



# **Heritage Review**

## **Lindsay House, 9 Boxshall Street, Brighton**

Prepared for City of Bayside

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e. [davidhelms@me.com](mailto:davidhelms@me.com) m. 0416 126 323

**Prepared by:** DAVID HELMS, HERITAGE CONSULTANT

**Final – 1 May 2014**

*Cover image: Lindsay House c.1949 from George Bier's Houses of Australia as reproduced in the City of Bayside Interwar and Postwar Heritage Study 2010.*

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## Executive summary

### Purpose

This report has been prepared for the City of Bayside and provides a review of the heritage significance of the Lindsay House, 9 Boxshall Street, Brighton (hereafter referred to as the 'Lindsay House'). The purpose of the review is to determine whether the Lindsay House warrants formal heritage protection under the Bayside Planning Scheme, and to prepare a new heritage citation for the subject site, which will form the basis for a future planning scheme amendment to include it within a site specific heritage overlay (HO).

### Approach and methodology

This review has been conducted in accordance with the Australia ICOMOS Burra Charter, 2013 and its guidelines using the Hercon criteria. See section 1.2 for further details.

### Findings

The Lindsay House meets the threshold for local significance, and therefore justifies inclusion in the HO of the Bayside Planning Scheme as an individual place.

A new citation has been prepared for the Lindsay House. As shown in Appendix B, this incorporates the information contained in the existing citation with minor changes to the History, Description and Comparative analysis and Statement of Significance.

In summary, the significant elements are:

- ▶ The house, constructed by 1942 for Mrs Agnes Lindsay, and designed by Yuncken, Freeman Brothers, Griffiths and Simpson.
- ▶ The front brick fence, which appears to be contemporary with the house.
- ▶ The square brick pavers set into the front lawn leading from the side driveway to the front door.
- ▶ The mature Lemon-scented Gum (*Corymbia citriodora*).

Non-significant elements include the alterations and additions at the rear of the house, and the garage at the side.

### Recommendations

Add the Lindsay House to the HO of the Bayside Planning Scheme as an individual place. The following specific controls should apply:

- ▶ External paint controls
- ▶ Tree controls

Please refer to section 3.2, which provides a rationale for the application of these controls.

### **Other recommendations**

It would also be desirable to update the Thematic History and review the Hermes database as described in Chapter 3.

# 1 Introduction

## 1.1 Purpose

This report has been prepared for the City of Bayside and provides a review of the heritage significance of the Lindsay House, 9 Boxshall Street, Brighton (hereafter referred to as the 'Lindsay House').

The purpose of the review is to:

- ▶ Determine whether the Lindsay House warrants formal heritage protection under the Bayside Planning Scheme, and (if so)
- ▶ Prepare a new heritage citation for the Lindsay House, which will form the basis for a future planning scheme amendment to include it within a site specific heritage overlay (HO).

This report sets out the methodology, findings and recommendations of the review.

## 1.2 Approach and methodology

This review has been conducted in accordance with the Australia ICOMOS Burra Charter, 2013 and its guidelines using the Hercon criteria (refer Appendix A). All terminology is consistent with the Burra Charter.

The methodology and approach to this review and its recommendations was also guided by:

- ▶ The VPP Practice Note *Applying the Heritage Overlay* (2012) (hereafter referred to as the 'VPP Practice Note').
- ▶ Comments made by relevant Independent Panel reports and, in particular, the Advisory Committee report for the *Review of Heritage Provisions in Planning Schemes* (the Advisory Committee Report), which was completed in August 2007 (refer to Appendix D).
- ▶ Guidelines for using the Hercon criteria and significance thresholds prepared by Heritage Victoria and the Queensland Heritage Council (see Section 4 References).

Specifically, the review has included:

- ▶ A review of the information contained in previous heritage assessments prepared for the Lindsay House including the individual citation in the *City of Bayside Interwar and Postwar Heritage Study 2010* (hereafter referred to as the 2010 study), and the citation for the precinct of which it forms a part in the *City of Bayside Heritage Review: Brighton Town Hall Precinct August 2009* (the 2009 Study) (refer Appendix E).
- ▶ A review of the *City of Bayside Heritage Review Volume 1: Thematic History 1999* (the Thematic History) to assist with comparative analysis.
- ▶ An exterior inspection of the Lindsay House and comparative examples cited in the 2010 study citation. When re-inspecting the Lindsay House, careful comparison was made between the house, as shown in the c.1949 image from *Houses in Australia*, reproduced in the 2010 Study, and as it exists today.

In terms of deciding whether a place achieves a threshold of local significance Appendix D provides a discussion of this issue having regard to recent Panel and Advisory

Committee reports. In summary, places of potential local significance will fulfil one or more of the following criteria:

- ▶ The place is associated with a theme identified in the Thematic History for the municipality. The place will have a strong association with the theme and this will be clearly illustrated by the fabric, when compared with other places (Criterion A).
- ▶ The place may be rare within the municipality or to a township or locality. It may be a very early place, or a type that is under-represented within the City of Bayside (Criterion B).
- ▶ If it is a representative example of a place type it will usually have the typical range of features normally associated with that type – i.e. it will be a benchmark example. If a precinct, it will usually have a high degree of integrity (i.e. a high proportion of the places will be considered to be contributory) (Criterion D).
- ▶ The place is an exemplar of an architectural style or represents significant technical or artistic/architectural innovation or achievement, or has outstanding aesthetic qualities when compared to other similar places in the municipality. The places will usually have a high degree of integrity when compared to other places (Criteria E or F).
- ▶ The place has strong social or historic associations to a township or locality (Criterion G) or to an individual or organisation (Criterion H) and, in particular:
  - There is continuity of use or association, meanings, or symbolic importance over a period of 25 years or more (representing transition of values beyond one generation).
  - The association has resulted in a deeper attachment that goes beyond utility value.
  - The connection between a place and a person/s or organisations is not short or incidental and may have been documented – for example in local histories, other heritage studies or reports, local oral histories etc.

For the purposes of comparative assessment the existing HO places within the City of Bayside are considered to establish a 'benchmark' – that is, places of potential significance would need to have similar integrity, demonstrated historic associations or architectural or aesthetic qualities etc. as an existing HO place of the same type. If there are no comparative examples in the HO, then identified and/or assessed comparative examples will be considered.

By comparison, places that do not meet the threshold of local significance will generally be those where:

- ▶ Historical associations are not well established or are not reflected in the fabric because of low integrity, or
- ▶ The place is common within the municipality or already represented in the Heritage Overlay, or
- ▶ It has low integrity when compared to other places already included in the HO.
- ▶ It is a typical, rather than outstanding example of an architectural style or technical achievement and there are better comparative examples in the municipality.
- ▶ The social or historical associations are not well established or demonstrated.

## 2 Review of significance

The VPP Practice Note directs that places to be included in the HO include (amongst other things) ‘Places identified in a local heritage study, provided the significance of the place can be shown to justify the application of the overlay’. It goes on to explain:

*All places that are proposed for planning scheme protection, including places identified in a heritage study, should be documented in a manner that clearly substantiates their scientific, aesthetic, architectural or historical interest or other special cultural or natural values.*

*The heritage process leading to the identification of the place should be undertaken with rigour. The documentation for each place should include a statement of significance that clearly establishes the importance of the place.*

### 2.1 Review of history

The history of the Lindsay House in the 2008 citation is comprehensive and provides a sound basis to assess significance. As shown in Appendix B, minor additions have been made as follows:

- ▶ Inclusion of a contextual history, which includes information drawn from the Thematic History and the Hermes database.
- ▶ A brief introductory paragraph providing the early history of the Lindsay House property, which is drawn from the citation for the Brighton Town Hall precinct in the 2009 study.

### 2.2 Review of description

The description of the Lindsay House in the 2010 citation is generally accurate and no visible changes have been made (see images in Appendix C. As shown in Appendix B, minor additions and amendments have been made as follows:

- ▶ To note that the shutters are of the folding type and are limited to the ground floor windows, including the window on the north elevation.
- ▶ To note that there are similar multi-paned double hung timber-framed sash windows in the side elevations.
- ▶ To note the brick chimney in the south end wall.
- ▶ To note that the square pavers set into the lawn appear to be original.
- ▶ To note that the orb capped piers are to the vehicle entry only.
- ▶ To describe the tree as a Lemon-scented gum (*Corymbia citriodora*).
- ▶ To specifically note the double storey addition at the rear and the garage at the side.
- ▶ To note the windows are painted white, as original, but the colours of the walls, shutters and trim to the porch have been changed.

### 2.3 Review of comparative analysis

The comparative analysis in the 2008 citation is relatively comprehensive and provides a sound basis to assess significance. As shown in Appendix B, additions have been made as follows:

- ▶ A description of the origins of the Georgian Revival style in Australia and the key style indicators.

- ▶ The inclusion of other known examples of Georgian Revival architecture including ‘Eldern’ flats at 31-35 Bay Street, and the former Brighton Gas Co. office at 263-75 New Street, both included in the HO, and ‘The Coppins’ at 64 Halifax Street, Brighton, which was not identified by the 2010 study or any other previous heritage study. ‘The Coppins’ is a fine and very intact house with a complementary garden setting including original front fence and gates.
- ▶ To note that the Roslyn Street and Garden Avenue examples are both in Brighton.
- ▶ To remove 4 Drake Street as it has been demolished.
- ▶ To note that, although the Georgian Revival style first emerged in Australia in the 1920s, most of the known extant examples in Bayside appear to date from the mid to late 1930s.
- ▶ To make the final sentence in relation to the significance of 9 Boxshall Street consistent with the statement for Criterion F in the statement of significance.

## 2.4 Review of statement of significance

The format of the statement generally complies with the format recommended by the VPP Practice Note. However, in accordance with the VPP Practice note the ‘What is significant?’ section should identify the original front fence and Lemon-scented gum as contributing to the significance of the place as well as the non-significant elements.

Table 2.1 provides a review of the existing statement of significance having regard to the relevant heritage criterion (as the 2010 study used the AHC criterion these have been converted to the relevant Hercon criterion). On this basis, a revised statement of significance has been prepared as shown in Appendix B.

**Table 2.1 – Review of significance**

<b>Criterion</b>	<b>2010 SoS</b>	<b>Comments</b>
Hercon C (AHC C)	During the 1940s, the house was held in sufficiently high regard to be included into two seminal studies of domestic architecture: Robin Boyd's <i>Victorian Modern</i> (1947) and George Bier's <i>Houses of Australia</i> (1949).	Agree that it satisfies Criterion C. Add the following ‘ ... and has the potential to yield further information about the development of Georgian Revival style in Melbourne.’
Hercon D (AHC D.2)	The style, characterised by symmetrical facades with repetitive bays of multi-paned windows, became common in Melbourne's more affluent suburbs, and is well represented in Brighton.	Agree that it satisfies Criterion D. It exhibits all the hallmark characteristics of the Georgian revival style. Replace ‘common’ with ‘popular’ and delete ‘is well represented in Brighton’.
Hercon E (AHC E.1)	The house, enhanced by its setting with its original front fence, a hedge and a mature eucalypt tree, remains as a prominent element in the residential streetscape	Agree that it satisfies Criterion E, however, delete reference to the non-significant hedge and replace final part of sentence ‘remains as a ...’ with ‘create a picturesque composition’.
Hercon F (AHC F.1)	This example, however, stands out for its particularly elegant proportions and fine detailing, notably the porch with unusual shaped pediment and fret-like ornament	Agree that it satisfies Criterion F for the reasons cited.
Hercon H (AHC H.1)	Architecturally, the house is a fine example of the early residential work of the architectural firm of Yuncken,	Agree that it satisfies Criterion H for the reasons cited, and on the basis of the evidence in the 2010 study.

Criterion	2010 SoS	Comments
	Freeman Brothers, Griffiths & Simpson, one of Melbourne's leading exponents of the Georgian Revival style of the 1930s.	

## 2.5 Thematic History

This place is associated with Theme 2.0: *Survey and settlement* and, more specifically, sub-theme 2.5 *1900 to World War Two – the Second Land Boom*. However, the text for this sub-theme refers only to new estates in the undeveloped areas of Sandringham, Hampton and Beaumaris, as well as commercial development around railway stations.

It would be desirable to include reference to the infill development that occurred during the interwar period in the established residential areas of Brighton and Sandringham that were partially developed. This occurred both in existing partially developed subdivisions and new subdivisions that were created, particularly on the sites of the former large mansion estates. The rise in land values also led to more intensive forms of development and saw the appearance of the first flats in Brighton, Sandringham and Hampton.

The Lindsay House is also associated with Theme 3.0: *Housing* and, more specifically, sub-theme 3.3: *Consolidation: Housing from 1900-1939*. This sub-theme generally provides an appropriate context for the Lindsay House, however, it would be desirable to also mention the range of interwar housing styles found in Brighton, and also to note the quality of the interwar houses in Brighton, and parts of Sandringham, many of which were architect-designed. For similar reasons, the text in relation to interwar flats should also be amended.

## 2.6 Other places of potential significance

This is one of several Georgian Revival houses identified by the 2010 study, which are in turn among about 70 heritage places assessed by that study and recommended for inclusion in the heritage overlay. I understand that the recommendations of that study have not been fully implemented and many of the places remain unprotected.

The places from the 2010 study and all of the previous heritage studies for the City of Bayside are now contained in the Hermes database. A search of the Hermes database for the City of Bayside using the status 'Recommended for the Heritage Overlay' (which should be applied to places assessed to be of local significance and not currently included in the HO) identified 214 places with that status.

However, a preliminary review revealed that the places so identified included some that are either demolished (e.g., *Aldworth*, 7 Tennyson Street, Brighton) or are actually included in the HO (e.g. *Ashburnham*, 106 North Road, Brighton) and so the actual number of places of local significance that are not protected is likely to be less.

Conversely, a search using 'Included in Heritage Overlay' as the status identified a total of 512 places and precincts. However, a preliminary review found that several of these places are in fact, not included in the HO. Of these, most appeared to have been removed/not included on the basis of a review completed by the 2010 study- examples include *Kamesburgh*, 52 Fernhill Road, Sandringham, House/duplex, 188 Church Street, Brighton and House, 29 Dawson Avenue, Brighton.

The Hermes database is an important and valuable resource tool, particularly for carrying out comparative analyses, as has been done for this review. However, its usefulness is

diminished when the information about the heritage status of a place is incorrect. Therefore, it would be desirable to undertake a comprehensive review of the Hermes database to:

- ▶ Ensure that the heritage status is correctly applied.
- ▶ Identify other places that, like the Lindsay House, are suitable for inclusion in the HO.

### 3 Findings and recommendations

#### 3.1 Findings

##### ***Lindsay house***

The Lindsay House meets the threshold for local significance, and therefore justifies inclusion in the HO of the Bayside Planning Scheme as an individual place.

A new citation has been prepared for the Lindsay House. As shown in Appendix B, this incorporates the information contained in the existing citation with minor changes to the History, Description and Comparative analysis and Statement of Significance.

In summary, the significant elements are:

- ▶ The house, constructed by 1942 for Mrs Agnes Lindsay, and designed by Yuncken, Freeman Brothers, Griffiths and Simpson.
- ▶ The front brick fence, which appears to be contemporary with the house.
- ▶ The square brick pavers set into the front lawn leading from the side driveway to the front door.
- ▶ The mature Lemon-scented Gum (*Corymbia citriodora*).

Non-significant elements include the alterations and additions at the rear of the house, and the garage at the side.

##### ***Thematic history***

It would be desirable to amend the thematic history as shown in Table 3.1.

**Table 3.1 – Thematic history changes**

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<b>Section</b>	<b>Changes</b>
Section 2.5	Insert the following text at the end prior to section 2.6:  <i>In the residential areas established prior to World War I infill development occurred within existing subdivisions and in new estates. Many of the new subdivisions were created out of large mansion estates that had become uneconomical to maintain and were consequently sold and subdivided. Sometimes, the original mansion was retained on a reduced allotment or was demolished and remembered only by a street name. As property values increased, more intensive residential development was encouraged and the first flats began to appear in Brighton, Sandringham and Hampton.</i>
Section 3.3	On p.32 replace the second paragraph and dot point list of houses with the following:  <i>3.3.1 Architect-designed houses</i>  <i>The influence of wealthy citizens upon the quality of housing continued during the Federation/Edwardian and interwar periods. As in the nineteenth century, many houses in Brighton (and parts of Sandringham and Hampton) were architect-designed in fashionable architectural styles. Popular styles among wealthy</i>

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Section	Changes
	<p><i>residents included Federation Queen Anne, Old English (or Tudor Revival) and Georgian Revival. A fine example of a Georgian Revival house is the house erected in Boxshall Street, Brighton for Mrs Agnes Lindsay. The house, designed by leading architects Yuncken, Freeman Brothers, Griffiths and Simpson, was featured in two books about residential architecture in Victoria during the 1940s.</i></p> <p><i>Notably, several houses were designed by architects as their own residences – examples include Ingleby (1915), the residence of W.A.M. Blackett, Leighton Irwin's house (1927) at 3 Holmwood Avenue, Brighton, Geoffrey Mewton's house (1938) at 207 Bluff Road, Sandringham, Leslie M. Perrott's house (1924) at 10 Newbay Crescent, Brighton, and Chellow Dene (1929), the residence of Bernard Evans at 17 Middleton Street, Black Rock. Percy Oakley, another Brighton resident, designed two houses for himself: the first, constructed in 1913 at 390 St Kilda Street, and the second (1922) at 46 Bay Street.</i></p> <p><i>Other architects whose residential work is represented in Bayside include I.G. Anderson (1934, Ostend, 4 Seacombe Grove, Brighton), Cedric Ballantyne (1926, 257 St Kilda Street, Brighton), F.K. Cheetham (Eldern Flats, 1928, 31-35 Bay Street, Brighton), Cowper, Murphy &amp; Appleford (1932, Okataina Flats, 33 Chelsea Street, Brighton), J.H. Esmond Dorney (1936, Malaru Flats, 33-39 Campbell Street, Brighton), Alec Eggleston (1907, Balcomb, 11 Gillies Street, Hampton), Philip B. Hudson (1915, 24 Wellington Street, Brighton), Robert Haddon (1919, 99 Park Road, Cheltenham), Irwin &amp; Stevenson (1926, 48 Victoria Street, Sandringham), F.L. Klingender (1921, 5 Menzies Avenue, Brighton), and Best Overend (1939, Flats, 8 Cole Street, Brighton).</i></p> <p>On p.36 replace the third paragraph and dot point list of flats with the following:</p> <p><i>3.3.2 The emergence of flats</i></p> <p><i>As noted in section 2.6, the interwar development boom encouraged the building of flats in Bayside, which commenced after World War One and peaked in the period from 1928 to 1940. As in other parts of Melbourne, early flats included conversions of existing dwellings as well as purpose built examples. The Riviera at 120 The Esplanade (HO615) and Park Court at 7 Keith Court (HO209) are examples of conversion types: the former created from a pair of c.1885 terrace houses and the latter from a detached c.1850s mansion. One of the earliest known purpose-built examples is Grosvenor Flats, built c.1921, at 256 St Kilda Street, Brighton.</i></p> <p><i>As in Toorak, many of the flat developments in Brighton were large and architect-designed and intended for wealthy clients who wished to remain in the area, but without the expense of a large house and grounds. Eldern Flats (F.K. Cheetham, 1928) in Bay Street, Brighton is typical of these 'mansion flats'. Ostend (I.G. Anderson, 1934), on the beach frontage, incorporated boat sheds and dressing rooms, and a deck for a roof, creating the perfect bayside lifestyle. Other architect-designed flats in Bayside include Okataina (Cowper, Murphy &amp; Appleford, 1932) Malaru (J.H. Esmond Dorney, 1936), and 8 Cole Street, Brighton (Best Overend, 1939),</i></p> <p>NOTE: The 2010 study also recommended additions to Chapter 3 of the Thematic History. The proposed insertion of these additional new sub-sections will require the re-numbering of the new sub-sections in the 2010 Study as 3.3.3 <i>The emergence of the Modern House (1935-1945)</i>, and 3.3.4 <i>Reinforced concrete technology</i>.</p>

### ***Other places of potential significance***

There are other heritage places of potential significance that may warrant inclusion in the HO; however, identifying the exact number is difficult, as it appears that many places in the Hermes database have an incorrect heritage status applied.

Ensuring that the correct heritage status is applied assists in the comparative analysis of places and would also enable the City of Bayside to identify and prioritise other places that are worthy of inclusion in the HO.

## **3.2 Recommendations**

### ***Lindsay House***

Add the Lindsay House to the HO of the Bayside Planning Scheme as an individual place. The following specific controls should apply:

- ▶ External paint controls
- ▶ Tree controls

Table 3.2 provides the rationale for the application of these controls.

**Table 3.2 – Specific HO controls**

<b>Control</b>	<b>Rationale</b>
<i>External paint controls</i>	<p>The house was originally painted 'Celadon Green' with white-painted timberwork (window and door frames and shutters). Currently, the walls are painted a lemon-cream, and the timber shutters and trim to the porch are dark green. Returning the house to its original colour scheme would assist in revealing its significance.</p> <p>The general HO controls only require a permit to paint a 'previously unpainted surface'. As the house is currently painted a permit would not be required to repaint it in a different colour.</p> <p>The application of external paint controls would not require a permit to repaint using existing colours (as this would be considered maintenance), but would require a permit if it was proposed to change the colour scheme. This would provide the opportunity to encourage a return to the original colour scheme.</p>
<i>Tree controls</i>	<p>The Lemon-scented gum is an early planting associated with the development of the front garden and contributes to the aesthetic qualities. The HO schedule should specify that it is the only tree on the site affected by the control.</p>

### ***Thematic history***

Amend the Thematic History as shown in Table 3.1.

### ***Other places of potential significance***

Undertake a review of the Hermes database to:

- ▶ Ensure that the heritage status is correctly applied.
- ▶ Identify other places that, like the Lindsay House, are suitable for inclusion in the HO.

## 4 References

Allom Lovell & Associates, 1999, *City of Bayside Heritage Review Volume 1: Thematic History*, unpublished report prepared for City of Bayside

Built Heritage Pty Ltd, 2009, *City of Bayside Heritage Review: Brighton Town Hall Precinct*, unpublished report prepared for City of Bayside

Heritage Alliance, May 2008, Amended May 2010 *City of Bayside interwar and postwar heritage study*, unpublished report prepared for City of Bayside

Heritage Council, *Assessing the cultural heritage significance of places and objects for possible state heritage listing: The Victorian Heritage Register Criteria and Threshold Guidelines*, 6 December 2012 <http://www.dpcd.vic.gov.au/heritage/Forms-and-Guidelines/registration-forms-and-guidelines> (accessed 17 September 2013)

Heritage Council, *Heritage Impact Statements – Guidelines*, Queensland Heritage Council, *Using the criteria: a methodology*, Queensland Heritage Council, 2006

*Review of Heritage Provisions in Planning Schemes. Advisory Committee Report. The way forward for heritage*, August 2007 (viewed online on 4 April 2014 at <http://www.dpcd.vic.gov.au/planning/panelsandcommittees/reports/advisory-committee-reports#heritage>)

## APPENDIX A – Criteria for the Assessment of Cultural Heritage Significance (HERCON)

In reviewing the heritage significance of these places, the common criteria which were adopted at the 1998 Conference on Heritage (HERCON) and which are based on the longstanding, and much used, Australian Heritage Commission criteria for the Register of the National Estate have been used.

**Criterion A:**

Importance to the course, or pattern, of our cultural or natural history.

**Criterion B:**

Possession of uncommon, rare or endangered aspects of our cultural or natural history.

**Criterion C:**

Potential to yield information that will contribute to an understanding of our cultural or natural history.

**Criterion D:**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments.

**Criterion E:**

Importance in exhibiting particular aesthetic characteristics.

**Criterion F:**

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

**Criterion G:**

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

**Criterion H:**

Special association with the life or works of a person, or group of persons, of importance in our history.

## APPENDIX B – Citation amendments

This shows the recommended changes to the citation for the Lindsay House from the 2010 study, as follows:

- ▶ New or amended text is shown in *italics*.
- ▶ Deleted text is shown in ~~strike through~~.

### History

#### *Contextual history*

*After the recession of the 1890s, the municipality witnessed considerable residential development during the Edwardian and inter-war periods, and the full range of housing styles from these eras are represented in Bayside (Allom Lovell & Associates 1999:32).*

*The electrification of the railway to Sandringham by 1919 and the council actively generated interest in the area's estates in the 20<sup>th</sup> century (Allom Lovell & Associates 1999:19)*

*In the residential areas established prior to World War I infill development occurred within existing subdivisions and in new estates. Many of the new subdivisions were created out of large mansion estates that had become uneconomical to maintain and were consequently sold and subdivided. Sometimes, the original mansion was retained on a reduced allotment or was demolished and remembered only by a street name. As property values increased, more intensive residential development was encouraged and the first flats began to appear in Brighton, Sandringham and Hampton.*

*According to historian Granville Wilson, Brighton is an excellent illustration of the history of wealth affecting architecture (Allom Lovell & Associates 1999:24). The influence of wealthy citizens upon the quality of housing continued during the Federation/Edwardian and interwar periods. As in the nineteenth century, many houses in Brighton (and parts of Sandringham and Hampton) were architect-designed in fashionable architectural styles. Popular styles among wealthy residents included Federation Queen Anne, Old English (or Tudor Revival) and Georgian Revival.*

*Notably, several houses were designed by architects as their own residences – examples include Ingleby (1915), the residence of W.A.M. Blackett, Leighton Irwin's house (1927) at 3 Holmwood Avenue, Brighton, Geoffrey Mewton's house (1938) at 207 Bluff Road, Sandringham, Leslie M. Perrott's house (1924) at 10 Newbay Crescent, Brighton, and Chellow Dene (1929), the residence of Bernard Evans at 17 Middleton Street, Black Rock. Percy Oakley, another Brighton resident, designed two houses for himself: the first, constructed in 1913 at 390 St Kilda Street, and the second (1922) at 46 Bay Street (Hermes database).*

*Other architects whose residential work is represented in Bayside include I.G. Anderson (1934, Ostend, 4 Seacombe Grove, Brighton), Cedric Ballantyne (1926, 257 St Kilda Street, Brighton), F.K. Cheetham (Eldern Flats, 1928, 31-35 Bay Street, Brighton), Cowper, Murphy & Appleford (1932, Okataina Flats, 33 Chelsea Street, Brighton), J.H. Esmond Dorney (1936, Malaru Flats, 33-39 Campbell Street, Brighton), Alec Eggleston (1907, Balcomb, 11 Gillies Street, Hampton), Philip B. Hudson (1915, 24 Wellington Street, Brighton), Robert Haddon (1919, 99 Park Road, Cheltenham), Irwin & Stevenson (1926, 48 Victoria Street, Sandringham), F.L. Klingender (1921, 5 Menzies Avenue, Brighton), and Best Overend (1939, Flats, 8 Cole Street, Brighton) (Hermes database).*

### *Place history*

The north side of Boxshall Street between St Andrew's and Carpenter streets comprised Section XI in the 1842 plan for the First Special Survey of the Brighton Estate. In 1860 a courthouse was erected within Section XI at the corner of Wilson and Carpenter streets, however, the balance of the land remained undeveloped until the land boom of the late 1880s when three mansions were built on the north side of Boxshall Street: Ellesmere (now 44 St Andrews Street), Bogong (later 9 Boxshall Street) and Wolsingham (later 15 Boxshall Street). In 1884 Bogong was purchased by the Presbyterian Church to become the new Manse and in 1889 a new church was constructed on the lot immediately behind it, facing Wilson Street.

In 1941 the church demolished the old manse and sold off the site for redevelopment. It was subdivided into two lots and two new dwellings erected: a Moderne-style duplex on what became no. 11-13 and this house at no.9.

This house was evidently erected during 1942 as Rate records indicate that the property had a Net Annual Value of £20 at the end of 1941, which had increased to £60 by February 1942, and thence to £95 by the end of that year. At that time, it was rated as a six-roomed brick house, owned and occupied by Mrs Agnes Lindsay, a widow formerly of 18 Cross Street, Elsternwick. She remained living in the house until around 1955.

Mrs Lindsay's new house was designed by the noted Melbourne architectural firm then known as Yuncken, Freeman Brothers, Griffiths & Simpson. Founded in the mid-1930s by three former employees of A & K Henderson, the firm soon became sought-after as society architects, designing large and tasteful houses for moneyed clients in Melbourne's more *affluent* suburbs. During that time, the office became Melbourne's leading exponents of the conservative Georgian Revival, although they also designed some well-regarded houses in the Modernist style. After the War, the firm rejected its historicist leanings and became more prominent as progressive commercial architects, best known for projects such as the Sydney Myer Music Bowl (1956).

Nevertheless, the Lindsay House became a particularly celebrated and well-known example of the firm's earlier work in the conservative manner. In Robin Boyd's first book, *Victorian Modern* (1947), the author discussed several projects by the Yuncken office, and included a photograph of the present building to illustrate 'the more recent, more familiar Yuncken Freeman Brothers, Griffiths & Simpson manner'. Although Boyd was hardly a champion of *retardataire* architectural styles, he complimented this example thus:

'Typical of a small select class of Melbourne domestic work, the proportions and details are highly studied and finely executed in a style that is about fifty years older than Victoria.'

Two years after Boyd's book, the Lindsay House appeared in another important overview of Australian architecture, George Bier's *Houses of Australia* (1949), in which it was lauded for its 'refreshingly light' detailing and unusual Celadon green colour scheme (since over painted).

### **References**

- Allom Lovell & Associates, *City of Bayside Heritage Review Volume 1: Thematic history*, 1999  
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## Description

The house at 9 Boxshall Street, Brighton, is a double-storey house in the Georgian Revival style. It has brick walls with a bagged and painted finish, and a shallow tiled-clad hipped roof with narrow eaves. *There is a simple rectangular brick chimney in the south end wall.* The stark and symmetrical street facade has a central entry porch flanked by rectangular windows ~~with narrow louvered shutters~~, and a row of three slightly smaller windows above. All of these windows, *and those in the side walls* have multi-paned double-hung timber framed sashes. *The lower windows to the facade and in the north side wall have narrow folding louvered timber shutters.* The porch has a pair of thin columns with moulded capitals supporting a shaped pediment with a moulded architrave incorporating a fret-like motif. The front door, set into a recess, is flanked by sidelights and highlights, and has a wrought iron screen door using the same fret-like pattern, *and is accessed by semi-circular concrete steps.*

The house has *a two-storey addition at the rear and a new garage on the south side* ~~apparently been altered by a rear addition~~, but this has not compromised its streetscape presence. *The urns on either side of the steps have replaced original examples in the same location. The windows are painted white, as original, but the colours of the walls, shutters and trim to the porch have been changed.*

The front fence, in the form of a dwarf wall of bagged brickwork with ~~orb-capped~~ piers *(capped with orbs to the vehicle driveway) and the square brick pavers leading from the driveway to the front door appear to be original as they can be seen in the c.1949 image in Houses in Australia (see History).* The now mature ~~large eucalypt tree~~ Lemon-scented Gum (*Corymbia citriodora*) ~~is a~~ *remains as a prominent element in the front garden.*

## Comparative analysis

*In the early 20<sup>th</sup> century Australian architecture was influenced by the parallel Georgian Revival movements in England and America. William Hardy Wilson is crediting with inspiring the Colonial Revival movement in Australia, both by his designs and his book of drawings Old Colonial Architecture in New South Wales and Tasmania of 1924. This book was based on Wilson's researches from 1912 to 1920. He also visited America in 1923, at the height of the 'academic' Colonial Revival where he travelled down the East Coast as a student, from Massachusetts to the Carolinas, sketching 18<sup>th</sup>-century architecture.*

*Typically, Georgian Revival houses of the interwar period had a side-gabled or hipped roof, were often two-storeyed, had a symmetrical façade with central entry, the entrance was accented by a pediment or columned porch, and double-hung sash windows with shutters were used, often with multi-pane glazing. Small round windows were popular above the front entry and in gable ends from the late 1930s through the '50s. Starting from the 1930s, the details of Colonial Revival houses became simpler, and brick cladding began to predominate over the previous weatherboards.*

In Melbourne, the Georgian Revival style of the late 1930s was mostly manifest in the forms of large townhouses *and flats* erected for wealthy clients in the city's more affluent suburbs, such as Toorak. Befitting its status as a similarly prestige residential area, there are numerous surviving examples in Brighton. *One of the earliest known examples of the*

style in Bayside is Eldern Flats (F.K. Cheetham, 1928) at 31-35 Bay Street (HO419). Also built in the late 1920s were the offices of the Brighton Gas Co. at 263-75 New Street, designed in the Georgian Revival style by architect (and company director) Phillip Hudson.

The other known Georgian Revival houses in Bayside date from the mid to late 1930s. These include the relatively simple and modestly-scaled examples by as yet unidentified architects, such as ~~4 Drake Street~~, 129 Roslyn Street and 5 Garden Avenue, both in Brighton. More prominent and assured examples by known designers include those at 32 Bay Street, Brighton (Leighton Irwin, 1938) and 48 Halifax Street (Ross Farrow, 1937). In Sandringham, there are two representative examples in Fernhill Road: one at No 32 (J.F.W. Ballantyne, 1938) and another at No 47 (Irwin & Stevenson, c.1937).

Although necessarily very similar in form and composition, these Georgian Revival houses otherwise vary considerably in their scale and in the deftness of their architectural embellishment. The oft-published example at 9 Boxshall Street, although of relatively late date, stands out amongst them for its ~~particular fine proportions and detailing~~ *particularly elegant proportions and fine detailing, notably the porch with unusual shaped pediment and fret-like ornament.*

### Statement of significance

#### What is significant?

~~The house at 9 Boxshall Street, Brighton, is a double-storey painted brick Georgian Revival house with a hipped tile roof and a distinctively detailed porch.~~ erected in 1942 for Mrs Agnes Lindsay, ~~the house was~~ and designed by Yuncken, Freeman Brothers, Griffiths and Simpson, *is significant. It is a double-storey house in the Georgian Revival style. It has brick walls with a bagged and painted finish, and a shallow tiled-clad hipped roof with narrow eaves. The windows are painted white, as original, but the colours of the walls, shutters and trim to the porch have been changed. There is a simple rectangular brick chimney in the south end wall. The stark and symmetrical street facade has a central entry porch flanked by rectangular windows, and a row of three slightly smaller windows above. All of these windows, and those in the side walls have multi-paned double-hung timber framed sashes. The lower windows to the facade and in the north side wall have narrow folding louvered timber shutters. The porch has a pair of thin columns with moulded capitals supporting a shaped pediment with a moulded architrave incorporating a fret-like motif. The front door, set into a recess, is flanked by sidelights and highlights, and has a wrought iron screen door using the same fret-like pattern, and is accessed by semi-circular concrete steps.*

*The original front fence, in the form of a dwarf wall of bagged brickwork with piers (capped with orbs to the vehicle driveway), and the mature Lemon-scented Gum (Corymbia citriodora) also contribute to the significance of the place.*

*Non-original alterations and additions to the house including the rear two storey section and the garage, and the non-original paint colour to the walls, shutters and porch trim are not significant.*

#### How is it significant?

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

#### Why is it significant?

Aesthetically, the house is a fine and intact example of the Georgian Revival style of the interwar period. The style, characterised by symmetrical facades with repetitive bays of multi-paned windows, ~~became common in~~ *was a popular style in Melbourne's more*

affluent suburbs and is well represented in *such as* Brighton (Criterion D.2). This example, however, stands out for its particularly elegant proportions and fine detailing, notably the porch with unusual shaped pediment and fret-like ornament (Criterion F.4). The house is enhanced by its setting with its original front fence, a hedge and a mature eucalypt tree, *which creates a picturesque composition*. (Criterion E.4)

Architecturally, the house is a fine example of the early residential work of the architectural firm of Yuncken, Freeman Brothers, Griffiths & Simpson, one of Melbourne's leading exponents of the Georgian Revival style of the 1930s (Criterion H.4). During the 1940s, the house was held in sufficiently high regard to be included into two seminal studies of domestic architecture: Robin Boyd's *Victorian Modern* (1947) and George Bier's *Houses of Australia* (1949) *and has the potential to yield further information about the development of the Georgian Revival style in Melbourne*. (Criterion C)

APPENDIX C – IMAGES

	<p>View of house and Lemon-scented Gum from north/west side</p>
	<p>View of front fence</p>
	<p>View of house from south/east side showing orbs on vehicle piers</p>
	<p>View of house from south/east side showing rear two storey addition and garage.</p>

## APPENDIX D Assessment methodology

### C.1 Introduction

This section provides a context for the review of significance, which draws on relevant guidelines for the preparation of heritage studies as well as other relevant Independent Panel reports and, in particular, the Advisory Committee report in relation to the *Review of Heritage Provisions in Planning Schemes*<sup>i</sup> (The Advisory Committee Report), which was completed in August 2007.

### C.2 Establishing a threshold of local significance

#### **What is a threshold?**

The Heritage Victoria standard brief for Stage 2 heritage studies notes that local significance can include places of significance to a town or locality, however, whether the 'threshold' of local significance is achieved depends how relevant heritage criteria are applied and interpreted.

The Advisory Committee Report notes that the related questions of the application of appropriate heritage criteria and establishing 'thresholds' that provide practical guidance to distinguish places of 'mere heritage interest from those of heritage significance' have been the subject of continuing debate in recent times. While there was agreement that the AHC criteria (which were used in the *City of Bayside interwar and postwar heritage study*) may be appropriate for use at the local level, the question of what establishes a threshold remains open to interpretation.

The Advisory Committee Report defines 'threshold' as follows:

*Essentially a 'threshold' is the level of cultural significance that a place must have before it can be recommended for inclusion in the planning scheme. The question to be answered is 'Is the place of sufficient import that its cultural values should be recognised in the planning scheme and taken into account in decision-making?' Thresholds are necessary to enable a smaller group of places with special architectural values, for example, to be selected out for listing from a group of perhaps hundreds of places with similar architectural values.<sup>ii</sup>*

#### **How is a threshold defined?**

The Advisory Committee Report cites the Bayside C37 and C38 Panel report, which notes that:

*With respect to defining thresholds of significance, it was widely agreed by different experts appearing before this Panel that there is a substantial degree of value judgement required to assess a place's heritage value, so that there is always likely to be legitimate, differing professional views about the heritage value of some places.*

*There is a wide range of matters that can be taken into account in making any assessment (e.g. a place's value in relation to historic, social, aesthetic, cultural factors, its fabric's integrity and so on), leading to further grounds for differences between judgements.<sup>iii</sup>*

While there are application guidelines for the use of the AHC criteria (Developed in 1990 these are known as the *AHC Criteria for the Register of the National Estate: Application Guidelines*), they are designed for application at the regional or National level and the

Advisory Committee Report cited a report prepared by Ian Wight for Heritage Victoria, which noted that they may require rewriting to ‘make them clearly applicable to places of local significance’.

On this basis, the Panel made the following conclusions:

*As also discussed, a fundamental threshold is whether there is something on the site or forming part of the heritage place that requires management through the planning system.*

*As we have commented, we see the development of thresholds as something which responds to the particular characteristics of the area under investigation and its heritage resources. Nevertheless the types of factors that might be deployed to establish local thresholds can be specified State-wide. They would include **rarity in the local context, condition/degree of intactness, age, design quality/aesthetic value, their importance to the development sequence documented in the thematic environmental history.** (emphasis added)*

*This process is essentially a comparative one within the local area. That area may not coincide with the municipal area. Its definition should be informed by the thematic environmental history.<sup>iv</sup>*

### **What is the role of the thematic history?**

The previous comments highlight the important role played by thematic environmental histories in providing a context for the identification and assessment of places. However, while it would be expected that the majority of places of local significance will be associated with a theme in the thematic history not all places are and there may be some that are individually significant for reasons that are independent of the themes identified by the Study. The chair of the Advisory Committee Report, Jenny Moles, made the following comment in the Panel report prepared for the Warrnambool Planning Scheme Amendment C57:

*The Panel also does not see it as inimical to the significance of this building that there is currently no mention of a guest house theme in the Gap Study Thematic History. **It is simply not the case that every building typology will be mentioned in such a study.** (Emphasis added)*

The C57 Panel Report also once again highlighted that thematic histories are not ‘static’ documents and should be reviewed once more detailed assessments are carried out for places and precincts. This iterative approach allows a ‘more complete and more pertinent history of a municipality to be developed in terms of providing a basis for managing heritage stock and allows individual buildings to be placed in their historical context’.<sup>v</sup>

### **Conclusion**

In accordance with the Advisory Committee comments a series of local ‘tests’ have developed to determine whether a precinct or place meets the threshold of local significance to the City of Bayside using the Hercon criteria. It is noted that a place need only meet one ‘test’ or criteria in order to meet the threshold of local significance. Meeting more than one ‘test’ does not make the place more significant – it simply means that the place is significant for a variety of reasons. The tests are:

- ▶ The place is associated with a theme identified in the thematic history. The place will have a strong association with the theme and this will be clearly illustrated by the fabric, when compared with other places (Criterion A).

- ▶ The place may be rare within the municipality or to a township or locality. It may be a very early place, or one that is under-represented within the City of Bayside (Criterion B).
- ▶ If it is a representative example of a place type it will usually have the typical range of features normally associated with that type – i.e. it will be a benchmark example. If a precinct, it will usually have a high degree of integrity (i.e. a high proportion of the places will be considered to be contributory) (Criterion D).
- ▶ The place is an exemplar of an architectural style or represents significant technical or artistic/architectural innovation or achievement, or has outstanding aesthetic qualities when compared to other similar places in the municipality. The places will usually have a high degree of integrity when compared to other places (Criteria E or F).
- ▶ The place has strong social or historic associations to a township or locality (Criterion G) or to an individual or organisation (Criterion H) and, in particular:
  - There is continuity of use or association, meanings, or symbolic importance over a period of 25 years or more (representing transition of values beyond one generation).
  - The association has resulted in a deeper attachment that goes beyond utility value.
  - The connection between a place and a person/s or organisations is not short or incidental and may have been documented – for example in local histories, other heritage studies or reports, local oral histories etc.

By comparison, places or precincts that do not meet the threshold of local significance will generally be those where:

- ▶ Historical associations are not well established or are not reflected in the fabric because of low integrity, or
- ▶ The place is common within the municipality or already well-represented in the Heritage Overlay, or
- ▶ If a precinct, it has a high proportion of non-contributory buildings, or
- ▶ It is a typical, rather than outstanding example of an architectural style or technical achievement and there are better comparative examples in the municipality.
- ▶ The social or historical associations are not well established or demonstrated.

## APPENDIX E – Previous heritage citations

City of Bayside Interwar and postwar heritage study (2010)

City of Bayside Heritage Review: Brighton Town Hall Precinct (August 2009)



## City of Bayside Inter-War and Post-War Heritage Study

<b>Identifier</b>	House	[7.10]
<b>Formerly</b>	Lindsay House	



<b>Address</b>	9 Boxshall Street BRIGHTON	<b>Designer</b>	Yuncken, Freeman Brothers, Griffiths & Simpson
<b>Built</b>	1942	<b>Builder</b>	-
<b>Condition</b>	Good	<b>Intactness</b>	Excellent (some additions at rear)

### Statement of Significance

#### *What is Significant?*

The house at 9 Boxshall Street, Brighton, is a double-storey painted brick Georgian Revival house with a hipped tile roof and a distinctively-detailed porch. Erected in 1942 for Mrs Agnes Lindsay, the house was designed by Yuncken, Freeman Brothers, Griffiths and Simpson.

#### *How is it Significant?*

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

#### *Why is it Significant?*

Aesthetically, the house is a fine and intact example of the Georgian Revival style of the inter-war period. The style, characterised by symmetrical facades with repetitive bays of multi-paned windows, became common in Melbourne's more affluent suburbs, and is well represented in Brighton (*Criterion D.2*). This example, however, stands out for its particularly elegant proportions and fine detailing, notably the porch with unusual shaped pediment and fret-like ornament (*Criterion F.1*). The house, enhanced by its setting with its original front fence, a hedge and a mature eucalypt tree, remains as a prominent element in the residential streetscape (*Criterion E.1*).

Architecturally, the house is a fine example of the early residential work of the architectural firm of Yuncken, Freeman Brothers, Griffiths & Simpson, one of Melbourne's leading exponents of the Georgian Revival style of the 1930s (*Criterion H.1*). During the 1940s, the house was held in sufficiently high regard to be included into two seminal studies of domestic architecture: Robin Boyd's *Victorian Modern* (1947) and George Bier's *Houses of Australia* (1949) (*Criterion C*).

## History

This house was evidently erected during 1942. Rate records indicate that the property had a Net Annual Value of £20 at the end of 1941, which had increased to £60 by February 1942, and thence to £95 by the end of that year. At that time, it was rated as a six-roomed brick house, owned and occupied by Mrs Agnes Lindsay, a widow formerly of 18 Cross Street Elsternwick. She remained living in the house until around 1955.

Mrs Lindsay's new house was designed by the noted Melbourne architectural firm then known as Yuncken, Freeman Brothers, Griffiths & Simpson. Founded in the mid-1930s by three former employees of A & K Henderson, the firm soon became sought-after as society architects, designing large and tasteful houses for moneyed clients in Melbourne's more affluent suburbs. During that time, the office became Melbourne's leading exponents of the conservative Georgian Revival, although they also designed some well-regarded houses in the Modernist style. After the War, the firm rejected its historicist leanings and became more prominent as progressive commercial architects, best known for projects such as the Sydney Myer Music Bowl (1956).

Nevertheless, the Lindsay House became a particularly celebrated and well-known example of the firm's earlier work in the conservative manner. In Robin Boyd's first book, *Victorian Modern* (1947), the author discussed several projects by the Yuncken office, and included a photograph of the present building to illustrate 'the more recent, more familiar Yuncken Freeman Brothers, Griffiths & Simpson manner'. Although Boyd was hardly a champion of *retardataire* architectural styles, he complemented this example thus: "Typical of a small select class of Melbourne domestic work, the proportions and details are highly studied and finely executed in a style that is about fifty years older than Victoria". Two years after Boyd's book, the Lindsay House appeared in another important overview of Australian architecture, George Bier's *Houses of Australia* (1949), in which it was lauded for its 'refreshingly light' detailing and unusual Celadon green colour scheme (since overpainted).

## Description

The house at 9 Boxshall Street, Brighton, is a double-storey house in the Georgian Revival style. It has brick walls with a bagged and painted finish, and a shallow tiled-clad hipped roof with narrow eaves. The stark and symmetrical street façade has a central entry porch flanked by rectangular windows with narrow louvred shutters, and a row of three slightly smaller windows above. All of these windows have multi-paned double-hung timber-framed sashes. The porch has a pair of thin columns with moulded capitals supporting a shaped pediment with a moulded architrave incorporating a fret-like motif. The front door, set into a recess, is flanked by sidelights and highlights, and has a wrought iron screen door using the same fret-like pattern. The house has apparently been altered by a rear addition, but this has not compromised its streetscape presence.

The front fence, in the form of a dwarf wall of bagged brickwork with orb-capped piers, is original. The large eucalypt tree, which appears in the photographs from the 1940s, remains as a prominent element.

## Comparative Analysis

In Melbourne, the Georgian Revival style of the late 1930s was mostly manifest in the form of large townhouses erected for wealthy clients in the city's more affluent suburbs, such as Toorak. Befitting its status as a similarly prestige residential area, there are numerous surviving examples in Brighton. These include relatively simple and modestly-scaled examples by as yet unidentified architects, such as 4 Drake Street, 129 Roslyn Street and 5 Garden Avenue. More prominent and assured examples by known designers include those at 32 Bay Street, Brighton (Leighton Irwin, 1938) and 48 Halifax Street (Ross Farrow, 1937). In Sandringham, there are two representative examples in Fernhill Road: one at No 32 (J F W Ballantyne, 1938) and another at No 47 (Irwin & Stevenson, c.1937). Although necessarily very similar in form and composition, these Georgian Revival houses otherwise vary considerably in their scale and in the deftness of their architectural embellishment. The oft-published example at 9 Boxshall Street, although of relatively late date, stands out amongst them for its particular fine proportions and detailing.

## References

City of Brighton Rate and Valuation Cards. VPRS 573, Public Record Office.

Robin Boyd, *Victorian Modern*, Melbourne, 1947.

George Bier, *Houses of Australia*, Sydney, 1949.



# Urban Strategy Department Amendment C87 – Brighton Town Hall Precinct

March 2012

## City of Bayside Heritage Review: Brighton Town Hall Precinct, Built Heritage Pty Ltd (August 2009)

### Foreword

The following citation for the Brighton Town Hall Precinct, prepared by Built Heritage Pty Ltd and adopted by Council, was undertaken in 2009.

The Minister for Planning has now authorised Council to prepare and exhibit Bayside Planning Scheme Amendment C87 to apply permanent heritage controls over the Brighton Town Hall Precinct.

In order to assess whether there has been any changes to the precinct which may have impacted on heritage merits of the Brighton Town Hall Precinct since 2009, Council has sought further advice from Built Heritage Pty Ltd.

In January 2012 Built Heritage Pty Ltd undertook a site inspection and assessment of the Brighton Town Hall Precinct. Two significant changes were noted as part of this inspection. However, in spite of these changes, Built Heritage Pty Ltd considers the fabric of the precinct has not changed appreciably since the original fieldwork was undertaken.

The two changes noted by Built Heritage Pty Ltd include:

1. A new three-storey residential apartment complex (*Khyat's*) now occupies the site of the former Khyat's Hotel and adjoining car park at 21 to 25 Wilson Street. The hotel itself (which no longer operates as such) has been altered as part of this transformation.

In terms of how the building addresses the precinct (ie when seen from its Wilson Street frontage), these changes include:

- partial demolition of original hotel building (namely the narrow single-storey porch-like element that extended from the left (north) side of the Wilson Street frontage. The age and original use of this element has not been confirmed. The fact that it is indicated on the MMBW drainage plan (1903) suggests that it dates from the nineteenth century, although it was not necessarily part of the original 1865 fabric of the hotel building.
- removal of (non-original) painted signage, hanging sign and billboard relating to hotel occupancy;
- removal of electrical conduits, window awnings, folding sills and similar accretions on street facade; and
- repainting of the street facade (now white; formerly pale green).

As internal controls over the hotel building were never recommended in the 2009 citation, the interior changes that have been made to the building have not been taken into account in reviewing the citation.

2. The transfer of the local police presence from the purpose-built Police Station at the intersection of Wilson and Carpenter Streets, to a new complex in Abbott Street, Sandringham. The former Police Station (which has been in use as such since the 1870s) is presently vacant. All police-related signage has been removed (notably the illuminated pedestal sign at the street corner), the ground floor windows have been boarded over with plywood panels, and a printed notice on the front door provides updated contact details for local police services.

### Explanation of Assessment Criteria

The original brief for the assessment of a “potential heritage precinct” around Khyat's Hotel, forwarded to the consultants in April 2009, did not nominate a specific system of assessment criteria to be used. The consultant opted to cite the criteria that, at that time, had only recently been adopted by Heritage Victoria as its own standard. This criteria, was based on the HERCON Criteria that were formulated at the 1998 National Heritage Convention. In April 2008, the National Environment Protection & Heritage Council resolved that a consistent set of criteria should be adopted to identify and manage heritage places across Australia, and it was agreed “every opportunity should be taken to move towards greater consistency with the National Heritage Convention (also known as HERCON) model criteria”. To that end, the HERCON criteria were subsequently adopted by Heritage Victoria on 7 August 2008.

The HERCON Criteria are largely based on the Criteria for the Register of the National Estate, which were formulated by the Australian Heritage Commission (AHC) and have since been widely used for the assessment of heritage significance at the national, state and municipal levels. The two systems are very similar; in essence, the HERCON Criteria represent a simplified version of the older AHC Criteria. Both systems identify eight individual criteria that are designated alphabetically from A to H, and much of the phraseology is consistent between them. The following table lists the eight criteria and how their wording differs between the AHC and HERCON:

	<b>HV Criteria (HERCON)</b>	<b>Criteria for Register of National Estate (AHC)</b>
<b>A</b>	Importance to the course, or pattern, of Victoria’s cultural history.	Its importance to the course, or pattern, of Australia’s natural or cultural history.
<b>B</b>	Possession of uncommon, rare or endangered aspects of Victoria’s cultural history.	Its possession of uncommon, rare or endangered aspects of Australia’s natural or cultural history.
<b>C</b>	Potential to yield information that will contribute to an understanding of Victoria’s cultural history.	Its potential to yield information that will contribute to an understanding of Australia’s natural or cultural history.
<b>D</b>	Importance in demonstrating the principal characteristics of a class of cultural places and objects.	Its importance in demonstrating the principal characteristics of (i) a class of Australia’s natural or cultural places; or (ii) a class of



	<b>HV Criteria (HERCON)</b>	<b>Criteria for Register of National Estate (AHC)</b>
		Australia's natural or cultural environments.
<b>E</b>	Importance in exhibiting particular aesthetic characteristics.	Its importance in exhibiting particular aesthetic characteristics valued by a community of cultural group
<b>F</b>	Importance in demonstrating a high degree of creative or technical achievement at a particular period.	Its importance in demonstrating a high degree of creative or technical achievement at a particular period.
<b>G</b>	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.	Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.
<b>H</b>	Special association with the life or works of a person, or group of persons, of importance in Victoria's history.	Its special association with the life or works of a person, or group of persons, of importance in Victoria's natural or cultural history.

From this table, it is evident that the two systems not only run in close parallel, but are, for the most part, interchangeable in most applications. The principal differences between the HERCON criteria (as adopted by Heritage Victoria) and the AHC criteria is that the former system:

- eliminates the complex framework of sub-criteria (eg A1, A2, B2 etc etc)
- specifically focuses on a state-wide context by replacing the words "Australia" and "Australian" with "Victoria" and "Victorian" in Criteria A, B and C;
- eliminates all references to *natural* heritage (concentrating, therefore, only on *cultural* heritage) from Criteria A, B, C, D, and H;
- eliminates the qualifying statement "valued by a community of cultural group" from Criteria E;
- inserts specific reference to indigenous cultural heritage in Criteria G;



# City of Bayside Heritage Review: Brighton Town Hall Precinct (August 2009)

**Identifier:** Brighton Town Hall Precinct

**Location:** Area bounded by Boxshall Street, Carpenter Street, Wilson Street, and Presbyterian Church Reserve (inclusive), plus select properties on opposite sides of Wilson and Boxshall streets.

The following individual properties are included within the precinct:

9	Boxshall Street	former Lindsay Residence
10-12	Boxshall Street	former Metropolitan Fire Brigade station (now flats)
11-13	Boxshall Street	maisonettes
15	Boxshall Street	former City of Brighton Municipal offices (now library) (HO83)
73	Carpenter Street	former City of Brighton Court House (now youth centre) (HO447)
10	Wilson Street	Presbyterian Church manse
11	Wilson Street	St Cuthbert's Memorial Hall (now kindergarten)
12	Wilson Street	St Cuthbert's Presbyterian Church (HO395)
21-25	Wilson Street	Khyat's Hotel
27	Wilson Street	Police Station (HO396)
29	Wilson Street (front)	Primitive Methodist Church memorial plaque and wall (HO635)
30	Wilson Street	Former City of Brighton Town Hall (HO397)



## History

As shown on H B Foot's 1842 plan of the First Special Survey of the Brighton Estate, the original Town Reserve was defined by present-day Carpenter, Church, Halifax and William Streets, while the block bounded by Boxshall, Carpenter, Wilson and St Andrew's Street was one of several, nominally subdivided for residential use, along its northwestern boundary. The first buildings in the vicinity of this block, designated as Section XI, were two churches on the opposite side of Wilson Street: a Primitive Methodist Chapel (1851) on the eastern corner of Carpenter Street, and a Presbyterian Church (1857) at what is now No 11. In 1858, a small shop was erected on the south corner of Wilson and Carpenter streets, which, the following year, became the venue for the first council meetings of the new Borough of Brighton. At that time, Section XI was still farmland, owned by the eponymous William Wilson. In 1860, the state government purchased half an acre of his property, at the west corner of Wilson and Carpenter streets, and erected a court house, which doubled as council offices. The extent of development by that time can be seen on John Millar's 1862 map of Brighton, which not only shows these public buildings, but also some scant residential development along the northern side of Wilson Street. Apart from the new courthouse, however, Section XI remained undeveloped.

In 1864, the allotment at the north corner of Carpenter and Wilson Streets was acquired by John Hardham, who built a large brick hotel there – initially known as the Council Hotel – the following year. A survey map, prepared a decade later by Charles Maxwell, shows that, apart from Hardham's new hotel, there had been little more development in the vicinity by that time, with Section XI still vacant save for the court house at its eastern edge (Figure 1). Residential development was still limited to the north side of Wilson Street, where the residents included the Reverend D H Ballantyne, who lived in a manse purchased by the Presbyterian church in 1873. The next significant development was a new police station, which had been built on the corner of Carpenter and Wilson streets, alongside Hardham's hotel, by the early 1880s.

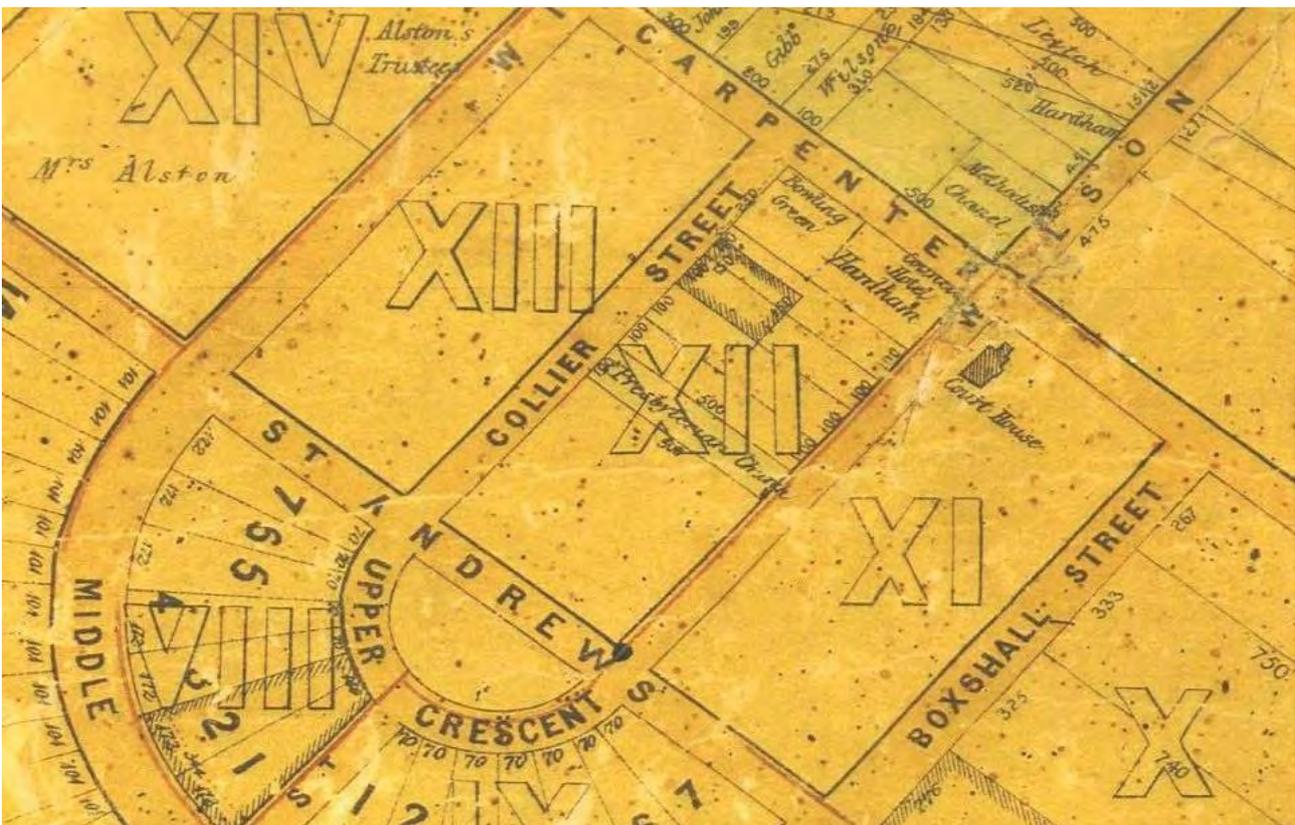


Figure 1: Detail of Charles Maxwell's survey map of Brighton (1876), showing extent of development by that time. Note court house on corner of Section XI, with Hardham's Council Hotel and the Methodist Church opposite. (source: Brighton Historical Society)

However, it was not until the latter half of that decade that the precinct, and more specifically the formerly unsettled Section XI, began to undergo more intense development. The western half of the block was carved up to form three large residential properties fronting Boxshall Street: *Ellesmere* (now 44 St Andrews Street), *Bogong* (later 9 Boxshall Street) and *Wolsingham* (later 15 Boxshall Street). The last of these was occupied by Oswald R Snowball (1859-1928), a prominent local solicitor and Tommy Bent's successor as MLA for Brighton. The neighbouring property, *Bogong*, was purchased by the Presbyterian church in 1884 with a view to expanding their facilities. The house became the new manse for Reverend Ballantyne, and the remainder of the site, fronting Wilson Street, slated as the site for a new church. A foundation stone for the new building, designed by architect Evander McIver, was laid in October 1889 and the first service held in the completed building some six months later. The congregation's original but outgrown church, on the opposite side of Wilson Street, was retained as a Sunday School hall.

The other significant addition during the 1880s was the construction of a new Town Hall in the eastern corner of Section XI – a site that had been permanently reserved for council use in 1871. Tenders for a grand new “public building comprising Town Hall, post office, savings bank and court house” were called by architect John Beswicke in November 1884, and the finished building opened the following year. A number of smaller but related buildings were erected alongside the new Town Hall, including two cottages, evidently intended for council staff, on the block's respective frontages to Wilson and Carpenter Streets (Figure 2). The latter frontage was also provided with a small timber public hall, known as the Forester's Hall, and a modest fire station erected by the Brighton Juvenile Fire Brigade. In 1890, the fire brigade relocated to new premises on the other side of the Town Hall, fronting Wilson Street, which, a year later, was taken over by the newly-formed Metropolitan Fire Brigade. They, in turn, relocated to a new purpose-built fire station in 1894, erected nearby on the south side of Boxshall Street. The old fire station in Wilson Street was then adapted for use as council engine sheds.

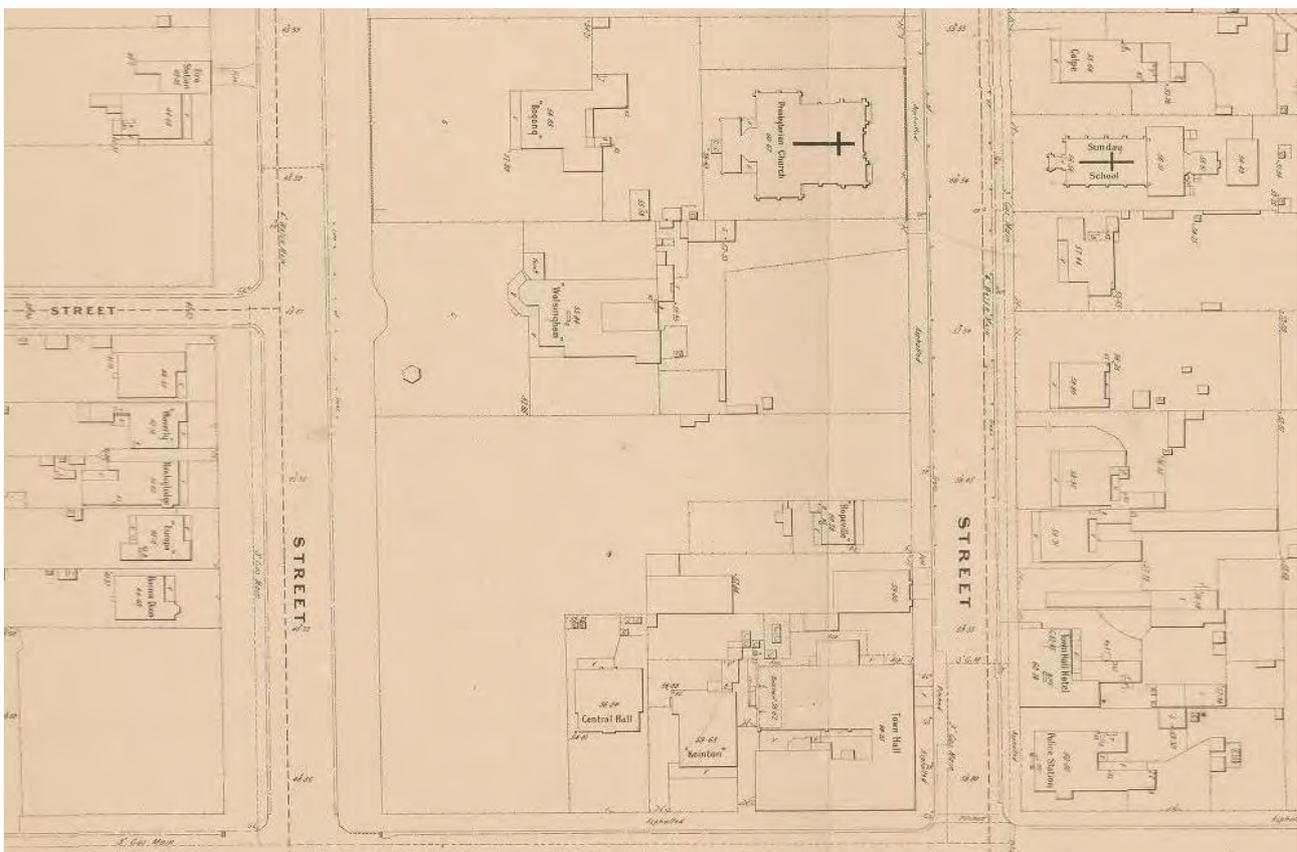


Figure 2: Excerpt of MMBW Detail Plan (1906), showing the extent of development by that time. Note Central Hall on Carpenter Street, two caretaker's cottages flanking Town Hall, and former fire station on Wilson Street.  
 (source: Map Collection, State Library of Victoria)

By 1890, the Primitive Methodist congregation had also outgrown their chapel on the opposite corner of Wilson and Carpenter streets; after moving to new premises in Male Street, the old chapel was briefly occupied by the local Zionists before being pressed into service, around 1910, as Brighton's first automatic telephone exchange. During this period, the Forester's Hall in Carpenter Street was renamed Central Hall, and the council engine sheds on Wilson Street (former fire station) were razed. Community facilities also expanded. A house at 17 Wilson Street became a temporary Red Cross Depot during the First World War, and, afterwards, the Central Hall remodelled as clubrooms for the Returned Soldiers & Sailors Club. The old Primitive Methodist chapel, which had lain vacant since the telephone exchange relocated in 1914, was used by the local Seventh Day Adventists and then, from around 1925, as an ANA Hall.

More fundamental changes took place from the 1930s. A scheme to upgrade the Town Hall prompted the demolition of the two caretaker's residences, and the old Central Hall on Carpenter Street. The Town Hall works, carried out in 1933 by architects Oakley & Parkes, included the removal of the Wilson Street entrance and the erection of a *porte-cochere* to the west side. The vacant land on that side of the building had been acquired by the council and, as the local press reported in March 1934, "is now being laid out in lawns and gardens to form a suitable setting for the building". This would include a formal garden with circular beds, a grand staircase and a rectangular pool (Figure 3). During the Town Hall renovations, the courtrooms was converted into a supper area, which necessitated the erection of a new freestanding court house on Carpenter Street. This, which had been mooted as far back as 1929, was designed by PWD architect (and long-time Brighton resident) Percy Everett, and opened in 1936. Two years later, the old MFB fire station in Boxshall Street was also razed for the erection of a sleek modern counterpart, designed by the noted architectural firm of Seabrook & Fildes – both partners of which, like Percy Everett, happened to be local residents.

By this time, the original Presbyterian church on Wilson Street, and its manse on Boxshall Street, were also in need of upgrading. The latter was demolished in 1941, and a new manse built at 10 Wilson Street, beside the newer church. This was designed by K Murray Forster – not only yet another local resident, but also the son of the church's minister, Reverend Karl Forster. The old manse site in Boxshall Street was sold off for private development, and two new dwellings erected: a Moderne-style duplex at No 11-13 and a striking Georgian Revival house, designed by architects Yuncken Freeman, Griffiths & Simpson, at No 9. Further residential development took place along the south side of Wilson Street, where three houses were built at Nos 16, 18 and 20, between the Presbyterian Church and the Town Hall.

The precinct underwent even more significant changes from the 1950s. The original Presbyterian Church at 11 Wilson Street was demolished in 1950, and a new hall – designed again by K Murray Forster – built in its place. Soon afterwards, the nearby Council Hotel (by then renamed Khyat's Hotel, after its new owners) underwent additions and extensive refurbishment. The old Primitive Methodist Chapel, vacated by the ANA in the mid-1950s and thence occupied for a few years by the Postmaster General's Department, was finally demolished around 1960, and a service station built on the site – a rare incursion of commercial activity in what had essentially developed as a civic and community precinct. The chapel's foundation stone was salvaged and, four years later, was built into a memorial on the street frontage.

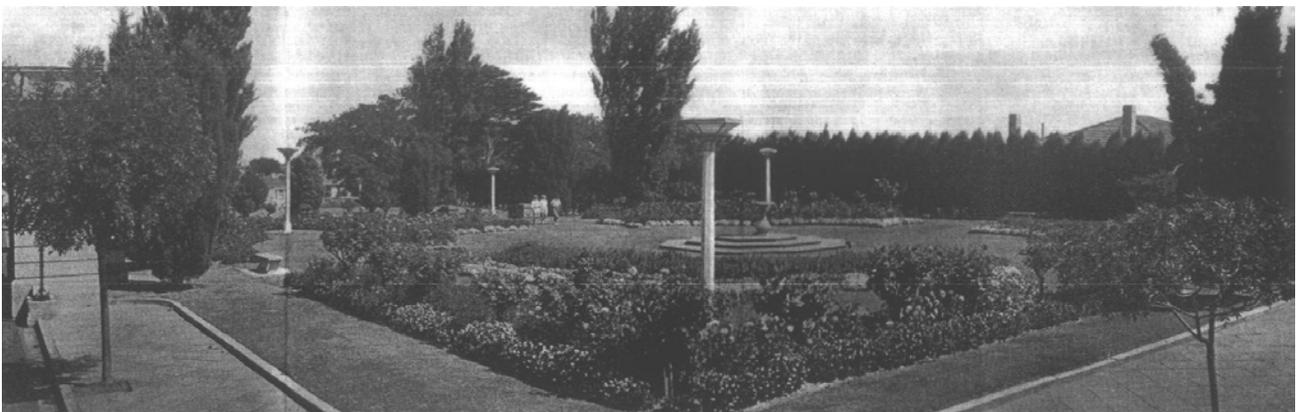


Figure 3: View of Town Hall Gardens from Wilson Street in 1956, showing original layout of the formal gardens, with central sundial. Note also concrete lampposts and, in the distance to the right, one of the houses erected in 1942. (source: City of Brighton: Know Your City, August 1956, p 3)



*Figure 4: The Garden Party, held in the Town Hall Gardens to mark the council centenary in 1959. Note the model of the new municipal offices in the centre of the formal pond (source: City of Bayside Library)*



*Figure 5: The new municipal offices as they appeared soon after completion in 1961. Note new retaining walls, pathways, plantings, and the old concrete lampposts (source: Picture Collection, State Library of Victoria)*

However, by far the most significant change during this period was the construction of the new municipal offices for the City of Brighton. The grand Victorian house at 15 Boxshall Street, occupied by the Snowball family for more than sixty years, was acquired and razed. The firm of Oakley & Parks, which had maintained an association with the council since the 1930s, was engaged to prepare plans. Inspired by the late work of Frank Lloyd Wright, the firm's senior partner Kevin Knight came up with a striking scheme based around a cylindrical council chamber, which, as the local newspaper noted, "will be symbolic of its function as the hub of the city". The foundation stone was laid in February 1959 as part of the festivities held to celebrate the centenary of the Brighton Council, which included a garden party in the Town Hall Gardens attended by more than 200 guests (Figure 4). The completed building, opened in July 1961, included hard landscaping elements that extended into the gardens: concrete steps and pathways, brick retaining walls, and a circular pond that echoed the barrel-like form of the main building (Figure 5). The gardens were further altered when the Brighton Horticultural Society celebrated its own centenary in 1962. A number of "commemorative trees" were planted, and the formal garden on Wilson Street was re-designed as a rose garden, with a new concrete pond and fountain replacing the original circular pavement and sundial at its centre.

Since the late 1970s, the most fundamental changes to the precinct have been in terms of function rather than physical fabric. In 1977, part of the Town hall was refurbished to accommodate the municipal library, and a new carpark laid out alongside. The adjacent court house closed in 1985, following a statewide review by the Attorney-General's Department, and the building lay vacant until it was purchased by council four years later and adapted for community uses such as Meals on Wheels and the Police Citizens' Youth Band. Around the same time, the fire station in Boxshall Street was also rendered defunct; it was subsequently sold by the MFB and refurbished for as residential flats. However, the most significant change of this nature took place six years later, when the Cities of Brighton and Sandringham merged to create the new City of Bayside. Council administration was consolidated at the municipal offices in Sandringham, and its counterpart in Boxshall Street was surplus to requirements. During 1997, the ground floor of the heritage-listed building was refurbished as the new municipal library (with a new carpark on Wilson Street, on land formerly occupied by the three early 1940s dwellings) while the distinctive Council Chambers and meeting room upstairs were retained for use by the City of Bayside. To commemorate the creation of the new municipality, the council held a sculpture competition, which was won by the Melbourne-based Yugoslavian-born artist Slavoljub (Slavko) Tumbas (1957-2007). His three-piece symbolic sculpture, entitled *Genesis*, was unveiled in the Town Hall Gardens in February 1999.

Other additions to the Town Hall Gardens since the 1970s have included a bronze replica of *The Cloud*, one of the best known works of local sculptor C Douglas Richardson (1865-1932), who bequeathed many of his artworks to the City of Brighton after his death. One of the artist's favourite works, this female figure was exhibited by him at least three times in the early 1900s. To mark the Bicentenary of European Settlement in Australia in 1988, a life-size bronze cast was made from the original plaster model, and installed on a pedestal in the Town Hall Gardens' formal pond. A number of memorial plaques have also been installed in the gardens in recent decades, including one erected by the local Rotary Club to mark the centenary of the birth of Henry Dendy in 1981, and another to commemorate poet and local resident Adam Lindsay Gordon. Most of these plaques have been relocated to a paved area behind the new library.

Notwithstanding the relocation of its civic functions, the precinct remains an important centre for community activities. The former Town Hall is used by groups including the Brighton Historical Society, the Brighton Theatre Company and the Brighton Artists Society, while the former court house has, since 1998, served as a local youth centre. St Cuthbert's Memorial Hall, at 11 Wilson Street, is now used as a kindergarten. The former municipal office remains in use as a library, while the Council Chambers and meetings rooms above retain their original civic uses. . Three of the earliest public buildings in the precinct – namely Khyat's Hotel, the police station and the Presbyterian church – also retain their original functions – in all cases for well over a century. The Town Hall Gardens continue to be a popular venue for passive recreation, weddings and other events.

### Description

The Brighton Town Hall Precinct is centred on a large rectangular open space bounded on three sides by public roadways: Boxshall Street (to the south-west) Carpenter Street (to the south-east) and Wilson Street (to the north-east). Its north-western boundary is marked by what was originally the Presbyterian Church Reserve, extending between Wilson and Boxshall Streets. Although its latter frontage was subdivided for housing in the early 1940s, the church itself – a fine red brick Gothic Revival structure with tower and steeple – remains a prominent element on the Wilson Street side. As the tallest element in the precinct, it forms an appropriate marker at its northern extremity. Along with the similarly towered (if stylistically contrasting) Town Hall at the other end of the block, it acts as an important visual bookend to the Wilson Street frontage of the Town Hall Gardens.

The Town Hall, a large two-storey Classical Revival building at the corner of Wilson and Carpenter streets, is the historical and visual focus of the entire precinct. Built right to the footpath, it is balanced on the opposite (north) corner of the intersection by the Police Station and Khyat's Hotel. Together, this group of imposing double-storey rendered masonry buildings, flanking Wilson Street and built close to or on the footpath, form both a cohesive Victorian streetscape and an appropriate gateway to the precinct (Figure 7). Although the Primitive Methodist Church no longer stands on the south corner of this important junction, its existence is significantly acknowledged by an interpretative display with the building's original foundation stone and a metal plaque, set into a dwarf wall on the footpath.



Figure 6: View along Wilson Street, showing fine Victorian streetscape formed by Town Hall, hotel and police station



Figure 7: Vista through Town Hall Gardens to Town Hall and Khyat's Hotel. Note staircase and pond with statue.

The Town Hall Gardens represent a fine interpolation of formal and informal planting, hard landscaping, sculpture and other built elements dating from the 1930s to the 1990s (Figure 8). Aside from the nineteenth century Town Hall, the reserve contains two twentieth century civic buildings of particularly distinctive form, both of which can be interpreted almost as freestanding sculptures in the landscaped setting. The former Court House, on the Carpenter Street frontage alongside the Town Hall, is a small rectilinear Moderne building of rendered brick, expressed as a series of interlocking volumes (Figure 9). The larger and more prominent municipal offices, fronting Boxshall Street, are in contrasting red brick, having a cylindrical form with flat concrete slab roofs and perforated eaves recalling the late work of Frank Lloyd Wright. The building has been carefully integrated into the gardens by the use of rough concrete paving and steps, matching red brick retaining walls (some of which form planter boxes) and a circular garden bed (originally a pond) that echoes the cylindrical form of the main council chamber (Figure 11). The grounds are further delineated by a narrow asphalt paved roadway with simple concrete kerbing, which extends from Wilson Street behind the Town Hall, through its *porte-cochere*, to a T-junction behind the former court house, and thence to Carpenter Street. A curving pedestrian path, which extends from the edge of this roadway to the corner of Carpenter and Boxshall streets, passes by the Slavko Tumbas sculpture, which is expressed as three discrete elements on masonry plinths. When viewed sequentially, these depict the gradual emergence of a female figure (not entirely unlike Richardson's *The Cloud*) from a pod-like chrysalis.



Figure 8: Vista through Town Hall Gardens to the east, showing former court house and cypress tree in the distance. Note recent (1990s) landscaping in foreground.



Figure 9: Vista through Town Hall Gardens to the north; note modern sculptures by Slavko Tumbas, the Cork Oak tree and the spire of Presbyterian Church in the distance



Figure 10: Vista through Town Hall Gardens to the south, showing former municipal offices through the the rose garden, with its central circular pond and fountain.



Figure 11: Collection of Memorial Plaques from the 1980s and '90s, as relocated to the paved area behind the former municipal offices (now library)

The rectangular space of lawn between the former Town Hall and the former Municipal offices is largely occupied by a formal garden, laid out in a linear axis from Wilson Street to Boxshall Street. The rose garden, at the Wilson Street end, has a central circular concrete-edged pond, with a simple fountain, around which is arranged successive rows of segmental-shaped garden beds, planted with various rose species. At the south-west end of the rose garden, a grand staircase leads down to a sunken lawn. This staircase, of concrete construction, has wide moulded banister with squat balustrades, and panelled plinths bearing the municipal crest. In the centre of the lawn is a rectangular pond with curved ends, in the centre of which, mounted on a pedestal, is the bronze replica of C Douglas Richardson's statue, *The Cloud*. Between the pond and the staircase is a modern sundial, with a metal gnomon set into a smooth bluestone plinth with chamfered corners and a metal plaque identifying it as a war memorial. A elongated pergola along the Wilson Street side, with rusticated pillars and timber beams, is a relatively recent but sympathetic addition. There are some mature trees, notably some cypresses and a prominent Cork Oak (*Quercus suber*), and other plantings.

### Comparative Analysis

Within the City of Bayside, the most pertinent comparison to the Brighton Town Hall Precinct would be the equivalent civic centre in the former City of Sandringham. In contrast to the City of Brighton, which traces its origins back to a borough formed in 1859, the City of Sandringham, has a far more recent history as a discrete municipality. The district formed part of the larger Shire of Moorabbin (with a Town Hall on South Road) until 1917, when, after years of local agitation, the Borough of Sandringham was formed. Its new headquarters were established in the Mechanics Institute and Free Library at 31 Abbott Road, built in 1908. Directory listings indicate that a police station had been established alongside (or possibly within) that building around 1915, followed a year later by a police court. By 1930, the premises between Nos 21 and 33 Abbott Road was listed simply as "Town Hall and Police Court". The precinct further expanded by the erection of a Masonic Temple at No 23 (1931) and a modern purpose-built courthouse at No 27 (1944). The latter was very similar to its counterpart at Brighton, designed by Chief PWD architect Percy Everett in a striking Moderne style. A baby health centre began to operate from the Town Hall around 1936, although a purpose-built centre was eventually built alongside (at what is now No 33) in the 1980s.

Although the civic precinct at Abbott Street is broadly comparable to its counterpart at Brighton, it must be noted that it developed along a single stretch of roadway, as opposed to the distinctive landscaped reserve, bounded by three roads, as seen at Brighton. Apart from the masonic temple, it also lacked other grand public buildings, such as the hotel and church evident at Brighton. There was also no fire station (which, in Sandringham's case, was originally built on Bay Road in 1901 and replaced by a new one on Bluff Road in 1924). Like the Brighton Town hall Precinct, the civic centre in Abbott Street saw a number of civic services transferred elsewhere in the post-war period. When new municipal offices were built in the 1960s, these were located on a different site, in Royal Avenue. The police station also moved to new premises in Hampton.

Most significantly, however, the civic precinct at Sandringham has been decimated by demolition. The Town Hall (former Mechanics Institute) was razed in 1994, while the distinctive modern courthouse, which had lain vacant since the late 1980s, was demolished as recently as 2007. Today, all that remains of the original City of Sandringham Town Hall Precinct is the Masonic Temple at No 23 and the relatively recent baby health centre at No 33.

More broadly, the Brighton Town Hall Precinct can be compared to others in the metropolitan area. The civic centre of the former City of Camberwell, in Inglisby Street, includes Town Hall Gardens, a nineteenth century Town Hall, and a post-war (c.1970) municipal office. The former Kew City Hall also overlooks a landscaped setting, the Alexandra Gardens, although other civic facilities (such as police station and court house) are not nearby. The civic precinct at South Melbourne comprises a fine Town Hall (1880) on an island site, opening on to a town square with civic buildings including a post office (date), police station (date) and modern infant welfare centre (1967) designed by Roy Grounds. However, it lacks the landscaped setting seen at Brighton. One must look even further afield, to regional Victoria, to find a civic precinct truly comparable to that at Brighton. Perhaps the most pertinent comparator is at Beechworth, where a nineteenth century Town Hall and the adjacent Bourke Museum overlook Town Hall Gardens, which also contains a modern (1950s) baby health centre. On the opposite side of the street is a row of fine nineteenth century public buildings, including a telegraph office, police station (with lock-up and stables) and court house.

## Statement of Significance

### *What is Significant?*

The Brighton Town Hall Precinct is centred on a large rectangular block bounded by Boxshall Street, Carpenter Street, Wilson Street, which has been associated with government presence since 1861, when the first court house/council office was erected. Following successive phases of demolition and rebuilding during the later nineteenth and twentieth centuries, the bulk of this site is now occupied by the Town Hall Gardens and its three prominent civic buildings: Town Hall (Wilson & Beswicke, 1885), court house (Percy Everett, 1936) and municipal offices (K F Knight for Oakley & Parkes, 1959-61). The precinct also includes the Presbyterian Church Reserve along the west boundary of the civic centre, with its red brick church (Evander McIver, 1890), manse (K Murray Forster, 1941) and two private residential developments fronting Boxshall Street. Other public buildings that developed on the opposite sides of the perimeter streets are also included, namely Khyat's Hotel (1865), the police station (c.1870s) and church hall (K Murray Forster, 1951) on Wilson Street, and the former fire station on Boxshall Street (Seabrook & Fildes, 1938). Also included is the memorial to the Primitive Methodist Chapel (1851) that once stood on the east corner of Carpenter and Wilson Streets.

The Town Hall Gardens, landscaped in 1934 and later, includes a rose garden with central pond (1934; altered 1962), a grand concrete staircase (1933), and a formal rectangular pool (1933) with a bronze replica of C Douglas Richardson's statue, *The Cloud* (1987). Other notable elements include several mature trees, garden beds with flowering plants, reproduction cast iron lampposts (which replaced earlier concrete lampposts), hard landscaping elements (paved paths, steps, retaining walls and a circular garden bed) associated with the 1961 municipal office development, and a modern sculpture entitled *Genesis* (Slavko Tumbas, 1998) that commemorates the creation of the the City of Bayside.

### *How is it Significant?*

The Brighton Town Hall Precinct is of historical, aesthetic, architectural and social significance to the City of Bayside.

### *Why is it Significant?*

Historically and socially, the Brighton Town Hall Precinct is significant for associations with the emergence and subsequent development of local civic activity and identity (*HV Criterion A*). These associations date back to the 1850s, when local Presbyterian and Methodist congregations built their first churches in Wilson Street. Although both have since been razed, the latter's foundation stone has been preserved in a memorial on the corner of Wilson and Carpenter Streets. As the oldest surviving built fabric in the precinct, it remains a unique marker of its earliest phase of development (*HV Criterion B*). Government presence dates back to 1859, when the first council meetings were held in a corner shop (since demolished) on the opposite corner of that intersection, and developed thence with the first court house and council offices (1861), police station (c.1870s), Town Hall (1885), a succession of fire stations (1885, 1890, 1895 and 1937), a new court house (1936) and finally the new municipal offices (1959-61). The expansion of other public facilities is demonstrated by Khyat's Hotel (1865; extended 1950s) – now the oldest extant building in the precinct – and by the new Presbyterian church (1890), manse (1941) and church hall (1951). Notably, all of the twentieth century public buildings – fire station, church hall, manse, court house and municipal office – stand on or near the site of their nineteenth century counterparts, which provide evidence of ongoing civic use that has existed for up to 150 years (*HV Criterion C*). More recent elements associated with the history of the municipality include the collection of memorial plaques behind the former municipal offices, and a three-piece symbolic sculpture by the late Slavko Tumbas that commemorates the creation of the new City of Bayside.

Socially, the precinct has been (and continues to be) an important focus for the local community, both in terms of special events and everyday activities (*HV Criterion G*). During the twentieth century, the Town Hall Gardens have served as the venue for garden parties, exhibitions, centenary celebrations and other social events, and remain popular today for weddings and passive recreation. Public buildings, such as Khyat's Hotel and the Presbyterian Church, have retained their original functions for over a century, and remain as important social centres for their respective regulars. The original functions of the buildings were considered as part of VCAT hearing P1629/2008, where it was deemed that Khyat's Hotel is of heritage significance to the Bayside community. This decision was based on the existing social and cultural values of Khyat's Hotel. Although council administrative facilities have largely been relocated elsewhere in recent years, the civic buildings in the precinct retain their significance to the community through adaptation as a library (former municipal offices), kindergarten (church hall), youth centre (court house) and as meeting places for clubs and societies (former Town Hall). At the same time, the ongoing use of the Council Chambers and meeting room in the former municipal offices significantly demonstrates a continuity of local government presence in the precinct. Memorial plaques in the gardens also testify to the interest of local groups such as the Rotary Club, the Brighton Historical Society and the Brighton Horticultural Society.

Aesthetically, the Brighton Town Hall Precinct is significant for its unusual integration of features. Although the component buildings are of individual aesthetic significance for their respective forms and styles, they combine to create a unique cultural landscape within and around the Town Hall Gardens (*HV Criterion F*). The Town Hall and Presbyterian church, with their comparable (if stylistically disparate) towers, mark the two edges of the precinct and form visual bookends along the Wilson Street frontage of the gardens. At the intersection of Carpenter Streets, the Town Hall also combines with the police station and hotel on the opposite side of the road – three buildings comparable in their nineteenth century vintage, double-storey scale, narrow setbacks and rendered finish – to form an imposing gateway at the entrance to the precinct. The three civic buildings in the Town Hall Gardens – all of highly distinctive appearance in their own right – are only enhanced by their placement in an open landscape, which allows them to be viewed and appreciated from many angles and created striking vistas through the precinct. The gardens themselves are of aesthetic note for their striking integration of formal landscaping (eg rose garden, concrete steps and formal pond) with more naturalistic planting and feature trees, straight and curved pedestrian pathways, cast iron lampposts and sculptures. The former Lindsay House at 9 Boxshall Street, one of the few private residential buildings in the precinct, is of aesthetic significance in its own right as a notable example of the inter-war Georgian Revival style (*HV Criterion E*).

Architecturally, the Brighton Town Hall Precinct is significant as a notable collection of public buildings that demonstrate a range of discrete yet functionally comparable building types (*HV Criterion D*). These include local government buildings such as the Town Hall and municipal offices, state government buildings such as the court house and police station, ecclesiastical buildings such as the church, manse and memorial hall, and a single publicly-oriented commercial building in Khyat's Hotel. In this regard, the precinct is unique in the City of Bayside, and appears to be an unusual survivor in the broader metropolitan area. The precinct also derives architectural significance from its associations with a number of prominent architects and firms of the late nineteenth and early-to-mid twentieth century, who were responsible for the individual buildings. The fact that all of twentieth century designers represented in the precinct were long-time local residents (ie Percy Everett, K Murray Forster, Norman Seabrook, Alan Fildes, Percy Oakley and Stanley Parkes) imparts an additional layer of local significance to the entire precinct, which can thus be interpreted as a unique local show-place for their work (*HV Criterion H*).

### Significant Elements

The following elements are considered to be crucial to the overall aesthetic, architectural, historical and social significance of the precinct:

- Primitive Methodist Chapel memorial (1851; 1964)
- Khyat's Hotel (1865);
- Police Station (1870s);
- Former Town Hall (1885) including the cast iron verandah along Wilson Street;
- St Cuthbert's Presbyterian Church (1890);
- Former Court House (1936);
- Former Fire Station (1938);
- Former Municipal Offices (1959-61) including its hard landscaping elements;
- Remnants of the formal garden (1934) including rose garden, grand staircase and rectangular pond;

The following elements are considered to make a contribution to the overall aesthetic, architectural, architectural, historical and social significance of the precinct:

- St Cuthbert's Presbyterian Manse (1941);
- Former Lindsay Residence at 9 Boxshall Street (1942);
- St Cuthbert's Memorial Hall (1951);
- Bronze replica of C D Richardson's *The Cloud* (1987);
- Slavko Tumbas' *Genesis* sculptures (1999);
- Memorial plaques in the paved forecourt to the former Municipal Offices (and elsewhere in gardens);
- Mature trees in the Town Hall Gardens, notably the cypress trees and the prominent Cork Oak;

The following elements are considered to make little or no contribution to the overall aesthetic, architectural, architectural, historical and social significance of the precinct:

- The 1940s maisonettes at 11-13 Boxshall Street
- The reproduction cast iron lampposts in the Town Hall Gardens
- The modern pergola along the Wilson Street frontage to the Town Hall Gardens
- The hotel carpark
- The library carpark

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MMBW Detail Plan No 2136, dated November 1906 (Map Collection, State Library of Victoria)

*Brighton Southern Cross*, 27 Apr 1933, 23 and 29 Mar 1934, 6 Jan 1959, 30 Jan 1985, 8 Oct 1997.

The assistance of the following is also acknowledged:

Ms Diane Reidie (President, Brighton Historical Society)

Mr David Smyth (Club Historian, Rotary Club of Brighton)

## Endnotes

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<sup>i</sup> *Review of Heritage Provisions in Planning Schemes. Advisory Committee Report. The way forward for heritage* (The Advisory Committee Report), August 2007 (viewed online on 7 June 2009 at <http://www.dse.vic.gov.au/DSE/nrenpl.nsf/LinkView/954D4DD9314DF831CA256D480003CED9E82B85B30B18B0A4CA2572FF00270933#heritage>)

<sup>ii</sup> Advisory Committee Report, p.2-41

<sup>iii</sup> Advisory Committee Report, p.2-32

<sup>iv</sup> Advisory Committee Report, p.2-45

<sup>v</sup> *Warrnambool Planning Scheme. Amendment C57 Panel Report*, December 2008, Jennifer A. Moles, Chair