear yard curves as it steps up to meet the main building and the rendered chimneys have cornices and arched crowns. There is a later cantilevered verandah above the replaced shop windows, but the balance of this imposing building is substantially intact.



Figure 5 – Former corner shop at 42 Chapel Street defines the western boundary of the precinct

On opposite corner at 40 Chapel Street is a stuccoed Victorian villa, which is asymmetrical in plan with a hipped slate roof and a projecting gable. This house is notable for the treatment of the projecting gable, which features elaborate intaglio (incised pattern) work and other decoration including an impost mould to the paired arch head windows, and the carved timber barge board with ring details and finial. The chimneys feature bracketed cornices. The return verandah has been enclosed, but otherwise the building has good integrity. Behind the house facing Chapel Street is a postwar brick shop (no.40A).

To the east of the former corner shop is the pair of attached timber cottages at 231 & 233 Inkerman Street. This is notable for the shared and undivided hipped roof, which demonstrates the lack of fire separation in many early dwellings (by the late nineteenth century and certainly by the early twentieth, building regulations required masonry walls that projected above the roof line between attached residences). Considering their age, these houses have very good integrity with the key visible change being the replacement of the verandah roof to no.233. Otherwise, the verandah decoration, including the distinctive ogee profile roof to no.231, is original, as are the paired timber sash windows, the front doors with sidelights and highlights, the imitation ashlar cladding and the unpainted render chimneys. Another early feature (possibly dating to the interwar period) is the low timber picket fence and privet hedge to no.231.

The other Victorian era buildings in the precinct are:

- The 1870 timber cottage at 186 Inkerman Street. This has a simple transverse gable form with skillion additions at the rear. There is one low brick chimney, now overpainted, with dog-tooth detailing. While it appears the front verandah may have been reconstructed the simple timber fretted valance and the paired posts with lattice work are typical of c.1870s cottages. The front windows have been replaced in the early twentieth century.
- The house, now subdivided in two, at 243 & 245 Inkerman Street. Asymmetrical in plan, this is constructed of dark brown brick with cream brick used as quoining around openings (which contain tripartite timber windows) and the wall corners, and to the eaves, which have brackets. The cast iron front verandah appears to be a sympathetic reconstruction. There is one shortened brick chimney.
- The two-storey terrace house at 188 Inkerman Street, also constructed with bi-chromatic brick patterning, similar to nos. 243 & 245 and with a two-level cast iron verandah. The six-panel front door has side lights and highlights and is flanked by arch head windows, with three tall timber square head sash windows to the first floor. The parapet retains its unpainted render finish and is comprised of a central curved pediment supported on pilasters and ornamented with anthemions and volutes. Below the cornice are paired brackets, swags, and medallions. The chimneys have cream brick bands and rendered cornices and toppings. The verandah with a shallow concave roof at the side of the rear two storey wing appears to be original and the house is also complemented by an original cast iron front fence.
- The terrace house at 198 Inkerman Street, which is distinguished by the less common transverse gable roof with rendered side parapet walls following the line of the roof and verandah wing walls with vermiculated bracketed consoles. Originally constructed of bi-chromatic brick (which can still be seen in the chimney), this has been overpainted or rendered, the verandah decoration altered, the front window replaced, and a large addition built at the rear.

The Federation/Edwardian dwellings are of either timber and brick construction, and some are in semi-detached mirror-reversed pairs in the manner of the period. Most (nos. 184, 190-196 & 200-206) are situated on the north side of the street with one example on the south side at no.271. These houses are representative of their period often being asymmetric in plan with dominant hip and gable roofs (often clad in slate or terracotta or mix of both) with corbelled red brick chimneys (often with terracotta pots), timber verandahs or small porches with fretwork, timber sash or casement windows (sometimes in bow or box bays, and often with window hoods), panelled doors (often with arched glass windows) with sidelights and highlights, red brick with stuccoed details, and Arts & Crafts influences such as half-timbering to the gable ends.

The timber house at no.196 is a fine and characteristic example with a pyramidal hip roof clad in terracotta tiles that extends to form a verandah at one side of the projecting gabled bay. The verandah has an elegant arched ladder valance with turned posts and the projecting bay features jettied half timbering above the box bay casement window, which has notched weatherboards above. The timber house at no.184 has a similar roof, but with a gablet, and a separate front verandah, and has notched weatherboards to the weatherboards below the sill height.

On the other hand, the other asymmetrical house at no.194 includes some features (for example, the brick chimneys with rendered cornices and paired eaves brackets) that show the transition from the Victorian period as well as characteristic Federation/Edwardian features such as the elegant timber fretwork to the verandah and window hoods, and the half-timbering to the gable end. The house is complemented by a cyclone wire fence and gate and privet hedge.

The semi-detached pairs differ slightly. Nos. 190-192 have hipped roofs with projecting half-timbered bays, with entry via side verandahs forming an extension of the main roof. The roof tiles to no.190 have been replaced, but they otherwise have good integrity. Those at nos. 200-206 have transverse roofs that extend to form recessed porches with cast iron frieze centrally placed between the projecting bays at either end. The single gable-fronted example at no.271 features half-timbering to the gable end, a recessed porch with a latticework valance, a box-bay window with a simple hood, and notched weatherboards.

Overall, most houses within the precinct have good integrity and most changes such as replacement of windows, replacement of roof cladding, and the overpainting of face brick surfaces are relatively minor and often reversible. While the construction of some high and sometimes solid front fences has impacted upon the setting of some houses and the streetscape, these have not impacted upon the integrity of the houses themselves.



Figure 6 – Inkerman Street, north side, showing the mix of late Victorian and Federation/Edwardian dwellings

4. Statement of Significance

What is significant?

The Inkerman Street (East) precinct is a small mixed residential and commercial area, which predominantly comprises buildings from the Victorian and Federation/Edwardian eras. The contributory features are the houses and shops, or former shops constructed in the period from c.1860s to c.1910s. The original or early front fences at 188, 194 and 231 Inkerman Street also contribute to the significance of the precinct.

The Significant places are 40 & 42 Chapel Street, 186, 231, 233, and 251 to 269 Inkerman Street.

The Contributory places are 184 to 206, 243, 245, 271, and 275 to 281 Inkerman Street.

The Non-contributory properties and features are:

- 176, 182, 235, 235A, 237, 273 Inkerman Street and 39 Evelyn Street, and the brick shop at 40A Chapel Street.
- All street infrastructure and plantings.

How is it significant?

The Inkerman Street (East) precinct is of local historic, representative, and aesthetic significance to the City of Port Phillip.

Why is it significant?

The Inkerman Street (East) precinct is historically significant for its capacity to demonstrate the impact of the late Victorian Land Boom in the suburbs served by the cable tramway network. The

villas and terraced developments constitute a striking testimony to the impetus for development provided by the cable tramways and the momentum of the Land Boom, while the Federation era houses demonstrate the development boom during the early twentieth century. (Criterion A)

The Inkerman Street (East) precinct is representative of the mix of residential and commercial development which demonstrates the patterns of settlement characteristic of a society dependent on public transport systems for medium distance journeys and walking for other trips including daily shopping needs. (Criterion D)

The Inkerman Street (East) precinct is aesthetically important principally for the dominant terraced rows of the Land Boom era which are representative in form and detailing and are exceptionally large for their locality. Together with the other two storey buildings including the former corner shop at 42 Chapel Street and the house at 188 Inkerman Street this imparts a distinctive identity to this part of Inkerman Street, which is complemented by the related group of Federation era houses along the north side. (Criterion E)

The houses at 40 Chapel Street and 186 Inkerman Street and the former corner shop at 42 Chapel Street are historically significant as rare examples of pre-1880s buildings in this part of St Kilda and provide an important reminder of early development prior to the land boom. (Criterion B)

The attached houses at 231 and 233 Inkerman Street are of representative significance as examples of early timber cottages with undivided shared roofs that demonstrate the lack of fire separation in houses constructed before the 1890s. (Criterion D)

The terrace at 255-269 Inkerman Street is of representative significance as an example of an Italianate terrace row with a less common arcaded form with no front setback. (Criterion D)

The house at 40 Chapel Street is of aesthetic significance for the fine intaglio and stucco detailing and bargeboard to the projecting gable. (Criterion E)

5. Recommendations

2000: Recommended for inclusion in the Schedule to the Heritage Overlay Table in the Port Phillip Planning Scheme.

2022: Retain in HO315 with the following changes:

- Remove 247-49 Inkerman Street, as these postwar flats form part of the proposed Feldhagen Flats Group Listing I, which will have a separate individual HO.
- Revise the gradings in accordance with the new (2022) grading definitions as follows:
 - The Significant places are 40 & 42 Chapel Street, 186, 231, 233, and 251 to 269 Inkerman Street.
 - The Contributory places are 184 to 206, 243, 245, 271, and 275 to 281 Inkerman Street.
 - The Non-contributory properties are 40A Chapel Street, 176, 182, 235, 235A, 237, 273 Inkerman Street and 39 Evelyn Street.

6. Assessment

David Helms and Peter Barrett, *HO7 Review – Citations Update Report, 2022*

Andrew Ward, *Port Phillip Heritage Review, August 2000*

Carlisle Street (East) - HO316

The Carlisle Street (East) precinct (hereafter referred to as ‘the precinct’) includes the properties at 291-313 & 332-382 Carlisle Street, and 1A, 1-39 & 2B, 2-24 Hawsleigh Avenue, Balaclava, as shown in Figure I.

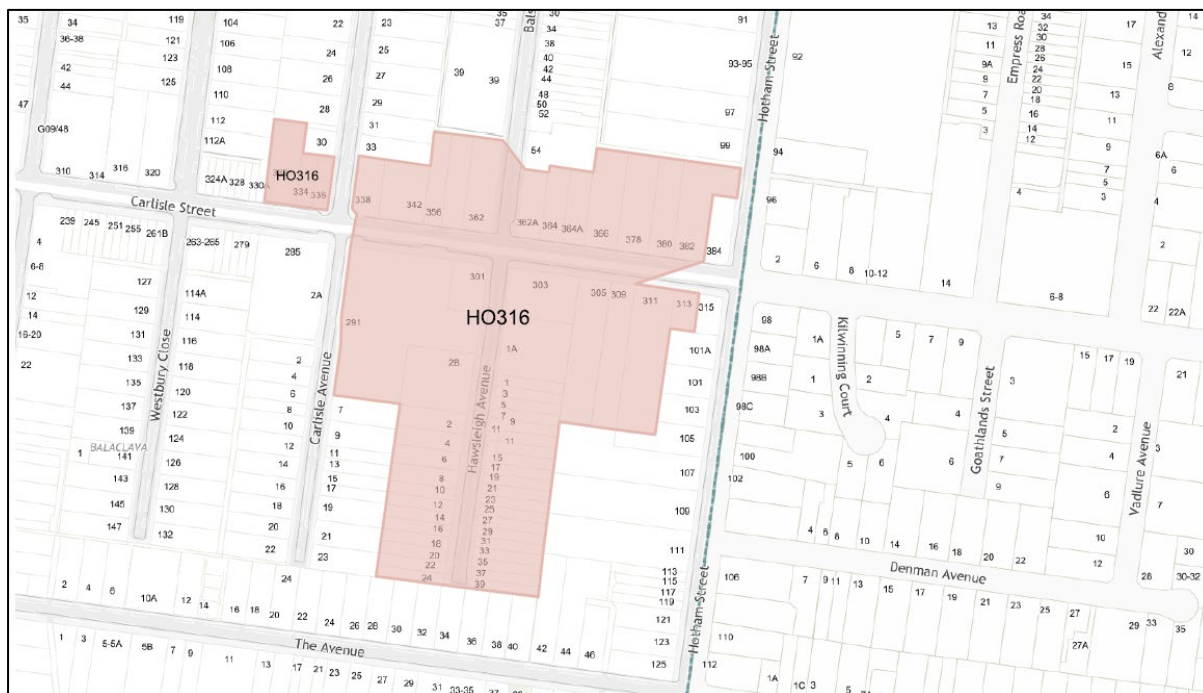


Figure I – Precinct plan

1. Thematic Context

Victoria’s framework of historical themes

2. *Peopling Victoria’s places and landscapes: 2.5 Migrating and making a home*
6. *Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians*
8. *Building community life: 8.1 Maintaining spiritual life*

Port Phillip thematic environmental history

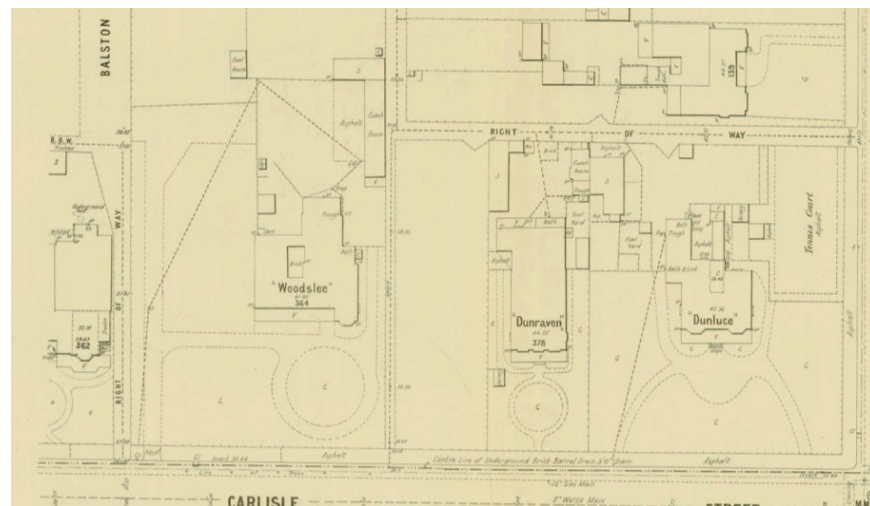
3. *People: 3.3 Arrival, 3.4 Making a home*
4. *Transport: 4.4 Railway and tramway links*
5. *Buildings and cultural landscapes: 5.2 Shaping the suburbs, 5.3 Diverse housing*
8. *Community life: 8.1 Spiritual life*

2. History

Nineteenth century development

Carlisle Street was one of the first named streets in St Kilda, having been officially proclaimed in July 1857. Before this time the western section was known as Beach Road, and the eastern section Balaclava Road. Development of this precinct commenced following the opening of the Windsor to North Brighton railway extension in December 1859 with a railway station at Balaclava on Carlisle Street, just to the east. Development proceeded slowly at first and by 1873 the precinct only contained six houses, three on the north side and a further three on the south. Those on the north side were known as The Grove, Westbourne and Woodslee. On the south side were two mansions in substantial grounds, which were known as Shawmut and Hawsleigh.

The population of St Kilda grew rapidly during the building boom of the late 1880s, rising to 19,000 by 1890. In 1878 the State government acquired the St Kilda and Brighton Railway Company's assets, and four years later in 1882 the line was duplicated, with the improvement in services encouraging further development of the area surrounding Balaclava station. By 1890 there were two more residences on the north side of Carlisle Street to the east of Woodslee: Dunraven, and Dunluce, which occupied the allotment at the north corner of Hotham Street (now 382 Carlisle Street). On the south side another three had been built to the east of Hawsleigh: Kirkdale (now 307 Carlisle Street), Morven and The Nook. These are shown on the MMBW plans of this area prepared in 1898 (see Figure 2).¹ Not shown on these plans is the mansion at 366 Carlisle Street, which was erected in 1899 for James Adamson on the lot immediately to the west of Dunraven.²



¹ Melbourne & Metropolitan Board of Works Detail Plan 1427 (1898) and 1438 (1898)

² St Kilda rate books January 1898 (no. in rate 3122, 'land 60 ft'), February 1899 (3150, 12 room brick house)

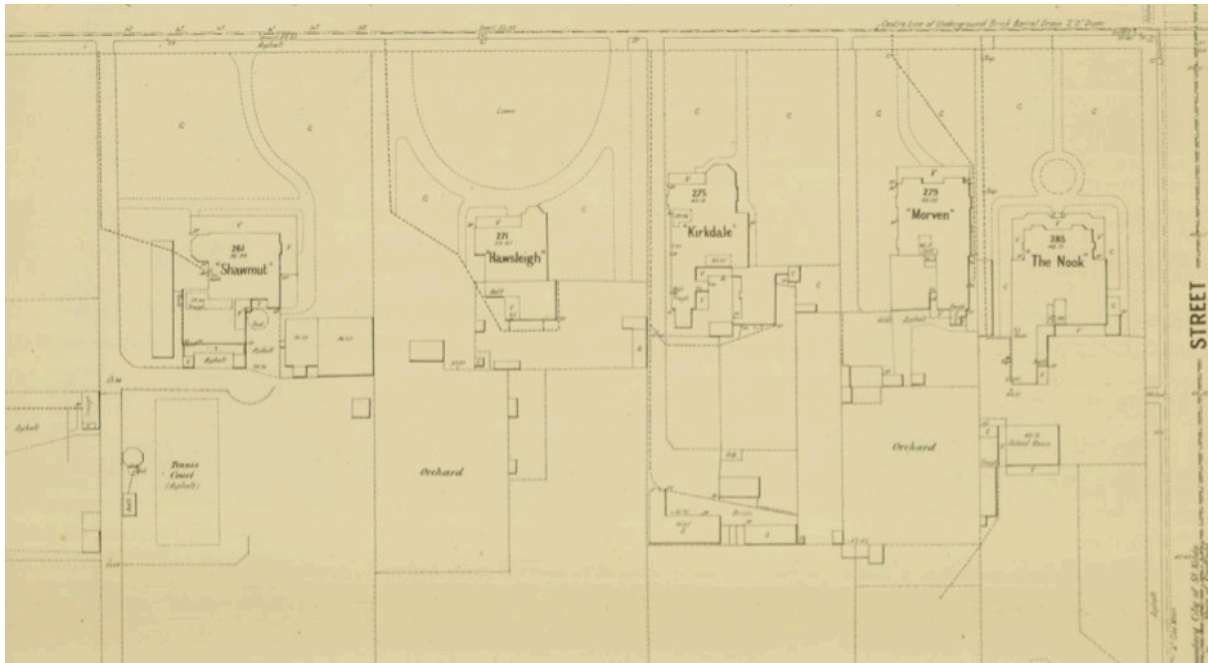


Figure 2 – Extract of MMBW Detail Plans 1427 (top) and 1438 (bottom) showing development at the eastern end of the precinct in 1898

Federation/Edwardian and interwar development

The house at 366 Carlisle Street was one of the few built during the economic depression of the 1890s, which effectively brought a halt to development across Melbourne. As a result, there was almost no increase in St Kilda's population in the decade from 1891 to 1901. The early twentieth century also saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats and as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500.

Most of the development during the Federation/Edwardian period (c.1901-c.1918) occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava, and Ripponlea. This coincided with the trend toward higher density living in St Kilda, which began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. Flats were usually built close to transport routes, particularly along or within walking distance of tram lines, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, and by 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks.³

The opening by the Prahran and Malvern Tramways Trust of the Hawthorn Road to St Kilda Esplanade electric tramway in April 1913⁴, via Balaclava Road and Carlisle Street paved the way for more intensive residential subdivision and development in the precinct including the building of flats. In the early twentieth century the grounds of Shawmut and Hawsleigh were subdivided to create

³ *Port Phillip Thematic Environmental History*, 2022

⁴ George, B., Storey, D., Birch, J., et. al., *Time-line History of Melbourne's Government Cable and Electric Trams and Buses*, (Melbourne, Association of Railway Enthusiasts), 1997.

Hawsleigh Avenue. Land on the east side was offered for sale first and was quickly developed: from 1913 to 1914 Leonard Bros. of Brighton constructed twenty houses in 10 semi-detached pairs. Land on the west side was offered for sale in 1919. It too was quickly developed, and all 12 houses and duplexes were constructed by the same builder – in this case J.W. Fairbanks – in the two-year period from 1919 to 1920.⁵

Shawmut and Hawsleigh were retained at first on reduced allotments, but by the early 1930s had been demolished and replaced with blocks of flats. Hawsleigh Court designed by Hugh Philp and built in 1928 on the west side on the site of Shawmut (now 2B Hawsleigh Avenue) was the first and was said to be one of the first ‘courtyard’ flat developments in Melbourne.⁶ In 1933 the builder A. Charles constructed two more blocks of ‘courtyard’ flats directly opposite on the site of Hawsleigh, one facing to Carlisle Street (Hillsden Court) and the other to Hawsleigh Avenue (Triona Court).⁷ Finally, Astolat, designed in 1934 by Leslie J.W. Reed, was built at the west corner of Carlisle Street on the remaining part of the Shawmut estate.⁸ Meanwhile, just to the east of Hillsden Court builder and designer J.H. Johnson built the Waikato flats within the east garden of Kirkdale in 1933.⁹

The above flats were not, however, the first within the precinct. In 1919 the prominent local architect Harry R. Johnson designed the St Martin’s flats at 332 Carlisle Street for Captain Gray.¹⁰ These were part of the first wave of flat development in St Kilda and Balaclava prior to 1920 and one of the first blocks erected in Carlisle Street. The adjoining houses at 334 and 336 Carlisle Street had been built in 1917.¹¹

Other flats built on the north side of Carlisle Street during the interwar period in the precinct were Mandalay (360) and Charters Towers (362), built in 1939 on the site of Westbourne on the west side of Balston Street, and Merricourt (1933) designed and built by H.G. Grigg at 380 Carlisle Street.¹² Merricourt was built within the grounds of Dunluce, which by 1940 had become the Meryula Guest House. Other nineteenth century residences converted to boarding houses or flats included The Grove (Sidcote Flats) and no.366 (Blair Athol Flats).¹³

In the late 1930s or early 1940s The Grove on the east side of Orange Grove was demolished and in 1941 a surgery and residence was built for Dr. J. O’Collins on the corner (338 Carlisle Street). In the same year the Joseph Allison Funeral Parlour designed by architect Harry Winbush and built on the east side of Balston Street (within the grounds of Woodslee) completed the development of the north side of Carlisle Street in the interwar period.¹⁴ The Joseph Allison building comprised a two-section containing offices and a residence and a chapel at the rear facing Balston Street.

The other major development in the precinct during the interwar period was the establishment of St Colman’s (originally Holy Angels) Catholic Church complex. The original parish of Balaclava, established by Archbishop Carr in July 1912, included the suburbs of Elsternwick and Balaclava. Following the creation of the Balaclava parish a new brick church located on the south side of The Avenue, Balaclava was opened on 30 December 1913.¹⁵

Due to significant population growth after World War One, St Joseph’s, Elsternwick became a separate parish in 1925 and in the following year a new presbytery for the Balaclava parish was built

⁵ St Kilda Council building permit card Hawsleigh Grove

⁶ Port Phillip Heritage Review Citation 2010

⁷ St Kilda Council building permit card Hawsleigh Grove

⁸ Port Phillip Heritage Review Citation 317

⁹ St Kilda Council building permit 8334, 24 March 1933

¹⁰ St Kilda Council building permit 3907, 26 June 1919

¹¹ St Kilda Council building permit 3298, 26 June 1917

¹² St Kilda Council building permit card Carlisle Street

¹³ Sands & McDougall Directory 1935

¹⁴ St Kilda Council building permits 10719, 29 January 1941, 10892, 15 August 1941

¹⁵ Port Phillip Heritage Review Citation 2441

on the present site in Carlisle Street. With the continuing growth in the surrounding suburbs a larger church became necessary and The Church of the Holy Angels, Balaclava was opened by Archbishop Mannix on Sunday, 1 December 1929. In 1938-39 the parish centre in Carlisle Street was completed with the building of the new Holy Redeemer School on the east side of the presbytery. The new school was blessed and opened by Archbishop Mannix on Sunday 11 June 1939. With the parish centre complete the decision was made in September 1939 to change the name of the parish from Holy Angels to St Colman's.¹⁶

Post-war development

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War Two, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units. Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increase by 10,000 people at a time when the populations of other inner-city suburbs were declining.¹⁷

This development boom coincided with the notable period shift of Melbourne's Jewish population from the Carlton area to the inner southern suburbs, particularly St Kilda and Elwood (previously the domain of a smaller affluent Anglo-Jewish group). This trend commenced in the interwar years but accelerated in the wake of World War Two, propelled by an influx of Central and Eastern European Jewish refugees, including Holocaust survivors. Within the growing St Kilda-Jewish community were many individuals interested in recreating familiar lifestyles or with an eye to property development (chiefly flats/apartments), which often incorporated a modernist ethos. To facilitate such aims, they regularly turned to compatriot designers.¹⁸

Consequently, during the post-war period a relatively small group of Jewish émigré architects – Kurt Popper, Dr Ernst Fuchs/Ernest Fooks, Michael R.E. Feldhagen, Mordechai Benshemesh, Harry Ernst, etc. – were responsible for a prolific number of houses, flats and apartment blocks in the district; in the process 'reshaping streets, occupation patterns and community areas' with an injection of European-influenced modernism.¹⁹

In the post-war period several nineteenth century residences were demolished and replaced by new houses and flats, most designed by émigré architects for Jewish clients. In the late 1940s The Nook at the south corner of Hotham Street was demolished and the property subdivided, mainly under the watch of the new owners, the Sackvilles – a Anglo-Polish Jewish family, and in 1950 Esther Essie (née Sackville) and Leon Tabatznick engaged Kurt Popper, a Viennese-Jewish architect of increasing profile, to design their new Modernist style house at 101A Hotham Street (outside the precinct, see Citation 2420). Another part of The Nook subdivision was acquired by Mr. & Mrs Fishman and in 1963 Michael R.E. Feldhagen designed a Modernist residence for them at 313 Carlisle Street.²⁰ Meanwhile, on the adjoining site to the west the nineteenth century villa Morven was demolished in 1960 and replaced by a three-storey block of 21 flats designed by Kurt Popper.²¹

On the north side of Carlisle Street, the following flats were built on the site of, or replacing, nineteenth century residences:

¹⁶ *ibid*

¹⁷ *Port Phillip Thematic Environmental History*

¹⁸ O'Hanlon, Seamus, 'A Little Bit of Europe in Australia: Jews, Immigrants, Flats and Urban and Cultural Change in Melbourne, c.1935-1975', *History Australia*, Volume 11, Issue 3, pp.116-133

¹⁹ Edquist, Harriet, 'Kurt Popper: from Vienna to Melbourne, architecture 1939-1975', RMIT University, School of Architecture and Design, 2002, p.9

²⁰ St Kilda building permit 57/2986, 11 November 1963

²¹ St Kilda building permits 57/1295, 12 May 1960; 57/1361, 16 June 1960

- In 1958 Bellevue Lodge, a three-storey block of 12 flats designed by architect Frederick Gardiner was built on the site of The Grove (340-342A Carlisle Street), which had remained vacant since the 1940s.²²
- In 1958 Woodslee was demolished and in 1959 Dr. Ernest Fooks designed two three-storey blocks of flats at 364 & 364A Carlisle Street, each containing nine flats, for Messrs. O. Dyttman and M. Shor and H & Z Investments.²³
- Finally, in 1963, R. Rosh & Associates designed the two-storey block of eight flats at 378 Carlisle Street, which replaced Dunraven.²⁴

In the early 1980s the former Joseph Allison Funeral Parlour was acquired by the Kollel Beth Hatalmud Yehuda Fishman Institute, and the Institute constructed additions to the rear of the building in the late 1980s. Founded in 1981, this was the first overseas community Kollel established by the Lakewood Yeshiva under the direction of Torah leaders, Rabbi Shneur Kotler and Rabbi Nosson Wachtfogel zt'l. The Kollel is an educational resource for the Australian Jewish community and consists of core group of scholars engaged in full-time study, who, upon graduation assume leadership positions in the Jewish community in Australia and abroad.²⁵

3. Description

This precinct is situated at the east end of Carlisle Street between Westbury Street and Hotham Street and includes Hawsleigh Avenue. It is a residential area comprising houses and flats from the Victorian to post-war period surrounding the landmark St Colman's Catholic Church complex.

St Colman's Catholic Church and the school/hall are dominant Italian Romanesque Revival buildings built of red brick with cement dressings. St Colman's Church is at the west of the site, adjacent to Carlisle Avenue. The façade is symmetrically composed with a steep pediment above a broad central bay flanked by narrower projecting bays, all of which conceal the large slate tile gable roof of the church. The narrower bays formed the base of the spires that have since been removed. St Colman's School is of a similar materiality and detailing to the church, but its façade is asymmetrically composed, and it retains the tower with its zinc dome and cross atop. The hall has a shallow setback behind a low wrought iron fence on a rendered base and is connected to the church by a high brick wall with ornate wrought iron gates (see Citation 2441 for detailed description of St Colman's).

²² Port Phillip Heritage Review citation 2443

²³ St Kilda building permits 57/669, 7 April 1959; 57/711, 5 May 1959

²⁴ St Kilda building permit 57/2705, 23 April 1963

²⁵ Kollel Beth Hatalmud Yehuda Fishman Institute website: <https://www.kollel.edu.au/about-us> viewed 23 May 2022



Figure 3 – Looking east along Carlisle Street showing the landmark St Colman's Church complex at right.

The Victorian era is represented by three substantial villas. Those at nos. 307 and 366 (Figure 4), which directly face one other on either side of Carlisle Street, have characteristic Italianate asymmetrical form with projecting bays, hipped roofs with bracketed eaves, two-level cast iron verandahs and detailing including cement mouldings such as cornices, string courses and the like to walls and chimneys. No.366 is more intact and retains a slate roof and the canted bay window projecting from the flat bay has tall double timber sash windows with stop chamfer ovolo profile reveals. The other windows to the main elevation are large tripartite windows beside the front door, which has sidelights and highlights and to the first floor. No.307 is distinguished by the three-sided bay each face with an arched timber sash window with a cast iron bracketed balconette to the first floor and tall sash windows separated by pilasters at the ground floor. The ground floor windows have flat heads, rounded corners and ovolo profile reveals.



Figure 4 – Victorian Italianate villas at 307 (left) and 366 (right) Carlisle Street

The other Victorian era building is Meryula Guest House (former Dunluce) at no.382. While the front has been significantly altered in the late 1930s or 1940s, the Victorian origins of the building are still evident in the hipped slate roof, rendered chimneys with tall pots and original windows in the side elevations. The interwar additions at the front show Moderne influences in the simple cubic form with corner windows.

Housing of the Federation/Edwardian period includes the two bungalows at 334 and 336 Carlisle Street, and the extraordinary collection of semi-detached cottages along the east side of Hawsleigh Grove. The Carlisle Street houses are gable fronted bungalows with terracotta tile roofs that show the transition to the California Bungalows of the interwar period. Both are constructed of red brick

with textured render to the gable ends and have timber sash windows (with multi-pane upper sashes) and simple brick chimneys (some with a cross detail). No. 334 has deep eaves with exposed rafter tails, and a shallow gabled porch supported on thick brick piers with rendered caps containing the entry door, which has a multi-pane window and multi-pane sidelights. Beside the porch is a bow bay window with a flat roof. No.336 is distinguished by the projecting bay, where the walls extend to form rendered parapets with incised rectangular details that frame the tiled roof above the boxed timber window, which has a shingled hood. Beside this is a verandah with arched timber valances with circular motifs, between short, paired posts with fretted details resting on brick pillars with rendered caps. Beneath the verandah is a pair of multi-pane French doors.

The semi-detached pairs along the east side of Hawsleigh Avenue have characteristic hip and/or gable terracotta or slate (with terracotta ridge capping and ball or rams head finials) tile roofs, gable ends decorated with half-timbering (cross or simple vertical band pattern), timber fretted verandah ornamentation and turned posts, tiled verandah floors, casement windows with lead lit upper lights (usually arranged in box, canted or bow bay to the main elevation), feature 'lozenge' or 'porthole' windows (often near the entry), red brick walls with rough cast banding, and corbelled brick chimneys often with terracotta pots. There are two basic types: matching pairs and 'mis-matched' pairs. The former type has three variations:

- Hipped roof type 1 (nos. 5-7, 17-19 & 25-27). These have a hipped roof that extends to the front form a bracketed hood over the front bay window and to the side to form the entry porch (Figure 5).
- Hipped roof type 2 (no. 29-31). These have a hipped roof with a projecting gabled bay, and a side porch verandah.
- The Gable fronted type (nos. 13-15, 21-23, 37-39) have recessed entries on the inside of the projecting bay on either side of the central fire wall. The half-timbered gable ends are jettied with timber brackets. The pairs at 13-15 and 21-23 are distinguished by pressed metal used instead of roughcast render to the bow bay windows (Figure 5).



Figure 5 – Federation/Edwardian duplexes on the east side of Hawsleigh Avenue: at left, one of a pair of 'Gable-fronted' type (with pressed metal to the bow window) and at right, a Hipped Roof Type 1

The 'mis-matched' pairs (nos. 1-3, 9-11 & 33-35) are comprised of a gable-fronted and a hipped roof house. The gable-fronted houses have a side porch, while in the hipped roof house the roof extends to form a verandah at the front.

The houses on the west side of Hawsleigh Street are transitional early interwar gabled fronted residences comprised of a mix of detached bungalows (nos. 2-8) and duplexes (nos. 10-24) (Figure

6). The houses have brick and roughcast rendered walls (some with weatherboards, shingling or half-timbering, and louvred roof vents to the gable ends) and terracotta tile roofs (some with deep bracketed eaves) and front or side porches or verandahs supported by timber posts or rendered piers. Windows are typically timber sash, often in pairs or triples in the main elevations, and with multi-panes or simple leadlight glass to the sashes, and front doors often have arched windows with sidelights and highlights. Chimneys are rendered (some retain the original unpainted finish) and often slightly tapered and either have a distinctive cross brick pattern, which is likely the builder's trademark (for example, nos. 2, 12, 14-16) or simple brick cresting (6, 8, 18-20, 22-24). There are two main types:

- Single gable-fronts. This type includes the house at no.2 and the duplexes at nos. 14-16 and 18-20. The house at no.2 the roof extends to form a recessed porch at the side, which is supported on a tapered rendered pier, and the tapered rendered chimneys feature bricks in a cross detail. The duplex at 14-16 has side porches contiguous with the main roof and box bay windows with deep tiled hoods. The duplex at 18-20 has a central gable-fronted porch.
- Asymmetrical with a minor projecting gable (nos. 4, 6, 8, 10-12). At No.4 the projecting gable forms a porch, whereas in the other examples, it contains a room with a verandah at one side. In the duplex at no.10 the projecting gable incorporates a side porch providing the entry.

The other duplex at 22-24 has a shared hip roof with a gablet with projecting gabled bays on either side of the central recessed entry porches.



Figure 6 – Interwar bungalows and duplexes on the west side of Hawsleigh Avenue

Most of the houses in Hawsleigh Avenue have relatively good integrity. Overpainting of face brick or render is the most common change. More altered examples including nos. 29 (rendered, verandah details altered) and 24 (rendered, bay window altered). None of the front fences are original, but most are low, and many (particularly on the east side) are sympathetic to the period (timber picket or woven wire). The setting of some houses has been impacted by car parking within the front setbacks and associated removal of front fences.

The influence of the bungalow and Arts & Crafts style is also evident in St Martin's flats at 332 Carlisle Street in the simple massing with a hipped tile roof with a gablet, and in materials and

detailing such as the red brick and shingle, incised rectangles above between the (now enclosed) ground and first floor balconies, and the arched opening to the gabled entry porch.

The other interwar flats and buildings within the precinct demonstrate a variety of popular architectural styles of the period. Notable examples include:

- Hawsleigh Court, which is in the Mediterranean Style with Tuscan columns to two storeyed loggias facing Hawsleigh Avenue. They are located at the end of wings enclosing a central courtyard (see Citation 2010 for a detailed description).
- Astolat, which is a remarkable Old English style apartment complex prominently situated at the Hawsleigh Avenue corner. The picturesque hipped and gabled roofs, tall chimney stacks, half timbering, porches, and rustic clinker bricks are characteristic of the style (see Citation 317 for a detailed description).

The Old English or Tudor style influence is also seen at Charters Towers at 362 Carlisle Street, the former doctor's surgery, and residence at no.338, and the former Joseph Allison Funeral Parlour at no.362A, all constructed of clinker brick and creating a related group with Astolat. Distinctive features of Charters Towers are the projecting first floor balconies (see Figure 7), which feature timber framed balustrades with a herringbone brick pattern and rough-hewn posts. The former doctor's surgery and residence has a steeply pitched hip roof with prominent gables to the front and side (one has remnant half-timbering above windows with diamond leadlight glass), multi-pane windows and arched doorways with decorative quoining using thin bricks.



Figure 7 – The distinctive balconies at Charters Towers, the interwar Old English style apartments at 362 Carlisle Street

The former Joseph Allison Funeral Parlour (now the Kollel Beth Hatalmud Yehuda Fishman Institute) comprises a two-storey building facing Carlisle Street, connected by single storey wings to a gable-fronted former Chapel facing Balston Street at the side (Figure 8). There are no setbacks to the front or side. The two-storey front section is symmetrical with a steeply pitched hipped roof that

flattens at the eaves, and a recessed central entry with a compressed arch opening (the timber entry doors with fanlight above appear to be original) and a castellated parapet flanked by projecting bays with tiled roofs. The building is distinguished by distinctive detailing showing range of stylistic influences such as the label moulds, the brick dentilling under the eaves, the lancet windows and entry door to the former chapel, and the abstracted brick patterning to the gable end above.



Figure 8 – The former Joseph Allison Funeral Parlour at 362A Carlisle Street (front elevation to Carlisle Street at left and former chapel facing Balston Street at right)

The other interwar flats in the precinct have hipped tile roofs and rendered or brick walls and plain render or brick chimneys, and often with simple square or rectangular openings to balconies or stairwells (for example, Mandalay, 360 Carlisle Street and Merricourt, 380 Carlisle Street). Ornamentation is generally limited except for the occasional use of decorative brickwork, particularly around windows and openings and entries or stairwells, and details such as Tuscan columns to balconies or beside entrance and patterned leadlight glass in windows.

Triona Court, one of the two courtyard flats opposite (and possibly inspired by) Hawsleigh Court, is a good example (see Figure 9). Here, clinker brick is used as rectangular panels with squares at each corner in the rendered walls and to express the stairwells above the entrances, which are defined by rendered hoods with stepped brackets below paired arched windows with leadlight glass. The main central entrance stairwell wall extends above the eaves line to form an arched parapet and features a rendered nameplate. The rendered lamppost at the end of the central lawn and the cement paths that border it, as well as the low brick front fence all appear to be original and are complemented by the neat garden. The adjoining Hillsden Court by the same builder has similar detailing – in this case with arched clinker brick panels above windows and as sills. At Waikato (309 Carlisle Street), an early example of the use of cream brick, clinker bricks form flat abstracted label moulds above and sills below the windows, which have Art Deco style leadlight.

Most of the interwar buildings have relatively high integrity and several of the flat complexes are complemented by original low front fences, remnant landscaping (for example, privet hedges, and the mature trees at Hawsleigh Court) and other details such as lighting and pathways.



Figure 9 – The central courtyard at Triona Court, the interwar ‘courtyard type’ flats at 1A Hawsleigh Avenue

The house and flats of the post-war period are Modernist in style and usually flat roofed with plain brick walls. The former Fishman house at no.313 designed by Michael R.E. Feldhagen (Figure 10) is constructed of orange bricks and the first floor (which contains the living rooms) projects forward of the ground floor above carports on either side of the broad central glazed entry. It is supported by four circular columns, clad in white mosaic tiles. The first-floor façade features a horizontal window wall with vertical framing and coloured stone spandrels. It appears to be highly intact.



Figure 10 – The Modernist house designed by Michael R.E. Feldhagen at 313 Carlisle Street

The adjoining flats at no.311 by Kurt Popper have a symmetrical façade with a recessed central glazed stairwell, which is flanked by projecting balconies with decorative wrought iron balustrades. The pair of flats at 364 & 364A Carlisle Street include features such as coloured spandrel glass (364A) and patterned brickwork to the façade walls, as well as wrought iron balustrades to the balconies. With a hipped roof, the flats at 378 Carlisle Street are more conventional in appearance but are well-detailed with stone panels between the large picture windows, wrought iron balustrades to the balconies, and are complemented by an original low brick front fence.

Of note is Bellevue Lodge at 342 Carlisle Street. At the front is a prominent stairwell with a flat roof which features the name Bellevue Lodge in raised metal lettering in a cursive script. The main block, which is parapeted at the front, consists of three stepped units with separate skillion roofs clad in corrugated sheet metal. The three bays are angled slightly north-westwards (that is, towards the sun), and a series of triangular spaces are created under the long gallery/verandahs which have steel-balustrading and poles and timber-screening (brise-soleil) attached at the upper part. The windows are steel-framed fixed panes and casements. The façade is distinguished by an oriel bay to the third level, a window type which is also employed across that level on the west and north elevations.

4. Statement of Significance

What is significant?

The Carlisle Street (east) precinct, which is a residential area at the east end of Carlisle Street and in Hawsleigh Avenue that developed from the mid nineteenth century to the mid-twentieth century is significant. It is comprised of houses and flats predominantly from the Federation/Edwardian and interwar periods, with a smaller number of Victorian villas and post-World War Two flats and houses surrounding the St Colman's Catholic Church complex.

The Significant places are 291 (St Colman's Catholic Church complex), 301 (Astolat), 342 (Bellevue Lodge) & 362A (former Joseph Allison Funeral Parlour) Carlisle Street, and 2B Hawsleigh Avenue (Hawsleigh Court).

The Contributory places and features are 332-338, 360, 362, 364-382 & 303-313 Carlisle Street and 1A, 1-39 & 2-24 Hawsleigh Avenue, and the bluestone kerb and channel in Balston Street, Hawsleigh Avenue and Orange Grove. The contributory features of the flat complexes include the original low brick or render front and side fences at 301 338, 362 & 378 Carlisle Street, and 1A & 2B Hawsleigh Avenue.

The Non-contributory properties and features are:

- 356 Carlisle Street.
- Carlisle Street concrete kerb and channel and all street plantings.

How is it significant?

The Carlisle Street (East) precinct is of local historic, aesthetic, and representative significance to the City of Port Phillip.

Why is it significant?

The Carlisle Street (East) precinct is historically significant for its capacity to demonstrate key periods of growth in Balaclava from the late nineteenth century onwards, and how improvements to transport links in the early twentieth century encouraged subdivision of mansion estates from the Federation/Edwardian era until the post-World War Two period. The houses, duplexes and flats provide evidence of the rapid growth of St Kilda and Balaclava during the early to mid-twentieth century and the trend to higher density living during that time. The flats demonstrate the importance of St Kilda to the development of apartment living in Melbourne (during one year in the 1930s the City of St Kilda attracted one third of all metropolitan flat development) and how they were

increasingly regarded as smart and progressive accommodation from the interwar period onwards, a trend which continued into the post-World War Two period. (Criterion A)

The post-war house and flats in precinct also demonstrate how post-World War Two migration resulted in a growing Jewish community, which included many individuals who, interested in recreating familiar lifestyles or with an eye to property development, regularly engaged a select group of Jewish émigré architects to design houses, flats and apartment blocks, which introduced concepts of European-influenced modernism. (Criterion A)

The Carlisle Street (East) precinct is of aesthetic significance for its rich and diverse collection of residential buildings surrounding the landmark St Colman's Catholic Church complex. Hawsleigh Grove is of note for the two distinct phases of building, which creates homogeneous, but contrasting characters on either side of the street. The diverse character of Carlisle Street, which comprises a mix of late nineteenth and early twentieth century houses interspersed with interwar and post-war flats and houses, many of which are architect-designed, creates a distinctive streetscape that is highly characteristic of St Kilda and Balaclava and sets them apart from other areas within Port Phillip. (Criterion E)

Collectively, the duplexes and flats within the precinct are significant for their ability to demonstrate the development of multi-dwelling and flat design in Melbourne, including the growing popularity of courtyard style flats, during the early to mid-twentieth century and forms part of the important collection of flats within the broader St Kilda and Elwood area. (Criteria C & D)

The Federation/Edwardian duplexes along the east side of Hawsleigh Avenue are of representative significance as a fine and diverse collection that demonstrate the range of approaches to this housing type, which was one of the most popular in the early twentieth century. (Criterion D)

5. Recommendations

2000: Recommended for inclusion in the Schedule to the Heritage Overlay Table in the Port Phillip Planning Scheme.

2022: Retain in HO316 with the following changes:

- Transfer St Colman's Catholic Church complex, 291 Carlisle Street, from HO75 to HO316 and maintain internal controls only for the church and school/hall (see Citation 2441).
- Transfer the Hawsleigh Court flats, 2B Hawsleigh Avenue from HO375 to HO316 and maintain tree controls (see Citation 2010).
- Revise the current HO316 gradings in accordance with the new (2022) grading definitions as follows:
 - The Significant places are 291, 301, 362A Carlisle Street, 2B Hawsleigh Avenue.
 - The Contributory places are 338, 362, 364 to 382 & 303 to 309 Carlisle Street and 1A, 1-39 Hawsleigh Avenue.
- Add new properties to the precinct and include within HO316 with the following gradings:
 - Significant: 342 Carlisle Street (Citation 2433).
 - Contributory: 311, 313, 332, 334, 336 & 360 Carlisle Street and 2 to 24 Hawsleigh Avenue.
 - Non-contributory: 356 Carlisle Street.

6. Assessment

David Helms and Peter Barrett, *HO7 Review – Citations Update Report, 2022*

Andrew Ward, *Port Phillip Heritage Review, August 2000*

Hotham Street (Balaclava) – HO317

The Hotham Street (Balaclava) precinct (hereafter referred to as ‘the precinct’) includes the properties at 113-125 Hotham Street, Balaclava, as shown in Figure 1.

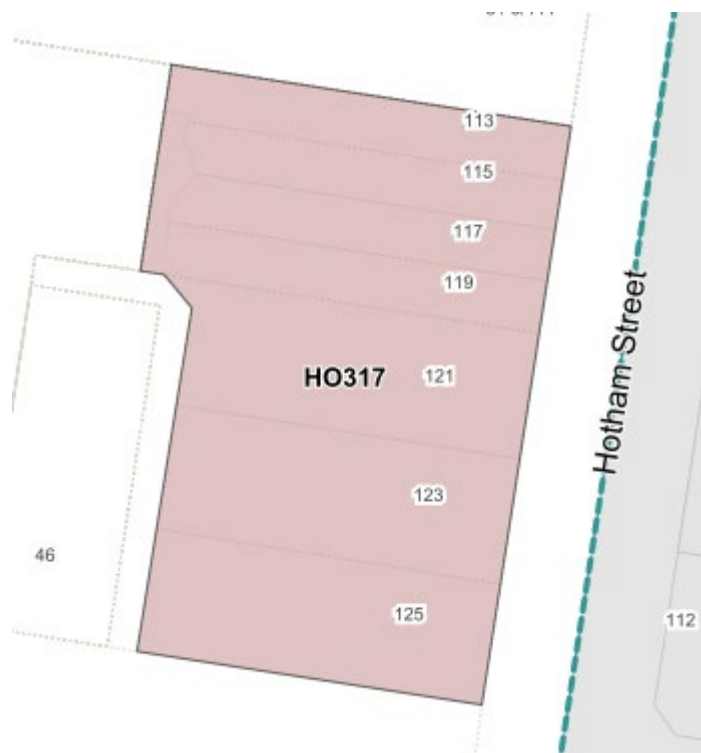


Figure 1 – HO317 Precinct map

1. Thematic Context

Victoria's framework of historical themes

- 2. *Peopling Victoria's places and landscapes: 2.5 Migrating and making a home*
- 6. *Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians*

Port Phillip thematic environmental history

- 3. *People: 3.3 Arrival, 3.4 Making a home*
- 4. *Transport: 4.4 Railway and tramway links*
- 5. *Buildings and cultural landscapes: 5.2 Shaping the suburbs, 5.3 Diverse housing*

2. History

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s. The gradual development of infrastructure, including roads, public transport networks and utilities, paved the way for increasing development of private land. Private subdivision within the broad framework set out by Hoddle's survey saw neighbourhoods in the City of Port Phillip grow into populated, thriving communities.

Mansion estates – large, detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. Although the oldest surviving houses in Elwood – such as Vautier House, built in the mid-1850s – are terrace houses, it was mansions on large allotments that came to characterise the neighbourhood in its early years. Apart from the mansion estates, most of the development in Port Phillip prior to 1880 was confined to the early township reserves. However, the boom era of the 1880s saw intense land speculation across Melbourne, with large estates and the original crown allotments carved up into much smaller allotments for residential development that filled in the gaps between the township reserves. During the peak of Melbourne's building boom in the 1880s, almost all the remaining land in Port Phillip (except for the Elwood Swamp and the Fishermans Bend area) was subdivided and offered for sale.

This precinct is situated on two Crown Allotments: section 214B which extended south from Carlisle Street along Hotham Street, and section 219 which extended west from Hotham Street almost to William Street (see Figure 2). The opening of the Windsor to North Brighton railway on 19 December 1859, which included a railway station at Balaclava on Carlisle Street just to the west did not have an immediate impact and it was not until the height of the Land Boom that speculative builders Philip Corkhill and William and Leigh Farr made substantial land purchases in the area and the land was subdivided and developed for suburban housing.

The speculative activities of Corkhill and the Farris transformed this section of Hotham Street, extending west to William Street creating The Avenue and Gourlay Street, which were almost completely built up by the onset of the economic depression of the early 1890s.

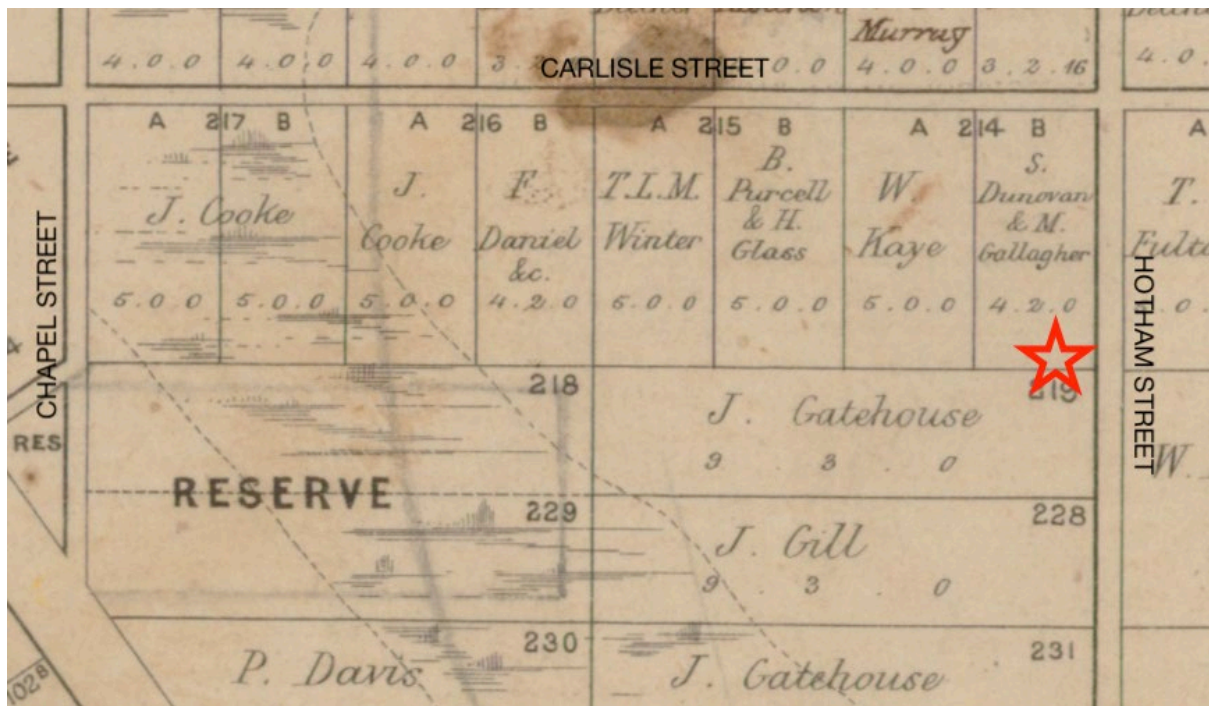


Figure 2 – 1857 Crown Allotments, St Kilda, part of Parish of Prahran (Source: St Kilda Historical Society map collection), approximate location of precinct indicated by red star.

The houses within the precinct were all constructed in 1888 (see detailed histories below) and it is presumed that either William Farr or Leigh Farr was the builder. William Farr is also known to have built nine houses in Hotham Street running south from The Avenue and the first twelve houses in The Avenue on the south side at the Hotham Street end in the late 1880s. Leigh Farr also owned a house in The Avenue that was occupied by Alfred White, an architect. The houses are shown on the 1898 Melbourne & Metropolitan Board of Works plan of this area, which also shows the similar detached villas lining both sides of The Avenue (see Figure 3).

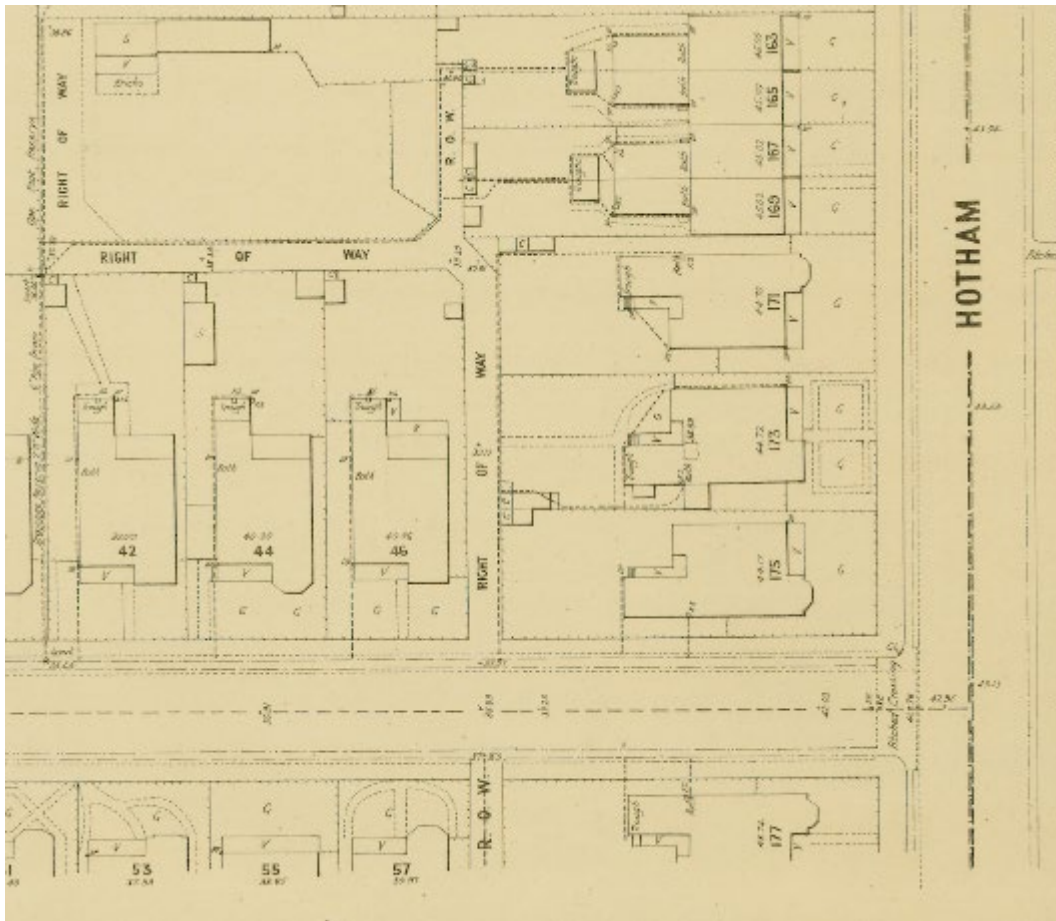


Figure 3 – Extract of MMBW Detail Plan 1438 showing the terrace and three houses, then numbered 163-175 Hotham Street, and some of the similar villas lining The Avenue

Terrace, 113-119 Hotham Street

S. Donovan and M. Gallagher were the grantees of section 214B which extended south from Carlisle Street along Hotham Street to the present location of The Avenue. It consisted of about four and a half acres which by 1873 had been subdivided into lots 24 and 28, the latter being the one on which the terrace at nos. 113-119 was subsequently built. At the time it was owned by J. Langdon.

In the 1880s, two houses existed on this lot and a third was unfinished. They were owned by Alfred Shaw, the chemist Henry Francis and the architect Nahum Barnett respectively. William Farr bought the properties of Shaw and Francis in 1887, demolishing them and dividing the land between the agent Arthur Farr and the contractor Leigh Farr, possibly his sons. By November 1888, the former had erected the terrace at nos. 113-119, living in one of them and letting the others to Sarah Beggs, the clergyman William Addis, and the accountant Roland Woodward.

In 1889 ownership of the houses passed to Thomas Farr, a gentleman who in the following year sold them to the town clerk of South Melbourne, F.G. Miles. The dwellings were described as brick, each

with eight rooms and were let in 1895 to Jas. Fulton, a gentleman, Robert Henry Shackell, an auditor, Mary Nutting, domestic duties and Charles Hunt, a hydropathist.

At the turn of the century, H.R. Harvey owned the houses, leasing them to three ladies engaged in domestic duties, Marian Bennett, Mary Davey and Louie Sampson and the clerk Joseph Dodd. At the time they had the street numbers 163-169, continuing as such until the 1920s when the present numbering was adopted.

Houses, 121-135 Hotham Street

J. Gatehouse was the grantee of section 219 which extended west from Hotham Street almost to William Street. It consisted of just under ten acres which by 1873 were subdivided into lots 29, 30 and 33. The lots were subdivided at the height of the Land Boom in the 1880s, creating building lots along The Avenue and facing to Hotham Street.

The Hotham Street blocks on the north side of The Avenue became lots 1, 2 and 3 and in 1887 P. Corkhill (presumably the builder Phillip Corkhill) owned lots 1 and 2 and the ladies Ackers and Brook owned lot 3. The blocks had a frontage of 47 feet and by November 1888, houses had been built on each, which were described as 5 rooms, brick. The present nos. 121 and 123 were owned by the gentleman Thomas Farr, while Ackers & Brook owned no.125. They were unoccupied, possibly having been just completed.

Thomas Farr continued as owner of nos. 121 and 123 in 1890, the former at the time being let to the gentleman John Harris, while the latter was occupied by Leigh Farr. The Farrs' business may have failed during the depression as by the turn of the century the Northern Assurance Company owned the houses, which by then each contained seven rooms. No.121 was occupied by George Clark, a warehouseman, while no.123 continued to be occupied by Farr, still described as a contractor. The houses had the street numbers 171, 173 and 175 until the 1920s when the present numbering was adopted.

References

J.E.S. Vardy, *Plan of the Borough of St. Kilda, Hamel and Ferguson, Melbourne, 1873*, South Ward, no.7 Melbourne & Metropolitan Board of Works (MMBW) Detail Plan 1438, dated 1898

St Kilda rate books: 1887-90, 1895-96, 1900-01.

Sands and McDougall directories: 1890, 1900, 1910, 1920, 1930.

Parish Plan, St. Kilda and Elwood. SLV Maps 820 bje.

3. Description

This small precinct comprises seven Victorian era dwellings on the west side of Hotham Street to the immediate north of The Avenue. Of the seven dwellings, four are contained within a two storeyed terrace row and the remaining three are detached asymmetrical villas.

The terrace row has a plain solid parapet with central flat-topped pediment and a bracketed cornice below (Figure 4). The pediment has vermiculated pilasters surmounted by urns and is flanked by scrolls. The verandahs have cast iron frieze and balustrades, encaustic tiled floors and dentillated fascias, and vermiculated consoles with scroll brackets to the end walls. At the ground floor there are panelled front doors with sidelights and highlights beside paired Romanesque windows with vermiculated impostes and architraves, and there are tall timber sash windows at the first floor. There are rendered chimneys with cornices. The houses have good external integrity but are now partially hidden behind high brick front fences.

The three Italianate villas have similar form, materiality and details. Asymmetrical in plan, they have stuccoed walls and hipped roofs with bracketed eaves and a flat (no.123) or faceted (121, 125) projecting bay on one side of a cast iron verandah. The faceted bays have Romanesque arched windows with moulded imposts and architraves with key stones. The flat bay has a tripartite window with cabled colonettes and architrave with an arched top, and this style window is also used behind the verandah at all three houses. Other common details include vermiculated quoining and rendered chimneys with cornices. Nos. 123 and 125 retain slate roofs (no.121 has been replaced by tiles) and no.125 is distinguished by the cast iron lace ridge cresting to the roof of the faceted front bay.

Today, hedges and high front fences partially obscure the houses from view although the corner aspect of no. 125 and the two storeyed terrace form of nos. 113-119 cause this group of buildings to stand out in the Hotham Street streetscape.



Figure 4 – The terrace at 113-119 Hotham Street showing the Romanesque window heads that are a characteristic of the houses in this precinct.



Figure 5 – Looking north from The Avenue corner with 125 Hotham Street in the foreground

4. Statement of Significance

What is significant?

The Hotham Street precinct is a small residential area, which comprises a terrace of four houses and three detached villas all built from 1887 to 1889. All the houses are Significant to the precinct.

Alterations and additions to the houses and fencing are not significant.

How is it significant?

The Hotham Street precinct is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The Hotham Street precinct is historically significant, as evidence of the speculative development during the height of the Land Boom, which extended the developed areas of St Kilda and Balaclava as far as Hotham Street. It is also significant for the associations with the activities of a locally prominent family of speculative builders and investors by the name of Farr, William, Thomas, and Leigh being involved in the construction and financing of these houses as well as others in the locality. (Criterion A)

The Hotham Street precinct is aesthetically significant as a distinctive group of Victorian houses within an area otherwise characterised by post-World War Two buildings. Presumably constructed by the same builder, the aesthetic qualities of this group are enhanced by common details such as cast iron verandah decoration, moulded stucco ornamentation (bracketed cornices, string course, vermiculated quoining and consoles), arched Romanesque style windows with moulded architraves and impostes, tripartite windows with cabled colonettes, rendered chimneys with cornices and panelled front doors with sidelights and highlights. The cast iron roof cresting to no.125 is a rare and distinctive feature. (Criterion E)

Recommendations

2000: Recommended for inclusion in the Schedule to the Heritage Overlay Table in the Port Phillip Planning Scheme.

2022: Retain in HO317 with no changes.

Assessment

David Helms and Peter Barrett, *HO7 Review – Citations Update Report, 2022*

Andrew Ward, *Port Phillip Heritage Review, August 2000*