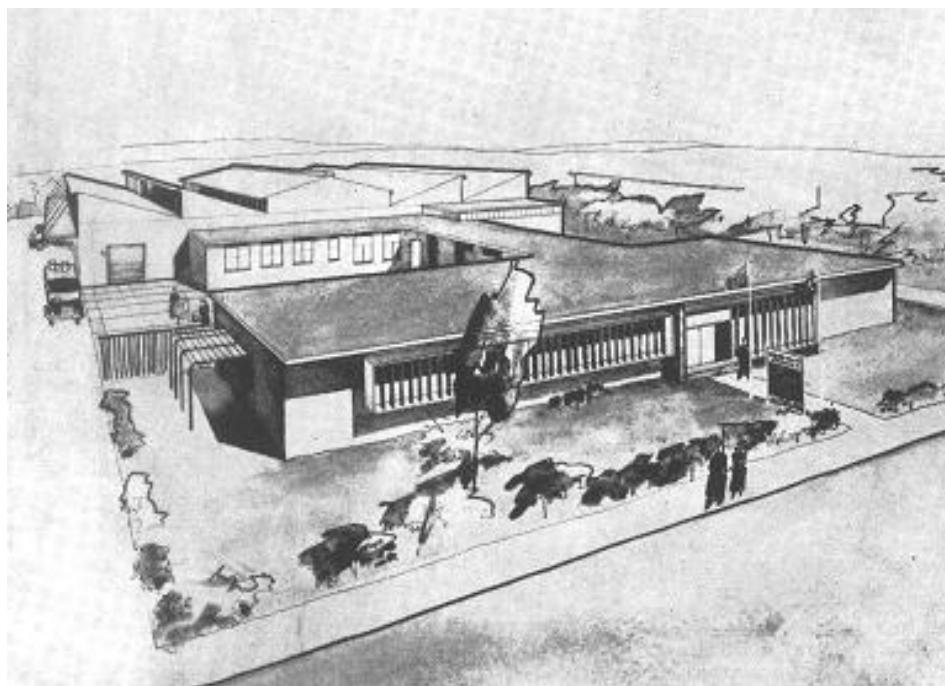


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City of Bayside Inter-War & Post-War Heritage Study

Volume 1 of 2



The Gibson-Kelite chemical factory at Reserve Road, Cheltenham (Source: Architecture & Arts, 1956)

Prepared for

The City of Bayside

May 2008

This Heritage Study has been undertaken in accordance with the principles
of the Burra Charter adopted by ICOMOS Australia

This document has been completed by
David Wixted and Simon Reeves



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Final approved version 11 May 2010

Volume 1 of 2
Introduction and Methodology
Reviewed Thematic History
Datasheets for New Heritage Precincts
Revised Datasheets for Existing Individual Heritage Places

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1.0 Introduction

1.1 Background and Brief

The Inter-war & Post-War Heritage Study was commissioned by the City of Bayside to identify and assess places of heritage significance across the municipality that were under-represented in both the previous heritage studies undertaken by the former Cities of Brighton and Sandringham, and in the *City of Bayside Heritage Review* (1999). The intent of the study was to concentrate on places of inter-war and post-war places of significance, which were particularly under-represented, although the scope was also to include any other places (from the nineteenth or early twentieth century) that had not been previously identified in heritage studies.

A significant component of the study was a review of the existing thematic history, as contained in the *City of Bayside Heritage Review* (1999), in order to identify any additional themes (or revise existing themes) or particular pertinence to the inter-war and post-war period of development.

The study was also to include a review of existing datasheets for 47 inter-war properties that had been identified in the *City of Bayside Heritage Review* (1999), which, following the Planning Panel Hearing for Amendment C37, were recommended for more rigorous assessment and comparative analysis to establish if they were worthy of retention on the heritage overlay.

1.2 Study Team

The study team who prepared this report comprised:

David Wixted	<i>Principal and project manager</i>
Simon Reeves	<i>Architectural historian</i>

1.3 Copyright

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1.4 Acknowledgments

The study team would firstly like to thank the members of the Steering Committee. Although the actual committee members changed during the course of the project, at any given time, it formally comprised two ward councillors, two members of council staff (the Manager of Urban Strategy and Culture and a senior strategic planner) and a representative from Heritage Victoria.

Cr Kristin Stegley	<i>Councillor for Dendy Ward, Bayside City Council</i>
Cr James Long	<i>Councillor for Smith Ward, Bayside City Council</i>
Cr Clifford Hayes	<i>Councillor for Were Ward, Bayside City Council</i>
Ms Julie Reid	<i>Manager of Urban Strategy & Culture, Bayside City Council</i>
Ms Jessica Cutting	<i>Senior Strategic Planner, Bayside City Council</i>
Ms Claire Merlo	<i>Senior Strategic Planner, Bayside City Council</i>
Mr Stephen Leitch	<i>Senior Strategic Planner, Bayside City Council</i>
Ms Cathy Philo	<i>Manager of Local Government Services, Heritage Victoria</i>
Mr David Helms	<i>Heritage Victoria</i>

We would like to thank the members of the focus group, who attended the community consultation meeting in February 2007: Ms Olivia Abbay, Mr Gary Allan, Ms Fiona Austin, Mr Graeme Disney, Ms Vicki Mitchell, Mr Bruce Morey, Mr Barrie Shepherd and Ms Jan Withers.



In documenting the places and precincts, a number of individuals provided background information and other assistance. We would particularly like to thank the numerous architects who provided information about their work in the 1950s, '60s and '70s, including Messrs Neil Clerehan, Jim Earle, Neil Everist, Alan Hough, Max May, Peter McIntyre, Rex Patrick, Edgard Pirotta, Abraham Weinstock and Geoffrey Woodfall.

Thanks are also due to Mrs Heather Brunton, Mr Barry Brunton, Lady Dorothy Evans, Mrs Valda Freeland, Mrs Ursula Godsell, Mrs Irene Perrott, Mr Corbett Lyon, Mrs Mary Sallman (nee Evans) and Mr Tony Widdows for providing information about the architectural careers of their late husbands, brothers and fathers. We would also like to thank the architects' clients, the original owners of these post-war houses, for sharing their recollections, including Mrs Heather Brunton, Mr Bruce Chapman, Mr K J Burgess, Mrs Angela Grutzner, Mrs Suzanne Fletcher, Mrs Helen Iggleston, Mrs Ruby Shallcross, Mr Warner Veale and Mr Gordon Weate.

For providing additional information on a range of places and topics, the consultants would also like to thank Mr Daryl Abrahams, Mrs Claire Andrews (nee Satchell), Mr Vernon Deutsher, Mr Robin Grow (Art Deco Society), Mrs Elizabeth Okno (nee Hubbard), Mr Allan Parker, Mrs Lorraine Penrose (nee Deutsher), Ms Christine Phillips, Mr Timothy Hubbard and Mrs Betty Willoughby.

2.0 Methodology

2.1 Introduction

The *City of Bayside Inter-war & Post War Heritage Study* was undertaken using a standard methodology that had previously been used by the consultants in a number of other comparable municipal heritage studies. The standard components comprised the following:

- Desktop research to identify places of potential significance;
- Community consultation to identify places of potential significance;
- Fieldwork survey to verify these places, and to identify others;
- Identification/prioritisation of places to be documented
- Preparation of datasheets for individual places and precincts

2.2 Identification of Places and Precincts

2.2.1 Desktop Research

Prior to undertaking any site fieldwork, a list of places and precincts of potential heritage significance was compiled by reference to published and unpublished sources. These sources included:

- Existing heritage studies;
- Published local histories (eg Weston Bate's *History of Brighton*);
- Published architectural guidebooks (eg Philip Goad's *Guide to Melbourne Architecture*);
- Published monographs and catalogues on specific architects (Robin Boyd, Neil Clerehan, Kevin Borland, Guilford Bell, Stephenson & Turner, McGlashan Everist, Kurt Popper, Ernest Fooks, et al);
- Published studies of particular groups of architects (such as Julie Willis' *Women Architects in Australia 1900-1950* and Harriet Edquist's *45 Storeys*, covering post-war Jewish émigré architects);
- Published lists of members of the Royal Australian Institute of Architects, to identify architects who lived in the suburbs within the City of Bayside (and may have designed houses for themselves);
- Registers of significant places maintained by the National Trust of Australia (Victoria), the Royal Australian Institute of Architects (Victorian Chapter), and the Art Deco Society (Victoria);
- Unpublished typological studies (eg baby health centres, service stations, twentieth century churches, etc);
- Unpublished thesis (eg Philip Goad's 'The Modern House in Melbourne, 1945-1975', and undergraduate studies on individual architects and firms such as John Mockridge, John & Phyllis Murphy, David Godsell and Peter McIntyre);
- Indices including the *Australian Architectural Index* (edited by Miles Lewis), the *Australian Architectural Periodicals Index*, and an unpublished database of post-war Australian architecture, which covers contemporary journals such as *Australian Home Beautiful* and *Architecture & Arts*;

At the conclusion of the desktop research phase, approximately 570 places and precincts of potential heritage significance had been identified.

4.3.1 Physical Survey

The entire municipality was subjected to a physical survey in order to verify the status of those sites identified in the desktop research, and also to identify any other sites that, by inspection, appeared to be of potential significance. In preparation, large-scale maps of the municipality were marked up to show the location of places identified by desktop research, as well as those places that were already included on the existing heritage overlay schedule (in order to prevent doubling up).



The fieldwork commenced with a standard 'windscreen survey' of every street within the City of Bayside. Most of this was undertaken by car, although certain areas (such as the beach foreshore, public reserves and certain narrow or non-trafficable streets) were necessarily surveyed on foot. Whenever a place of potential heritage significance was identified from the car, this would be followed up by closer inspection on foot. Each property would be inspected from the street, or any other available public viewpoints (eg side streets, laneways, beach frontages or nearby parks), and several digital photographs taken. Brief field notes were also made to record condition, intactness and any basic historical information that might be apparent (such as dates or architect's names on foundation stones of public buildings). Precincts of potential heritage significance were marked up on an allotment map that indicated their nominal boundary, and, in some cases, an indication of the extent of significant/non-contributory places within.

A limitation of the fieldwork component was that a number of sites could not be properly assessed because they were inaccessible. These included a few houses on sites that were essentially landlocked, with only a narrow driveway to the street (eg 24 Bay Street and 10 Blairgowrie Court in Brighton, and 456 Balcombe Road in Beaumaris), and others with very tall boundary walls or fences.

2.2.3 Focus Group

On 28 February 2007, a community consultation meeting was held at the City of Bayside Corporate Centre in Sandringham, with a view to identifying additional places, precincts and themes for possible inclusion in the heritage study. This focus group comprised a select number of residents who were invited because of their expertise, knowledge or interest in the history of their respective suburbs. These included several city councillors, a long-time resident of Highett, a resident of Beaumaris with a particular interest in that area's post-war housing, and representatives of the Sandringham Historical Society. Representatives of the Brighton Historical Society were also invited, but did not attend the meeting.

The two-hour session comprised an introduction to the project (by council), a presentation on the increasing awareness of late twentieth century heritage (by the present consultants), and an informal discussion where actual places and precincts were nominated for consideration. As a result of this meeting (and follow-up contact with several attendees), approximately thirty sites were added to the master list. Some of these had previously been identified through desktop research or site fieldwork, while others had not. Indeed, a number of places were nominated (such as a cluster of prefabricated timber houses in Hampton East) that certainly could not have been identified through more conventional documentary sources or site fieldwork.

2.3 Assessment of Places and Precincts

2.3.1 Findings

At the conclusion of the physical survey, it was found that a proportion of the 570 places that had been identified during the desktop research phase were no longer considered suitable for further investigation. The reasons for this included:

- Approximately 30% of the places were found to have been demolished;
- Approximately 25% of the places were considered, on inspection, to be unworthy of further assessment due to their condition, their extent of alteration, or simply to their limited historical/architectural/aesthetic merit;
- Approximately 5% of places could not be located (this was mostly due to insufficient information in the original source by which they were identified);
- A small number places were found to be already included on the existing heritage overlay, either as individual places or as part of a precinct;
- A small number of places were found to be located outside the study area (eg some places described as being in Elsternwick, Highett or Cheltenham, but which were now outside the present-day boundaries of the City of Bayside);
- A small number of places (approximately 5) were inaccessible;



When the original list was thus filtered, only 200 places and precincts of potential heritage significance still remained. However, this list also increased by the inclusion of those places that had been identified solely through the fieldwork survey. More than 300 additional places were revealed in this way. Some of these were considered to be of potential regional significance, others of potential local significance, others merely of local interest, and still others were of relatively little interest, but were recorded only to assist in the comparative analysis of the more significant sites.

At the conclusion of the desktop research, community consultation and fieldwork stages, the master list comprised approximately 550 individual places and 22 precincts

2.3.2 The Top 70

In order to prioritise the places that had been identified, the original list of 550+ places was filtered to eliminate those sites that were of local interest only, and those recorded only to inform comparative analysis. Thus filtered, the list was reduced to approximately 250 places. This reduced list was filtered for a second time to identify the top 70 places that were considered to represent the highest priority for further assessment and documentation.

(Such were the limitations of the budget that it was possibly for full datasheets to be prepared for only a proportion of the sites that had been identified during Stage One of the heritage study. It was originally proposed to prepare citations for 30 individual places and 3 precincts, but, when additional funding became available, these totals were increased to 70 individual places and 11 precincts.)

Selection was not only informed by the standard criteria of the Australian Heritage Commission, but also by a number of more specific considerations such as:

- Places of potential state significance (ie compared to similar places across the state);
- Places of potential regional significance (ie compared to similar places across the City of Bayside);
- Places whose significance had already been duly acknowledged in various primary or secondary sources (such as architectural guidebooks, journals, monographs or catalogues);
- Places associated with individuals of national significance (*AHC Criteria H.1*);
- Places that represented notable examples of the work of notable architects or firms, and particularly houses that these architects designed for themselves in the municipality (*AHC Criteria H.1*);
- Places that were rare or unique within the municipality (*AHC Criteria B.2*);
- Places that were pertinent representations of particularly important historical themes in the history of the municipality;
- Places that were known to be under immediate threat of demolition or inappropriate redevelopment;

Even after the application of these criteria, it was found that considerably more than 70 sites met the threshold for further assessment and documentation. The list, however, remained in a state of flux for some time. A number of sites were demolished between the time that they were identified and the time that datasheets were being prepared, while several sites were removed from the list at council's specific request. During the assessment and documentation phase, a number of sites were found to have been more altered than they were originally thought to be, or otherwise of less historic significance than had been anticipated. Whenever a site was thus removed from consideration, it was replaced by another from the reduced list.

The original list of potential precincts was similarly reduced, by the omission of those precincts that were already being subject to a separate internal review (ie inter-war commercial shopping strips in Brighton, Hampton and Gardenvale), and others that were considered to be of local interest or neighbourhood character only. The final list of 11 precincts was further reduced to 10, when one of the proposed precincts, Clonmore Avenue in Beaumaris, was found to have been compromised by demolition between the time it was identified and the time that the datasheet was completed.

2.4 Documentation of Places and Precincts

2.4.1 Physical Survey

Each of the places included in the final list was subjected to a more detailed physical survey. The property was inspected from various public vantage points, and a full description was recorded of its form, finishes and setting. Where applicable, a note was made of original front fences, outbuildings and landscaping, as well as any additions or external alterations those were evident from the street. In some cases, properties were subjected to further site visits in order to confirm or verify particular aspects that emerged following historical research or comparative analysis.

All individual heritage places were given a grading for their condition and physical intactness, and these criteria were taken into consideration when assessing its overall heritage significance. Often, the fine condition and intactness of a place was integral to its historical, architectural and aesthetic significance. In other cases, however, a place might have certain special qualities (eg rarity or even uniqueness) or associations (with specific individuals) that render it significant regardless of its level of intactness and/or condition.

In defining these criteria, a building was considered to be in **excellent** condition if, when seen from the street, it showed little or no obvious signs of defects or deterioration, and was well maintained. It was considered to be in **good** condition if it exhibited minor but repairable defects, and/or minor neglect (eg peeling paint). . It was considered to be in **fair** condition if it exhibited more serious problems that might be less readily repairable (eg rising damp, minor structural cracking) or more extensive neglect. . Finally, a building was only considered to be in **poor** condition if it was in a particularly severe state of neglect or disrepair.

A building was considered to display **excellent** intactness if, when seen from the street, it showed little obvious alteration to its original form, design or extent. Changes such as the installation of new security screen doors, external burglar alarms, air-conditioners, etc, are considered to be ubiquitous and entirely expected upgrades in modern houses and, as such, their presence does not mean that a building does not display excellent integrity. A place was considered to have **good** intactness if it incorporated additions or alterations that were sympathetic in their scale, form and materials, and did not substantially detract from the significant qualities of the place. A building was considered to show **fair** intactness if its additions and alterations more extensive and/or less sympathetic. Finally, a building was only considered to exhibit **poor** intactness if it had been substantially extended or remodelled to the point that it was now barely recognisable.

2.4.2 Historical Background

Virtually all of the places that were included in the 'Top 70' list already had some recorded history as a result of the foregoing desktop research. In order to establish or confirm dates of construction, a number of conventional primary sources were consulted, including the following:

- Municipal ratebooks for the former Cities of Brighton and Sandringham, now held by the Public Record Office. The usefulness of this source by somewhat restricted by incomplete holdings, particularly in the former City of Sandringham.
- Property Service Plans generated by the former Melbourne Metropolitan Board of Works (MMBW), now held by Southwest Water. These were invaluable in confirming dates of construction, dates of subsequent additions, and, in many cases, the identities of builders or architects.
- Directories, notably the *Sands & McDougall Directory of Victoria*. Published annually between 1865 to 1974, this is a useful source for establishing an approximate date of construction for a given house by noting when it first appears in the street-by-street listing of Melbourne's suburbs. The directories can be somewhat unreliable, and it is an accepted convention that a house might well have been built at least a year before its first appearance in a given edition. As such, these directories were only consulted in this study when more accurate primary sources were unavailable.

Other documentary sources that proved useful included telephone directories, electoral rolls and certificates of title. More specialised archival sources such as defunct company records, public building files, and the membership files of the Architects Registration Board of Victoria (all held by the Public Record Office) were also used. A number of contemporary published sources were consulted including building trade journals (eg *Builder's Gazette*, *Building & Construction*), house journals (eg *Australian Home Beautiful*, *Australian House & Garden*) and

architectural journals (eg *Architecture Australia*, *Architecture & Arts*). In researching post-war houses, special effort was also made to contact the original architect and/or the original client, where this was at all possible. Relatives of deceased architects were also contacted.

Similar sources were consulted when researching precincts. Historical maps and plans also proved useful, particularly the MMBW area plans and detail plans, and a series of aerial photographs dating from 1945 (all held by the Map Collection of the Education Resource Centre, University of Melbourne). Lodged plans, available from Land Victoria, were invaluable in researching the history of housing estates and other subdivisions.

2.4.3 Comparative Analysis

Comparative analysis on the basic level of aesthetics was chiefly informed by knowledge of the built fabric across the City of Bayside, gleaned from the initial windscreens survey in the entire municipality. As has been mentioned, a number of sites had been especially photographed or recorded during that phase to inform the process of comparative analysis.

The historical or architectural significance of some specific and distinctive building types, such as twentieth century churches, court houses and infant welfare centres, could be readily and confidently assessed by reference to existing typological studies that had been prepared by other consultants, and are now held in the library of the Department of Infrastructure.

In some cases, the assessment of architectural significance hinged on the broader context of the work of a particular architect. This invariably required reference to published or unpublished monographs on these designers, architectural indices, and an examination of articles published in contemporary journals. In a few cases, the architect himself could provide a helpful assessment of a building's significance in his own oeuvre, or to identify comparable buildings elsewhere. Often, other examples of the architect's work would be inspected, both within the municipality and (in particularly significant cases) beyond its boundaries.

2.4.4 Mapping

Datasheets for individual heritage places were provided with a small location map to indicate the extent of the proposed heritage overlay. In most cases, the mapped area coincided with the physical boundaries of the rateable property, even if the significant building (or buildings) occupied only a part thereof.

Datasheets for heritage precincts were provided with a larger-scaled map of the entire precinct, showing its intended boundary, with a coded notation of those places within that were considered to be *significant*, *contributory* or *non-contributory*.

In Clause 22.06 of the City of Bayside Planning Scheme, places within a heritage precinct are currently defined either as *contributory* or *non-contributory*, while the term *significant* is reserved for places of individual significance that are located outside of heritage overlay precincts. In this study (and in a number of comparable municipal heritage studies carried out by the present consultants), a three-tier system for places within precincts was adopted, based on definitions in Clause 22.04 of the City of Port Phillip Planning Scheme. This is one of the few municipal councils in Victoria that actually includes definitions of these terms within its planning scheme ordinance.

Significant heritage places include buildings and surrounds that are individually important places of either state, regional or local heritage significance or are places that, together within an identified area, are part of the significance of a Heritage Overlay.

In a heritage area, a place will be considered *significant* if it is a substantially intact representation of what is considered to be most significant about that particular precinct.

Contributory heritage places include buildings and surrounds that are representative heritage places of local significance which contribute to the significance of the Heritage Overlay area. They may have been considerably altered but have the potential to be conserved.

In a heritage area, a place will be considered *contributory* if it is (a) a less intact representation of what is most significant about that particular precinct, or (b) a substantially intact place of comparable scale, form or vintage, or (c) a substantially intact place that may not be directly associated with the significance of that particular precinct, but which may be of some interest in its own right (eg a modern architect-designed house in a streetscape of inter-war bungalows)



Non-contributory properties are buildings that are neither significant nor contributory. They may be included in a Heritage Overlay. However any new development on these sites may impact on the significance of the Heritage Overlay, and should therefore consider the heritage characteristics of any adjoining heritage place and the streetscape.

In a heritage area, a non-contributory place generally refers to any place that does not demonstrate the stated significance of the precinct, and which has no interest in its own right.

Following on from the objectives contained in Clause 22.04-3 of the City of Port Phillip Planning Scheme, all heritage places, regardless of whether they have been specifically designated as *significant* or *contributory*, are recommended for retention and conservation. Any re-use, adaptation or redevelopment of these places should be done in sympathy with the surrounding area. The demolition of any heritage places, whether deemed to be *significant* or *contributory*, is to be discouraged.

2.4.5 Recommendations for Statutory Protection

Name and location of heritage place	Recommended for Victorian Heritage Register	Recommended for Heritage Inventory	Recommended for planning scheme overlay	Other recommendation
Sandringham Masonic Centre: 23 Abbott Street, Sandringham	-	-	Yes (HO)	-
Black Rock Public Hall: 574-576 Balcombe Road, Black Rock	-	-	Yes (HO)	-
House and doctor's clinic: 32 Bay Street, Brighton	-	-	Yes (HO)	-
House: 46 Bay Street, Brighton	-	-	Yes (HO)	-
House: 242 Beach Road, Black Rock	-	-	Yes (HO)	-
Houses: 16 & 18 Berwick Avenue, Brighton	Yes	-	Yes (HO)	-
Sandringham & District Hospital: 191 Bluff Road, Sandringham	Yes	-	Yes (HO)	-
House: 207 Bluff Road, Sandringham	-	-	Yes (HO)	-
Olive Phillips Free Kindergarten: 28 Bodley Street, Beaumaris	-	-	Yes (HO)	-
House: 9 Boxshall Street, Brighton	-	-	Yes (HO)	-
Fire station and flats (former): 10-14 Boxshall Street, Brighton	-	-	Yes (HO)	-
Duplex: 1 & 3 Burston Place, Brighton	-	-	Yes (HO)	-
Maisonettes: 33, 35, 37 & 39 Campbell Street, Brighton	-	-	Yes (HO)	-
House: 60 Centre Road and 2a Billson Street, Brighton East	-	-	Yes (HO)	-
Flats: 8 Cole Street, Brighton	-	-	Yes (HO)	-
House: 21 Collins Street, Brighton	-	-	Yes (HO)	-
House: 245 Dendy Street, Brighton East	-	-	Yes (HO)	-
St Stephen's Anglican Church: 19-23 Donald Street, Hightett	-	-	Yes (HO)	-
House: 13a Ebdon Avenue, Black Rock	-	-	Yes (HO)	-
House: 20 Edward Street, Sandringham	-	-	Yes (HO)	-
House: 3 Elwood Street, Brighton	-	-	Yes (HO)	-
Green Parade Precinct, Sandringham	-	-	Yes (HO)	-
Flats: 340 Hampton Street, Hampton	-	-	Yes (HO)	-
Shops (Broadway): 589-599 Hampton Street, Hampton	-	-	Yes (HO)	-
House: 916 Hampton Street, Brighton	-	-	Yes (HO)	-
House: 10 Hardinge Street, Beaumaris	-	-	Yes (HO)	-
House: 55 Haydens Road, Beaumaris	-	-	Yes (HO)	-
Hayball Court Precinct, Brighton	-	-	Yes (HO)	-
Heath Crescent Precinct, Hampton East	-	-	Yes (HO)	-
House (Muckle Flugga): 2 High Street, Beaumaris	-	-	Yes (HO)	-
House: 3 Holmwood Avenue, Brighton	-	-	Yes (HO)	-
House: 1 Hutchison Avenue, Beaumaris	-	-	Yes (HO)	-
Leith Crescent Precinct, Hampton East	-	-	Yes (HO)	-
House: 39 Lonsdale Avenue, Hampton East	-	-	Yes (HO)	-

Lynch Crescent Precinct, Brighton	-	-	Yes (HO)	-
Mariemont Avenue Precinct, Beaumaris	-	-	Yes (HO)	-
Brighton Hebrew Congregation Synagogue: 132 Marriage Road, Brighton East	-	-	Yes (HO)	-
House: 9 Martin Street, Brighton	-	-	Yes (HO)	-
House: 9 Merton Avenue, Brighton	-	-	Yes (HO)	-
House (<i>Chellow Dene</i>): 17 Middleton Street, Black Rock	-	-	Yes (HO)	-
House (<i>Parklyn</i>): 2 Milliara Grove, Brighton East	-	-	Yes (HO)	-
House (<i>The Shaws</i>): 16 Mulgoa Street, Brighton	-	-	Yes (HO)	-
House: 49 Murphy Street, Brighton	-	-	Yes (HO)	-
Stables (former): 453 New Street (rear), Brighton	-	-	Yes (HO)	-
Concrete bridge: New Street (at Elwood Canal), Brighton	-	-	Yes (HO)	-
House: 10 Newbay Crescent, Brighton	-	-	Yes (HO)	-
House: 32 North Road, Brighton	-	-	Yes (HO)	-
House: 19 Olympic Avenue, Cheltenham	-	-	Yes (HO)	-
Palmer Avenue Precinct, Brighton East	-	-	Yes (HO)	-
Factory: 31 Park Road, Cheltenham	-	-	Yes (HO)	-
House: 14 Pasadena Avenue, Beaumaris	-	-	Yes (HO)	-
House: 1a Regent Street, Brighton	-	-	Yes (HO)	-
Factory: 350 Reserve Road, Cheltenham	-	-	Yes (HO)	-
House (<i>Sunnyside</i>): 11 Rose Street, Sandringham	-	-	Yes (HO)	-
House: 3 Roslyn Street, Brighton	-	-	Yes (HO)	-
House: 25 Royal Avenue, Sandringham	-	-	Yes (HO)	-
House: 47 Service Street, Hampton	-	-	Yes (HO)	-
House (<i>Kuring-gai</i>): 257 St Kilda Street, Brighton	-	-	Yes (HO)	-
Flats (<i>Grosvenor Court</i>): 256-264 St Kilda Street, Brighton	-	-	Yes (HO)	-
House (<i>Devon</i>), 390 St Kilda Street, Brighton	-	-	Yes (HO)	-
House: 11 Summerhill Road, Beaumaris	-	-	Yes (HO)	-
House: 21 Summerhill Road, Beaumaris	-	-	Yes (HO)	-
House: 28 Towers Avenue, Beaumaris	-	-	Yes (HO)	-
House: 7 Trinity Court, Brighton	-	-	Yes (HO)	-
Valanne Street Precinct, Brighton East	-	-	Yes (HO)	-
House (<i>Querida</i>): 48 Victoria Street, Sandringham	-	-	Yes (HO)	-
House: 24 Wellington Street, Brighton	-	-	Yes (HO)	-
House: 50 Wells Road, Beaumaris	-	-	Yes (HO)	-
House: 9a Wickham Road, Hampton East	-	-	Yes (HO)	-
Khyat's Hotel: 21-25 Wilson Street, Brighton	-	-	Yes (HO)	-
Flats: 1 Wishart Street, Hampton East	-	-	Yes (HO)	-
House: 7 Wolseley Grove, Brighton	-	-	Yes (HO)	-
Flats: 16-22 Yuille Street, Brighton	-	-	Yes (HO)	-

DRAFT SCHEDULE TO THE HERITAGE OVERLAY

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

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
HO	23 Abbott Street, Sandringham - <i>Sandringham Masonic Centre</i>	No	No	No	No	No	No	-	No
HO	574-576 Balcombe Road, Black Rock - <i>Black Rock Public Hall</i>	No	No	No	No	No	No	-	No
HO	32 Bay Street, Brighton	No	No	No	No	No	No	-	No
HO	46 Bay Street, Brighton	No	No	No	No	No	No	-	No
HO	242 Beach Road, Black Rock	No	No	No	No	No	No	-	No
HO	16 & 18 Berwick Avenue, Brighton	No	No	No	No	No	No	-	No
HO	191 Bluff Road, Sandringham - <i>Sandringham & District Hospital</i> :	No	No	No	No	No	No	-	No
HO	207 Bluff Road, Sandringham	No	No	No	No	No	No	-	No
HO	28 Bodley Street, Beaumaris - <i>Olive Phillips Free Kindergarten</i> :	No	No	No	No	No	No	-	No
HO	9 Boxshall Street, Brighton	No	No	Yes	No	No	No	-	No
HO	10-14 Boxshall Street, Brighton – <i>former fire station and flats</i> :	No	No	No	No	No	No	-	No
HO	1 & 3 Burston Place, Brighton – <i>Duplex</i>	No	No	No	No	No	No	-	No
HO	33-39 Campbell Street, Brighton – “ <i>Malaru</i> ”	No	No	No	No	No	No	-	No
HO	60 Centre Road (and 2a Billson Street), Brighton East	No	No	Yes	No	No	No	-	No
HO	8 Cole Street, Brighton	No	No	No	No	No	No	-	No



PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
HO	21 Collins Street, Brighton	No	No	No	No	No	No	-	No
HO	245 Dendy Street, Brighton East	No	No	No	No	No	No	-	No
HO	19-23 Donald Street, Highett - St Stephen's Anglican Church	No	No	No	No	No	No	-	No
HO	13a Ebdon Avenue, Black Rock	No	No	No	No	No	No	-	No
HO	20 Edward Street, Sandringham	No	No	No	No	No	No	-	No
HO	3 Elwood Street, Brighton	No	No	No	No	No	No	-	No
HO	340 Hampton Street, Hampton - Flats	No	No	No	No	No	No	-	No
HO	589-599 Hampton Street, Hampton – "Broadway" shops	Yes	No	No	No	No	No	-	No
HO	916 Hampton Street, Brighton	No	No	No	No	No	No	-	No
HO	10 Hardinge Street, Beaumaris	No	No	No	No	No	No	-	No
HO	55 Haydens Road, Beaumaris	No	No	No	No	No	No	-	No
HO	2 High Street, Beaumaris – "Muckle Flugga"	No	No	No	No	No	No	-	No
HO	3 Holmwood Avenue, Brighton	No	No	No	No	No	No	-	No
HO	1 Hutchison Avenue, Beaumaris	No	No	No	No	No	No	-	No
HO	39 Lonsdale Avenue, Hampton East	No	No	No	No	No	No	-	No
HO	132 Marriage Road, Brighton East - Brighton Hebrew Congregation Synagogue	No	No	Yes	No	No	No	-	No
HO	9 Martin Street, Brighton	No	No	No	No	No	No	-	No
HO	9 Merton Avenue, Brighton	No	No	No	Yes	No	No	-	No
HO	17 Middleton Street, Black Rock – "Chellow Dene"	No	No	No	No	No	No	-	No
HO	2 Milliara Grove, Brighton East – "Parklyn"	No	No	No	No	No	No	-	No



PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
HO	16 Mulgoa Street, Brighton – “The Shaws”	No	No	No	No	No	No	-	No
HO	49 Murphy Street, Brighton	No	No	No	No	No	No	-	No
HO	453 New Street (rear), Brighton –Former stables	No	No	No	No	No	No	-	No
HO	New Street (at Elwood Canal), Brighton - concrete bridge	No	No	No	No	No	No	-	No
HO	10 Newbay Crescent, Brighton	No	No	No	No	No	No	-	No
HO	32 North Road, Brighton	No	No	No	No	No	No	-	No
HO	19 Olympic Avenue, Cheltenham	No	No	No	No	No	No	-	No
HO	31 Park Road, Cheltenham – Former factory	No	No	No	No	No	No	-	No
HO	14 Pasadena Avenue, Beaumaris	No	No	No	No	No	No	-	No
HO	1a Regent Street, Brighton	No	No	No	No	No	No	-	No
HO	350 Reserve Road, Cheltenham – Factory	No	No	Yes	No	No	No	-	No
HO	11 Rose Street, Sandringham – “Sunnyside”	No	No	No	No	No	No	-	No
HO	3 Roslyn Street, Brighton	No	No	No	No	No	No	-	No
HO	25 Royal Avenue, Sandringham	No	No	No	No	No	No	-	No
HO	47 Service Street, Hampton	No	No	No	No	No	No	-	No
HO	257 St Kilda Street, Brighton – “Kuring-gai”	No	No	No	No	No	No	-	No
HO	256-264 St Kilda Street, Brighton – “Grosvenor Court”	No	No	No	No	No	No	-	No
HO	390 St Kilda Street, Brighton – “Devon”	No	No	No	No	No	No	-	No
HO	11 Summerhill Road, Beaumaris	No	No	No	No	No	No	-	No
HO	21 Summerhill Road, Beaumaris	Yes	No	No	No	No	No	-	No
HO	28 Towers Avenue, Beaumaris	No	No	No	No	No	No	-	No



PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 1995?	Prohibited uses may be permitted?	Name of Incorporated Plan under Clause 43.01-2	Aboriginal heritage place?
HO	7 Trinity Court, Brighton	No	No	No	No	No	No	-	No
HO	48 Victoria Street, Sandringham – “Querida”	No	No	No	Yes	No	No	-	No
HO	4 Wellington Street, Brighton	No	No	No	No	No	No	-	No
HO	50 Wells Road, Beaumaris	No	No	No	No	No	No	-	No
HO	9a Wickham Road, Hampton East	No	No	No	No	No	No	-	No
HO	21-25 Wilson Street, Brighton – Khyat’s Hotel	No	No	No	No	No	No	-	No
HO	1 Wishart Street, Hampton East – Flats	No	No	No	No	No	No	-	No
HO	7 Wolseley Grove, Brighton	No	No	No	No	No	No	-	No
HO	16-22 Yuille Street, Brighton – Flats	No	No	Yes	Yes	No	No	-	No
HO	Green Parade Precinct, Sandringham	No	No	Yes	No	No	No	-	No
HO	Hayball Court Precinct, Brighton	No	No	No	No	No	No	-	No
HO	Heath Crescent Precinct, Hampton East	No	No	No	No	No	No	-	No
HO	Leith Crescent Precinct, Hampton East	No	No	No	Yes	No	No	-	No
HO	Lynch Crescent Precinct, Brighton	No	No	No	No	No	No	-	No
HO	Mariemont Avenue Precinct, Beaumaris	No	No	No	No	No	No	-	No
HO	Palmer Avenue Precinct, Brighton East	No	No	No	No	No	No	-	No
HO	Valanne Street Precinct, Brighton East	No	No	No	No	No	No	-	No

3.0 Revision of Thematic History

In reviewing the thematic history that formed part of the *City of Bayside Heritage Review* (1999), some of the existing themes have been revised or expanded, and some more specific (or entirely new) themes and sub-themes have been developed. In the following chapter, revised and new themes have been numbered in accordance with the framework that was originally established in the 1999 thematic history. These theme headings have been italicised in order to distinguish them from the sequential headings used elsewhere this report.

2.0 Survey & Settlement

2.7 *Mid-Century Sponsored Subdivisions*

The post war-period saw the large-scale subdivision of many previously under-developed parts of what is now the City of Bayside, notably Beaumaris, Brighton East, Highett and Cheltenham. Most of this represented private undertakings by individuals or companies, in much the same way that closer settlement had been encouraged Brighton and Sandringham in the late nineteenth and early twentieth centuries.

A parallel development, however, was what might be termed *sponsored subdivisions* – that is, the creation of housing estates on a not-for-profit basis, typically funded by public authorities but sometimes by individuals, or by groups of individuals. Within the City of Bayside, the germs of this type of development can be traced back to the late 1910s, when the War Service Homes Commission began to compulsorily acquire property to provide housing for returned servicemen. Many houses were provided – individually and in larger groups – throughout Brighton and Sandringham, and most notably in the form of the 67-acre *Castlefield Estate* on the southern side of South Road, which developed from 1926. Otherwise, sponsored subdivisions were rare in the inter-war period. An interesting exception was a small housing estate that was created in 1925 as a co-operative venture between a group of people who simply wanted to live in the area. Land was obtained off St Kilda Street, and a new street, Newbay Crescent, was created. The architectural firm of Barlow & Hawkins was engaged to design ten new houses. Most of these, however, have since been demolished for new development.

A post-war equivalent of the War Service Homes scheme were the so-called Sol Green estates, created in the mid-to-late 1940s to provide housing for the next generation of returned servicemen. In contrast to the War Service developments of the 1920s, however, these represented a munificent gesture by a private individual – philanthropist and one-time bookmaker Solomon Green (1868-1948). These estates, oft-published in contemporary newspapers and journals, represented a unique undertaking in Melbourne – and one, moreover, that took place entirely within the boundaries of what is now the City of Bayside. The first subdivision was created in Green Parade, Sandringham, followed by another in Clinton Avenue, Brighton East. Others were evidently planned, although the ambitious project was halted by Green's death in 1948.

The Housing Commission of Victoria (hereafter HCV), formed in the late 1930s to improve housing conditions for the lower classes, would play a significant part in the re-shaping of post-war Melbourne, and the areas within the present-day City of Bayside were no exception. After establishing its first housing estate at Fisherman's Bend in the late 1930s, the commission went on to develop countless others, and one of the first of these was the huge *Castlefield Estate*, which spread across parts of Brighton, Sandringham and Hampton. Developed for twenty years from 1944, this ultimately comprised streetscapes of detached and semi-detached brick dwellings, concrete houses, prefabricated timber and steel houses, double-storey 'quartette' flats in brick and concrete, and three-storeyed blocks of concrete flats.

3.0 Housing

3.3 *Consolidation: Housing from 1900 to 1945*

3.3.1 *The Emergence of the Modern House (1935-1945)*

The emergence of modern residential architecture in what is now the City of Bayside can be traced back to the early 1930s – namely, the completion of the celebrated George Stooke house in Halifax Street, Brighton, in 1934. This house, with its flat roof and stark painted brick walls, was lauded at the time as the first truly Modern house in Melbourne's suburbs. It was the work of architects Roy Grounds and Geoffrey Mewton, who became the leading exponents of this new progressive style of architecture in the Melbourne of the 1930s. Mewton himself later settled in the former City of Sandringham, designing a house for himself at 207 Bluff Road (1940), where he lived for almost two decades thence.

The work of many other leading modern architects of the late 1930s and early 1940s is also represented in the City of Bayside, including such practitioners as Seabrook & Fildes, Oakley & Parkes, Percy Everett, Best Overend, Leslie Perrott and Esmond Dorney. Stand-out examples include a block of modern flats in Cole Street, Elwood (1939), which remain as Best Overend's most distinguished project after his celebrated *Cairo Flats* in Fitzroy, and another at 4 Bay Street, Brighton, by Esmond Dorney, unfortunate since demolished.

It is certainly no coincidence that all of architects mentioned above actually lived in the area themselves. Residents of Brighton (in some cases, in houses of their own design) included Messrs Everett, Seabrook, Perrott, Oakley, Parkes and Overend, while Geoffrey Mewton, as already mentioned, lived in Sandringham, as did Esmond Dorney. Norman Seabrook's partner, Alan Fildes, was an early resident of Beaumaris, and the flat-roofed modern house that he designed for himself at 457 Beach Road (since demolished) in 1942 was cited as the building that 'started the vogue for modern ideas'.

Although mostly associated with residential buildings, this emerging strain of Modernism was also manifest in a number of fine civic buildings. The City of Bayside is indeed fortunate in that it contains examples of both the modernist fire stations of Seabrook & Fildes and the modernist courthouses of Percy Everett, as well as a rare and remarkable modernist infant welfare centre in Black Rock. Another example of this Functionalist tradition, the municipal bath building on the Brighton beachfront, is a fine example of the work of the leading firm of Oakley & Parks, which served as official architects to the City of Brighton.

3.3.2 Reinforced Concrete Technology

Whether by coincidence or design, certain suburbs within the present-day City of Bayside have been epicentres for innovative building technology in general, and the use of reinforced concrete in particular. This trend can be traced back to as early as 1906, when noted engineer and concrete champion John Monash designed a series of reinforced concrete bridges across the Elwood Canal extension in the northern fringe of the municipality, which were amongst the earliest examples of their type. Six years later, the same designer was involved in the erection of one of Melbourne's first concrete houses – located at the opposite end of the municipality, in Ray Street, Beaumaris (since demolished).

The next few years saw more concrete houses appear in the area. Many of these represented the work of architect Leslie M Perrott (1892-1975), an early particularly vocal champion of reinforced concrete construction in residential architecture who wrote numerous articles on the topic and, in 1925, published a book entitled *Concrete Homes*. From the mid-1910s, Perrott designed a number of reinforced concrete houses in Brighton. Most have since been demolished, although the former Millikan House at 16 Mulgoa Street (1916) remains as a rare and early survivor. Perrott's ongoing association with Brighton saw him settle in the suburb after his marriage in 1925, when he designed a substantial attic-storeyed reinforced concrete house for himself in Newbay Crescent.

Leslie Perrott was by now means the only designer to be experimenting with concrete houses in the area at that time. An engineer by the name of A C Matthews, who developed a machine for making concrete blocks in 1921, went on to erect a number of concrete block houses around Melbourne, including one in New Street, Brighton (believed to be demolished), dating from 1925. Around the same time, local developer Foster Salter proposed to build an entire estate of concrete houses, on land that he owned near the corner of South Road and Hampton Street, Brighton East. Salter initially engaged the noted American *émigré* architect Walter Burley Griffin to design the houses using his own patent system of interlocking concrete tiles, known as Knitlock. Unfortunately, the houses were not erected to Griffin's design, but were subsequently realised by Salter in a more conventional concrete block construction, of which a few examples still survive in Shasta Avenue. As a postscript, Salter's cousin, Stanley, later commissioned Walter Burley Griffin to design a Knitlock house at Toorak, which still stands to this day.

A more enduring legacy was left by still another concrete pioneer, one William Sunderland of Sandringham. An engineer from Castlemaine, he erected a number of concrete houses in that area before settling in Melbourne in 1909 to take up the position of Building Inspector to the new Borough of Sandringham. Sunderland designed a few reinforced concrete structures in his official capacity, including the rotunda on Beach Road and the perimeter wall at the local football ground, but was also responsible for at least two concrete houses in the area – his own in Bamfield Street (1921), and another for a local chemist in Victoria Street (1923). Sunderland was also acted as honorary engineer on the construction of the new Anglican church of All Souls in Bay Road (1919-21), which was, in fact, the first reinforced concrete church ever to be built in Australia.

Concrete housing in Bayside was to experience resurgence from the late 1930s, after Leslie Perrott erected an experimental pair of cottages in Berwick Street, Brighton using a technique of pre-case concrete units patented by a Werribee engineer, T W Fowler, some years earlier. These two houses, which were commissioned by the Australian Concrete Company as possible prototype for low-cost mass-produced housing, duly caught the attention of the then newly-formed Housing Commission of Victoria. The commission subsequently adopted Fowler's system for the dwellings on its new housing estate at Fishermen's Bend, and many others were subsequently erected on other estates throughout Melbourne. When the Commission opened a dedicated concrete house factory at Holmesglen in the 1950s, the first examples to be manufactured there were erected on the Castlefield Estate in Hampton. The commission adapted the Fowler system to other structures, such as bus shelters (a surviving example of which also remains in the Castlefield Estate) and, later, to multi-unit dwellings of more than one storey. The prototype for a two-storey block of walk-up flats was erected on or near the Holmesglen factory in the early 1950s, and would later be transported and re-erected on the Castlefield Estate.

3.4 The Development of the Modern House (1945-1975)

The pattern of emerging modern architecture that had begun in the mid-1930s continued on an even greater scale in the post-war period. By that time, however, the epicentre for such development had shifted further south and east from the established suburbs of Brighton and Sandringham into the previously under-developed areas of Brighton East and Beaumaris. The latter, in particular, would become an important centre for post-war architect-designed houses. This came about because a large part of the suburb – some 180 acres – had been purchased by the Dunlop-Perdieu Company in the 1930s as the proposed site for their new rubber factory. The development, however, did not proceed, and the land began to be sold off in the early 1950s. By that time, it represented one of the last substantial pockets of undeveloped land in the inner suburbs, and attracted the attention of both architects and prospective homeowners alike. Following the lead of Alan Fildes, many leading architects designed houses for themselves in Beaumaris in the post-war period, including James Spears, David Godsell, David Brunton, Ken Atkins, T J Karasinski, Ian Freeland, John Gates (of Yuncken, Freeman Brothers, Griffiths & Simpson), Lindsay Bennett (of Plottel, Bunnet & Alsop) and Eric Lyon (of Smith, Tracey & Lyon).

However, not all of the new modern houses in Beaumaris represented the work of well-known architects designing for private clients, or indeed for themselves. Another important sub-theme was the emergence of off-the-shelf project housing. One of the first companies in Melbourne to offer this service was Contemporary Homes Pty Ltd, which was founded in Beaumaris. Its flagship design, the so-called *Peninsula House*, was designed by Robin Boyd, and many examples are said to have been erected in the area. Other project housing companies became active in the Beaumaris area, including E McLean & Company and Consolidated Home Industries. In these two cases, the managing directors actually lived in Beaumaris themselves, in houses that were designed and built by their respective companies. A parallel development was the Small Homes Service of the RVIA, which offered a range of low-cost but carefully considered architect-designed housing options. Although the service was active across the entire state, Phillip Goad points out that Beaumaris was part of an identifiable 'belt' of housing that extended from Balwyn, Bulleen, Doncaster to Moorabbin. Such was the association with the coastal suburb that the Small Homes Service even offered one suitably unconventional house design under the name 'Beaumaris Casual'.

The significance of Beaumaris as an epicentre for modern residential architecture in the post-war period has been acknowledged by many. It was mentioned by Robin Boyd in several of his publications, discussed by Neil Cleerehan in his regular newspaper columns, and acknowledged in a contemporary guide to Melbourne architecture published in 1956. More recently, it has been subject to scholarly analysis by Dr Philip Goad who, incidentally, himself grew up in a modern architect-designed house in Beaumaris.

Another notable centre for modern residential architecture in the City of Bayside was the hitherto underdeveloped area of Brighton East, where the impact of European émigré architects represents an interesting sub-theme. In the years leading up to and just after the Second World War, the influx of Jewish immigrants to Australia included a number of architects who had trained and/or worked in some of the important centres of modern design in Europe. Many of these architects settled in Melbourne's inner south-eastern suburbs of St Kilda East, Caulfield and Elsternwick, where they designed houses for their compatriots as well as other community buildings such as synagogues. Their sphere of influence also spread to the nearby portions of what is now the City of Bayside, and Brighton East in particular. Houses, more often than not commissioned by Jewish clients, were designed by architects such as Herbert Tisher, Kurt Popper, Dr Ernest Fooks, Bernard Slawik, Harry Ernest, and Anatol Kagan. This sub-theme is also demonstrated by a single example of a modern synagogue, in Marriage Road, which was designed by Abraham Weinstock in 1965.

In Brighton proper, there were (and are) some fine individual examples of architect-designed modern houses built in the post-war period, but these remain as individual specimens rather than larger precincts as seen in Beaumaris and (to a lesser extent) Cheltenham. An interesting exception was the development that followed the demolition of the former Melbourne Orphan Asylum in Brighton in the mid-1960s, which made available a substantial tract of land in the centre of this well-established suburb. Like the former Dunlop factory site in Beaumaris, this land became highly sought-after, and was promptly subdivided to create Lynch Crescent and environs. The sites developed with some fine modern houses, including examples by architects such as Chancellor & Patrick, Clive Fredman and Max Chester.

Fittingly, this recurring theme of fine modern houses within the City of Bayside becomes even clearer when one considers the number of individual examples that have achieved success through the annual RAIA architectural awards. This was most evident in the period from 1968 to 1976, which saw two houses in Brighton and Beaumaris awarded the Bronze Medal for the House of the Year, respectively, in 1972 and 1976. Moreover, no fewer than six other examples in Brighton, Beaumaris and Hampton received citations in the domestic architecture category during that same period.

5.0 Making a Living

5.3 Manufacturing

5.3.1 Twentieth Century Manufacture

Certain parts of the present-day municipality, such as the former City of Brighton, are not strongly associated with industrial development and, indeed, relatively few factory buildings were ever erected therein. During the inter-war period, the availability of cheap land in the former City of Sandringham – namely Black Rock and Beaumaris – began to attract the attention of manufacturers. This trend can be traced back as early as 1923, when the architectural firm of Stephenson & Turner was engaged to design a factory at Black Rock for local businessman C H Mylius snr. Some fifteen years later, the same architects were commissioned by the Dunlop-Perdieu Company of South Melbourne, which had purchased 180 acres in Beaumaris as the site for their new factory complex. This ambitious proposal, to include a housing estate for employees, remained similarly unrealised. By the early 1940s, only a few small factories had appeared in these parts of the municipality, such as the new premises of Keefer Brothers, engineers, in Martin Street, Beaumaris (c.1940).

By that time, the epicentre for industrial development had begun to move further east, where large tracts of vacant land were even more plentiful. The government led the way when it established a factory on a huge site at Highett in the late 1930s, which served as a site for aircraft manufacture during the Second World War and, later, for various divisions of the CSIRO. From the 1940s, factories of various sizes and types had also begun to appear along Bay Road, Cheltenham, and its contiguous streets to the north and south. One of the largest of these private industrial complexes was the new premises of engineers Johns & Waygood, which, in the mid-1940s, relocated from the company's original premises in City Road, South Melbourne, to a new site on the corner of Bay and Reserve roads. Further expansion took place over the following decade; the complex would later be described as the largest steel fabrication plant in Southern Hemisphere, and its tall concrete lift-testing tower would become a prominent local landmark.

4.0 Datasheets for New Heritage Precincts

Precinct	Streets	Suburb	Page
4.1 Green Parade Precinct	Green Parade (part)	Sandringham	25
4.2 Hayball Court Precinct	Hayball Court New Street (part)	Brighton	33
4.3 Heath Crescent Precinct	Heath Crescent Lonsdale Avenue (part)	Hampton East	39
4.4 Leith Crescent Precinct	Besant Street (part) Leith Crescent (part) Terrens Close Widdop Crescent (part)	Hampton East	45
4.5 Lynch Crescent Precinct	Lynch Crescent (part) Tracey Avenue (part)	Brighton	51
4.6 Mariemont Avenue Precinct	Mariemont Avenue (part)	Beaumaris	57
4.7 Palmer Avenue Precinct	Palmer Avenue (part)	Brighton East	63
4.8 Valanne Street Precinct	Bruce Street (part) Lorrean Avenue (part) Hodder Street (part) Valanne Street (part)	Brighton East	67



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

Identifier	Green Parade Precinct, Sandringham	[4.1]
Location	Green Parade (Nos 4-20 and 5-25)	



Statement of Significance

What is significant?

The Green Parade Precinct comprises a small estate of unpretentious double-fronted gable-roofed brick houses designed by architect Marcus Barlow. Developed in the mid-1940s, it was the first of several estates proposed by philanthropist Solomon (Sol) Green for the specific accommodation of returned servicemen and their families.

How is it significant?

The precinct is of historical, social and architectural significance to the City of Bayside.

Why is it significant?

Historically and socially, the precinct is significant as the first of the so-called Sol Green Estates that were developed after the Second World War for the accommodation of returned servicemen and their families (*Criterion C.2*). Mooted and funded by the bookmaker and philanthropist Solomon (Sol) Green, the estate is a rare example of a privately-funded housing estate, which represented a munificent response both to the perceived heroism of returned servicemen and to the shortage of housing that they encountered on their return (*Criterion A.4*). The Green Parade estate, developed from 1945, was the first of only two such estates that were developed by Sol Green before his death in 1948, and, despite some changes and additions, remains today as the most intact survivor. (*Criterion B.2*)

Architecturally, the precinct is significant as for the involvement of noted architect Marcus Barlow (*Criterion H.1*). A prominent inter-war architect in Melbourne, best known as the designer of the celebrated Manchester Unity building in Swanston Street, Barlow was semi-retired when he offered to design the Sol Green housing, for no

remuneration, in the late 1940s. The project, one of the more unusual ones undertaken by Barlow during his long career, also represents the last major work of this important architect, who died in 1955.

History

Towards the end of 1943, prominent Melbourne philanthropist Solomon "Sol" Green announced his intention to create a trust fund of £50,000 to provide housing for servicemen returning from the Second World War. Sol Green (1868-1948) was born in London to "poor but very worthy and charitable parents", as he once put it, and had been apprenticed to an upholsterer before leaving for Australia at the age of fifteen. He worked on the wharves for some years before starting his own business as a bookmaker in 1887. Success was not immediate, and it was not until the 1890s, when he opened a mail-order betting service, that he began to thrive. Investing his money in pastoral property and real estate, Green retired in 1913 – ostensibly because his betting service had become too extensive and thus unmanageable. He had commenced his philanthropic activity a few years earlier when he donated £500 to local charities after his horse won the 1910 Melbourne Cup. Green subsequently founded an annual appeal to provide blankets to the poor, sponsored a fund to assist victims of wartime bombing in England, and frequently donated money to Melbourne's public hospitals.

With the formation of the Sol Green Trust in 1943, Green's latest philanthropic venture could proceed. As it was later noted in the pages of the *Australian Home Beautiful*, 'the idea behind the scheme is to make it possible for returned members of the RAN, AIF and RAAF to purchase homes on small deposit, free of interest, the balance payable over a number of years'. Green himself expressed the hope that 'it might lead to the eventual development of a model village complete with playgrounds, baby health centres, parks and so on'. His first estate, located in what became known as Green Parade, Sandringham, was to comprise seventeen houses. Over one thousand applications were received, and the lucky few were required to provide a deposit of £100, with the balance to be paid (interest free) over 15 years. One resident, Gerry Quirk, recalls that it was very difficult to raise that deposit, particularly when most of the men had not yet been discharged, so the task fell to their wives. Quirk, who was discharged in October 1945, had been a Sergeant in the Australian Army. Most of the other residents were also army men, and included a Captain, a Lieutenant, a Warrant Officer (2nd Class), two Corporals, two Privates and a Gunner. There were also six ex-RAAF men, comprising a Sergeant and five Flight Lieutenants, two of which had been awarded the Distinguished Flying Cross and another who had served as a doctor at the No 6 RAAF Hospital at Heidelberg. Lastly, there was a single representative of the RAN, who had served as a Yeoman of Signals aboard *HMAS Lonsdale*. The men were all married, and were of similar age, being born between 1907 and 1917.

Green Parade, formerly known as Knott Street, ran north-south between Holloway and Spring streets in a part of Sandringham that was still characterised at that time by market gardens and poultry farms. In laying out the estate, the Sol Green Trust enlisted the help of several like-minded individuals. The subdivision itself was planned by Saxil Tuxen, a leading surveyor and town planner who was himself a long-time resident of Sandringham. The plan was lodged by solicitor Oswald Burt who – no stranger to sponsored housing estates – had been a foundation member of the Housing Commission of Victoria. Another significant link with that body was the trust's official architect, Marcus Barlow (1890-1955). A leading architect of the inter-war period, Barlow is perhaps best known as the designer of modern office blocks such as the Manchester Unity building in Swanston Street (1932). However, he had also been a member of Oswald Barnet's Slum Abolition Board, and maintained a keen concern for social issues – indeed, the architect is known to have worked for no fee on certain community-oriented projects, such as baby health centres.

Barlow's scheme for the Green Parade estate proposed two rows of detached brick dwellings, of fairly conventional form and materials. Although provided with only a limited budget, the architect 'decided that he would design houses which would have individuality and chic as well as being soundly built and completely equipped for modern needs'. His designs represented a fine balance between standardisation and individuality – the cost-effective use of standard materials and fittings, yet expressed in a variety of ways to prevent the monotonous repetition then associated with public housing. Although the houses were all essentially double-fronted brick villas, their exteriors would show 'a variety of finishes, some cream, some oatmeal, some clinker brick and some painted white', while pitched roofs were tiled 'with the tiles carefully graded for colour'. Internal planning was governed by a specific directive that 'there should be no lowering of standard of accommodation in either size or numbers of rooms... as a result, the houses go far beyond the average in internal fitments and equipment'.

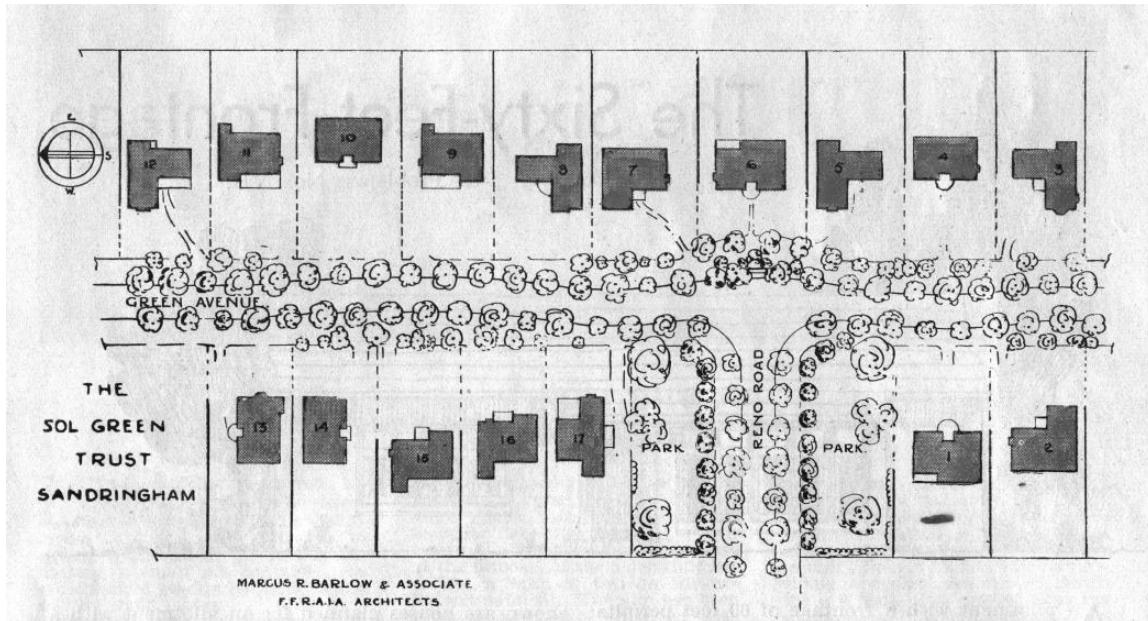


Figure 1 Marcus Barlow's scheme for the inaugural Sol Green estate at Green Avenue (now Green Parade), Sandringham; note street tree plantings and reserves flanking Reno Road corner
(source: Australian Home Beautiful, January 1945)

Indeed, the same level of consideration was given to the setting of the houses on the estates. They were sited with irregular setbacks, to ensure that each one had an unobstructed view along the street, as well as across. Electrical and telephone wires were placed underground 'so that there will be no unsightly poles and wires to mar the prospect'. A new street, Reno Road, had been formed to connect Green Parade with Bluff Road (and thus provide more direct access to the tram service), while the allotments flanking the new intersection were reserved for use as public parks, with stone benches and playground equipment. Barlow was also responsible for the landscaping, and specified an avenue of Lombardy poplars along Reno Road and silver birches, paper bark trees and lemon-scented gums along Green Parade. The houses were to have stone front fences to their street frontages, and brushwood fences between properties, 'so that there will be nothing to spoil the sylvan beauty'.

The contract for the new housing estate was let to E A Watts Pty Ltd, one of Melbourne's largest building firms. Construction was scheduled to begin in December 1944, with completion by the following March, but this was delayed, and it was not until 21 July that the first completed houses on the estate were officially opened by the Premier, Sir Winston Dugan. By that time, the original scheme for seventeen houses had been increased to twenty, with three more dwellings under construction at the northern end of the street. The street itself was still unmade at that time, and, with the exception of two trees ceremoniously planted by the Governor and the Attorney-General, there was little evidence of Barlow's grand landscaping scheme. Nevertheless, much praise was lavished upon the estate's creators –the Sol Green Trust for its social conscience and architect Marcus Barlow, in particular, for the remarkable way in which he had brought it to fruition. Not only had he succeeded in producing standardised housing that was individualised, but he had done so at a saving of £300 per house on his original budget. As described by the *Australian Home Beautiful*, Barlow's scheme 'has set a standard which promises to make the work of the Trust a considerable asset in the future beautification of the suburbs of Melbourne'. Several other estates were proposed, and work began immediately on another in Brighton East.

Meanwhile, the new houses in Green Parade became fully occupied during 1946, with the street first recorded in the *Sands & McDougall Directory* in 1947 with no fewer than 21 residents. These included those living in the seventeen houses shown on Barlow's original site plan (Nos 8-26 and 9-27), along with the three extra houses added during 1945 (Nos 2-6). Another house was built at No 5, but the fact that this was a timber dwelling, and that its occupant was not a returned servicemen, suggests that it was a one-off private development that did not form part of the Trust's original estate. This was only one a number of departures from Barlow's original scheme; his grand landscaping plan, for example, was to remain largely unimplemented.



Figure 2 Opening ceremony of the new housing estate at Green Parade, Sandringham, on 21 July 1945
(source: Australian Home Beautiful, September 1945)



Figure 3 Typical double-fronted brickhouse on the estate at the time of the official opening in 1945
(source: Australian Home Beautiful, September 1945)



Figure 4 Two of the estate's new residents inspecting the well-appointed interior of their new home
(source: Australian Home Beautiful, September 1945)

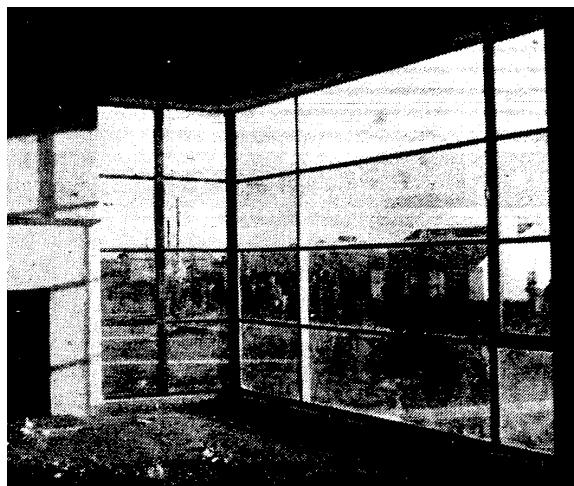


Figure 5 The new Sol Green estate at Sandringham, as viewed from the inside of one of the houses
(source: Australian Home Beautiful, September 1945)

The original residents of the estate included Warrant Officer Benjamin Gibson (No 2), Captain Horace Roberts (6), Sergeant Gerald Quirk (8), Flight-Lieutenant Glenburne Galvin (9), Private John Ottaway (10), Private Robert Higginbottom (11), Flight-Lieutenant Leonard Jacobe (13), Sergeant Richard Whittington (14), Flight-Lieutenant Cyril Chambers (15), Corporal Edward Quirk (17), Yeoman of Signals Vernon Pretty (18), Lieutenant Harley Burkitt (20), Corporal Thomas Joiner (22), Gunner Norman Cook (26) and Flight-Lieutenant Albert Pitman (27). All had settled into civilian life, with electoral rolls revealing an interesting range of peacetime occupations including a mechanic, a postal employee, a machinist, a lift attendant, a fitter, a manufacturer, two salesmen, a driver, a pilot, a doctor and a railway employee.

Life in Green Parade was pleasant but challenging in the cash-strapped post-war years. Gerald Quirk recalls being the first on the estate to acquire a lawn-mower – purchased with his deferred pay – which was subsequently borrowed by every other resident, and returned to him in a blunted condition. He further relates that, during these years, many families survived on a steady diet of pumpkin and cabbage obtained – sometimes at night – from the neighbouring market gardens. Nevertheless, the families thrived, with Quirk noting that, within only a few years, there were about sixty children on the estate.

Sol Green died in May 1948, and never saw the long-term results of his ambitious venture. Ultimately, the success of his estates was hampered by irregular payments, and by the fact that a considerable number of original residents had sold up and moved elsewhere before the 15-year loan period had elapsed. At Green Parade, only twelve of the twenty original families still remained by the mid-1950s, and this had further dwindled to six by 1960. By the mid-1970s, only five were left. During this period, a number of changes were made to the estate, including the construction of new houses on previously undeveloped lots at the northern end of the street. The first of these, at No 7, appeared in the *Sands & McDougall Directory* in 1954, and two others at Nos 1 and 3 were recorded in 1971. The next few decades the construction of several new dwellings – some built on the sites of Barlow's original houses, and two on the corner blocks originally provided as public reserves. By the mid-1990s, only one of the original returned servicemen remained – Gerald Quirk, who lived at No 8 until his death in 2004.

Description

The original houses that still remain in Green Parade are broadly similar in their scale, form and materials, without being entirely identical. All are in the same basic form of single-storey double-fronted brick houses with hipped or gabled roofs clad in glazed terracotta tiles. Some houses have face brickwork – variously red (Nos 9, 14, 15, 20, 26), orange (No 18) or cream (No 6), while others are (and presumably were always) painted (Nos 4, 8, 17, 25). One of the houses (No 16) has been rendered. In a few instances (eg Nos 4, 17), further variety has been introduced by raking the joints to create horizontal banding, while another achieves a similar effect by alternating brick courses being slightly projected (No 8). Still another (at No 6) is enlivened by a manganese brick trim.

With only a few exceptions (eg No 25), the houses have asymmetrical street frontages, with a projecting bay to one side. In many cases (eg Nos 4, 6, 17, 25), the projecting bay has a gable end with brick corbels to each side, vaguely evoking the fashionable Tudor Revival idiom of several years earlier. Each house has a plain chimney, located either on the front wall (eg Nos 4, 15) or to the side. Windows are invariably located at the corners, and most (eg Nos 4, 8, 14, 15, 17 and 18) contain multi-paned steel-framed sashes. One house (No 9) has a front canted bay window that appears to be original. No trace remains of the stone walls or brushwood fences mentioned in the original write-ups of the estate. Today, a few of the houses retain early low brick walls (eg Nos 4, 6, 14 and 15), while others have taller fences of more recent origin, in brick, brushwood or timber paling and pickets.

Green Parade itself has concrete footpaths, kerbing and crossovers, and broad nature strips. No evidence remains of Marcus Barlow's original landscaping proposal. Today, street trees generally comprise a number of eucalypts of relatively recent date. Two large cypress trees, at the south end of the precinct, are believed to have been planted in the late 1980s.

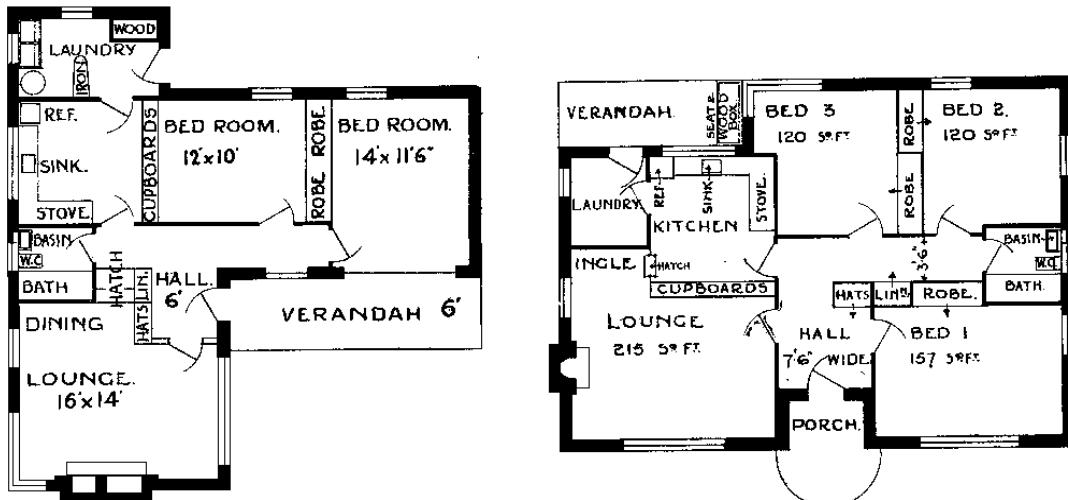


Figure 6 Two of the typical floorplans of the houses in Green Parade, showing symmetrical and asymmetrical versions
(source: Australian Home Beautiful, January 1945)



Figure 7 Painted brick house at No 6, with raked joints to create a distinctive banded effect



Figure 8 Face red brick house at No 9, with canted bay window to street frontage

Two original houses within the precinct have been remodelled. One, at No 20, has a carport, an altered porch and new windows, and is considered to be a contributory element. The other, at No 16, has been more fundamentally altered by the erection of a large addition, and by rendering of original brickwork, and is considered to be non-contributory.

Finally, there are a number of houses of more recent origin at Nos 10, 11, 12, 13, 19 and 23 which are all considered to be non-contributory elements within the precinct.

Comparative Analysis

When the proposed Sandringham estate was published in *Australian Home Beautiful* in January 1945, it was reported that the Sol Green Trust planned to acquire land elsewhere for similar estates and that "they look forward to being able to build at least a hundred houses, with possible further expansion as times goes on". Indeed, when the first estate was officially opened in July 1945, the Mayor of the City of Sandringham announced that his council "was ready to make available more areas of land for the same work at any time the Trust required it". These grand plans, however, seem to have been cut short by Sol Green's death in May 1948. Only one other estate is known to have been established before that point, located (outside the City of Sandringham) in Clinton Street, Brighton East. Of similar scale to the Green Parade development, it was made up of similar Barlow-designed brick villas. This estate, however, has been much compromised by later redevelopment. Numerous original houses have been demolished (eg Nos 19, 23, 25, 32, 46, 52) while others have been much altered (Nos 17, 44). There are also a number of later houses that appear to date from the 1950s (Nos 40, 48, 50). Today, the most intact remaining portion is the row of three houses at No 34 to 38, plus a few other individual specimens at Nos 27 and 30. It has been claimed that another Sol Green estate was established at Black Rock, although no further reference to this has been found, and no houses of Marcus Barlow's distinctive design have been identified in that area.

As an example of a sponsored estate for returned servicemen, the Sol Green Estates can only be compared to the War Service Homes programme, which is represented in the City of Bayside by some surviving houses in Albert Street, Donald Street and Graham Road in Highett. These streets contained a number of modest red brick houses, which were erected by Gyngell Brothers in the late 1940s and early 1950s as part of this government-sponsored programme. However, these houses are less architecturally distinguished than the Barlow-designed villas associated with the Sol Green estates, and the estates themselves lack the careful consideration of landscape and siting that is so evident at Green Parade. The surviving War Service Homes in Highett are also sparsely located and, like the altered Sol Green estate in East Brighton, no longer present a cohesive streetscape. Also, they are somewhat later in date than the Green Parade development (which was under construction while the War was still in progress). Finally, they can only be considered as a typical example of a government-sponsored programme that is represented in many other parts of Melbourne, in contrast to the Green Parade development, which stands out as a very rare example of a privately-funded public housing estate.

The Sol Green estate at Sandringham is one of a number of places in Victoria that perpetuate the memory of this prominent citizen and his philanthropic work. These include the Sol Green Community Centre at the corner of Coventry and Montague Streets, South Melbourne. The Sol Green House at 3405 Point Nepean Road, Sorrento,



was formerly the residence of Green's father-in-law, George Mendes, and was acquired by the RSL in 1946 for use as an accommodation hostel.

Extent

Significant place: Nos 4, 6, 8, 9, 14, 15, 17, 18, 25;

Contributory places: Nos 20;

Non-contributory places: Nos 10, 11, 12, 13, 16, 19, 23;

Conservation Guidelines

Encourage the retention of original unpainted finish to the face brick houses and, in the case of those houses that were originally painted, the use of complementary colour schemes.

Encourage the retention of original front and side fences where these still remain; new front fences (where considered necessary) should be low scaled and sympathetic in form, materials and detailing to original fences.

The three mature cypress trees should be retained.

References

Gerry Quirk, 'Green Parade, Sandringham – a Personal History'. *Buxton moves Bayside*, 10 June 2000, p 7.

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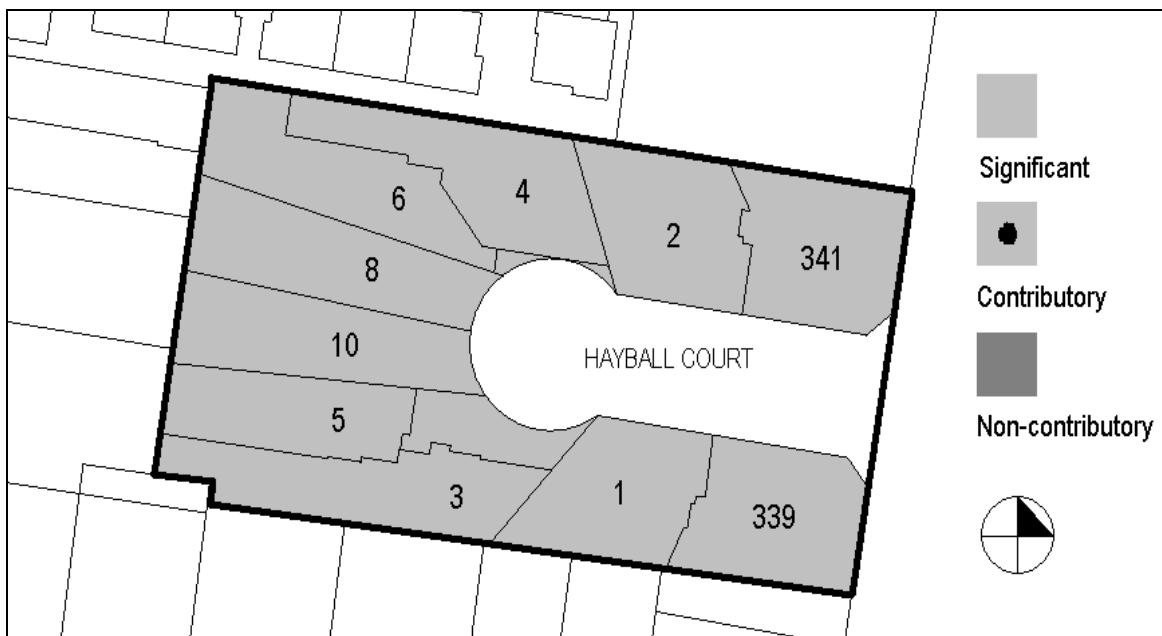
'Soldier Settlement at Sandringham', *Australian Home Beautiful*. January 1945, pp 14-15.

'New homes for servicemen', *Australian Home Beautiful*. September 1945, pp 19-22, 38.

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

Identifier	Hayball Court Precinct (Brighton)	[4.2]
Location	Hayball Court (Nos 1, 2, 3, 4, 5, 6, 8, 10) New Street (Nos 339, 341)	



Statement of Significance

What is significant?

The Hayball Court Precinct comprises an inter-war *cul-de-sac* development of semi-detached dwellings in the form of single-storey maisonettes and double-storey duplexes of rendered brick construction, with tiled hipped roofs. The estate, dating from 1938, was built on the site of a timber yard that had been operated by members of the Hayball family since the 1840s.

How is it significant?

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

Why is it significant?

Architecturally, the precinct is significant as a rare surviving example of an inter-war *cul-de-sac* development in what is now the City of Bayside. Small estates of this type were very common in some of Melbourne's older suburbs in the 1930s, when larger nineteenth century properties were carved up for more intensive residential development (*Criterion D.2*). Although developments of this type are well represented in areas such as St Kilda, Elwood and Caulfield, they are considerably rarer in Brighton, and entirely unknown in Brighton East, Sandringham, Hampton, Black Rock and Beaumaris. (*Criterion B.2*)

Aesthetically, the precinct is significant for its distinctive planning and cohesion, most notably in terms of its symmetrical layout with those properties on the south side forming a mirror reflection of those on the north. The individual buildings, expressed with rendered walls, clinker brick and tiled roofs, are merely representative of their type and era, enlivened by stylistic detail evocative of the fashionable Moderne and Tudor Revival idioms. Nevertheless, the precinct remains as a distinctive and unusual enclave of inter-war multi-unit dwellings. (*Criterion F.1*)

History

Developed in the late 1930s, Hayball Court occupies the site of (and takes its name from) the premises of the Hayball Brothers, whose timber merchant business was a ubiquitous presence in Brighton for almost a century. The Hayball family was actually one of the oldest in the area, tracing its local origins back to Robert Hayball (1815-1887), a carpenter from Somerset, who arrived in Melbourne aboard the *Duchess of Northumberland* with his wife, Eliza, in June 1841. The couple settled in Brighton, where their first child, Edwin, was born in 1843. Another ten children followed over the next two decades: Mary (1845), Elizabeth (1846), Francis (1851), Charlotte (1854), William (1855), Alice (1857), Frederick (1858), Charles (1861), Alfred (1863) and Herbert (1864). Four of these children – three sons and one daughter – died as children.

Establishing his business premises on the western side of New Street, Robert Hayball worked as a carpenter, building contractor and timber merchant for several decades. During this time, he erected a number of buildings in the immediate area, including his own residence, *Trafalgar*, at ten-roomed brick mansion at what is now 343 New Street, and a five-roomed brick shop at nearby No 355. After Robert's retirement in 1882, the firm was taken over by his two eldest surviving sons, Edwin and William, and subsequently became known as Hayball Brothers. Robert's two other sons, Alfred and Herbert, presumably became involved as they got older. In 1887, rate books described the New Street property as 'timber yard, workshops, backs, sheds, engine and land', with a Net Annual Value of £150. It further recorded that, at that time, the Hayball family also owned an adjacent block of 'fenced land', measuring 273 feet by 60 feet and valued at £9.

Three of the four surviving Hayball brothers married – Edwin in 1868, William in 1884 and Herbert in 1890. The next generation consisted mostly of female offspring and, after Edwin's death in 1908, the business was continued by his son Robert (born 1878) and nephew William Robert (1891-1943). The latter nursed ambitions of becoming an architect but, despite carrying out a numerous projects in the local area, failed in two attempts to become a registered practitioner. The family business thrived into the early 1930s, when a regular advertisement in the pages of the *Victorian Craftsman* (a Masonic journal) described it as 'timber merchants, ironmongers, oil, colour and glass merchants', with premises at what was then known as 281-289 New Street, Brighton.

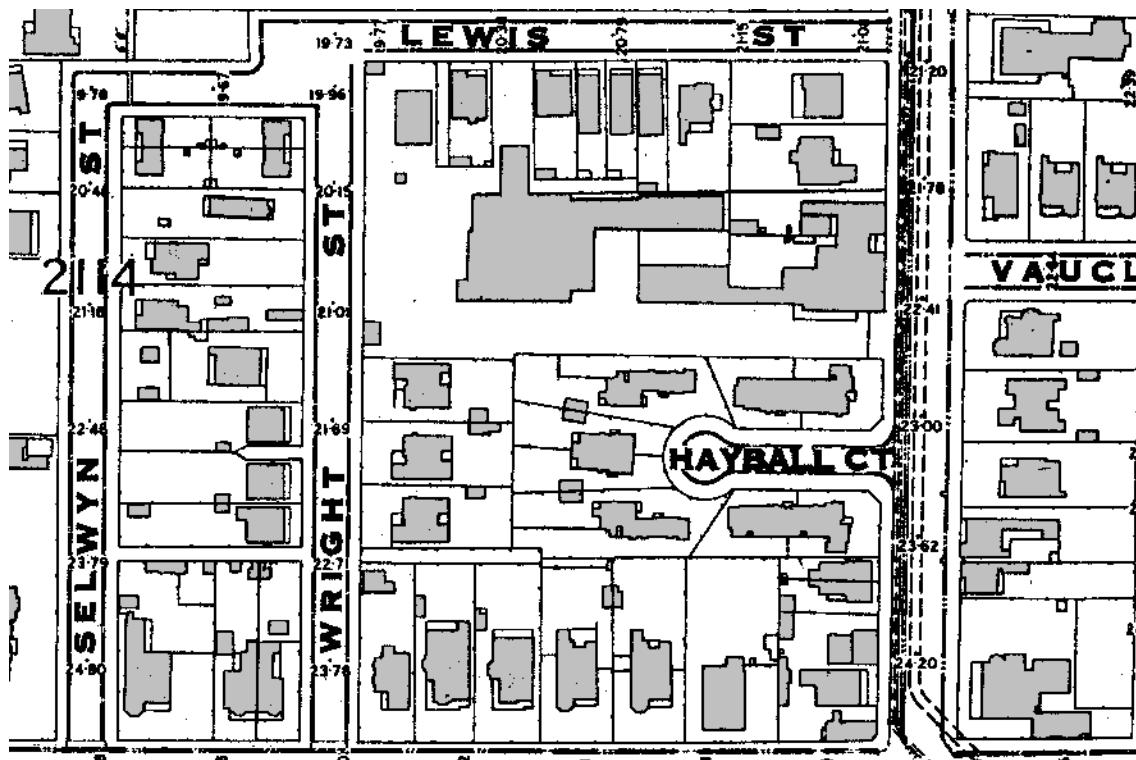


Figure 9 Hayball Court and environs in the 1940s; note remaining Hayball Brothers timber yard to the immediate north
(Source: Map Collection, Education Resource Centre, University of Melbourne)

William Hayball senior died in 1926; two of his sisters followed in 1929, and his brother Alfred in 1934. It well may have been the latter's death that prompted the partial subdivision of the family's New Street property. Not long afterward, in October 1935, a plan of subdivision was lodged for a new development that comprised a *cul-de-sac* of five allotments off New Street, plus three larger lots to the rear with frontage to Wright Street. This evidently did not proceed, and it was not until January 1938 that a second plan of subdivision was lodged, this time for just the *cul-de-sac*, omitting the lots on Wright Street. This new *cul-de-sac*, predictably named Hayball Court, is first recorded in that year's edition of the *Sands & McDougall Directory*, located between an existing house at 279 New Street and the Hayball Brothers' existing timber yard at No 289. At that time, however, there were no actual residents listed. Subsequent development was swift, with the 1939 directory recording that the new estate had entirely filled out with dwellings at Nos 281 and 283 New Street, and at Nos 1, 3, 5 and 2, 4, 6, 8 and 10 Hayball Court. The somewhat reduced premises of Hayball Brothers, timber merchants, remained listed alongside at No 289 (later to be renumbered as 343).

Rate records confirm that the houses were built during 1938, noting that each property's Net Annual Value increased from £18 in December 1937 to £91 in December 1938. At that time, the owner of the houses at Nos 4, 5, 6 and 10 was identified as one Harold Turner Matthews, a builder. A long-time resident of Brighton, Matthews (1903-1986) may well have been responsible for developing the entire estate. The designer has not yet been identified, although it could have been William Hayball himself, who, despite failing in two attempts to become a registered architect, continued to design houses and flats in Brighton and Elwood until his death in 1943.

Some of the new houses in Hayball Court were still vacant in December 1938. According to the 1939 directory, the original occupants of the ten dwellings were James Pearce (No 1), Frank Griffin (No 2), Leo Keating (No 3), Herbert Cohen (No 4), Herbert Frost (No 5), William Bryant (No 6), John Swan (No 8), Keith Morrison (No 10), Albert Carrigg (281 New Street) and Mrs L B Cotter (283 New Street). Electoral rolls reveal an interesting cross-section of occupations amongst these residents, including a clerk, a salesman, a bookmaker, a saddler and a physicist. More than half of the original residents were still living there in 1950, namely Messrs Bryant, Swan, Morrison, Pearce, Frost and Carrigg. The intervening period saw the renumbering of properties along New Street, with the houses formerly known as Nos 281 and 283 becoming Nos 339 and 341. The Hayball Brothers' timber yard still remained alongside at that time, renumbered as 343-355. By the early 1950s, however, it had been taken over by others, and was listed in the directories as the Brighton Timber & Builders' Supplies and later as Metropolitan Timber Supplies Pty Ltd. The premises still operates as a timber and hardware supplier, albeit now under the control of a particular chain store.

Description

Hayball Court is a small *cul-de-sac* estate that comprises two elongated rectangular allotments on the corner of New Street, flanking the court entrance, and another three wedge-shaped double-width blocks at its far end. All seven of these lots are occupied by pairs of semi-detached dwellings – those on the corner blocks in the form of single-storeyed maisonettes, and those to the rear as double-storeyed duplexes. The five buildings are broadly similar in their form, materials and detailing. They are all of brick construction, with a clinker brick plinth and rendered walls above, and have hipped roofs clad in cement tile with tall rendered chimneys. Windows, invariably of tripartite form, contain timber-framed sashes. Although otherwise different in their specific form, the ten total dwellings combine to present a symmetrical streetscape. Those properties on the southern half of the estate (Nos 339 New Street and Nos 1, 3, 5 and 10 Hayball Court) form an obvious mirror-reflection of those on the northern side (Nos 341 New Street and Nos 2, 4, 6 and 8 Hayball Court).

The three double-storeyed duplexes at the rear comprise a central rectangular block (Nos 8-10) flanked by two L-shaped blocks (Nos 4-6 and 3-5). The former has a symmetrical facade with pairs of tripartite window bays at each level; window surrounds are enlivened by shaped hoods, painted brick piers to each jamb, and corbelled sills. Each window comprises a wide fixed sash flanked by narrower double-hung sashes with lozenge glazing. There are matching window bays to the side walls, where there is also a small projecting entry porch for each of the two dwellings. The two flanking duplexes (Nos 3-5 and 4-6) are identical, if mirror-reversed, with garages attached to each end of their double-fronted facades and projecting front porches with separate hipped roofs, pointed-arch doorways to the street and corbelled openings to the sides. The facades are otherwise enlivened by plain stringcourses, with windows in groups of one, two or three sashes. The larger windows have horizontal glazing bars and stylised window boxes below.



Figure 10 One of the double-storey duplex blocks at the western end of Hayball Court



Figure 11 One of two semi-detached maisonettes, located along the north side of Hayball Court

The two sets of single-storey maisonettes, on the corner sites, also represent a mirrored pair. The dwellings fronting New Street (Nos 339 and 341) have symmetrical facades. Each has a central projecting porch with either a round-arched (No 339) or Moorish-arched (No 341) entrance to the street and a corbelled openings to the side. These porches are flanked by pairs of tripartite windows. At No 339, windows are detailed in a similar way to those on the duplex at Nos 8-10, with projecting brick piers to either side, while those at No 341 have soldier brick sills and flat rendered surrounds.

The Hayball Court frontage of these dwellings has single windows, with flat rendered surrounds, that alternate with chimney breasts. This same expression continues along the front of the attached dwellings (Nos 1 and 2 Hayball Court), although the windows are wider, and their facades include another projecting round-arched porch, albeit this time with a gable end and corbelled eaves rather than a hipped roof. One of the maisonettes (No 1) has a canted bay window that is not original, and another (No 2) has a modern carport to the street frontage.

The buildings within this small precinct are enhanced by their setting, which included narrow grassed nature strips, concrete footpaths and crossovers, and mature street trees. The three duplex blocks have no front fences, with paved paths and driveways from the street. One of the maisonettes (No 339) has a hedge along its street boundary, with a wrought iron gate at the corner, while the others variously have non-original fences, including one of timber pickets (No 2) and another of powdercoated metal palisades (No 1).

Comparative Analysis

Cul-de-sac developments of this type, characterised by cohesive clusters of brick duplexes, maisonettes or flats, were quite common in Melbourne's inner bayside suburbs from the mid-1930s to the early 1940s. There are countless examples in St Kilda and Elwood, including McCrae Street (1935), Holroyd Court (1936), Garden Court (1936), Eildon Court (1940) and Southey Court (1943). However, such developments tend to become less common as one progresses further south along the bay. They are considerably rarer in Brighton, and even more so in Hampton, Sandringham and Beaumaris.

While Hayball Court can be considered a representative example of this typology, comparable in scale, form and appearance to the examples cited above in Elwood and St Kilda, there are otherwise very few comparators within the City of Bayside. A more or less contemporaneous *cul-de-sac* off New Street; known as Thule Court, was created in 1932 as part of the subdivision of the eponymous *Thule* mansion estate. Its subsequent development, however, was quite different, with the original mansion retained on one of the allotments, and several new detached dwellings built around it. Today, it lacks the sense of cohesion seen in Hayball Court.

Otherwise, the nearest comparators in Brighton include Rothesay Avenue off St Kilda Street, a *cul-de-sac* estate dating from the 1920s that comprises a dead-end T-shaped street lined with detached bungalows. This, again, is quite different to Hayball Court and, in any case, many of the original houses have been demolished. Two smaller 1920s *cul-de-sacs* in Elsternwick, named Bungalow Court and Kooringal Grove, actually form part of a larger subdivision. These, too, have been compromised by the demolition of original dwellings.



Extent

Significant Places: Nos 1, 2, 3, 4, 5, 6, 8 and 10 Hayball Court; Nos 339 and 341 New Street.

Conservation Guidelines

Encourage the use of complementary colour schemes for the exteriors of the various buildings;.

Encourage the retention of original front and side fences where these still remain; new front fences (where considered necessary) should be low scaled and sympathetic in form, materials and detailing to original fences.

References

Lodged Plans No 14,002, dated 15 October 1935 and No 14,577, dated 18 January 1938.

Sands & McDougall Directory, various.

Weston Bate, *A History of Brighton*.

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

Identifier	Heath Crescent Estate (Hampton East)	[4.3]
Location	Heath Crescent (Nos 1-25 and 2-48) Lonsdale Avenue (Nos 8, 10 and 12)	



Significance:

What is significant?

The Heath Crescent Precinct forms part of the huge *Castlefield Estate* in the Hampton and Hampton East area, which was developed by the Housing Commission of Victoria (HCV) in the second half of the 1940s. This housing largely consists of simple detached and semi-detached dwellings in red brick with gabled tiled roofs, plus a slightly later block of concrete flats.

How is it significant?

The Precinct is of historical and architectural significance to the City of Bayside.

Why is it significant?

Historically, the precinct is significant for its associations with the *Castlefield Estate*, an ambitious and notably early development of the HCV (*Criterion H.1*). Begun in the early 1940s, the estate was one of the commission's first ventures following the completion of its prototype estate at Port Melbourne in the late 1930s. Covering a huge area that spread across parts of Sandringham, Hampton, Brighton and Moorabbin, the estate was also one of the largest HCV estates in Melbourne's southern suburbs. (*Criterion C.2*)

Architecturally, the housing in Heath Crescent (named after HCV architect Frank Heath) is significant as representative and largely intact example of the type of modest housing that characterised HCV estates during the 1940s (*Criterion D.2*). Although many such houses were erected as part of huge *Castlefield Estate*, many have subsequently been demolished. While numerous individual examples can still be found scattered throughout the suburb, very few cohesive streetscape still remain, and this housing in Heath Crescent stands out as the most intact of the few that still survive. (*Criterion B.2*)

History

Heath Crescent formed part of a vast residential estate that was initially developed by the Housing Commission of Victoria (hereafter HCV) in the second half of the 1940s. The commission's joint *Seventh & Eighth Annual Report* (1944-46) noted that nearly 9,000 residential allotments had been acquired in the metropolitan area during the period from July 1944 to June 1946. Of these, just under one-quarter (a total of 1,861 lots) were located in the Cities of Sandringham and Moorabbin – namely, those areas on either side of Bluff Road now generally known as Hampton and Hampton East. The latter development comprised a vast tract of land on the northeastern corner of Bluff Road and Wickham Road, extending as far north as Roydon Street and east to Spring Road. This site was divided into 37 discrete portions by a network of straight and curving streets that, in typical style, were named after various senior members of HCV personnel. Towards the northern edge of the estate were portions 31 and 32, bisected by a curving street named Heath Crescent, in honour of Frank Heath, a member of the HCV Architects' Panel. Portions 31 and 32 were further carved up into 66 residential allotments, with frontages not only to Heath Crescent but also to the contiguous parts of Lonsdale Avenue Keith Street and Apex Avenue.

The annual report for 1944-46 further noted that development of the Sandringham Estate, as it was known, had already commenced, with contracts in progress for 744 dwellings in Sandringham and Brighton – 600 in brick or brick veneer, and 144 in concrete. Of these, 111 dwellings had already been completed by June 1946, with the remaining 633 still under construction. During 1946, the Commission's new concrete house factory at Holmesglen had also commenced operation, and it was duly noted that 'it is expected that the first concrete houses produced by the factory will be erected at the Sandringham Estate in August 1946'. A photograph of one such dwelling, captioned as 'a two bedroom concrete house on the Sandringham Estate', was included in the *Ninth Annual Report*. This simple gable-roofed house had a planted garden bed across the front, a broad lawn and a concrete pathway. Noting that shortages of materials had prevented the erection of front fences on this and other dwellings on the estate, the caption nevertheless concluded that that 'the effect is rather pleasant'.

With just over one hundred houses finished by the end of June 1946, a further 435 were completed over the next year, with another 840 still under construction in mid-1947. The *Twelfth Annual Report* (1949-50) included a more detailed breakdown that provides a clearer picture of the development of this vast project. By mid-1949, the HCV had erected 130 new houses in Brighton, 480 in Moorabbin and 799 in Sandringham. Most were of brick (405 in Moorabbin, 744 in Sandringham, and all 130 in Brighton), although there were 290 in concrete (70 in Sandringham and 220 in Moorabbin), 24 in timber (6 in Sandringham, 19 in Moorabbin) and a single example of a Beaufort prefabricated steel house (in Moorabbin). It was further noted that the bulk of these new houses had been completed by the end of June 1949. Another 136 houses were completed over the next twelve months, with only fifty still remaining in an incomplete state in mid-1950.



Figure 12 View of unidentified portion of the Castlefield Estate at Sandringham/Hampton, photographed in 1946
(source: Harold Paynting Collection, Picture Collection, State Library of Victoria)



*Figure 13 Typical detached brick dwelling on the Castlefield Estate at Sandringham, 1946
(Source: Harold Paynting Collection)*



*Figure 14 Typical semi-detached brick dwellings on the Castlefield Estate at Sandringham, 1946
(Source: Harold Paynting Collection)*



*Figure 15 Another typical detached brick dwelling on the Castlefield Estate, Sandringham, 1946
(Source: Harold Paynting Collection)*



*Figure 16 Example of the larger hip-roofed detached brick dwellings built by the HCV on the Castlefield Estate
(Source: Harold Paynting Collection)*

The housing in Heath Crescent and the contiguous portion of Lonsdale Avenue was evidently erected during 1948, as the first residents are recorded in electoral rolls in 1949. Heath Crescent first appears in the *Sands & McDougall Directory* that same year, listing 'eighteen houses being built' on the north side and another 'fifteen houses being built' on the south side. At that time, there were also 'three houses being built' on the east side of Lonsdale Street, between Heath Crescent and Apex Avenue, and another 'five houses being built' on the west side, between Short Street and Apex Avenue.

In 1950, the directory recorded twelve tenanted houses on the south side of Heath Crescent (Nos 2-20 and 34-36), plus six more under construction (Nos 22-32). On the north side, there were only two occupied houses (Nos 3 and 7), plus nine others 'being built'. In Lonsdale Avenue, those new houses at Nos 2, 4 and 6 (on the east side) and Nos 1, 3, 7 and 9 (on the west side) were also occupied. By 1951, all of the houses on the southern side of Heath Crescent were occupied save for two pairs still under construction at Nos 28-28 and 44-46. On the north side, all houses were tenanted except for five recorded as 'being built' at Nos 1, 5, 11, 13 and 23. Electoral rolls reveal a variety of professions represented amongst these early residents of Heath Crescent and Lonsdale Avenue. Perhaps not surprisingly, blue-collar workers were predominant, and included a bricklayer, a fitter, a rubber worker and an electroplater. Other residents included a stevedore, a butcher, a watchmaker, draftsman and an engineer.

The entire street was fully occupied by 1952, when the directory listed thirteen houses on the north side and another 24 on the south side. The last new addition to the streetscape was a block of single-storey concrete flats on the corner of Heath and Lonsdale Street, which are first recorded in the 1958 directory. This, in fact, represented a new type of accommodation for elderly people that was developed by the HCV, for which a prototype had been erected at Jordanville in 1955-56.

Description

Heath Crescent, which extends off (and then re-joins) Lonsdale Avenue, is a broad asphalt roadway that slopes downward gradually as it curves around from north to south. It has concrete kerbs, gutters, crossovers and footpaths, and grassed nature strips. The houses that line the street, based on standard designs produced by the HCV panel of architects, are necessarily similar in their materials and detailing. They are typically of face red brick construction, with longitudinal gabled roofs clad in cement or glazed terracotta tiles, plain rectangular chimneys with simple capping, and multi-paned steel-framed sash windows. They have porches with raked tiled roofs supported on timber posts, some retaining original multi-paned porch screens (eg 9, 26 Heath Crescent). Gable ends are infilled with weatherboarding, or, less commonly, vertical timber cladding (eg No 28).

There is otherwise some variation in the form of the dwellings. Most are in the form of detached double-fronted villas, either with a symmetrical façade and a central porch (eg No 10, 14, 26, 25, 40, 48) or with an asymmetrical façade that has a projecting gabled bay to one side, with the porch set into the corner (eg Nos 6, 12, 38, 42, 44). Amongst all these detached dwellings are five semi-detached pairs, located at Nos 2-4, 7-9, 12-14, 18-20 and 34-36. These are expressed in three forms: those with pairs of projecting gable ends to the street (Nos 12-14, 34-36), those without (No 7-9, 18-20), and a hybrid version, where one of the two dwellings has a gable end (No 2-4). There are also a number of houses that represent a less typical HCV design. These houses, somewhat larger than those already described, are similarly constructed of face brick and terracotta tile, but have more prominent double-fronted façade with projecting bays, and hip roofs rather than gabled ones. Examples can be seen at No 16, 15 and 19 to 23. A notable exception amongst the brick dwellings within the precinct is the single-storey block of concrete flats at 8 Lonsdale Street, which was erected by the HCV in the late 1950s. This is a representative and intact example of its type, and is considered to be a significant element.

Some of the houses within the precinct have been subject to alterations. A few (eg 20 Heath Crescent) have had their original roofs re-clad with moulded sheet roofing in imitation of terracotta tiles. Several have porches that have been infilled or glazed (36, 40, 42 and 48, and others have new sash windows (No 36, 42 and 48). These changes are minor and reversible, and the houses are thus considered to be significant elements within the precinct. Several altered houses along the south side of the northern part of the crescent are considered to be contributory. The house at No 32 has been more fundamentally altered by the addition of a projecting front wing; however, the original HCV dwelling, with its gabled roof, face brick walls and steel-framed windows, can still be readily interpreted behind it. This house, thus altered but not unrecognisably so, is thus considered to be a contributory element within the precinct. One original house (No 22), which has been (literally) rendered unrecognisable by a new stucco finish and unsympathetic roof tiles, is now considered to be non-contributory. There are also some entirely new houses (Nos 1, 13, 17 and 44) in the precinct, which are also considered to be non-contributory elements.



Figure 17 Houses along the north side of the northern branch of Heath Crescent; note lack of front fences



Figure 18 Houses along north side of southern branch of Heath Crescent; note low brick fence



Figure 19 Houses along the south side of the southern branch of Heath Crescent; note lack of front fences



Figure 20 Concrete flats at 8 Lonsdale Avenue, erected by the HCV in the late 1950s.

The cohesion of the streetscape is not merely a result of the houses themselves being similar in form, scale and detailing, but also in their consistent setting. The dwellings are set well back from the street, most with broad front lawns and concrete-edged garden beds along the front of the house, mostly containing low plantings. Most of the houses still have no front fence (eg No 2, 4, 6, 8, 10, 18) or a low brick wall (eg 10, 12 Lonsdale; 16, 20, 22, 24, 26, 36 and 48 Heath). Of those with non-original timber fences, one has a low picket fence that is not entirely unsympathetic, while another (No 30) have taller and more impervious fences that do not contribute to the streetscape. One house (No 14) retains a detached weatherboard garage that appears to be original.

Comparative Analysis

The annual reports of the HCV confirm that just over 1,400 houses were erected in parts of the Cities of Brighton, Sandringham and Moorabbin in the second half of the 1940s. Many of these, however, have since been demolished. Today, numerous individual dwellings in brick, concrete and timber can still be found scattered throughout the streets of Hampton and Hampton East, in various conditions and states of intactness. However, there are relatively few instances where this housing actually survives in groups, and fewer still that remain as entire streetscapes. In the Hampton area, a fine but quite small cluster of intact red brick dwellings can be found at the southern end of Coombe Avenue, while there are also some noteworthy remnants in Prince Street, Bateman Street, Kendall Street, Faulkner Street, Smith Street and Molong Street. The individual houses in all of these streets, however, tend to be less intact than their counterparts in Heath Crescent. Furthermore, when considered collectively as a streetscape, they do not express the same level of cohesion, as the proportion of more recent (ie non-contributory) dwellings is considerably higher.

Extent

Significant places: Nos 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20, 23, 24, 25, 26, 28, 30, 34, 36, 40, 42, 44, 48 Heath Crescent; Nos 8, 10 and 12 Lonsdale Avenue;

Contributory places: Nos 15, 19, 21, and 32 Heath Crescent::

Non-Contributory places: No 1, 13, 17, 22, 38 and 46 Heath Crescent.

Conservation Guidelines

Encourage the retention of original unpainted finishes to the face brick houses;

Encourage the retention of original front and side fences where these still remain; new front fences (where considered necessary) should be low scaled and sympathetic in form, materials and detailing to original fences.

References

Annual Report of the Housing Commission of Victoria, various editions.

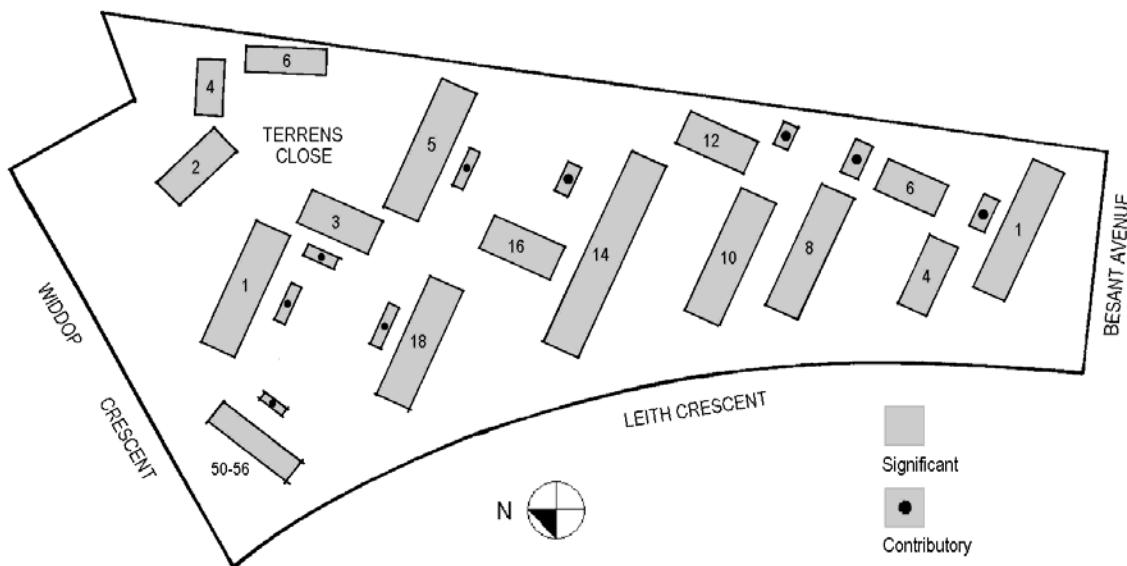


Renate Howe (ed). *New Houses for Old*.

Lodged Plans Nos 43,307, dated 2 Oct 1958; No 51,146, dated 27 May 1960; No 51,400, dated 10 Feb 1960.

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

Identifier	Leith Crescent Precinct (Hampton East)	[4.4]
Location	Besant Street (No 1) Leith Crescent (Nos 4, 6, 8, 10, 12, 14, 16, 18) Terrens Close (Nos 1, 2, 3, 4, 5, 6) Widdop Crescent (Nos 50, 52, 54, 56)	



Statement of Significance:

What is significant?

The Leith Crescent Precinct, occupying a wedge-shaped site bounded by Besant Avenue, Leith Crescent and Widdop Crescent, comprises low-rise brick and concrete flats in a landscaped setting. The buildings were erected by the Housing Commission of Victoria (hereafter HCV) from the early 1950s as part of the broader Castlefield Estate that covers a large part of Sandringham and Hampton East.

How is it significant?

The precinct is of architectural and historical significance to the City of Bayside

Why is it significant?

Architecturally, the precinct is significant as a representative and notably intact example of a small multi-dwelling housing estate established by the HCV. The buildings therein represent a number of new public housing typologies that were being developed by the Commission in the 1950s, including low-rise walk-up blocks of flats as well as single-storey flats for elderly persons (*Criterion C.2*). The estate also demonstrates the Commissions' careful consideration for urban planning and landscaping, with the blocks laid out at angles to create a series of discrete courtyard-like spaces with mature trees and linear garden beds. The precinct is not only of note for the high level of integrity of the flats themselves, but also for the atypical survival of associated original infrastructure, including outbuildings and cyclone wire fences (*Criterion B.2*).

Historically, the precinct is significant for its associations with the *Castlefield Estate*, a substantial residential development undertaken by the HCV from the mid-1950s (*Criterion A.4*). Comprising hundreds of houses and numerous blocks of flats, this estate grew to become one of the largest HCV developments in Melbourne's southern suburbs. This particular precinct remains as the most intact of several clusters of low-rise dwellings.

History

The flats on the corner of Burt and Widdop crescents formed part of a vast residential estate that was initially developed by the Housing Commission of Victoria (hereafter HCV) in the second half of the 1940s. The commission's joint *Seventh & Eighth Annual Report* (1944-46) noted that nearly 9,000 residential allotments had been acquired in the metropolitan area during the period from July 1944 to June 1946. Of these, just under one-quarter (a total of 1,861 lots) were located in the Cities of Sandringham and Moorabbin – namely, those areas on either side of Bluff Road now generally known as Hampton and Hampton East. The latter development comprised a vast tract of land on the northeastern corner of Bluff Road and Wickham Road, extending as far north as Roydon Street and east to Spring Road. This site was divided into 37 discrete portions by a network of straight and curving streets that, in typical style, were named after various senior members of HCV personnel. One of these portions, designated as No 19, was an elongated wedge-shaped block that was bounded on three sides by Widdop Crescent, Leith Crescent and Besant Street, and on the eastern side by a public reserve.

Most of the numbered portions within this new estate were subsequently carved up into smaller residential allotments, and developed with rows of detached brick dwellings. Portion No 19, however, remained vacant until the mid-1950s, when it became the site for a new flat development. In 1955, the *Sands & McDougall Directory* listed just one resident on the eastern side of Leith Crescent, between Widdop Crescent and Wickham Road. This was one Reg Lenowry, who lived at what was subsequently revealed to be at No 2. The following year, the directory first listed unspecified 'flats' on the adjacent block, between Besant Street and Widdop Crescent. Further development took place over the next year or two, and it was in 1959 that the directory first recorded three more blocks of flats on the eastern side of Terrens Close (Nos 1-5) and the attached row of four single-storey dwellings fronting Widdop Street (Nos 50-56).

Represented within this development on Leith Crescent were a number of new housing typologies that had only recently been developed by the HCV. There were, for example, a few double-storey blocks of concrete flats, for which a prototype had been erected at Ashburton in 1952. These flats, fabricated using the same patented system of precast slabs that the commission had first adopted in the late 1930s, would later become widespread on HCV estates, and would inevitably lead to the development of the commission's high-rise apartment blocks during the 1960s. Also represented at Leith Crescent were several examples of the so-called 'brick quartettes', where, as described in the *Sixteenth Annual Report* (1953-54), 'each block being two storeyed and containing four flats, each ground floor flats having its own separate entrance, and each first floor flat its own stairs'. The same report noted that no less than 204 such flats were under construction in Moorabbin (ie the area known as Hampton East) at the end of June 1954. The following year, it was reported that 104 concrete flats had been built in that same area by June 1955, with another still 28 under construction. The *Seventeenth Annual Report* (1954-55) also noted the emergence of another new typology – the attached row of single-storeyed brick flats intended for use by elderly people. A single example had been erected at 50-56 Widdop Street by 1956.



Figure 21 Row of single-storey elderly persons' flats at Widdop Street, soon after completion, c.1956
(source: Eighteenth Annual Report of the HCV, 1955-56)



*Figure 22 Block of pre-cast concrete "quartette" flats at Widdop Street, soon after completion, c.1956
(source: Eighteenth Annual Report of the HCV, 1955-56)*

Description

The site, bounded by Widdop Crescent, Leith Crescent and Besant Street, still forms a roughly wedge-shaped piece of land adjacent to a large public park. The estate is dominated by fifteen double-storey blocks of flats, which have been sited at an angle to their street frontages, rather than parallel to them. Most of these blocks have been laid out in groups of three to create a series of U-shaped configurations, each with a central courtyard-like space that remains open to Leith Crescent. On the north side, where the estate increases in width, a short dead-end street, Torrens Place, extends into the site from Widdop Crescent, providing access to the inner blocks of flats. Three blocks along the east side of Torrens Place, slightly different in form and apparently of more recent origin, are sited at an angle that does not correspond to that of the remainder of the development.

The blocks are rectangular in plan and simple in form, and are either of face brick or concrete construction, respectively with hipped roofs of terracotta tile, or gabled roofs of concrete tile. The brick flats are variously of cream clinker (eg No 4, 8, 10, 14 and 16 Leith Crescent), red brick (eg 6 Leith Crescent) or orange brick (eg 12 Leith Crescent). The concrete flats (eg 18 Leith Crescent; 3 and 5 Terrens Close) are built on the Fowler patent system that was adopted by the Housing Commission in the late 1930s. At each level, walls and floors are made up of separate pre-cast concrete slabs, with the floor lines expressed externally and their horizontal joints concealed by metal flashing. The concrete has a textured rendered finished.

The flats along the Leith Crescent frontage are modular, representing several different sizes: the small four-unit blocks, the larger eight-unit blocks, and the particularly elongated twelve-unit blocks. Each of the brick blocks, regardless of length, has a breezeway between every pair of units, containing a common stairwell. These stairwells are open at both levels, with a projecting spandrel between that is enlivened by header bricks. The concrete flats are somewhat different, with a breezeway only between every four units. These have multi-paned fixed windows or tripartite bays of louvred windows to the upper level, and a wide entrance below with a projecting concrete slab porch. The stairwells therein provide access only to the innermost units, and those at either end have separate entrances in the end walls. These are marked by similar projecting slab porches, while an open flight of concrete steps provides access to the upper unit. The flats, whether of concrete or brick construction, have similar fenestration. There are regular and repetitive bays of rectangular windows, often in groups of two, which contain metal-framed sashes. The brick flats have sloping sills.

The later concrete flats to the east of Terrens Close are slightly different in form. Each of these has a full-width concrete slab walkway at either level, with a simple metal balustrade, to provide common access to the individual units. On the opposite elevation, each unit has a recessed porch or balcony, with a matching balustrade, and paired window bays alongside. The two end walls are windowless, with a pebbled finish to the concrete.



Figure 23 Typical “quartette” flats in face brick (right) and pre-cast concrete (left) along Leith Crescent



Figure 24 “Quartette” flats in cream brick; note stairwell balconies, letterboxes and landscaping



Figure 25 Typical U-shaped configuration of blocks of flats, creating a landscaped courtyard



Figure 26 Larger block of pre-cast concrete flats fronting Terrens Close; note elevated porch and staircase at end



Figure 27 Detail of original landscaping at 14 Leith Crescent ; note cacti and succulents typical of the era



Figure 28 Later concrete flats on the eastern side of Terrens Close; note original letterbox bay

A unique element within the precinct is the row of single-storey flats along Widdop Crescent, which represent an example of a new type of accommodation for elderly people that was developed by the HCV at the time. This building, located near the corner at 50-56 Widdop Crescent, is expressed as an attached row of four dwellings. It is also of red clinker brick construction, and has a continuous tile-clad gabled roof with plain chimneys. Each of the four dwellings, fronting Widdop Crescent, has a recessed porch with concrete slab floor and brick wing walls, with a front door and a full-height timber framed window.

The blocks are flats are enhanced by their setting. With the exception of a carport at the rear, which extends off Terrens Close, the grounds are characterised by large areas of lush lawns, with low plantings and mature trees including eucalypts, conifers and European deciduous species. The individual blocks of flats have narrow garden beds along each side, edged with bricks or concrete kerbing and planted with a variety of low plantings and hedges. Some of these plantings, such as such the hydrangeas, are sympathetic to the 1950s era if not actually original, while others, such as the cacti and succulents at the corner of 14 Leith Crescent, are emphatically original.

The grounds are divided by low cyclone wire fences, which are original; parts of the streets boundary remain unfenced, as was originally intended, while the Leith Crescent frontage has low pine log barrier, and the single-storey flats at the corner have a modern powder-coated metal palisade fence. There is also a network of narrow concrete pathways, which connects the flats to the carpark and the street and, at the rear, to the original rotary clothes hoists and detached single-storey outbuildings. The latter, which are original, are either skillion-roofed brick buildings (as seen behind the brick flats) or gable-roofed weatherboard buildings (behind the concrete flats). Another distinctive element seen throughout the estate is the original letterboxes, which survive as rows of lockable sheetmetal boxes mounted on metal posts. These mostly exist in scattered groups of two or four, although a particularly prominent bay of twenty remains on the eastern side of the carpark off Terrens Close.

Comparative Analysis

As mentioned elsewhere, the Castlefield Estate was quite expansive, stretching across parts of Brighton, Sandringham, Hampton and Moorabbin. The bulk of the housing within the estate consisted of individual detached or semi-detached dwellings in brick, with a considerably smaller number in concrete, a few in timber and one in steel. The 1950s also saw the construction of some individual blocks of flats scattered throughout the estate, including several single-storey examples (eg 8 Lonsdale Avenue and 30-32 Fewster Street) and others with two storeys (eg 1 Wishart Street) or even three storeys (eg 22 Highett Road). However, there were relatively few instances where multiple blocks of flats were developed on the one site as a discrete estate within the estate.

The largest and most prominently-sited of these was that laid out on a large rectangular piece of land bounded by Widdop Crescent, Bluff Road and Wickham Road. This development comprises some 26 blocks of two-and three-storey flats in brick and concrete, which have been laid out in a non-orthogonal fashion to create a series of L-shaped, T-shaped and crescent-like clusters. Although comparable in many respects to the smaller estate at Leith Crescent, the development on Bluff Road is considerably less intact. The blocks of flats have been remodelled, with the addition of new gable-ended porches, and the estate otherwise updated with new powder-coated metal palisade fences, concrete pathways and brick letterboxes.

Another comparable HCV flat development is located further south, on the south-western corner of Bluff Road and Highett Road. This comprises ten blocks of flats, of similar form and scale to those seen elsewhere in the Castlefield Estate. While this development is comparable to Leith Crescent in its scale as well as its form, it is far more rudimentary in its site planning. Here, the blocks of flats have largely been laid out in a more or less orthogonal fashion, parallel to the respective street frontages, and thus they do not create the distinctive U-shaped configurations that are such a strong characteristic at Leith Crescent. The blocks of flats themselves are intact (and certainly more so than those at Bluff Road), but the grounds have been otherwise altered by the introduction of new fences, paths and letterboxes.

Outside the boundaries of the Castlefield Estate, there is one more substantial HCV flat development within the municipality, located in Brighton's northern fringe. This estate comprises eleven blocks of multi-storeyed concrete flats, which are laid out in a zig-zag configuration along the north side of the Elwood Canal, between New Street and Brickwood Street. This estate, however, dates from 1960 and is thus somewhat later than its counterparts in Hampton and Hampton East. Although of some interest for this unusual site planning, the estate lacks the landscaped setting seen at Leith Crescent and, as is the case at Bluff Road, the individual block of flats are also less intact, having been subject to a similar regime of updating and remodelling.



Considered even more broadly, the flat development at Widdop Crescent may well be notably intact when compared to similar HCV estates throughout the metropolitan area. A thorough comparative analysis of mid-century HCV estates is beyond the scope of this study, although several examples are known to the present consultants to be very similar in scale, form and extent. The estates along Bell Street, Heidelberg West (between Oriel Road and Liberty Parade) and Abbotsford Street, North Melbourne (near Haines Street) both comprise similar developments of low-rise brick flats. However, as in the case of the example in Bluff Road, Hampton, these buildings have been altered by the addition of new porches and the infilling of open stairwells, and their settings updated by the erection of new fences, letterboxes and so on. Further research is required, but the estate in Leith Crescent may well be one of the more intact survivors of its type in suburban Melbourne.

Extent

Significant elements:

Besant Street: No 1

Leith Crescent: Nos 4, 6, 8, 10, 12, 14, 16 and 18

Terrens Close: Nos 1, 2, 3, 4, 5 and 6

Widdop Crescent: No 50, 52, 54 and 56

Contributory elements

All original outbuildings, fences, concrete pathways, letterboxes, landscaping and mature trees;

Non-contributory elements:

All non-original fences, outbuildings, playground equipment, etc.

Conservation Guidelines

Original unpainted finishes should be retained to the face brick buildings;

Original outbuildings, cyclone wire fences, letterboxes and concrete pathways should be retained;

Mature trees and original perimeter landscaping (eg cacti, succulents and hydrangeas) should be retained. Any new plantings along the original garden beds should be similarly low-scaled and sympathetic in style and era.

References

Annual Reports of the Housing Commission of Victoria, various

Sands & McDougall Directory, various

Lodged Plan No 43,307, dated 2 October 1958.

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

Identifier	Lynch Crescent Precinct (Brighton)	[4.5]
Location	Lynch Crescent (Nos 40-58 and 41-63) Tracey Crescent (No 1)	



Statement of Significance

What is Significant?

The Lynch Crescent Precinct comprises the most intact portion of a broader post-war residential estate that developed on the site of the Melbourne Orphan Asylum. The grounds were gradually subdivided from 1960, culminating in the demolition of the orphanage building in 1963. The new estate rapidly filled out with new brick dwellings, including a number of fine architect-designed residences as well as more ubiquitous brick veneer houses designed by owners, drafting firms and others.

How is it Significant?

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

Why is it Significant?

Aesthetically and architecturally, the precinct is significant as a fine and cohesive collection of modern houses dating from the 1960s (*Criterion F.1*). These houses differ in form but are broadly characterised by double-fronted facades, face brickwork, and the recurring use of typical 'Featurist' embellishments such as projecting bricks, Castlemaine slate cladding and mosaic tiling. The houses include some intact examples of conventional hip-roofed brick veneer villas as well more considered modernist buildings with flat roofs and sub-floor garages, as well as few idiosyncratic architect-designed examples. The individual houses, many enhanced by original landscaping, front fences and driveways, combine to produce an unusually unified streetscape that is highly evocative of the era.

Architecturally, the precinct is of significance for associations with some important post-war architects and designers, including Clive Fredman and Chancellor & Patrick (*Criterion H.1*). Although the work of these architects and their peers is well represented in the City of Bayside, there are very few instances where these exist in a single streetscape. (*Criterion B.2*)



Figure 29 The Melbourne Orphan Asylum off Dendy Street, Brighton, as it appeared in the 1880s
(Source: Picture Collection, State Library of Victoria)

History

Lynch Crescent was developed from the early 1960s on the site what was one of the city's oldest and most prominent charitable institutions – the former Melbourne Orphan Asylum. This traced its origins back to 1851, when the St James Orphan Asylum opened in a small timber building on the corner of Bourke and King streets. Four years later, a new purpose-built facility was erected in South Melbourne, which was extended several times over the next two decades before it became apparent that a new and larger premises was required. In 1876, a twelve-acre site was acquired in Brighton, on the south side of Dendy Street, and the foundation stone for the new building was laid by Bishop Perry on 22 July 1877. Additional land was purchased over the next few years, bringing the total area to 20 acres and allowing for further expansion over several decades, including the erection of an on-site school, kitchen, hall and swimming pool.

The Melbourne Orphanage operated successfully well into the twentieth century, celebrating its centenary in 1951. Its future role, however, would soon be transformed by changing attitudes to social welfare in the post-war period. By the end of that decade, orphaned children were being placed into group family homes, and the sprawling facility at Brighton was no longer required. In 1958, the orphanage sold its on-site school to the Education Department, and the next few years saw the gradual subdivision of the vast property for residential development. The Dendy Street and Whyte Street frontages were carved up during 1960 and the next two years saw the creation of Lynch Crescent (1961) and Tracey Crescent (1962). The former, which was actually an extension of the existing Lynch Street, comprised sixteen new allotments along its north/east side, while its south/west side remained occupied by the original orphanage building of 1877. Further subdivision had occurred by early 1963, with eight new lots on the western side of Lynch Crescent, leaving the orphanage building alongside on a one-acre site. With the last of the orphaned children relocated from the premises soon afterwards, and the administration transferred to its new premises in Glen Waverley, the old building in Brighton was finally razed on 3 May 1963. By the end of that year, the site that it had once occupied had been carved up to create another eight allotments. The remaining portion of the estate, in the south-western corner, was subdivided during 1964, creating 28 allotments with frontages to Butler Street and Exon Street.

The subdivision of the former orphanage site represented the first substantial release of vacant land in central Brighton for many years, and it generated much interest from potential homeowners. Needless to day, the allotments sold and were developed quickly. A useful overview is provided by listings in the *Sands & McDougall Directory*, although these tend to be a year out of date. Lynch Crescent appears for the first time in the 1963 directory, with six new houses on the north/east side, at Nos 40, 44, 50, 54, 66 and 70. By 1965, these had been joined by another seven, at Nos 42, 46, 52, 56, 62, 68 and 68. The south/west side of the street first appears in

the 1967 directory, with eight newly-occupied houses at Nos 37, 39, 41, 45, 47, 49, 51 and 61, plus two others recorded as 'being built' at Nos 53 and 63. By 1970, the street had almost entirely filled out with new houses listed at Nos 55, 57, 59, 65 and 67 on the south/west side, and at Nos 34, 48, 58 and 60 on the north/east side.



Figure 30 The Naylor House at 41 Lynch Crescent, designed and built by its engineer-owner in 1965-66.
(Source: Australian House and Garden, November 1966)



Figure 31 The Gandolfo House at 57 Lynch Crescent, designed by Chancellor & Patrick in 1967.
(Source: Australian Home Beautiful, October 1967)



Figure 32 The Rubenstein House at 59 Lynch Crescent, designed by Clive Fredman in 1967.
(Source: Australian Home Beautiful, March 1970)

The new houses in Lynch Crescent reflected a broad range of approaches to contemporary residential design, but not all were necessarily architect-designed. Some were the work of commercial design and drafting services, and another (at No 49) is known to have been designed by a firm of engineers, Peter Strojanoff & Associates. Some houses were even designed by the owners themselves. Douglas Naylor, also an engineer by profession, designed his own home at No 41 after compiling a file of clippings from the *Australian House & Garden*. Working during his spare time, he proceeded to build the house himself – the excavation, concreting, carpentry, tiling paving and painting – while engaged professional tradesmen only for the more specialised tasks. Completed in fifteen months, the house was featured in the *Australian House and Garden* in November 1966, whose journalist noted that ‘we feel a special pride because so much of the inspiration came from the pages of our magazine’.

Many of the houses within the new subdivision were, indeed, designed by noted architects. One, at No 48, was designed in 1963 by Max Chester, with a garden by the noted landscape architect Gordon Ford. Two of the last houses to be built in the street, both erected in 1957 on adjacent lots at Nos 57 and 59, represented the work of Clive Fredman and Chancellor & Patrick. Both of these, like Douglas Naylor’s house before them, were featured in the popular housing magazines of the day. The house at No 57, designed by Rex Patrick for Mrs and Mrs Vito Gandolfo and their two children, was lauded in *Australian Home Beautiful* in October 1967 for its ‘intriguing interplay of angles along the front . . . that catch the eyes of the casual house-watcher’. The adjacent house, a flat-roofed courtyard dwelling designed for the family of Alan Rubenstein, was published in the same magazine in March 1970, loftily described as ‘a house that admirably catches the architectural mood of the late 1960s’. By that time, much of the estate had filled out, with only one vacant allotment still remaining in Lynch Crescent. This site, at No 43, was eventually developed in the later 1970s with a double-storeyed flat-roofed brick house.

Description

The housing in Lynch Crescent comprises a series of detached houses, which exhibit some variety in form but are otherwise linked by their comparable date and consistent use of brick construction. Most of the houses retain original face brick finish – most commonly in orange (Nos 41, 58, 61 and 63) or cream (Nos 40, 42, 44, 52, 54 and 56), but also in beige (No, 47, 48 and 57) and dark brown (Nos 55). Two houses have bagged and white-painted finishes that appear to be original (No 43, 53), while a few others have painted or rendered finishes that are almost certainly not original (eg 59 Lynch and 1 Tracey). The houses themselves exhibit a variety of forms, and include a number of relatively conventional double-fronted single-storey brick veneer villas with hipped roofs of terracotta tiles. Examples include those in orange brick at Nos 41 and 63, and in cream brick at Nos 52, 54 and 56. In several cases, their plain facades have been enlivened by projecting header or stretcher bricks to create a decorative effect (eg Nos 41, 43 and 56). The double-storey house at No 44, with its concrete slab balcony supported on metal posts, is more retrogressive in style, recalling the Moderne-style brick houses of the previous generation.

The bulk of the original houses in the precinct, however, stand out as more considered expressions of the prevailing styles of modern residential architecture of the time. They are typically expressed with rectilinear block-like forms, flat roofs with broad eaves, and generous windows to the street frontages. Most are single-storeyed; although a few have partial second storeys (eg No 42, 43) and others have a garage or carport beneath the principal floor, forming a basement level (eg Nos 40, 51 and 61 Lynch, 1 Tracey). The example at No 51 is a particularly fine example, having an elongated box-like form with projecting concrete frame to all sides, supported at one end on a recessed plinth of stack bond brickwork and, at the other, on squat round columns which define the open carport. Other houses with incorporated garages invariably retain original tilt-up garage doors of panelled metal (eg Nos 40, 42, 48, 61). The facades of these houses are often given some sort of decorative embellishment, most commonly in the form of Castlemaine slate cladding applied as a feature to front door alcoves (No 40, 41), window spandrels (No 42), or wing walls (51 Lynch; 1 Tracey Crescent). Original drawings reveal that the house at No 49 had a feature panel of marble cladding alongside the front door, but this has since been removed. Its neighbour at No 51 is distinguished by window spandrels that are clad with unusual textured glass mosaic tiling.

Within the precinct are a few even more idiosyncratic houses dating from the latter part of the 1960s, such as the minimalist flat-roofed courtyard house at No 59 by Clive Fredman. Originally built of face beige brick, the house has since been rendered, but it otherwise remains evocative of its era. The adjacent brick house, by Chancellor & Patrick, is typical of that firm’s later residential work, characterised by a jagged profile with tile-clad skillion roofs

and raking walls. The unusual double-storeyed gable-roofed house at No 48, designed by Max Chester with a garden by Gordon Ford, has been demolished since the original precinct assessment was undertaken.



Figure 33 The partially double-storeyed house at No 42 (circa 1964); note eggcrate pergola and slate spandrels



Figure 34 House at No 61 (circa 1966) with sub-floor garage; note glazed wall and zig-zag steel balustrade



Figure 35 The remarkable house at No 51 (circa 1966), with its bold contrasting textures and original landscaping



Figure 36 The former Rubinstein House at No 59 (built 1967), in its currently rendered state (cf Figure 32)

Most of the original houses in the precinct, regardless of their scale or level of articulation, have front porches or balconies, often finished with crazy-paved stonework (eg Nos 42, 44, 47, 50, 58), glazed tiles (No 41) or even terrazzo (No 61). A few have mild steel balustrades in the ubiquitous zig-zag patterns (No 42, 61), while some of the more conservative designs include pre-cast concrete balustrades (No 41, 44, 47, 55). The original balcony to No 49 has been replaced by a modern glass screen.

Many of the houses are enhanced by their settings, with contemporaneous concrete driveways and pathways (often with a pebbled finish), and matching face brick front fences. Many gardens retain hard landscaping elements such as brick retaining walls (No 51, 58, 61) or garden beds edged with slate or loose rocks (No 51). The gardens themselves invariably include plantings that, if not original, are nevertheless evocative of the 1960s period, including palm trees (No 51), bird of paradise (No 51), cacti (No 63) and silver birches. The somewhat overwhelming garden at No 63, with its pebbled beds, cacti and succulents, stands out a particularly remarkable survivor of landscaping from that period.

The original houses within the precinct remain in substantially intact condition; a few have been altered in minor ways, but only one (No 49) has been remodelled to the point that it should be considered as a contributory building rather than a significant one. Those simpler houses in the precinct, expressed as conventional double-fronted brick veneer villas, are also considered to be contributory elements, as they are generally only representative examples of their type and era. However, being of comparable scale, form, and era to the rest, they clearly make a

contribution to this intact streetscape of 1960s brick dwellings. The modern white-painted brick house at No 47, which dates from the late 1970s, is sympathetic to the character of the streetscape and should also be considered as a contributory element.

Comparative Analysis

The development of the former Melbourne Orphanage site spread beyond Lynch Crescent, and included houses in nearby Butler Street, Exon Street and Tracey Crescent, as well as along the adjacent portions of Dendy Street and Whyte Street. Many of these houses, namely those on the north side of Lynch Crescent (from Nos 60 to 68) and on the east side of Exon Street, tend to be more conservative in design, or otherwise less architecturally distinguished, than those that have been included within the boundaries of the precinct. The streetscapes themselves are less cohesive, as a number of houses have been demolished, including several on the north side of Exon Street, the south side of Dendy Street, and both sides of Tracey Crescent. Today, only a few particularly interesting individual examples remain in these streets, such as those houses at 3 and 19 Exon Street, 7 Butler Street and 56a Dendy Street. The dwellings along the east and west sides of Lynch Crescent thus remains as the best preserved part of this notable development of 1960s housing.

When considered more broadly as a cohesive development of 1960s housing, the Lynch Street precinct has few, if any, comparable examples within Brighton. This is not surprising when one considered that the subdivision and sale of the former orphanage site represented the last substantial release of land in central Brighton for many years (until, at least, the subdivision of the former technical school site in the 1990s). Although the post-war period saw a considerable number of new *cul-de-sac* developments appearing in Brighton (such as Blairgowrie Court, Nanoon Close, Keith Court and Horton Close), these were relatively modest in scale compared to the development of the former orphanage site. Moreover, few of these *cul-de-sacs* retain much in the way of original 1960s houses, typically having only one or two surviving examples (eg 3 Horton Close; 3 Nanoon Close; 4 and 9 Keith Court)

There are more comparable developments in certain parts of Brighton East and Beaumaris – two areas that, unlike Brighton proper, were much new residential settlement during the 1960s. However, these same areas have also seen more recent redevelopment and, again, few cohesive collections of such housing remain intact. The most comparable example in Brighton East is probably Meyer Court, an L-shaped *cul-de-sac* that contains a number of interesting 1960s houses. In Beaumaris, the Lynch Street precinct can be compared to Mariemont Avenue, where the north side of the street retains a number of fine architect-designed modern houses built between 1953 and 1963, and with nearby Bellaire Court, which contains some smaller-scaled but still interesting brick veneer villas of similar vintage. Another collection of architect-designed 1960s houses, albeit in a less intact condition, survives at the western end of Gramatan Avenue.

Extent:

Significant places: No 40, 41, 42, 45, 51, 57, 58, 59, 61 and 63 Lynch Crescent;

Contributory places: No 43, 44, 47, 50, 52, 53, 54, 55 and 56 Lynch Crescent; No 1 Tracey Crescent

Non-contributory places: No 45, 46, 48 and 49 Lynch Crescent.

Conservation Guidelines

Encourage the retention of original unpainted finishes to the face brick houses;

Encourage the retention of original front and side fences where these still remain; new front fences (where considered necessary) should be low scaled and sympathetic in form, materials and detailing to original fences;

Encourage the retention of original plantings and hard landscaping (eg pathways, paving and pebbled driveways).

References

Sands & McDougall Directory, various.

Australian Home Beautiful, October 1967, March 1970.

Australian House & Garden, November 1966.

Lodged Plans No 53,673, dated 13 Jun 1961; No 56,183, dated 7 Aug 1962; No 56,881, dated 20 Feb 1963

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

Identifier	Mariemont Avenue Precinct (Beaumaris)	[4.6]
Location	Mariemont Avenue (Nos 9 to 27)	



Statement of Significance:

What is significant?

The Mariemont Avenue Precinct comprises a collection of substantial double-storey (predominantly) architect-designed modern houses. Built between 1953 and 1963, these were erected on land that formerly comprised a large property known as *San Marino*, owned for several decades by Francis Xavier Dillon. The houses, which include examples by architects such as John Baird, Kurt Popper, Brian O'Connor and Chancellor & Patrick, are personalised in design yet comparable in their scale, massing, form, fenestration, composition and materials.

How is it significant?

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

Why is it significant?

Historically, the precinct is significant for its ability to demonstrate the residential boom that took place in Beaumaris from the late 1940s to the 1960s, when semi-rural properties were carved up to create suburban subdivisions (*Criterion A.4*). In certain areas, these subdivisions included elevated allotments on the northern side of the street, which, with their ocean views, became highly sought-after. Many of these areas, however, have since been redeveloped, and the impressive row of houses in Mariemont Avenue – all built by wealthy self-employed businessmen – thus remains, notwithstanding minor alterations, as rare evidence of this pattern. (*Criterion B.2*)

Aesthetically, the precinct is significant as a relatively cohesive streetscape of fine architect-designed residences largely dating predominantly from the period 1953 to 1963 (*Criterion F.1*). Although different in design, the houses are comparable in scale (double-storey), materials (brick), form and massing (plinth-like lower levels with garages, and elevated living areas) and setting (terraced front gardens with retaining walls and plantings evocative of the post-war era).

Architecturally, the precinct is of significance for associations with a number of important designers, including John Baird, Kurt Popper and Chancellor & Patrick (*Criterion H.1*). Although the work of these and other modern

architects is well-represented in Beaumaris, there are very few instances where these houses survive in cohesive rows or in such close proximity. (Criterion B.2)



Figure 37 Aerial photograph of Beaumaris in 1946, showing site of Francis Dillon's San Marino (circled)
(source: Map Collection, Education Resource Centre, University of Melbourne)

History

Mariemont Avenue was developed from the early 1950s on the site of *San Marino*, a notable early property in the Beaumaris area that occupied a huge tract of land between Cromer Road and Wells Road. The house itself, located about half-way between the two street frontages, stood on the crest of a hill, with unobstructed views across the bay. This, according to early editions of the *Sands & McDougall Directory*, was, for many years, the only property on the western side of Wells Road, from Beach Road to Balcombe Road. From the early 1920s until the mid-1930s, the house was occupied by one Edmund Gormon and then, briefly, by H R Hall. By 1937, the estate had been acquired by Francis Xavier Dillon (1897-1967), who named the hilltop house *San Marino*.

The immediate post-war period saw a burgeoning interest in the closer settlement of Beaumaris, and Francis Dillon began to subdivide his vast property for suburban residential development. The first stage, gazetted in August 1951, carved up the land on either side of *San Marino*. This created 53 new allotments, with frontages to Wells Road, Cromer Road, and two newly formed streets named Folkestone Crescent and Mariemont Avenue. The latter comprised seventeen lots along the north side (Lots 22-38) and only six lots on the south side (Lots 48 to 53), with the remaining portion not subdivided until 1957. Dillon's original house, *San Marino*, was retained on a larger-than-average allotment on the north side, Lot 32 (later No 21). The new blocks that flanked it, sharing a similarly elevated position with unobstructed ocean views, attracted the most attention from potential purchasers.

A useful overview of the subsequent development of Mariemont Avenue is provided by listings in the *Sands & McDougall Directory*, even if these tend to be a year or so out of date. The street first appears in the 1953 directory, with Francis X Dillon listed as its own resident. The following year, the directory noted a 'house being built' to the east of Dillon's, subsequently revealed as the home of chemist (and owner/builder) John Allen Pratt at

what is now No 25. By that time, there were two new houses on the south side of the street, plus another ‘being built’.

The directory for 1957 noted another ‘house being built’ on the north side, this time to the west of *San Marino*. This house, later revealed as No 15, was occupied by one J C Ross. It was designed by John Baird, a noted architect who had himself recently settled in Beaumaris, designing his own home in Langs Road. Baird went on to design a number of other buildings in the area, including several houses as well as community buildings such as the teahouse at Ricketts Point and the craft centre at the local primary school. In 1958, the directory listed new houses at Nos 1 and 15, another ‘being built’ between them, and two more newly occupied at Nos 29 and 31. The next few years saw further additions, including those houses at Nos 3 and 7 (first listed in 1959), No 11 (1960), No 17 (1961) and 19 (1962). As was the case of J C Ross’s house at No 15, a number of these new buildings represented the work of noted modern architects. The house at No 19, designed in 1959 for the Tutton family, was the work of Brian O’Connor, an architect who was then best known as the designer of Australia’s first modern motel. The façade of the house was subsequently remodelled by Charles Dentry in 1970. Its neighbour at No 17, designed for the Dibble family in 1960, was the work of Austrian émigré Kurt Popper, a strict modernist who had studied and worked in Vienna before moving to Australia in the late 1930s.

The next few years saw houses erected on the last few undeveloped sites along the north side of Mariemont Avenue. The directory for 1963 notes the residence of G H Snow at No 13, and another at No 23 for Edmond Dillon – doubtless a relative of Francis Xavier, who was still living in *San Marino* at No 21. The last new additions to the streetscape were those houses at No 9 and 27, which both appeared for the first time in the 1964 directory. The latter, designed in 1962 for the Thomas family, was the work of yet another noted architect – the celebrated firm of Chancellor & Patrick, which had been responsible for several highly-regarded modern houses in the area over the past few years. One of the partners, Rex Patrick, had lived in the local area – in a house of his own design in Olympic Avenue, Cheltenham – since the early 1950s, and, in later years, moved to Vardun Avenue, Beaumaris.

By this time, the south side of Mariemont Avenue – fully subdivided by 1957- had also developed, with new houses at Nos 10 to 28. Thus, within just over a decade of its initial subdivision, Mariemont Avenue had entirely filled out. The houses on the south side, occupying blocks on the leeward slope of the hill, tended to be more modest in scale, while those on the elevated north side stood out for their bulk and their height, clearly designed to take advantage of the ocean views. It is telling that several of these houses appear to have been built by wealthy businessmen, with electoral rolls noting that the occupations of original residents included several company directors as well as a ‘company executive’, a ‘director’ and an ‘importer’.

Francis Xavier Dillon died in June 1967, although his original house, *San Marino*, would remain standing for another three decades thence. A few years after Dillon’s death, the adjacent house at No 19 was vacated by its original occupants, the Tutton family. The new owner, John Ormandie, disliked the stark appearance of the house – observing that, with three garage doors along the street frontage, it resembled a fire station. He subsequently engaged a friend, local architect Charles Dentry, to remodel the façade. Ormandie was the manager of a timber company, so Dentry’s alterations (which, to the architect’s recollection, were completed c.1970) made extensive use of that particular material: a row of projecting timber beams and posts to create a striking pergola-like enclosure at the upper level, and a new timber balustrade to replace the original metal one. The starkness of the façade was also softened by the planting of some slender conifer trees between the garage doorways. In more recent years, some of the other 1950s and ‘60s houses in the street have been demolished. Francis Dillon’s *San Marino* was finally razed in the 1990s, and the site subdivided to create two new lots, Nos 21 and 21a, which were promptly developed. In 2002, the adjacent property at No 23 became the site for a huge townhouse by the highly-regarded firm of Cocks & Carmichael, which continues the established tradition of fine and substantial architect-designed houses along the north side of Mariemont Avenue. At the rear of the new house are two large Morton Bay fig trees, which are now all that remains of the original *San Marino* estate of Francis Xavier Dillon.

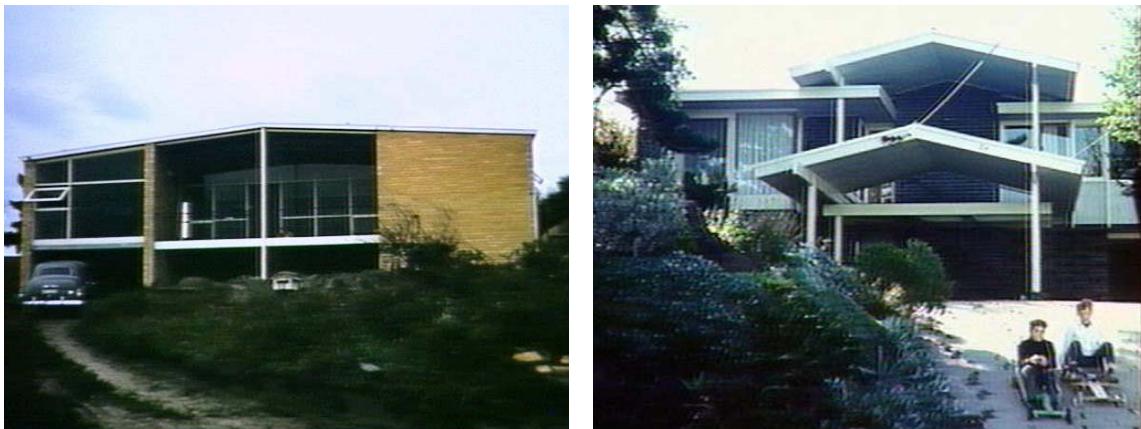


Figure 38 Early photographs of two of the original architect-designed houses in Mariemont House:
No 15 (by John Baird, 1955) and No 27 (by Chancellor & Patrick, 1962)
(source: Peter Wille Collection, Picture Collection, State Library of Victoria)

Description

Located in one of the more elevated parts of Beaumaris, Mariemont Avenue runs east-west and slopes up as it rises towards the east. The northern side of the street, where the allotments slope up even further to the north, remains dominated by a fine row of seven double-storeyed architect-designed houses dating from the mid-to-late 1950s and early 1960s. Although necessarily individualised as the work of five very different modern architects, the houses are broadly similar not only in scale and vintage but also in form and materials. They are all predominantly of brick construction, although two have partly timber-framed upper levels, clad respectively in vertical timber boarding (No 25) and flat panels (No 27). Several retain their original finishes: there is one house in grey concrete brick (No 9), two in cream brick (Nos 15, 19), and another in red brick (No 25). The brickwork of the remaining three houses (Nos 13, 17 and 27) has been overpainted. Roofs are expressed in contemporary style, variously flat (Nos 17, 19), low-pitched gable (No 15), steep skillion (No 25) or a combination thereof (No 27), but all with similarly broad eaves and some also with exposed rafters (Nos 19, 27).

Taking advantage of their elevated sites, all seven houses are expressed with a plinth-like ground floor (containing accommodation for one or more cars), and the living areas on the level above, to take advantage of the views across the bay. The lower levels have few or no windows, and, in a few cases, are enlivened by decorative treatments such as hit-and-miss brick walls (Nos 15 and 27) or Castlemaine slate cladding (No 9). All, moreover, incorporate sheltered carparking – mostly in the form of double garages (Nos 9, 13, 15 and 17), while others have a single garage (No 27), a quadruple garage (No 19), or carports (Nos 25 and 27). In the latter case, the carport has a floating gable roof that echoes the shape of the main house roof beyond.

By contrast, the upper levels of the houses have generous glazing: some with continuous bays of windows (No 27), others with rows of full-height windows (No 19), and a few with virtually fully-glazed facades (Nos 9 and 15). The windows often open onto balconies (No 9, 13, 19 and 25) or terraces (No 17). In some cases, the front door is actually located at the upper level, and is accessed by an open staircase (eg Nos 15, 17 and 27). Most of the balconies are open, although some are partially glazed (No 9, 13, 19), and have balustrades of broad timber beams (No 15, 19, 21) or mild steel railings (No 9, 17). The handrail at No 17 replaces an original timber balustrade and one other house has a timber lattice balustrade that is apparently not original (No 27).

The properties are enhanced by their landscaped settings, which are sympathetic to the era if not entirely original. Consequent to their sloping sites, many of the properties have terraced front gardens, with retaining walls of volcanic rock (Nos 15, 25) or, less commonly, of narrow concrete brick (No 9), Castlemaine slate (No 17) or face brick (No 19). Interestingly, the new house at No 23 incorporates part of the original volcanic rock retaining wall along its street frontage. Several gardens include mature trees such as eucalypts (No 15), conifers (Nos 17, 19) or palms (No 15, 19), as well as low plantings that are otherwise evocative of the post-war period, such as spike-leaved shrubs (No 9, 19) or agapanthus (No 25, 27).



Figure 39 House at 9 Mariemont Avenue, circa 1962-63; note Castlemaine slate feature wall at lower level and cantilevered balcony with eggcrate skylight



Figure 40 House at 15 Mariemont Avenue, designed by John Baird in 1955 (cf Figure 38)



Figure 41 House at 19 Mariemont Avenue, designed by Brian O'Connor but later altered by Charles Dentry; note exposed timber beams and conifer trees between individual garages at lower level



Figure 42 House at 27 Mariemont Avenue by Chancellor & Patrick, 1962

All of the houses in the precinct have been altered to some extent, but, in most cases, changes are minor and not entirely unsympathetic. This includes such alterations as the overpainting of brickwork (eg No 27) and the replacement of railings to terraces (Nos 15 and 17) or garage doors. Such changes do not detract from the overall character of the buildings, and, in any case, are ultimately reversible. The remodelling of the façade at No 19 by architect C J Dentry, which was completed c.1970, is of interest in its own right and cannot be considered an intrusive change. The house remains intact to that particular phase, and remains as both a striking design in its own right, and a key element in the streetscape. The houses at No 9 and 17 have been extended, respectively, to the front (ground floor) and rear (second storey), but these additions are sympathetic in scale and material and do no unduly detract from the original houses. The house at No 13 has been less sympathetically altered, while its neighbour at No 11 has been remodelled virtually beyond recognition. Both are now considered to be non-contributory elements within the precinct, as are the recent houses at the other end of the street (Nos 21, 21a, 23).

Comparative Analysis

The recurrence of modern architect-designed housing in Beaumaris from the late 1940s until the late 1960s has been a highly significant theme in the historical development of the area. These buildings varied in scale from the modest dwellings provided by the Small Homes Service of the RVIA, the experimental and often minimalist houses designed by architects (often for their own use), and the larger and grander modern houses for wealthier clients. Although certain portions of Beaumaris were once strongly characterised by this type of housing, redevelopment in

more recent decades has seen many examples demolished or substantially altered. While a number of fine individual houses still remain, there are relatively few places within the area where these actually remain in a cohesive development or a single streetscape.

With its elevated position and ocean views, the north side of Mariemont Avenue tended to attract the wealthier settlers, and the houses that remain stand out as a rare example of the larger and grander modern houses that proliferated in the area in the 1950s and '60s. Development of a similar type also took place along Beach Road, where many fine double-storeyed architect-designed houses were erected on the highly sought-after seaside allotments. Many, however, have since been demolished (eg Nos 367, 381, 400) and, although some individual examples still remain (eg Nos 372, 373, 385), these remain as isolated and scattered examples rather than as a cohesive streetscape.

Certain other elevated parts of the Beaumaris area were similarly developed with substantial double-storeyed houses during this period. Comparable dwellings were built on the north side of those streets that run east-west towards Black Rock, including Bolton Street, Hilton Street and the block of First Street between Keating and Central streets. Such elevated allotments, however, have remained keenly sought after, and many of the original houses have been demolished and replaced in more recent years by even larger and grander residences. Today, only a few isolated individual examples still remain in those streets (eg 61 First Street, 27 Hilton Street and 9 and 21 Bolton Street). Slightly more evidence remains at the similarly elevated northern end of Tramway Parade, where a cluster of substantial double-storeyed modern houses remains at Nos 153, 171, 173 and 175, and across the road at No 166. Several others in the vicinity, however, have been either substantially remodelled (eg No 168) or demolished and replaced in more recent years (eg Nos 164 and 170).

The Mariemont Avenue houses are of more interest as a cohesive group, rather than individual specimens. Taken individually, they can mostly be considered as representative examples of the work of their respective architects or styles, rather than particularly outstanding ones. The house at No 19 is an interesting example of the work of Brian O'Connor, whose residential work is also represented in Clonmore Street. The house at No 15, with its gabled roof and fully-glazed frontage, is comparable to others of similar form, including the Grutzner House at 55 Haydens Road (Mockridge, Stahle & Mitchell, 1958), another nearby at 67 Haydens Road (Don Jenner, 1955) and an interesting but less intact example at 166 Tramway Parade. The Chancellor & Patrick house at No 27, although slightly altered by overpainting, is an otherwise interesting example of the work of this important post-war firm, whose early work is represented elsewhere by houses at 50 Wells Road (1958) and 2 High Street (1960).

Extent

Significant places: Nos 9, 15, , 19, 25 and 27 Mariemont Avenue;¹

Non-contributory places: No 11, 13, 21, 21a and 23 Mariemont Avenue.

Conservation Guidelines

Encourage the retention of original unpainted finishes to the face brick houses;

Encourage the retention of original plantings and hard landscaping (eg pathways, paving and pebbled driveways).

References

Lodged Plans No 21,154, dated 10 August 1951, and No 41,027, dated 30 September 1957.

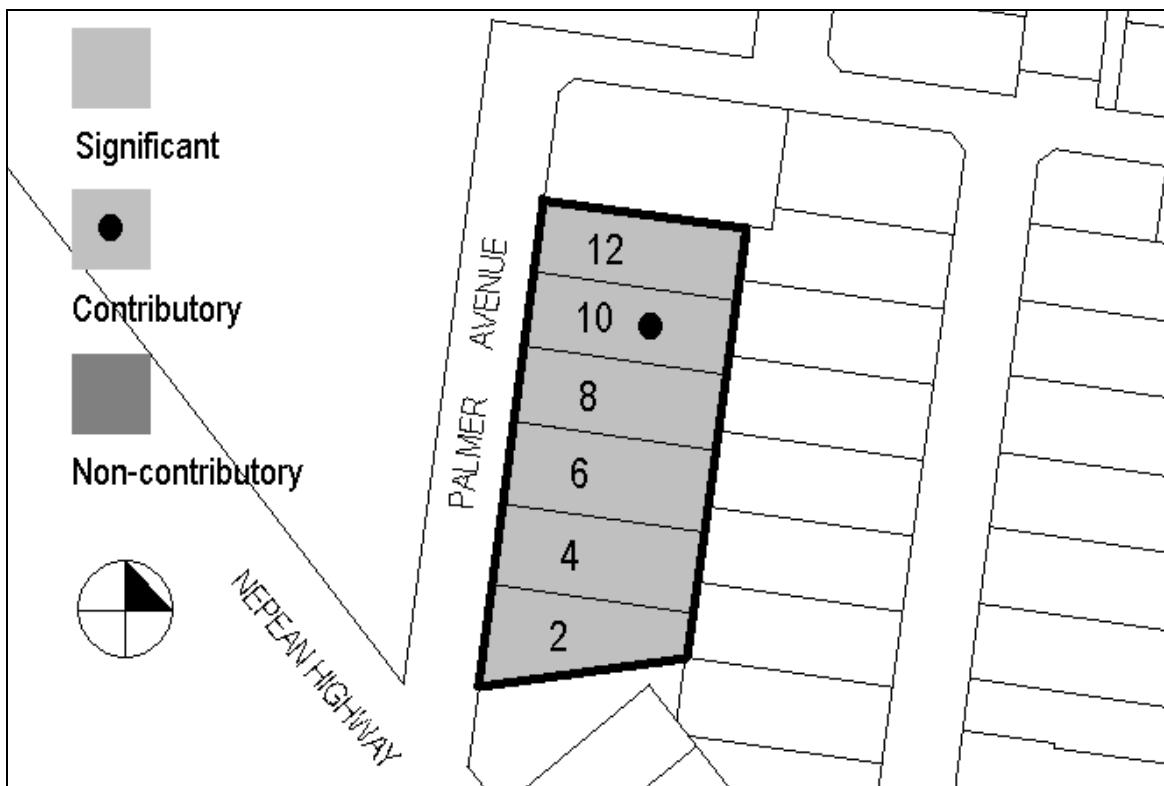
Sands & McDougall Directory, various.

Interview with Mr Charles Dentry, 8 May 2008.

¹ At its General Committee meeting of 12 June 2008, the Bayside Council determined to regrade No 17 from Significant to Contributory. (Item 4.1, page 9 of 13)

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

Identifier	Palmer Avenue Precinct (Brighton East)	[4.7]
Location	Palmer Avenue (Nos 2-12)	



Statement of Significance:

What is Significant?

The precinct comprises a row of detached inter-war double-fronted dwellings, of rendered brick construction with hipped tiled roofs, which have central porches and parapets that exhibit a range of decorative treatment. The houses were erected between c.1930 and 1933, presumably by the same builder/developer.

How is it Significant?

The precinct is of aesthetic significance to the City of Bayside.

Why is it Significant?

Aesthetically, the precinct is significant as a streetscape of detached inter-war houses of unusual appearance that combines cohesion with individuality. When considered as a group, the houses are similar in form and materials, being expressed in a distinctive and recurring form with tripartite facades incorporating central porches and parapets. At the same time, the houses exhibit a lively variety of detailing and decorative treatment recalling both Classical Revival and Spanish Mission sources, including columns of various types, scrolled brackets, balustrades and rendered ornament (*Criterion F.1*). Although a number of similar houses are recorded throughout the municipality, Palmer Avenue in Brighton East is the only instance where an entire group remains as cohesive streetscape (*Criterion B.2*). This is enhanced by the survival, in many cases, of matching rendered front fences with wrought-iron gates, original detached garages to the rear, and by sympathetic landscaped settings with broad lawns and low-planted garden beds in the inter-war manner. (*Criterion D.2*)

History

Palmer Avenue forms part of a residential subdivision that was created in 1929 when a wedge-shaped piece of land on the north-west corner of Hawthorn Road and Nepean Highway, extending as far as Howell Street, was carved up to create 59 allotments. Two new north-south streets were created – Stradbroke Avenue and Palmer Avenue – to connect Nepean Highway to Howell Street. Palmer Avenue consisted of eight allotments, designated as Lots 53 to 59, which overlooked Hurlingham Park. A useful overview of the subsequent development of the street is provided by annual listings in the *Sands & McDougall Directory*, although these tend to be a year or so out of date. Thus, Palmer Avenue is not recorded in the directory until 1931, at which time there were only two listings. One was a still-vacant house, and the other (later confirmed as No 2) was occupied by one Matthew Panton, who was described in electoral rolls as a poultcher.

In 1932, the directory listed two more new houses, one of which was still vacant (later No 4) and the other occupied by David Herald, a clerk (later No 6). By the following year, more new houses had appeared at Nos 8, 10 and 14, which were occupied, respectively, by butcher Charles Mason, railway employee George Williams and carpenter Lionel Ducat. At that time, there was also a 'house being built' recorded between No 2 (still occupied by Matthew Panton) and No 4 (then occupied by one K J Gillies). In 1934, this new house had been designated as No 2a and its occupant revealed as Walter A Deutsher, a prominent local manufacturer whose factory was located across the road, at 372 Nepean Highway. The last new house in the street, which appears for the first time in the 1934 directory, was that at No 12. Initially listed as 'vacant', this house was subsequently occupied by Rinaldo Massoni, described as a café proprietor.

After 1936, Matthew Panton's house on the corner disappeared entirely from the directories, and Walter Deutsher's adjacent property was consequently re-numbered from No 2a to No 2. The next few years saw a number of new families move into the street, and, by 1940, only Messrs Deutsher, Herald, Williams and Massoni remained of the original residents. The house at No 14 also vanished from the directory listings after 1940, and was presumably demolished for the construction of the block of flats that now occupy the site, which re-appeared in the 1943 directory. By 1950, only Walter Deutsher (at No 2) and George Williams (at No 10) remained of the original residents. The former, who had remarried in 1937, finally left in 1953, moving into a much grander house that he and his wife erected nearby, on the corner of Milliara Grove and Howell Street. George Williams, the last of the original residents of Palmer Avenue, remained living at No 10 until at least the 1970s.

Description

The precinct consists of a row of six detached inter-war residences along the south side of Palmer Avenue, overlooking Hurlingham Park. The houses are markedly similar in their scale, form, materials and, to some extant, their style and detailing, which suggests that they represent the work of a single builder, architect or property developer. The houses were built as single-storeyed dwellings (although one of them, at No 10, has a later second storey addition), expressed as double-fronted rendered brick villas with clinker brick plinths. They all have conventional hipped roofs, which are clad in glazed terracotta tiles and penetrated by tall plain rendered chimneys.



Figure 43 Streetscape, showing Nos 6, 8 and 10 Palmer Avenue; note contemporaneous front fences



Figure 44 House at No 8 Palmer Avenue, showing distinctive parapet and porch detailing



Figure 45 House at No 4 Palmer Avenue, East Brighton



Figure 46 Houses at Nos 10-12 Palmer Avenue; note substantial but sympathetic second storey addition to No 10.

Street frontages are similarly consistent in their articulation, each having a central recessed entry porch flanked by tripartite windows, and a parapet wall, with capped piers, that rises above the roofline. Within this broad cohesion, the individual houses exhibit some quite different detailing and decorative embellishment. The parapet walls, for example, might be stepped (No 12), balustraded (Nos 2, 6) or curved in a fashion that is either predominantly convex (eg No 10) or concave. Spandrels between the parapet and the windows are enlivened by recessed panels (No 12) or by moulded classically-derived ornament such as swags (No 4), cartouches (No 8) or bell-flowers (No 10). The windows themselves, although consistently expressed as tripartite bays with timber-framed sashes, have sunshades of differing form, including cantilevered hoods (Nos 6, 12), hoods on scrolled brackets (Nos 4, 8) or tiled skillion rooflets (No 10). Several of the houses retain planter boxes below the window sills, incorporated into the clinker brick plinths (eg No 6, 8, 10)

There is also considerable variety in porch form and detailing, with no two examples exactly alike. Some houses, have a recessed porch with a broad arch supported on *in antis* columns, either in a single or double pair, surmounted by a sinuous cornice (No 4) or projecting hood (No 8). Others have a projecting half-round porch, with a flat entablature supported on a colonnade (Nos 2, 6, 12), while still another has a slightly bowed porch on columns and piers. The columns themselves differ in their detailing, some with fluted shafts (Nos 2, 4, 8, 12) and some with plain (No 6), and with capitals variously Tuscan (No 10), Ionic (No 2, 4, 6, 8) or Corinthian (No 12) in style. A few of the porches incorporate somewhat quirky details, notably the house at No 4, with its depressed Moorish arch, bracketed impost and curving balustrade wall.

The houses remain in substantially intact condition, save for the one at No 10, which has a second storey addition. This, however, is sympathetic in form and materials echoing the rendered walls, multi-paned windows and tiled roof of the original house. As such, it is considered to be a contributory element within the precinct. All but one of the properties in the precinct retain original front fences in the form of low rendered brick walls with capped piers, and wrought-iron driveway gates. Like the houses themselves, these are similar in scale and materials but otherwise somewhat different in form and detailing, most notably in the case of No 6, with its perforated walling. The houses are also consistent in their setbacks, and all but one (at No 10) retains front lawns with narrow garden beds that extend along the fence and along the front of the house. The properties have concrete driveways, and three of them (Nos 4, 6 and 8) still retain original rendered brick garages to the rear.

Comparative Analysis

The houses within this precinct are of note for their unusual detailing. Although relatively conventional in terms of their basic double-fronted form, hipped tiled roofs and symmetrical facades, they are otherwise distinguished by their porch and parapet ornamentation. There are a number of houses in the City of Bayside that exhibit a similar expression. Examples in Brighton include those at 648 Hampton Street, 135 North Road, 101 St Andrews Street and 4 Rose Street, while another has been identified at 74 Thomas Street, Hampton. All of these houses, however, remain as isolated examples. Palmer Avenue in Brighton East is the only recorded instance where a group of them exists as a cohesive row in a single streetscape.



Extent

Significant places: Nos 2, 4, 6, 8 and 12 Palmer Avenue;

Contributory places: No 10 Palmer Avenue.

Conservation Guidelines

Encourage the use of complementary colour schemes amongst the individual houses within the precinct;

Encourage the retention of original front and side fences, and wrought iron gates, where these still remain;

References

Lodged Plan No 12,903, dated 16 April 1929.

Sands & McDougall Directory, various.

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

Identifier Valanne Street Precinct (Brighton East) [4.8]

Location Bruce Street (Nos 7-15 and 12-16) Hodder Street (Nos 57 and 59)
Lorrean Avenue (Nos 1-17 and 2-16) Valanne Street (Nos 1-15 and 4-20)



Statement of Significance:

What is Significant?

The Valanne Street precinct comprises several cohesive streetscapes of interesting inter-war houses, largely in the form of detached (plus some semi-detached) double-fronted clinker brick and rendered dwellings with hipped tiled roofs in the Tudor Revival and Moderne style. They were erected in the late 1930s and early 1940s and some (if not most) represent the work of local builder W J Culliver, including his own residence at 15 Lorrean Avenue.

How is it Significant?

The precinct is of aesthetic significance to the City of Bayside.

Why is it Significant?

Aesthetically, the precinct is significant as an interesting collection of late 1930s housing. The houses are realised in the fairly conventional form of single-storeyed double-fronted brick and/or rendered dwellings with glazed tiled roofs, showing the influence of the prevailing Tudor Revival and Moderne styles of the period. However, many are of particular note for their fine decorative treatment and their unusual detailing, such as the use of stepped and curved chimneys (eg 4 and 5 Valanne Street), castellated porch parapets (eg 15 Lorrean Avenue). One house, at 15 Valanne Street, stands out in its own right as a fine example of the Streamlined Moderne or Functionalist style, which is not well represented in the City of Bayside in such an assured or pure form. The building stock within the precinct area is enhanced by its setting, which includes original front fences, wide grassed nature strips, street trees, and original concrete footpaths, one of which still bear the names of the streets in tiled lettering.

History

This part of Brighton East, still characterised by Chinese market gardens in the early twentieth century, began to be subdivided for closer residential settlement during the 1920s. Bruce Street, for example, was created in 1924 as part of a small estate of 31 allotments extending between Weber and Hodder Streets. This was followed two years later by further subdivision to the immediate south, creating forty further allotments as well as Valanne Street and Lorrean Avenue. Of these three new east-west streets, Valanne Street and Lorrean Avenue were the first to appear in the *Sands & McDougall Directory*, being recorded in 1927 simply as cross-streets off Hodder Street, with no actual residents listed therein. At that time, there were indeed few permanent residents in the area. One of these was John Robinson who had lived on the western side of Hodder Street for some years, now listed between the two new thoroughfares of Valanne Avenue and Lorrean Avenue.

It was not until 1929 that the directories recorded the first actual residents in Valanne Street and Bruce Street. Each, however, had only a single occupant listed at that time – Clive M King on the north side of Valanne Street (later revealed to be No 2), and Alan N Pound on the south side of Bruce Street (later revealed as No 5). Both would remain as the only residents in their respective streets for several years thence. Bruce Street was the first to expand, with the 1935 directory recording a new but vacant house on the south side, alongside Pound's own. This, however, was soon followed by a minor building boom. The 1936 directory noted another two dwellings 'being built' on the southern side, and the first development along the north side: the residences of John Cornish (No 10) and John Walsh (No 8), and another 'being built' alongside (No 6). By 1937, there were six completed houses on the north side (Nos 6 to 16) and another six on the south side (Nos 5 to 15), plus yet another recorded as 'being built' at No 1.

In Valanne Street, Clive King remained the sole resident until 1938, when the directory listed one William J Culliver at No 16 and two more 'houses being built' between his house and King's at No 2. The following year, Culliver was listed at No 20, on the Weber Street corner, with six newly-occupied houses at Nos 8 to 18, and another being built at No 4. Electoral rolls reveal that Culliver was a builder by profession, and the similarity between his own house at No 20 and the three pairs of maisonettes at Nos 8 to 18 would suggest that he was actually responsible for the erection (and perhaps also the design) of all four buildings. Development soon spread to the south side of the street, which is first recorded in the 1939 directory with completed houses at Nos 9 and 11, and another 'being built'. By 1940, there were six completed houses at Nos 1 to 11, and another 'being built' at No 13 in 1941. Development inevitably continued further south, with Lorrean Avenue appearing for the first time in the 1939 directory, with a single 'house being built' on the north side of the street. By 1940, there were two completed houses on the north side (Nos 6 and 14), another two being built between them, and three more on the south side (Nos 9, 11 and 15). The occupant of the last house was revealed as William Culliver – the third house that he had occupied on the estate in as many years, adding further fuel to the assertion that he was, in fact, responsible for most of the new houses in both streets.

Little else is known of the professional activities of builder William James Culliver (1887-1963), whose family originally came from Geelong. From 1942, directories not only list his residential address at 15 Lorrean Avenue, but also that of his business, styled as 'W J & W M Culliver, builders'. The other party named was his like-named son, William Norman Culliver (1913-1972) who, according to electoral rolls, was a carpenter. The younger Culliver, who presumably lived with his parents in Brighton in the late 1930s, had moved to Caulfield around 1941, and then enlisted with the Australian Army in March 1942, briefly serving with the Volunteer Defence Corps until October 1943. The building firm established by his father (later listed in directories simply as W J Culliver & Son) continued to operate from its Brighton East address for many years thence. Indeed, William senior was still residing at 15 Lorrean Avenue at the time of his death in 1963.

Description

The significant housing within this precinct consists almost entirely of single-storey inter-war brick villas with hipped roofs of glazed terracotta tile. The broad similarities between the houses, and the fact that some individual examples in different streets are virtually identical (eg if one compares the houses at Nos 3 and 5 Valanne Street with No 3 Lorrean Avenue, or No 13 Valanne Street with No 15 Lorrean Avenue), suggests that a single builder or architect was involved in many of the houses. It can be reasonably concluded that William J Culliver was responsible for most of those on the north side of Valanne Street and on the south side of Lorrean Avenue (including his own at No 15), and probably several others within the precinct as well.

Most of the houses are detached, although there are three pairs of maisonettes along the north side of Valanne Street (at Nos 8-10, 12-14 and 16-18). The individual dwellings (and, indeed, each pair of maisonettes) are double-fronted, with an asymmetrical street frontage incorporating a projecting bay to one half and a porch at the corner (or, in the case of maisonettes, to either side). A number of the houses are of face brick – these mostly being located in Lorrean Avenue, including one example in cream brick (No 17) and others in red clinker brick (Nos 1, 3, 5, 10, 12, 15, 16). Most of the other houses in the precinct, however, have roughcast rendered finish, although many still have a clinker brick plinth, or otherwise incorporate clinker brick to decorative effect. This is sometimes done in a somewhat understated fashion, such as the quoining to the houses in Bruce Street, and elsewhere more extensively, such as clinker brick surrounds to windows (eg 16-18 Valanne Street). In one case, the rendered facade has been enlivened with a pair of recessed stringcourses (at 11 Lorrean Avenue) and elsewhere, the same effect used more extensively to create banded rustication (at 12-14 Valanne Street).

Porches are ubiquitous but there is considerable variety in their form and detailing. The houses in Bruce Street, for example, are very similar in form, but their porches are variously expressed with Tudor arches (eg Nos 7 and 12), columns (Nos 9, 13 and 14) or square piers (No 15). Elsewhere, houses may have simple rectilinear porches (eg 8 and 16 Lorrean Avenue), some with a round arch (12 Lorrean Avenue). Three houses in Valanne Streets (Nos 3, 5 and 9) are distinguished by unusual curved porches with stepped parapets, simultaneously evoking Moderne and Spanish hacienda influences, and this detail is echoed in their particularly idiosyncratic curved and stepped chimneys. There is a similar house at 3 Lorrean Avenue, albeit in face clinker brick rather than rendered. A more explicitly Moderne porch, in the form of a flat concrete slab supported on pipe columns, can be seen at 4 Lorrean Avenue. Some of the more overtly Tudor Revival houses have porches with pointed arches (eg 11 Valanne Street) or castellated parapets (13 Valanne; 15 Lorrean). In some cases, the chimneys have also been given a mediavealised effect with castellated tops (15 Lorrean Avenue) or stylised buttressing (eg 4, 5, 12 and 13 Lorrean Avenue). Other houses have stepped chimneys in the Art Deco style (eg 8 Lorrean) or, in one case, an unusual tapered chimney (8-10 Valanne).

Windows are often expressed in tripartite form, with a wide central fixed sash flanked by narrower operable ones. In some cases, such as those houses in Bruce Street and the maisonettes in Valanne Street, these windows are timber-framed, with double-hung sashes and leaded glazing. A few have curved glazing bars to create a distinctive effect (eg 16, 18 and 20 Valanne). Elsewhere, tripartite windows are steel framed (eg 13 Valanne). Most of the houses in Lorrean Avenue have simpler steel-framed casement sash windows (eg Nos 3, 5, 7, 11, 13, 15, 17). A few of the houses incorporate window boxes (eg 1 Valanne; 59 Hodder), and others still have glass blocks or acid-etched strip windows (eg 3, 13 Valanne Street), typical of the era.



Figure 47 Pairs of maisonettes along the north side of Valanne Street, built by W J Culliver c.



Figure 48 Houses along the south side of Bruce Street



Figure 49 Clinker brick houses along the southern side of Lorrean Avenue



Figure 50 The castellated brick villa at 15 Lorrean Avenue that was the final residence of builder W J Culliver



Figure 51 Rendered house at 5 Valanne Street, with distinctive curved and stepped porch and chimney details



Figure 52 The house at 3 Lorrean Avenue, virtually identical to the former albeit realised in face brick

Most of the 1930s houses in the precinct retain original front fences in the form of low brick walls, variously enlivened with capping (eg 7, 15 Lorrean, 3 Valanne), castellation (1, 4 and 13 Lorrean; 5, 11 and 13 Valanne) or soldier bricks (3, 5, 17 Lorrean; Nos 18-14 and 20 Valanne). Some are rendered (eg 9 Valanne Street). Many of the front fences incorporate glazed terracotta letterboxes, some with a distinctive half-round canopy (eg 3-11 Valanne; 1, 3, 9, 11 Lorrean). One house, at 12 Lorrean Avenue, has a tall hedge, while a few others have no street boundary marker at all (eg 15 Valanne). Some properties also retain original wrought-iron driveway gates (eg 5, 11 and 13 Valanne Street), and many still have their original detached garages at the rear. One, on the corner at 59 Hodder Street, has an attached garage to the side street. The precinct also has concrete kerbing, crossovers and footpaths, typical of a 1930s subdivision. At the intersection of Valanne and Weber Streets, the footpath is inlaid with lettering stating the names of the respective streets.

Amongst the rows of vaguely similar double-fronted inter-war villas in the precinct are a few anomalies. The house at No 15 Valanne Street, although dating from the late 1930s, is otherwise entirely different from the others in the precinct, being a double-storeyed flat-roofed rendered villa in a rather assured Streamlined Moderne style. Prominently sited as the intersection of Weber Street, the house, it has a curved bay to Valanne Street, forming an open balcony at the upper level, bays of steel-framed windows, and a projecting concrete hood. Although somewhat anomalous within the precinct, it is a fine example of its style and, being contemporaneous with the other houses, is considered as a significant element within the precinct. At the opposite end of the street, the house at No 4 is a modestly-scaled double-fronted weatherboard bungalow with a hipped roof and a projecting central porch flanked by multi-paned windows. Although stylistically quite different to the remaining houses, it is sympathetic in its scale and era and is thus considered as a contributory element.



Figure 53 The outstanding flat-roofed Functionalist-style house at No 15 Valanne Street, dating from c.1939



Figure 54 Concrete footpath at intersection, with inlaid lettering identifying the respective street names

There are also two houses in Lorrean Avenue (at Nos 2 and 7) that are broadly similar in form, but noticeably simpler in their detailing. These houses are of slightly later date, and are representative of the more austere style of the late 1940s and 1950s. Although they lack the decorative embellishments of the earlier houses in the precinct, they are otherwise similarly expressed as double-fronted face brick villas with hipped tiled roofs, corner porches and steel-framed windows. As such, they are considered to be contributory elements within the precinct. Lorrean Avenue also contains a single example of a post-war house of more recent origin (at No 14), which is considered to be a non-contributory element.

Comparative Analysis

As mentioned previously, much of Brighton East remained underdeveloped until the early twentieth century, and the inter-war period, in particular, saw a particularly intense boom of subdivision and new residential settlement. Today, much of Brighton East, particularly between North Road and the Nepean Highway, still bears the stamp of this important phase of development. However, much of the housing is merely representative of its type and era: detached dwellings and semi-detached maisonettes in brick, invariably in a loosely Tudor Revival or Moderne style. The housing in the Valanne Street precinct stands out not only due of the intactness of its streetscapes (with only one non-contributory building within its boundaries) but also because the houses themselves are incorporate a range of eye-catching decorative embellishments and some particularly unusual detailing.

Extent:

All places within precinct considered to be SIGNIFICANT except:

Contributory places: Nos 2, 5 and 7 Lorrean Avenue and No 4 Valanne Street;

Non-contributory places: No 14 Lorrean Avenue.

Conservation Guidelines

Encourage the retention of original unpainted finish to the face brick houses and, in the case of those houses that were originally painted, the use of complementary colour schemes;

Encourage the retention of original front and side fences, and wrought iron gates, where these still remain.

References

Sands & McDougall Directory, various.

Lodged Plan No 9,818, dated 23 February 1924 and No 11,677, dated 6 September 1926;



5.0 Review of 47 Existing Interwar Datasheets: Places to be retained

Of the total 47 places considered for review, further historical research and comparative analysis established that only 29 were considered worthy of an individual heritage overlay. New citations have been prepared for these 29 places, with updated descriptions, histories, comparative analyses and statements of significance. The remaining 18 places, generally considered to be of only local interest, have been listed with a brief discussion as to why they are no longer recommended for inclusion in the heritage overlay schedule.

In the following list, shading has been used to indicate those 29 places recommended to remain on the HO schedule.

Site	Address	Suburb	Notes
House	12 Arthur Avenue	Brighton	Tudor Revival with conical roof
House	493-497 Balcombe Road	Beaumaris	Streamlined Moderne house
St Josephs' church/school	544 Balcombe Road	Black Rock	
All Souls Memorial Church	48 Bay Road	Sandringham	North & Williams, 1919
Eldern flats	31 Bay Street	Brighton	F K Cheetham, 1928
Culverkeys	12 Beach Road	Beaumaris	Tudor Revival, 1950s
House	33 Black Street	Brighton	Inter-war house
Infant Welfare Centre	51-53 Bluff Road	Black Rock	Moderne-style brick building
Fire station (former)	264 Bluff Road	Sandringham	C H Ballantyne, 1920s
Courthouse	15 Boxshall Street (Carpenter Street)	Brighton	Percy Everett, mid-1930s
House	203-205 Charman Road	Cheltenham	Inter-war bungalow
Okataina flats	33 Chelsea Street	Brighton	1932
House	188 Church Street	Brighton	Tudor Revival duplex
Adlez	40 Cole Street	Brighton	Edwardian bungalow
House	29 Dawson Avenue	Brighton	Inter-war bungalow
House	18-20 Deauville Street	Beaumaris	Huge Tudor Revival mansion
Kamesburgh	52 Fernhill Road	Sandringham	Inter-war bungalow
House	65 Fernhill Road	Sandringham	Inter-war house
Infant Welfare Centre	483 Hampton Street	Hampton	Domestic-scaled brick building
Hampton Primary School	528 Hampton Street	Hampton	Hampton Primary School
House	648 Hampton Street	Brighton East	Inter-war house w/curved porch

Church/school	59-61 Holyrood Street	Hampton	1924 church with 1948 addition
Flats	1 Martin Street	Brighton	Tudor Revival flats
House	33 Martin Street	Brighton	E L Rohan's own house
House	5 Menzies Avenue	Brighton	Inter-war bungalow
House	7 Menzies Avenue	Brighton	Inter-war bungalow
Infant Welfare Centre	583 Nepean Highway	Brighton East	Moderne cream brick building, 1939
Borwick House	263-275 New Street	Brighton	Former gas company office
House	19 North Road	Brighton	Large house with Spanish Mission finish
St Stephen's Anglican Church	109 North Road	Brighton	Louis Williams, 1928
House	135 North Road	Brighton	Inter-war house with curved porch
Victoria Golf Clubhouse	Park Road	Cheltenham	C H Ballantyne, 1927
House	99 Park Road	Cheltenham	Red brick inter-war bungalow
House	115 Park Road	Cheltenham	Inter-war bungalow
House	135 Park Road	Cheltenham	Spanish Mission style house
Infant Welfare Centre	2 Parliament Street	Brighton	Early baby health centre, 1936
House	13 Rennison Street	Beaumaris	Bungalow-style house
Church	17 Service Street	Hampton	Hampton Uniting Church
Hampton Uniting Church	25 Seymour Grove	Brighton	A S Eggleston, 1928
House	10 South Road	Brighton	Double-storey rendered house
House (Boselman)	62 South Road	Brighton	Bungalow house by Dunlop Ltd
House	26 St Ninians Road	Brighton	Double-storey rendered house
House	4 Sussex Street	Brighton	Tudor Revival brick house
House	26 The Avenue	Hampton	Bungalow-style house with pebbled piers
Holy Trinity Church	10 Thomas Street	Hampton	Barlow & Hawkins, 1928
House	47-49 Victoria Street	Sandringham	Concrete house, W T Sunderland
Church of Christ (former)	58 Wilson Street	Brighton	A J Curson, 1927

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

Identifier	House	[5.1]
Formerly	Stubbe Residence	



Address	493-497 Balcombe Road BEAUMARIS	Designer	Seabrook & Fildes?
Built	c.1937	Builder	-
Condition	Poor (neglected maintenance)	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 493-497 Balcombe Road, Beaumaris, is a double-storeyed flat-roofed brick and concrete house in the inter-war Functionalist style, expressed as a cluster of stark rectilinear volumes, relieved by face brick panels and elongated bays of steel-framed windows. The house was built c.1937, apparently as a holiday house for orchardist Henry Stubbe, and owned by him until the 1950s.

How is it Significant?

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

Why is it Significant?

Aesthetically, the house is significant as a particularly fine and pure example of the Functionalist style of the late 1930s, as applied to a private residence (*Criterion F.1*). Although the influence of this style, characterised by volumetric massing, stark wall surfaces, flat roofs and steel-framed windows, is well represented in the City of Bayside, there are relatively few individual examples where it is particularly pure. These, however, are invariably in the form of double-fronted dwellings with curved bays. The house at 493-497 Balcombe Road, expressed as a stepped cluster of rectilinear volumes, is not only highly unusual within the City of Bayside, but within the broader metropolitan area (*Criterion B.2*). This distinctive massing results in a sculptural effect, creating a minor landmark enhanced by its elevated siting on the highest point in this part of Beaumaris (*Criterion E.1*).

History

This house was erected c.1937, as it appears for the first time in the *Sands & McDougall Directory* for 1938. Initially known as No 132 Balcombe Road, it was then one of only four listings on that side of the street, between Charman Road and Keating Street. Research by Allom Lovell & Associates in 2003 has established that the house was originally built as a holiday dwelling by Henry Stubbe (1896-1966), a returned serviceman who became an orchardist at Barham on the Murray River. According to the directories, the house was initially occupied by one Thomas Greenaway from 1938 until 1946 (during which time it was renumbered as No 120), and thence by a Mrs M V Tuck. The latter was Margaret Victoria Tuck, whose husband, Richard Clifton Tuck, was an old friend of Henry Stubbe (and a fellow First World War veteran). The Tucks remained living in Stubbe's Beaumaris house for about a decade. Richard Tuck died in 1959, and his widow thereafter lived at 443 Beach Road. Henry Stubbe sold the house in Balcombe Road to Charles Fildes, who lived there for the next forty years. It was at the start of Fildes' long tenure that the house was again renumbered, becoming No 495.

Attempts to identify the architect of the house have so far met with little success. Peter Lovell asserted that, of the possible contenders, the most likely would be the firm of Seabrook & Fildes, one of Melbourne's leading exponents of the progressive Moderne style in the late 1930s. Lovell makes the point, however, that the firm's work is more typically characterised by exposed brick and concrete, rather than rendered masonry. This cannot be dismissed out of hand and, in any case, Lovell's report overlooks one vital clue. The man who owned the house was c.1958 until c.2000 was Charles Frederick Fildes (born 1907), who just happens to have been the first cousin of Alan Fildes (1909-1955), who had founded Seabrook & Fildes (with Norman Seabrook) in 1936. It is also worth noting that Alan Fildes was himself a long-time resident of Beaumaris, and lived in a flat-roofed modern house of his own design on Beach Road from c.1942 until his early death.

Description

Occupying an elevated site in the centre of a triple-width block, the house at 493-497 Balcombe Road, Beaumaris, is a double-storey flat-roofed brick and concrete house in the inter-war Functionalist style. On a T-shaped plan, the house is expressed as a stacked cluster of rectilinear volumes, some with rounded corners, with flat roofs forming terraces at the upper levels. The lower terrace has a light metal railing, while a metal ladder leads up the upper terrace, which has a low parapet wall. The stark walls are relieved by horizontal banding, with alternating panels of red brickwork and multi-paned steel-framed strip windows wrapping around corners. A vertical strip window, at the upper level, marks the internal stairwell. At ground floor, French doors open onto a paved area, partly enclosed by a dwarf wall. The front door, alongside, is set into a small porch with a frieze of slit-like recesses.

The house has suffered prolonged neglect and is now in poor condition. There is evidence of water penetration to the walls and roof, render failure, corrosion of steel-framed windows, and damaged or missing panes of glass.

Comparative Analysis

Within what is now the City of Bayside are numerous double-storeyed Functionalist houses, expressed as stark volumes in rendered brick (or, less commonly, face brick) with generous steel-framed windows. Some of these are more rudimentary in their articulation with, for example, hipped roofs rather than the more stylistically pure flat roofs with parapets. The most pedigreed examples include a few fine flat-roofed rendered houses with asymmetrical facades incorporating projecting curved bays, namely 3 Elwood Street, Brighton (1935), 15 Valanne Street, Brighton East (c.1938), and the even starker example at 9 Martin Street, Brighton (1940). A more substantial but later example at 2 Milliara Grove, Brighton East (1953) is a more explicit manifestation of the 'Ocean Liner' or 'P&O' sub-style, with portholes, concrete window hoods and deck-like terraces and balconies with metal railings. The house at 493-497 Balcombe Road, however, stands out as an even more explicit manifestation of a Functionalist house in the purest manner, expressed as a series of interlocking rectilinear volumes. By contrast, this specific type of house is not well represented in the City of Bayside. In that regard, its nearest comparators are those houses at 50 Baird Street, Brighton East (orange brick), 7 Powys Drive, Beaumaris (rendered), and 29 Beach Road, Beaumaris (rendered). All three, however, are smaller in scale, less dramatic in their siting, and far less sophisticated in their articulation.

References

Allom Lovell & Associates, 'VCAT Application for Review: Proposed demolition of 495 [sic] Balcombe Road, Beaumaris: report by Peter Lovell with respect to the heritage issues', report dated July 2003.

Sands & McDougall Directory, various.

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

Identifier	All Souls War Memorial Church	[5.2]
Formerly	-	



Address	48 Bay Road SANDRINGHAM	Designer	North & Williams (architects) W T Sunderland (engineer)
Built	1919-21	Builder	Charles Peeler
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The All Souls Memorial Church at 48 Bay Road, Sandringham, is a reinforced concrete building in a loosely Perpendicular Gothic style, comprising a gabled nave with narrow gabled transepts, a hip-roofed vestry and a tall rectilinear tower with gabled roof. The building was erected in 1919-21 to the design of architects North & Williams, with the involvement of local engineer W T Sunderland.

How is it Significant?

The church is of technological, architectural and aesthetic significance to the City of Bayside.

Why is it Significant?

Technologically, the church is significant as an early example of a reinforced concrete design, and, more specifically, as a notably early example of a reinforced concrete church (*Criterion B.2*). It has been asserted that it is the first church in Australia of reinforced concrete, and research to date suggests that this is indeed the case. It is also significant for its association with two important pioneers of reinforced concrete construction in Australia: the architect Alexander North and engineer W T Sunderland (*Criterion H.1*).

Architecturally, the church is significant as an interesting and substantially intact example of the ecclesiastical work of North & Williams (*Criterion H.1*). A Melbourne-based offshoot of the practice of the noted Tasmanian church architect Alexander North, this firm was responsible for number of churches in Melbourne during its relatively brief period of existence from 1913 to 1920. One of the last churches to be designed prior to North's return to Tasmania, this church reveals the hand of his junior partner, Louis Williams who went on to become the leading architect of Anglican churches in Victoria in the inter-war period, and beyond.

Aesthetically, the church is significant for its unusual appearance, partly attributable to its construction and partly to the distinctive style of its architects. With its stark buttressed tower and rectilinear window tracery, it is an interesting re-interpretation of the Perpendicular Gothic style. Its roughcast finish is of particular note, being highly atypical at a time when church architecture in Victoria was dominated by the use of red brick. (*Criterion F.1*)

History

The first Anglican church in Sandringham was a timber building in Queens Square, where the first service was held on All Souls' Day (2 November) in 1881. In 1904, the building was moved to the present site in Bay Road, where the congregation continued to increase. A new and larger church was proposed on the same site, which was intended as a war memorial, 'to commemorate the sacrifices of the Great War for righteousness, 1914-1918', as it was later inscribed on the foundation stone. Plans for the new church were prepared by the Tasmanian firm of North & Williams. Alexander North (1858-1945), a noted church architect in Launceston, formed a partnership with his one-time pupil, Louis Reginald Williams (1890-1980) in 1913, and the two men opened an office in Melbourne. The firm of North & Williams subsequently executed a number of Anglican churches prior to 1920, when North returned to Tasmania. Williams, however, continued alone and went on to become one of Victoria's most prolific church architects until his retirement in 1976.

Tenders for the new church at Sandringham were called on 11 March 1919, and contract was awarded to local builder Charles Peller. The project also involved one of the churchwardens of All Souls, W T Sunderland, then Building Surveyor to the Borough of Sandringham. A champion of reinforced concrete, Sunderland acted in the capacity of honorary engineer, assisting Alexander North, who had previously used reinforced concrete in his church designs as early as 1902. It is of note that North & Williams were also experimenting with reinforced concrete in their residential projects at that time, calling tenders in June 1919 for a concrete house in South Yarra. Three months later, on 7 September, the foundation stone was laid for the new church at Sandringham. Another two years passed, however, before the completed building was consecrated on 12 December 1921.

Description

The All Souls Memorial Church is a reinforced concrete building with a roughcast rendered finish. It comprises a tall nave with a steeply pitched roof, clad in cement tiles, and narrow gable-ended transepts at the east end. Along the street frontage, there is a lower hip-roofed vestry off the transept, a skillion-roofed aisle with a small gabled porch, and, at the northwest corner, a tall rectilinear tower with a *porte cochere* at the base. The tower has buttress-like corner piers, a tile-clad gabled roof, and a number of small slit-like windows. Elsewhere, windows are in the form of simple pointed-arched openings (to the aisles and transepts), rows of small rectangular openings (to the vestry) or pairs of windows with cusped tracery in the Perpendicular style (to the nave). The small gabled porch has a double doorway set into a pointed-arch niche with a moulded architrave. The church has been altered since its completion, although not unsympathetically. Early photographs of the building show that the tower originally had a castellated parapet and louvred windows. The Latin cross attached to the side of the tower is a relatively recent addition, and the *porte cochere* at the base is also not original.

Comparative Analysis

It has been said that this was the first reinforced concrete church in Australia, and research to date suggests that this is correct. Alexander North had previously used reinforced concrete for the vaulting of the chancel, transepts and vestries at St John Anglican Church, Launceston, in 1902-11, but the exterior was otherwise of conventional masonry. Two early concrete churches, both dating from 1910, are known at Snake Valley (near Ballarat) and Carnarvon, Western Australia, but these are of concrete block, not reinforced concrete. Several other reinforced concrete churches are recorded, but these all post-date the example at Sandringham. They include St Joseph's Church, Townsville (1923), the Church of St Mary the Virgin in South Perth (1931), and a mission church built by Australian missionaries in Pinikidu, New Guinea (1937).

This church can also be considered in the broader context of churches designed by North & Williams. Their ecclesiastical work is typified by the use of face brick and a vertical emphasis that evokes a stripped-down version of Perpendicular Gothic, as seen in such examples as the Trinity College Chapel, Parkville (1915) and the Peace Memorial Church in East Malvern (1921). The only other example of the firm's work in the City of Bayside is the former St Luke's Anglican Church in Bay Street, Brighton, which dates from 1919-20. It is not only comparable in date but also in its broad form, having a similar offset corner tower. However, the church is rather more conventional in its detailing (eg window tracery) and finishes (ie face brick, rather than rendered) and has been somewhat altered by its conversion into a private residence.

References

Cazaly's Contract Reporter, 11 March 1919.

Ian & Roslyn Coleman, 'Twentieth Century Churches in Victoria', report.

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

Identifier	Eldern flats	[5.3]
Formerly	-	



Address	31 Bay Street BRIGHTON	Designer	F Keith Cheetham
Built	c.1915 (house); 1928 (flats)	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

Eldern at 31 Bay Street, Brighton, is a block of inter-war flats, comprising a large double-storey hip-roofed rendered building on Bay Street, in the Georgian Revival style, which is attached to an earlier single-storey house fronting St Kilda Street. The latter was erected in 1928, and was remodelled, and the large block added, in 1928, to the design of architect F Keith Cheetham.

How is it Significant?

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

Why is it Significant?

Architecturally, the block is significant as one of the first truly modern block of flats to be erected in Brighton (Criterion A.4). Although apartments had begun to appear in the area since the early 1920s, these were invariably in the more traditional form of terrace-like flats in the prevailing bungalow idiom. The *Eldern* flats, with their courtyard layout and modern appointments, were lauded in the pages of the *Australian Home Beautiful* in 1929, and paved the way for the boom of new apartments in Brighton and Sandringham in the following decade (Criterion D.2). The building is also significant as a fine and substantial example of the work of the talented but underrated architect F Keith Cheetham, best known as the influential acting head of the Architectural Atelier in the late 1920s (Criterion H.1).

Aesthetically, the building is a fine and intact example of a residential building in the inter-war Georgian Revival style (Criterion F.1). It incorporates many of the defining characteristics of that idiom, including the near-symmetrical façade with rusticated piers, ornamented pediments and multi-paned windows with rendered architraves and wrought iron balconies. Within the City of Bayside, the building stands out a notably early example of this particular style, which would subsequently became more common in larger houses of the late 1930s (Criterion E.1).

History

The site on the northeast corner of St Kilda and Bay streets was originally occupied by a double-fronted villa, first recorded in the *Sands & McDougall Directory* of 1916. Then known as 242 St Kilda Street, it was initially (if briefly) occupied by dentist William Orr Gray, and thence by Joseph and Christina Cheetham. Joseph died in 1922 and his wife in 1927, whereupon the house (by then No 324) was acquired by Rance Kirkby (1889-1944), identified in electoral rolls as a clerk. Kirkby had plans to redevelop the site and, as was later reported in the *Australian Home Beautiful*, 'after long and careful consultation with the architect, the owner, Mr Rance Kirkby, decided to remodel the existing home ... and add a modern four-flat building in what had been the backyard'.

The architect for this new development was F Keith Cheetham (1898-1976), whose late father, Frank Pickersgill Cheetham, was a first cousin of the property's former owner, Joseph Pickersgill Cheetham. The young architect had been articled to J E Burke, worked for a year with Klingender & Alsop and then spent three years in America, during which time he joined the Chicago Architectural Club and won its travelling scholarship to spend time in Europe. Once described by Phillip Goad as 'a nervous, highly talented and effeminate aesthete', Cheetham's career peaked in the late 1920s, when he took over control of the University of Melbourne Architectural Atelier while its director, Leighton Irwin, was overseas. As Goad further noted, 'with his theatrical manner which encouraged the idea of the architect as a romantic artiste, Cheetham was an influential teacher'. Around the same time, Cheetham also served on the jury for the inaugural RVIA Street Architecture Medal in 1929.

Rance Kirkby's new apartment development is first recorded in the *Sands & McDougall Directory* in 1929 as the *Eldern Flats* at 324 St Kilda Street, with Leonard Collins, Mrs J T Picken and Kirkby himself listed as its tenants. That same year, the property featured in a four-page spread in the *Australian Home Beautiful*, which noted that the completion of the project "has excited more than local interest". The new double-storey block at the rear, fronting Bay Street, had a Georgian Revival façade, but its conservative appearance belied its entirely modern planning and fitout, which included built-in cupboards, well-equipped kitchens and a central courtyard.

Description

Eldern is a block of inter-war flats, comprising a remodelled house on St Kilda Street, and a larger rear block on Bay Street. The former is a single-storeyed rendered villa with a hipped tiled roof and a double-fronted and asymmetrical façade with a projecting bay to the left (incorporating a garage), and a porch with squat piers and a lintel inscribed ELDERN. The rear block is a two-storeyed rendered brick building in the Georgian Revival style with a hipped tile-clad roof and banded brick chimneys. Its elongated Bay Street façade, which is balanced but not quite symmetrical, is divided into wide bays by rusticated piers, flanking a narrow central bay. The latter, containing the entrance, has a subsidiary gablet infilled with moulded ornament. The façade has large rectangular windows with flat rendered architraves and keystones, multi-paned windows, and wrought iron balconettes. The bay to the extreme right side has pairs of smaller windows at the upper level and two garages below. Alongside, a rendered wing wall has a doorway to the backyard, with rendered architraves and a half-round pediment.

Comparative Analysis

When blocks of flats first appeared in Melbourne in the early 1910s, the inner bayside suburbs of St Kilda and Elwood soon became the epicentres for such development, and remained so for decades. By 1920, the pattern started to spread to Brighton, although on a less grand scale; indeed, it was not until the later 1930s that these areas began to see more intensive apartment development. In an appendix to his 1982 study on residential flats in Melbourne, Terry Sawyer listed significant examples across the metropolitan area. Tellingly, virtually of those located in what is now the City of Bayside dated from 1928 to 1940. The single example cited from 1928, which can be considered as a progenitor to those that followed, was none other than the *Eldern* flats in Bay Street.

Consequent to its early date, *Eldern* also stands out as a rare example in Brighton of a block of flats designed in the Georgian Revival style. It thus represents a unique contrast between those few flats from the earlier 1920s, in the bungalow style, and those in the Tudor Revival and Moderne style, which proliferated in the later 1930s. *Eldern* may also be considered more broadly as a notably early local example of the residential Georgian Revival style, which became far more common in houses (but not flats) in Brighton and Sandringham in the late 1930s.

References

- 'An Achievement in Flats', *Australian Home Beautiful*, 1 April 1929, pp 13ff.
- Phillip Goad, 'Best Overend: Pioneer Modernist in Melbourne', *Fabrications*, June 1994.

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

Identifier	House	[5.4]
Formerly	Passe House	



Address	33 Black Street BRIGHTON	Designer	John J Passe
Built	1922	Builder	John J Passe
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 33 Black Street is a single-storey face brick bungalow, with a low roof that has unusual bracketed eaves and a distinctive parapet across the street frontage. The house was erected in 1922 by local builder J J Passe as his own residence.

How is it Significant?

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

Why is it Significant?

Architecturally, the house at 33 Black Street is significant as an interesting example of a house that was designed and built by a local builder for his own residence (*Criterion A.4*). Although many such developers/builders were active in the former City of Brighton during the inter-war period, their own homes were often fairly conventional in form. The example at 33 Black Street stands out as one that, with its unusual form and detailing, demonstrates the highly idiosyncratic design approach of a builder without formal architectural qualifications (*Criterion B.2*).

Aesthetically, the house is significant for its distinctive appearance (*Criterion A.3*). The prominent bracketed eaves and projecting hood are elements that are rarely seen in inter-war houses in the City of Bayside. Although the use of decorative roof parapets is certainly more common, this specific expression of alternating capped rendered piers and curved brick walls, to create a fence-like effect, is atypical, while the incorporation of a chimney with a tall pot stands out as a particularly quirky detail (*Criterion B.2*).

History

According to MMBW Detail Plan No 2135, dated November 1906, the site of 33 Black Street was occupied at that time by *Inverbreakie*, a typical double-fronted Victorian villa with a canted bay window and verandah. The corresponding edition of the *Sands & McDougall Directory* confirm the name of the house, and identifies its occupant as one Arthur Moss, who remained listed at that address until 1920.

The house was subsequently acquired by John Passe, identified in electoral rolls as a builder, and his wife, Eleanor. The Passes clearly purchased the house for redevelopment, as Cazaly's *Contract Reporter* noted on 14 February 1922 that a building permit had just been granted for a new seven-roomed brick house in Black Street, Brighton, with none other than J J Passe, of 33 Black Street, listed as applicant. The foregoing issues of the *Reporter*, contain no architect's tender notices that might refer to Passe's house, which suggests that it was designed by Passe himself. Little else is known of the builder John James Passe (1871-1942), who remained living at 33 Black Street with his wife until their deaths in 1942. Although apparently still active as a builder right up to the early 1940s, no other examples of his work in the area have yet been identified.

Description

The house at 33 Black Street is a single-storey brick bungalow with a low roof that projects to form prominent eaves along two sides, supported on splayed brackets. On the street façade, the roof is concealed by a tripartite parapet, with bays of curved and capped walling between rendered piers – one of which incorporates a chimney, marked by a tall terracotta pot. Below the parapet, and in alignment with the side eaves, is a rendered hood, similarly supported on splayed brackets. The façade itself is triple-fronted, with two bays each containing a pair of timber-framed double-hung sash windows with leadlight to the upper panes and sloped hoods. The third bay, on the right side, incorporates a recessed porch with leadlight highlights. Its entrance is marked by a pair of clinker brick piers on capped plinths, with yet another projecting hood on splayed brackets.

Comparative Analysis

The house at 33 Black Street, which was designed and erected by a local builder as his own residence, is a building of distinctive and unusual form that, consequently, has few pertinent comparators. One of its most eye-catching features – the prominent bracketted eaves and hoods – is certainly unusual amongst inter-war houses in the municipality. Comparable detailing can be seen in only a very small number of similarly idiosyncratic houses such as 1 Lorac Avenue, Brighton, and 28 Bamfield Street, Sandringham. The expression of a parapet as a discrete ornamental motif is more common, and can be seen in various forms including balustrades (eg 135 North Road in Brighton and 648 Hampton Street and 6 Palmer Avenue in Brighton East), and capped and/or shaped walls (eg 4, 8 and 12 Palmer Avenue). The example at Black Street, however, is more atypical in that it combines face brickwork and render in alternating bays and piers to create a fence-like feature, with the highly idiosyncratic addition of a chimney pot.

More broadly, this house can be seen in the context of others that were designed and erected by builders for their own use in the 1920s and '30s. Although the former City of Brighton underwent a intensive boom in housing during the inter-war period, not all of these houses were necessarily designed by architects. A considerable number of houses, or even entire streets or estates, represented the work of an emerging type: the builder/developer who invariably acted as his own designer. Such houses could be conventional in form and style, conforming to the fashionable tastes of the day, or more quirky and iconoclastic, revealing the lack of former architectural qualifications of their creators. When these designer/builders erected houses for themselves, the resulting dwellings might be of relatively conventional form and appearance (eg Henry Hollow's house at 7 Menzies Street, Brighton), or, alternatively, more quirky and idiosyncratic, as in the respective residences of E L Rohan at 33 Martin Street, Brighton (c.1922) or W J Culliver at 15 Lorrean Avenue, Brighton East (c.1939).

References

MMBW Detail Plan No 2135, dated November 1906.

Cazaly's *Contract Reporter*, 14 February 1922, p 18.

Sands & McDougall Directory, various.

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

Identifier	Baby Health Centre	[5.5]
Formerly	-	



Address	51-53 Bluff Road BLACK ROCK	Designer	N G Roeszler?
Built	1939	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The Baby Health Centre at 51-53 Bluff Road, Black Rock, is a single-storey cream brick Functionalist building dominated by a projecting flat-roofed wing with a curved end that incorporates full-height steel-framed windows. The centre was built for the City of Sandringham in 1939, apparently to the design of City Engineer, N G Roeszler.

How is it Significant?

The centre is of historical, architectural and aesthetic significance to the City of Bayside.

Why is it Significant?

Historically, the baby health centre is significant for its associations with the infant welfare movement in Victoria. Founded in 1917 to address the high infant mortality rate, the movement underwent its most significant phase of expansion during the 1920s and '30s, when purpose-built baby health centres were erected throughout the state as a result of community agitation and council foresight (*Criterion A.4*). Collectively, these buildings not only demonstrate the widespread success of the movement, but also the resolute efforts of individual councils and communities in the period prior to 1949, before the state government began to provide funding for baby health centres (*Criterion B.2*).

Architecturally, the centre is significant as an outstanding example of a baby health centre in the inter-war Functionalist style (*Criterion F.1*). Although many such centres were built during the late 1930s and early 1940s, these were invariably expressed in a much simpler fashion, with hipped roofs and almost tokenistic Moderne detailing. Along with the contemporaneous centres at Kew and Brunswick West, the example at Black Rock is one of very few that can be considered as purer manifestations of Functionism, with flat roofs, capped parapets and, most notably, projecting curved wings with canted steel-framed windows (*Criterion B.2*).

Aesthetically, the building is a fine, if modestly-scaled, example of the inter-war Functionalist style. It incorporates many of the characteristics of that style, including stark face brick walls, flat roofs with capped parapets, corner windows and, notably, the curved flat-roofed front wing with its canted steel-framed bay window. The centre remains a distinctive element in a major thoroughfare otherwise dominated by residential buildings (*Criteria E.1*).

History

The infant welfare movement in Victoria began in the early twentieth century as a response to concerns about the high infant mortality rate at that time, with the first centre opening in a Richmond shopfront in 1917. The next year saw the formation of the Victorian Baby Health Centre Association, which encouraged councils to establish their own centres. Initially, these were set up in makeshift premises such as rooms in public halls, town halls and so on, and it was not until the early 1920s that the first purpose-built centres appeared. Typically, the establishment of each new centre was preceded by a certain amount of agitation from the local community and councillors.

In 1924, the City of Sandringham opened its first baby health centre in the RSL hall at Hampton, where it remained for seven years. A purpose-built centre was erected in Hampton Street in 1937, and the foundation stone for a second centre, in Bluff Road, Black Rock, was laid by the Mayor, Councillor Fred Yott, on Saturday, 26 August 1939. A month later, the *Sandringham News* noted that 'the new centre at Black Rock is nearing completion, and will be opened towards the end of October'. The building, described in the *Argus* as being 'of attractive appearance', was officially opened on 20 November by the Mayoress, Mrs A J Steele, in the absence of the indisposed Lady Dugan, wife of Governor-General. In her speech, she noted that the new facility, which had cost £2,000, was thought to be the most up-to-date centre in Victoria. She said that it 'would prove a boon to mothers in the Black Rock and Beaumaris district', and proudly pointed out that, with the completion of this building, each ward in the municipality now had its own baby health centre.

The foundation stone for the building also records the name of the City Engineer, N G Roeszler, who was presumably responsible for its design. At that time, Norman George Roeszler (1903-1979) had only been recently been appointed to the joint positions of Engineer and Building Surveyor to the City of Sandringham, which he would hold until c.1950. Roeszler came from an artistic family, being a grandson of a well-known Melbourne engraver and lithographer, whose firm, originally styled as C G Rozelle & Son, still continues to this day.

Description

The Baby Health Centre is a small single-storey cream brick building in the Streamlined Moderne style. The main part of the building, laid out on an L-shaped plan, has a hipped roof of terracotta tiles (mostly concealed by a parapet with bands of contrasting manganese brickwork) and rectangular windows, some of which wrap around the corners. The Bluff Road frontage is otherwise dominated by an elongated and projecting flat-roofed wing with a curving end, typical of the Functionalist style. This wing, which acted as a pram porch, has a rendered parapet, a cantilevered concrete window hood and a row of full-height steel-framed windows that form a canted bay to the curved end. Between the hood and the parapet are the words BABY HEALTH CENTRE in steel letters.

Comparative Analysis

When purpose-built baby health centres first appeared in the 1920s, they were domestic in scale and, invariably, in form and detailing – typically expressed as a small double-fronted bungalow. By the end of the decade, however, new centres moved away from this residential expression towards a more monumental form, evoking a sense of civic importance. The Functionalist style, which was popular during the later 1930s, was considered most suitable, as it not only evoked civic importance, but also modernity, health and hygiene.

Although many such centres appeared in the late 1930s and 1940s, they differed in articulation, being variously designed by architects, council engineers, building surveyors or others. Often, the influence was limited – many centres were expressed as conventional hip-roofed brick or rendered buildings, with rudimentary Functionalist detailing such as corner windows, brick stringcourses or quoining, or curved corners. Examples include those at Terang (1938), Kyneton (1940), East Ballarat (1938), Dandenong (1941) and East Brunswick (1942). Others might be enlivened with rendered ornament, stepped parapets or projecting canopies, such as those at Bendigo (1936; demolished), Elwood (1941) or Echuca (1949). The Black Rock centre is one of few that might be considered as particularly pure manifestations of the Functionalist style. As such, it can be compared to the centre at Denmark Street, Kew (1938), which incorporates a flat-roofed section with capped parapet, and, more pertinently, with the one at Lygon Street, Brunswick West (1939). The latter, larger and slightly earlier than the one at Black Rock, is otherwise similar in its projecting flat-roofed pram porch, with a curved end incorporating a canted bay window.

References

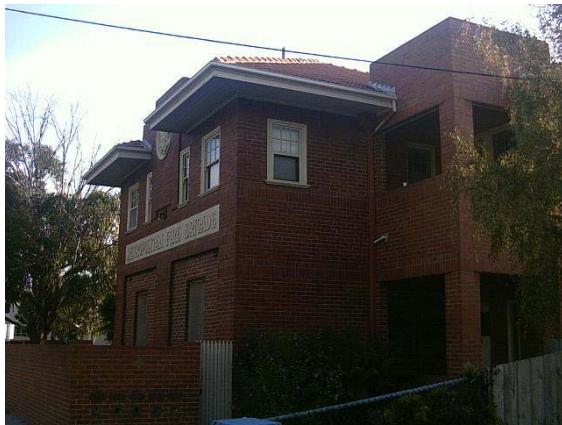
Argus, 28 August 1939, p 8 and 21 November 1939, p 12.

Sandringham News, 29 September 1939, p 1.

Cheryl Crocket; 'The History of the Baby Health Centre Movement in Victoria, 1917-1976', Report, 1997.

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

Identifier	Flats	[5.6]
Formerly	Fire Station and flats	



Address	264 Bluff Road SANDRINGHAM	Designer	Cedric H Ballantyne
Built	1924	Builder	-
Condition	Excellent	Intactness	Good (sympathetic alterations)

Statement of Significance

What is Significant?

The former fire station is at 264 Bluff Road, Sandringham, is double-storey red brick building with a hipped tile-clad roof and a symmetrical façade with double vehicle bays (since infilled) flanked by recessed porches and balconies. The station, which no longer operates as such, was erected in 1924 to replace an earlier one erected in Bay Road in 1901. The new building was designed by C H Ballantyne, who was architect to the MFB for almost forty years.

How is it Significant?

The former fire station is of architectural and aesthetic significance to the City of Bayside.

Why is it Significant?

Historically, the building is significant as evidence of the expanding network of fire station infrastructure in the metropolitan area during the early twentieth century (*Criterion A.4*). Built in 1924 to replace an earlier station dating back to 1901, it also reflects the burgeoning residential settlement of Sandringham in the inter-war period, and the consequent need for updated community facilities. Although converted into apartments, the building, with its signage and sympathetically infilled engine bays, can still be readily interpreted as a former fire station.

Architecturally, the former fire station is significant as one the first fire stations in Melbourne to be designed with a domestic scale and character (*Criterion B.2*). With its hipped roof, projecting eaves, porches and balconies, the building contrasts markedly with the more institutional character of fire stations erected after the inception of the MFB in 1891. The new building at Sandringham building, completed in 1924, marks a significant change of direction in fire station design, which would see numerous other domestic-style stations erected in the Melbourne in the later 1920s (*Criterion C.2*). It is also the only Ballantyne-designed fire station in the City of Bayside.

Aesthetically, the building is significant as a minor landmark in the local area (*Criterion E.1*). With its stark brick walls, hipped roof and rendered signage and escutcheon, this prominent double-storey building not only stands out as one of the more substantial inter-war buildings in this prominent local thoroughfare, but also one of the few (originally) non-residential buildings in what was, and still is, a predominantly residential streetscape.

History

After its foundation in 1891, Melbourne's Metropolitan Fire Brigade (MFB) embarked swiftly upon a programme of expansion, starting with its new headquarters on Eastern Hill (1892-93), and numerous suburban branch stations, which were grouped according to districts. Sandringham formed part of the brigade's 'D' district, which covered Melbourne's southern suburbs, from St Kilda to Mordialloc. With new stations established at St Kilda, South Yarra, Prahran, Caulfield and Brighton during the 1890s, the next logical step was one at Sandringham, where a facility opened in Bay Road in 1901. The expansion of 'D' district continued, with new stations in Mentone (1906), Mordialloc (1909) and Cheltenham (1911). In the early 1920s, it was proposed to replace the ageing Sandringham station with a new one, to be erected on another site in Bluff Road. The building was completed in 1924, although it is not recorded in the Sands & McDougall Directory until 1927. At that time, its Fire Chief was listed as one Patrick J Madden.

The new fire station in Bluff Road (and its predecessor in Bay Road) was designed by architect C H Ballantyne, who served as official architect to the MFB for almost four decades. Cedric Heise Ballantyne (1876-1954) began his career in 1892 as an articled pupil of Percy Oakden, and was elevated to partnership in 1900. After Oakden's death in 1917, the firm continued under various names until Ballantyne opened his own office in 1927. Best known as a pioneer and leading exponent of bungalow-style houses, Ballantyne's practice also encompassed churches, office buildings, blocks of flats, sports clubhouses, and theatres. Appointed as the official architect of the MFB in 1899, Ballantyne held the position until 1937, during which he designed more than twenty fire stations.

Description

The former fire station is double-storey red brick building, enlivened by soldier courses, with a hipped roof clad in terracotta tiles. The Bluff Road façade is symmetrical, comprising a central bay with narrow eaves, flanked by narrower recessed bays with parapets, which contain small porches at ground floor and balconies above. The central bay contains the two former fire station bays at the ground floor (now infilled by recessed panels of brickwork with new windows), with a rendered frieze incorporating the title METROPOLITAN FIRE BRIGADE. At the upper level, a central feature panel rises to form a stepped parapet, containing a rendered disc with the MFB coat-of-arms. This is flanked by pairs of windows with flat timber architraves and multi-paned double-hung sashes. The fenestration along the side elevations is more irregular, but the windows are similarly detailed.

Comparative Analysis

This building stands out not only as a unique example in the City of Bayside of a fire station by Cedric Ballantyne, but also in the broader context of the other fire stations that Ballantyne designed over three decades as official MFB architect. His most prolific period was the years from 1900 to 1920, which saw no fewer than seventeen new stations erected around Melbourne. In her official history of the MFB, Sally Wilde noted that the buildings of that period tended to follow the pattern set by the fire station architects of the 1890s: typically, double-storey buildings of somewhat civic or institutional character, with red brick walls, moulded rendered quoining, cornices and window surrounds, and low roofs concealed by parapets. This expression, evident in late nineteenth century examples as Williamstown (1893) and Northcote (1894), is echoed in Ballantyne's earlier examples, such as Preston (1913).

With the boom of new fire stations in the 1900s and 1910s, relatively few would be built in the early 1920s. The one in Bluff Road, Sandringham, opened in 1924, was the first new station to be built in Melbourne for four years. Ballantyne's design for Sandringham showed a decisive move from the earlier civic expression towards a more domestic character, with dominant hipped roofs, projecting eaves, porches, balconies, and multi-paned windows. He used an identical design for the new station at Coburg (1925), and thereafter adapted it freely. The substantial example at Elwood (1927) has a similar façade, albeit with a rendered finish and three fire-engine bays rather than two. Later stations took on an even more domestic character, as at Sunshine (1928), with a bold gable end to the street, or Ringwood (1930), where the double-storey portion was flanked by two single-storey wings that were expressed as semi-detached suburban villas. Virtually no new fire stations were built in Melbourne in the early 1930s. Another boom took place later that decade, after Ballantyne had severed his connection with the MFB, and the design of new stations went off in an entirely different direction, with a series of striking buildings designed by Modernist architects such as Seabrook & Fildes, Stuart Calder and Harry Winbush.

References

Sally Wilde. *Life under the Bells*.

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

Identifier	Courthouse Youth Centre	[5.7]
Formerly	Court House	



Address	15 Boxshall Street (Carpenter Street) BRIGHTON	Designer	Percy Everett
Built	1936	Builder	W A Medbury
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The former Brighton Court House at 15 Boxshall Street, Brighton, is a single-storey Moderne-style rendered building, comprising a tall central block flanked by lower flings, its facades similarly treated with stepped parapets, moulded stringcourses and windows with brick spandrels. The building was designed by Percy Everett in 1936.

How is it Significant?

The building is of architectural, aesthetic and historical significance to the City of Bayside.

Why is it Significant?

Architecturally, the building is significant as a fine and intact example of the civic work of noted architect (and long-time Brighton resident) Percy Everett (*Criterion H.1*). Chief Architect of the Public Works Department from 1934 until 1953, Everett is credited with making significant changes to that office, and also with introducing a bold and distinctive Moderne style that dominated state government architecture during the 1930s and '400s. Within his extensive body of work, the building of especial note as the first in a series of eleven courthouses designed between 1936 and 1944, of which only eight are still standing (*Criterion B.2*). It is unique in the City of Bayside, as a counterpart in Sandringham, similar in form and dating from 1944, has recently been demolished.

Aesthetically, the building is significant as a particularly distinctive example of the inter-war Moderne style (*Criterion F.1*). It is of note for its unusual massing, with a centralised plan and a series of stepped wings, and for its minimalist but assured decorative detailing, including rendered stringcourses, fin-like mouldings, fluted jambs and receding parapets. The building's striking sculptural form is enhanced by its setting in an open and landscaped park (*Criterion E.1*).

Historically, the building is significant for associations with the expansion of government presence in this part of Brighton (*Criterion A.4*). Although no longer used for its original purpose, the building provides evidence of the former government precinct bounded by Carpenter, Boxshall and Wilson Streets, which also included the town hall, municipal offices and police station (*Criterion D.2*).

History

For some time, Brighton's judiciary operated from a series of makeshift premises before taking up rooms in the Town Hall in Carpenter Street. As the local newspaper later put it, 'the Brighton Police Court has been housed in various places for many years past, and the surroundings generally have not been of a character best suited for the administration of the law'. The problem reached an impasse in 1933, when the Town Hall was slated for extensive renovations. The council required as much of the building as possible for its own use, and the Police Court was duly evicted. The council offered to make some adjacent land available to the Crown Land Department, with the proviso that a new purpose-built courthouse be erected thereon. It was not until 12 February 1936 that the Commissioner for Public Works called tenders for the 'erection of new building, court house' at Brighton. The tender period closed after two weeks and, a month later, on 25 March, the contract was awarded to Walter Arthur Medbury (1887-1947), a builder from Oakleigh, who had tendered £2,595. Construction proceeded and, six months after the contract had been announced, the newspaper quoted local member Ian Macfarlane, MLA, who stated that the building would be completed by 25 September, with its opening ceremony to take place ten days later. As scheduled, the building was officially opened on Tuesday, 6 October 1936, by the Attorney-General.

The new courthouse was designed by Percy Everett (1888-1967), Chief Architect of the Public Works Department. Geelong-born Everett trained as an architect in the 1910s, but a wartime shortage of work saw him take a position as a school headmaster at Brunswick, transferring to the Brighton Technical School in 1932. He became Chief Architect two years later, and held that post until 1953. Everett revolutionised the office by strengthening its design division and recruiting architects from private practice. He designed in an eclectic style that embraced both modern and conservative styles, although he is best known for his work in a bold and sculptural Moderne idiom.

The courthouse at Brighton remained in use until the 1980s, when it was one of a many throughout Victoria that were decommissioned and closed following a review of courthouse infrastructure. Since then, it has been used by various community groups, most recently as a youth centre.

Description

The former Brighton Court House is a single-storeyed rendered Moderne building on a clinker brick plinth. Expressed as a freestanding object in a park, the building comprises a tall central block with a hipped terracotta-tiled roof (concealed by a parapet), flanked by lower flat-roofed wings to the north and south sides, and a smaller wing to the east. In all cases, parapets are finished with a series of slightly receding planes, and the stark walls otherwise relieved by simple moulded stringcourses. The side walls of the central block are further enlivened by pairs of projecting mouldings of stepped profile, creating a distinctive fin-like feature. The north and south elevations are virtually identical, each with a central bay of five windows with fluted jambs, clinker brick spandrels, multi-paned double-hung sashes, and a painted state government coat-of-arms set into the parapet above. The west wall has three window bays, similarly treated but with elongated spandrels and smaller windows above.

Comparative Analysis

The former Brighton Courthouse is one of a number that were designed by Percy Everett between 1936 and 1944. As Frances O'Neill has stated, 'these buildings displayed symmetry, strong vertical and horizontal elements, ornamental metal windows, grilles and stepped skylines'. The Brighton example, for which tenders were called in February 1936, was the first of eleven courthouses, followed by those at Hawthorn (1936), Wangaratta (1936), Geelong (1937), Shepparton (1937-38), Camberwell (1938), Dandenong (1938-39; demol), Red Cliffs (1939-40), Cobden (1939-40; demol), Ballarat (1941) and Sandringham (1944; demol). The buildings were all similarly expressed with centralised plans and stepped facades, although the one at Camberwell, incorporating a police station, was slightly different, with a U-shaped plan and flanking pavilion-like wings. Of the eight examples still standing, several (eg Hawthorn and Wangaratta) have been altered or extended. The one at Shepparton, which is virtually unaltered and even retains original furniture, is considered to be the most intact of those in the regional centres. It is larger and more embellished than the example at Brighton, but, being located in a conventional urban streetscape, it otherwise lacks the latter's notable landscaped setting as an object in a park.

References

Victorian Government Gazette, 12 February 1936, p 490 and 25 March 1936, p 841.

Southern Cross, 25 September 1936 and 2 October 1936.

Frances O'Neill and Dianne McIntosh, 'Courthouses in Victoria: A Survey'. Unpublished report, July 1991.

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

Identifier	House	[5.8]
Formerly	-	



Address	203-205 Charman Road CHELTENHAM	Designer	-
Built	c.1929	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 203-205 Charman Road, Cheltenham, is a large single-storey red brick bungalow-style residence with a broad tile-clad gambrel roof and a double-fronted façade incorporating a prominent return verandah with arched openings, capped walls and splayed piers. The house was evidently erected in the late 1920s for Alfred King, a local gardener, who had previously lived in a nearby Victorian villa for some years.

How is it Significant?

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

Why is it Significant?

Aesthetically, the house is significant as an interesting example of an inter-war bungalow, which harks back to the Edwardian era in its use of face brickwork and a broad gambrel roof with integrated verandah. The house is distinguished by some unusual detailing, including decorative brickwork (eg diaperwork and stringcourses) and by its prominent return verandah, with arched openings, capped dwarf walls and splayed buttresses. The house remains are the largest and most aesthetically considered of the relatively few inter-war bungalows in this part of the municipality (*Criterion F.1*). These qualities are enhanced by its particularly noteworthy setting: set well back on a double-width allotment, with contemporaneous garage and brick steps, and by mature Canary Island date palm trees, highly evocative of the 1920s (*Criterion E.1*). It remains as a prominent element in a streetscape otherwise generally characterised by later inter-war and post-war buildings, on considerably smaller allotments.

History

In the *Sands & McDougall Directory* for 1900, Charman Road was included for the first time with its list of residents in actual geographic order, as opposed to the alphabetical order of previous editions. At that time, the block on the western side of the road, between Sydney Street and Coape Street, had three entries: two residents, Joseph Carey and W Hider Smith, and another house then identified as 'vacant' but subsequently occupied by solicitor T A Edwards. These three entries evidently referred to only two actual houses: one occupied by solicitor Edwards (on the Coape Street corner) and another that was shared by the other two listed residents. This is confirmed by later editions of the directories, which, when street numbers were finally allotted to properties along Charman Road, designated Edward's house as No 199 (later renumbered No 209) alongside two other residents, both listed as No 193 (later No 207).

In 1921, the joint occupants of No 193 were Lawrence Connelly and Miss Margaret Nanson. From 1923, there was a new resident at No 199 in the form of Alfred A King, described in electoral rolls as a gardener. Over the next few years, the three residents in this block were listed as Alfred King (at No 199), and Miss Nanson and Robert Bruce (at No 193). Only Nanson and King were listed in 1927, followed by Nanson, Druitt and King in 1928, and then only Nanson and King again in 1929. Something had evidently changed by 1930, as the directory then listed Arthur King to the south of Miss Nanson's house, with a new resident, Henry King, to her north. The most plausible explanation is that Arthur King erected a new house for himself on the Sydney Street corner, and that his former dwelling, on the Coape Street corner, was taken over by someone else, possibly a relative.

By 1940, the three houses had been designated as No 189 (still occupied by Alfred King), No 193 (then jointly occupied by Messrs Larkin and Watson) and No 199 (still occupied by Henry King). Alfred King remained at No 189 until 1942, whereupon it was occupied by Mrs Emily Varty, while Henry King continued to reside at No 199 (later 209) well into the 1950s. Miss Margaret Nanson, who re-appeared in directory listings in the later 1940s, remained at No 193 (later 207) until 1970. It was around that time that both of these houses were replaced by large blocks of flats.

Description

Occupying a double-width allotment on a prominent corner, the house at 203-205 Charman Road, Cheltenham, is a large single-storey red brick bungalow-style residence. It has a broad gambrel roof, clad in unglazed terracotta tiles, with ridge finials and tall plain chimneys. On the north and east (Charman Road) frontages, the roof projects forward, at a slightly gentler pitch, to enclose a return verandah that extended between two projecting gabled bays on those sides of the house. These bays have timber-lined eaves with carved brackets, and ornamental brickwork (in the form of diaperwork, stringcourses and a corbel table) to the gable ends. The return verandah has plain brick piers with clinker brick arches, capped dwarf walls, and rendered buttress-like piers.

There is a detached gable-roofed red brick garage at the rear of the property, which is early, if not original.

Comparative Analysis

This part of Cheltenham began to be settled in the late nineteenth century, although relatively few houses were erected at that time, and few of these remain today. The area underwent a second boom of development in the early twentieth century but this, too, was somewhat stagnated, and it was not until the late 1930s and early 1940s that the area began to fill out. Today, only a handful of bungalow-style dwellings in Charman Road remain to provide evidence of that earlier phase. These include a row of three houses at No 187, 189 and 191 Charman Road, which are realised in the fairly ubiquitous form of double-fronted rendered villas with broad gabled roofs. There is one roughcast attic-storeyed bungalow, set well back from the street, at No 199 and another, in red brick, on the opposite side of the street at No 172.

Those few remaining inter-war bungalows along the western side of the Charman Road are fairly conventional in their form and detailing, and have all been somewhat altered, while the more interesting and intact example on the east side is not actually within the boundaries of the City of Bayside. The large and prominently sited house at No 203-205, therefore, stands out as both the most intact and the most architecturally interesting of the few inter-war bungalows that still survive in this part of the municipality.

References

Sands & McDougall Directory, various.

MMBW Detail Plan No 4200, dated November 1940.

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

Identifier	Okataina flats	[5.9]
Formerly	-	



Address	33 Chelsea Street BRIGHTON	Designer	C A Cowper, Murphy & Appleford
Built	1932	Builder	McBain Brothers
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

Okataina at 33 Chelsea Street, Brighton, is a two-storey block of rendered brick flats in the Mediterranean style, with a hipped tiled roof partly concealed by a shaped parapet, flanked by loggia porches with recessed balconies above and projecting open staircases alongside. The flats were erected in 1932 for the Armour family, and designed by the architectural firm of C A Cowper, Murphy & Appleford.

How is it Significant?

The flats are of architectural and aesthetic significance to the City of Bayside.

Why is it Significant?

Architecturally, the flats are significant as a relatively early block of flats in Brighton, an area that, in contrast to the contiguous suburbs of St Kilda and Elwood, did not experience a boom of apartment construction until the later 1930s (*Criterion C.2*). Of these earlier flats in Brighton, *Okataina* also stands out as a unique example in the Mediterranean style (*Criterion E.1*). While apartments in that idiom proliferated in St Kilda and Elwood in the late 1920s and early 1930s, this example in Chelsea Street, Brighton, represents a unique manifestation in that suburb (*Criterion B.2*).

The building is also of significance as a fine and substantial example of the residential work of the noted inter-war architectural firm of Cowper Murphy & Appleford, best known as the designers of modern hotels and cinemas in the 1930s (*Criterion H.1*).

Aesthetically, the flats are a fine and intact example of the inter-war Mediterranean style (*Criterion E.1*). The building exhibits many of the characteristics of that style, including the rendered finish, prominent shaped gable (apparently inspired by Dutch Colonial architecture seen by the owner in South Africa) with rendered lettering, arcaded loggia, and distinctive Serlian dripmoulds to the ground floor windows.

History

The earliest MMBW Plan of Drainage for this property bears the date June 1932, and identifies the owner as one H Armour of Chelsea Street, Brighton. This is confirmed by a notice that appeared in the *Building Age* on 6 May that same year, which records that H Armour had been granted for a building permit for a block of residential flats in Chelsea Street, Middle Brighton, to cost £1,800. No architect was named, although the notice of permit was preceded, only two weeks before, by a notice in the same publication that a tender of architects C A Cowper, Murphy & Appleford had recently been accepted for "erection of residential flats, Middle Brighton". The original tender advert first appeared in the *Building Age* on 22 March 1932, and was repeated three days later. As reported on 15 April that year, the successful tenderer was the McBain Brothers, of Scott Street, Essendon.

The inter-war firm of Cowper, Murphy & Appleford started with the practice of Christopher Cowper (1868-1954), who was articled to Evander McIver and opened his own office in 1892. After some years, he left architecture to work in the field of finance, but eventually re-established his Melbourne office in 1907. He was joined by Gordon Murphy in 1912 and by Reg Appleford in 1915, and the practice was renamed accordingly in 1921. During the 1920s, the office produced a number of blocks of flats, including the celebrated *Summerland Mansions* in Fitzroy Street, St Kilda (1921). Cowper dissolved the firm in 1930, but agreed to let Murphy and Appleford carry on under the same name. In the 1930s, the office were best known as designers of modern hotels and cinemas; the latter included such noted examples as the Sun Theatre in Yarraville (1938), the Circle Theatre in Preston (1938) and the Brighton's own Dendy Theatre (1940; demolished).

The block of flats at 33 Chelsea Street is first recorded in the *Sands & McDougall Directory* in 1933 as a 'house being built', and then subsequently as *Okataina Flats*. This title alludes to the name of the ship on which one of the Amour brothers travelled to South Africa – a connection that may also explain the use of the distinctive curved and stepped pediment, which is typical of the Dutch Colonial architecture of that country.

Description

Okataina at 33 Chelsea Street, Brighton, are a two-storey block of rendered brick flats in a Mediterranean style, with a hipped roof of terracotta tiles. The street façade is symmetrical, comprising a broad central bay flanked by slightly recessed bays with porches at ground level and balconies above, with open staircases providing access to upstairs flats. The central bay is dominated by a Dutch Colonial-style curved and capped parapet, with the name of the flats in rendered lettering, and quadripartite bays of timber-framed-double-hung sash windows at each level. At the lower level, window bays have Serlian dripmoulds above and flower boxes below. The flanking wings, with eaves exposed, have arched loggias at the lower level, with multi-paned French doors beyond, and recessed balconies above with shaped brackets. The contiguous staircases, which project forward to the street as a single flight, have solid balustrades with bullnosed brick coping, and, at the base, squat capped piers surmounted by orbs.

Comparative Analysis

When blocks of flats first appeared in Melbourne in the early 1910s, the inner bayside suburbs of St Kilda and Elwood became the epicentres for such development, and remained so for decades. Stylistically, flats in those suburbs (and indeed elsewhere) reflected the prevailing architectural tastes of the day: the bungalow style of the late 1910s and early 1920s, the Spanish Mission and Mediterranean style of the late 1920s and early 1930s, and the Tudor Revival and Moderne styles of the late 1930s. Although apartment development had spread to Brighton in the early 1920s, and thence to Sandringham later that decade, these areas would not experience a comparable boom in flat construction until the mid-to-late 1930s. Consequently, most of the inter-war flats built in what is now the City of Bayside tend to be in the Tudor Revival and Moderne idioms.

The *Okataina* flats, completed in 1932, are a fine example of apartments in the Mediterranean style, characterised by rendered walls, arched openings, loggias, shaped parapets and prominent mouldings. This style is very well represented in the flats of St Kilda and Elwood, where particular pertinent comparators include those at 14a, 43 and 52 Acland Street, 398 Barkly Street, 326 Beaconsfield Parade, 51 Blessington Street, 43 Mitford Street and 20 Princes Street (the latter with similar Serlian dripmoulds). While it might be argued that the choice of the Mediterranean style was informed by the seaside location of these suburbs, this evidently did not translate further south to Brighton, where *Okataina* remains as a unique manifestation of an apartment block in that style.

References

Building Age, 22 March 1932, p 2; 25 March 1932, p 7; 15 April 1932, p 6; 6 May 1932, p 3.



MMBW Plan of Drainage No 190,418, dated 28 June 1932. Held by Southeast Water, Melbourne.

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

Identifier	Adlez	[5.10]
Formerly	-	



Address	40 Cole Street BRIGHTON	Designer	-
Built	1912	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

Adlez, at 40 Cole Street, Brighton, is a single-storey red brick Edwardian house with an irregular tile-clad roof and two double-fronted street facades incorporating curved bay windows and a return verandah. Commissioned and/or built by timber merchant Walter Brooks, the house was erected in 1912 and initially occupied by Colonel David Miller, a prominent bureaucrat.

How is it Significant?

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

Why is it Significant?

Aesthetically, the house is a fine and substantially intact example of a moderately-scaled house in the Queen Anne style of the early twentieth century (*Criterion E.1*). It displays many of the characteristics of that style, including the irregular roof form with terracotta tiles, face red brickwork with rendered banding, and double-fronted facade. It is of particular note for its corner-oriented composition, with two double-fronted facades linked by a return verandah, its curved bay windows (especially the highly unusual pair straddling the corner) and its distinctive tapered rendered chimneys, which contrast with the red brick chimneys that typically characterise houses of this type (*Criterion B.2*).

History

The earliest MMBW Plan of Drainage for this, dated February 1912, shows the footprint of a double-fronted house on the south-eastern corner of St Kilda Street and Cole Street, with its immediately recognisable return verandah and a curving bay window at the junction. The owner of the house was identified as W Brooks of Glenferrie Road, Malvern, and that year's edition of the *Sands & McDougall Directory* confirms that one Walter R Brooks had a timber yard at that address at that time. No agent (ie architect or builder) is listed on the plan of drainage, and the house may well have been erected by Brooks himself.

In any case, Walter Brooks did not actually live in his new house in Brighton, which was evidently erected as a speculative venture. When the house appeared for the first time in the 1913 directory – one of only three houses in the block of St Kilda Street between Martin and Cole streets – its occupant was Colonel David Miller, a prominent bureaucrat of the day. Sydney-born Miller (1857-1934) was the first Secretary to the Department of Home Affairs under the new federal government, and played a significant part in the early development of the Federal Capital project. In October 1912, he was seconded as the first Administrator of the fledgling capital territory, and left his house in Brighton – where he had lived for only a few months – and moved to Canberra. There, he occupied what was the first substantial dwelling to be built in the new city: a large double-storey house known as *The Residency*, designed by government architect J S Murdoch in 1913. Colonel Miller's former home in St Kilda Street was occupied by Mrs Marion Anderson until 1919, by which time it had become designated as No 315. The following year, it was renumbered as 40 Cole Street, and had a new occupant in Emanuel Lyons, who remained living there well into the 1940s.

Description

Adlez, at 40 Cole Street, is a red brick dwelling in the Edwardian Queen Anne style, with the typically irregular hipped and gabled roof clad in terracotta tiles, with matching finials, and several tapering rendered chimneys. Occupying a corner site, the two street frontages are similar, if mirror-reversed, each having a projecting bay to the outer edge, with a return verandah running between, supported on plain timber posts on brick plinths. Each bay has a half-timbered gable ends with bracketed eaves, and a curved bay window with bell-shaped hood, a wide rendered frieze above and a narrow stringcourse below. A second pair of curved bay windows straddles the corner, opening onto the return verandah. All four of these bay windows contain timber-framed casement sashes, with square highlights above, and leaded glazing. The front door, on the St Kilda Street frontage, has a leaded fanlight above the door incorporates the name of the house.

The house has been altered by the insertion of an attic storey, with a new dormer-like balcony on the St Kilda Street frontage. This, however, is sympathetic in scale and form, with a matching tile-clad gable and shingled spandrel. The property is enhanced by a contemporaneous red brick wall along both street frontages, which has bullnosed coping and piers with rendered capping and orbs.

Comparative Analysis

The house at 40 Cole Street is a fine example of the larger and more considered Edwardian brick houses that proliferated in Brighton in the early twentieth century. Its distinctive corner-oriented composition, with two double-fronted street elevations incorporating a return verandah, can be seen in several other prominent examples, such as 18 Asling Street, 85 Cole Street, 17 New Street, and 54 North Road and 4 South Road, all of which also incorporate half-timbered gable ends. However, the specific combination of a return verandah and a series of curved bay windows is more unusual. Those houses at 358 New Street and 2 Webb Street have both return verandahs and curved bay windows, but the windows are less prominent, and, moreover, are located only in the projecting bays. The latter house has also been altered by the extension of the tiled roof to form a new carport.

The other noteworthy aspect of the house at 40 Cole Street is its distinctive tall tapering rendered chimneys, which represent a marked contrast to the more ubiquitous red brick chimneys, with corbelled or stepped caps, that otherwise characterise houses of this type (and, indeed, all the examples cited here). A comparable Queen Anne house, located nearby at 21 Cole Street, has rendered chimneys, but of more conventional form.

References

MMBW Plan of Drainage No 81488, dated 16 February 1912. Held by Southeast Water.

Peter Harrison, 'Miller, David (1857-1934)', *Australian Dictionary of Biography*, Vol 10, pp 505-506.

Sands & McDougall Directory, various.

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

Identifier	House	[5.11]
Formerly	-	



Address	18-20 Deauville Street BEAUMARIS	Designer	-
Built	1945-46	Builder	E J Harrell
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 18-20 Deauville Street is a huge three-storeyed clinker brick Tudor Revival house with a cylindrical turret, oriel windows and terracotta shingled roof. Prominently sited on a large double-width allotment with a curved frontage, the house was erected in 1944-45 for James Gray, an aviation inspector.

How is it Significant?

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

Why is it Significant?

Aesthetically, the house is significant as a fine and notably substantial, if relatively late, example of a dwelling in the Tudor Revival style that was popular in the late 1930s and early 1940s (*Criterion F.1*). While this style is very well represented in the City of Bayside, the present building stands out as the most substantial and dramatically sited of a number of similarly large-scale Tudor Revival houses in the municipality (*Criterion B.2*). The house not only displays the typical characteristics of the style, such as the use of clinker brick and windows with lozenge glazing, but also some less common elements such as terracotta shingles, oriel windows, a carved stone or concrete archway, and, most notably, a cylindrical turret with conical roof (*Criterion B.2*). Conspicuously sited on an elevated and double-width allotment, with a distinctive curved frontage to Deauville Street, the house remains as a prominent element in the streetscape, and a significant landmark in this part of Beaumaris (*Criterion E.1*).

History

Deauville Street was created in 1925 as part of a vast subdivision that extended from Beach Road back to what is now Valmont Avenue. Subsequently development of this new estate, however, evidently stagnated for more than two decades. It appears that no new houses were built there for some time, and Deauville Street itself is not recorded in the *Sands & McDougall Directory* until as late as 1946. Even at that time, it was mentioned only as an intersecting side-street off Beach Road, with no actual residents listed therein.

The house now known as 18-20 Deauville Street, occupying two large blocks (Lots 42-43) at the corner of Chateau Grove, is first recorded in the 1947 directory as a 'house being built' on the south side of Chateau Grove, between Deauville Street and Wells Road. Its occupant, first listed in the 1948 directory, was James E Gray. Notwithstanding the belated acknowledgment by the directories, construction of Gray's house actually began in 1945. In October of that year, the *Building Age* recorded that a permit had been issued for a brick residence in Deauville Street, Mentone [sic], with M H [sic] Gray listed as owner, and E J Harrell of Sargood Street, Hampton, as builder. The house had clearly been completed by 1946, as is clearly evident in an aerial photograph of the area, dated September of that year. This also reveals that Gray's house was still the only one on the estate at that time, save for a few smaller dwellings along Beach Road. According to the electoral rolls, James Edgar Gray was an 'aviation inspector' by profession, which refers to an esteemed position within the Department of Civil Aviation. He and his wife Margery remained living in their new house for only a few years. From the early 1950s, it was occupied by Colin Gerard, identified in electoral rolls as a manager, and his wife Gwendoline. From the late 1950s until the mid-1960s, it was the home of J E Harrison. By that time, many more dwellings had appeared in Deauville Street, and the prominent house on the hill had become No 22. It has since been renumbered as No 18-20.

Description

The house at 18-20 Deauville Street is a substantial three-storeyed clinker brick house in the Tudor Revival style, with a steep pitched roof clad in terracotta singles. Its bulk is made even more prominent by its conspicuous siting on an elevated double-width block with a curved frontage to Deauville Street. Its street facade is balanced but not quite symmetrical, comprising a rectilinear mass with a projecting gabled bay, a smaller and recessed wing to the right (south) side, and a tall cylindrical tower to the left (north). The projecting bay has a dogtoothed raked corbel table, a canted oriel window at the upper level, and a Tudor-arched doorway below, with a carved stone surround, which opens onto a balustraded terrace with a round-arched loggia below. Windows, variously in pairs of rows, contain narrow timber-framed double-hung sashes with lozenge glazing, with sills and heads of soldier brick. The corner tower, which has slit windows, has a conical roof surmounted by a weathervane. At the other (south) end of the house is pair of square chimneys set at a 45° angle into the gable wall, and another oriel window.

Comparative Analysis

The Tudor Revival style is very well represented in the City of Bayside, and particularly in the former City of Brighton, where examples vary from the countless small-scale dwellings to larger and grander manifestations, often with more considered or unusual detailing. Amongst the latter group are several that, like 18 Deauville Street, incorporate terracotta shingles, oriel windows, odd roof forms and other more distinctive details: these include 9 Mulgoa Street, 15 Stewart Street and 33 Creswick Street. Although all of notable scale, these are still smaller than 18-20 Deauville Street, and lack its dramatic elevated siting. Within Beaumaris itself, there are several other large and prominent Tudor Revival houses, some of which (like 18-20 Deauville Street) are of relatively late vintage. The neighbouring house at No 14 is comparable in its terracotta shingles, lozenge glazing and oriel windows, but is smaller and less grand in scale. A larger and even later example, located nearby at 12 Beach Road, has a cylindrical turret with conical roof, but the house itself is less deft in its detailing. Still another example at 411 Beach Road is certainly boldly sited on a hill overlooking Rickett's Point, but, with the exception of some interesting Elizabethan-style chimneys, the building itself is less explicitly Tudor Revival, and has a more conventional tiled roof.

References

Department of Land & Survey, Aerial Survey of Victoria Map 849 C3C, dated 30 September 1946.

Held by Map Collection, Education Resource Centre, University of Melbourne.

Building Age, 26 October 1945, p 4.

Sands & McDougall Directory, various.

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

Identifier	Hampton Baby Health Centre	[5.12]
Formerly	-	



Address	483 Hampton Street HAMPTON	Designer	G R Gough (under the guidance of W J Strong)
Built	1937	Builder	Thomas Pretty
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The Hampton Baby Health Centre at 483 Hampton Street is a single-storey clinker brick building with a pitched tiled and double-fronted symmetrical façade with gable end and full-width porch. It was erected in 1937 as the first purpose-built baby health centre in the City of Sandringham, and was designed by G R Gough under the direction of the City of Sandringham's engineer, W J Strong.

How is it Significant?

The baby health centre is of historical, architectural and aesthetic significance to the City of Bayside.

Why is it Significant?

Historically, the baby health centre is significant for its associations with the infant welfare movement in Victoria. Founded in 1917 to address the high infant mortality rate, the movement underwent its most significant phase of expansion during the 1920s and '30s, when purpose-built baby health centres were erected throughout the state as a result of community agitation and council foresight (*Criterion A.4*). Collectively, these buildings not only demonstrate the widespread success of the movement, but also the resolute efforts of individual councils and communities in the period prior to 1949, before the state government began to provide funding for baby health centres. (*Criterion B.2*).

Architecturally, the centre is significant as an example of a baby health centre in a transitional style typical of the late 1920s and early 1930s (*Criterion D.2*). Initially, purpose-built baby health centres were designed in a wholly residential scale and character, often indistinguishable from contemporaneous bungalow dwellings, but later began to take on a more civic expression. The present building demonstrates a hybrid approach, having a more obviously institutional appearance while still retaining a domestic character in its gabled roof and full-width porch.

Aesthetically, the centre is significant as a distinctive element in a prominent thoroughfare that is otherwise largely dominated by (mostly) contemporaneous retail buildings (*Criterion E.1*). The building is enhanced by its generous setback, which is atypical in this commercial streetscape, and by its landscaped setting.

History

The infant welfare movement in Victoria began in the early twentieth century as a response to concerns about the high infant mortality rate at that time, with the first centre opening in a Richmond shopfront in 1917. The next year saw the formation of the Victorian Baby Health Centre Association, which encouraged councils to establish their own centres. Initially, these were set up in makeshift premises such as rooms in public halls, town halls and so on, and it was not until the early 1920s that the first purpose-built centres appeared. Typically, the establishment of each new centre was preceded by a certain amount of agitation from the local community and councillors.

In 1924, the City of Sandringham opened its first baby health centre in the RSL hall at Hampton, where it remained for seven years. As was so often the case, the demand for infant welfare services had increased to the point that a purpose-built centre was considered essential. Plans for a new building were duly prepared by G R Gough, under the guidance of J W Strong. George Roy Gough (1899-1978) had then only recently been appointed to the new position of Building Inspector to the City of Sandringham, while John Wolseley Strong (born 1900) had been City Engineer since the position was vacated by W T Sunderland in 1934. The new baby health centre, on the present site in Hampton Street, was erected by a local contractor whose name is recorded only as 'Mr Pretty' – presumably Thomas Pretty of Seaview Crescent, Black Rock, who is recorded in the 1936 electoral roll as a carpenter.

The completed building, which cost £1,260, was officially opened on 2 June 1936 by Sir Walter Leitch, president of the Victorian Baby Health Centre Association and himself a resident of Brighton. The following day, the *Argus* reported that 'the new building is of brick and contains waiting and consulting rooms, a test feeding room and conveniences with modern equipment'.

Description

Set well back from the street, the Hampton Baby Health Centre is a single-storey clinker brick building with a pitched roof clad in terracotta tiles. The double-fronted street façade is dominated by the broad gable end, with plain bargeboards and a rendered panel incorporating the words HAMPTON BABY HEALTH CENTRE and the year of its completion. A verandah extends across the frontage, comprising a flat roof supported on slender brick piers with corbelled bases set into a dwarf wall. The centrally-placed front entrance, with double doors, is flanked by pairs of rectangular windows with flat timber architraves and double-hung sashes with leadlight glazing.

Comparative Analysis

When purpose-built baby health centres first appeared Victoria in the 1920s, they were domestic in scale and, invariably, in form and detailing – typically expressed as a small double-fronted bungalow that, in some cases, was not readily distinguishable from an actual house. Examples include those centres at Ivanhoe (1927), Heidelberg (1928), Balwyn (1928) and Burwood (1928). By the end of the decade, however, new centres began to move away from this residential expression towards a more monumental or institutional form, evoking a sense of civic importance. This culminated, from the late 1930s, in the adoption of the stark and modern Functionalist style.

The Hampton Baby Health Centres is one of a number of examples dating from the early-to-mid 1930s that represent a transitional approach, evoking a somewhat institutional character while still retaining a residential feel. The centre at Parkdale (1929), in an atypical Spanish Mission style, had a prominent curved parapet with the name of the centre in rendered lettering, while the one at Kensington (1935) had an arcaded façade with balustraded parapet. The centre in Hopetoun Park, Geelong (1930) was a clinker brick building on an unusual canted plan, but with domestically-scaled verandah along one side, while that at Ascot Vale (1935) has a gabled front with rendered capped piers. Of the baby health centres designed in this transitional style, the one that is most directly comparable to the present example is that at Maryborough, which has a similar symmetrical street frontage with a gable end containing a panel of rendered lettering.

References

Argus, 8 May 1936; 3 June 1936; 4 June 1936.

Cheryl Crockett, 'The History of the Baby Health Centre Movement in Victoria, 1917-1976'. Report, 1997.

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

Identifier	St Mary's Church and School	[5.13]
Formerly	-	



Address	59-61 Holyrood Street HAMPTON	Designer	H Stanley Harris (1924) T G Payne (1948)
Built	1924; 1948	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

St Mary's Church and School at 59-61 Holyrood Street, Hampton, is a hybrid building that comprises a small church with a rendered façade in the Mannerist style, and a double-storeyed schoolroom addition to the east, in the Functionalist style. The original building, dating from 1923, was designed by local architect H S Harris, and the later addition, dating from 1948, by prolific Roman Catholic architect Thomas Payne.

How is it Significant?

The church is of architectural and aesthetic significance to the City of Bayside

Why is it Significant?

Architecturally, the building is significant for its simultaneous manifestation of two styles that are rarely associated with ecclesiastical architecture in Victoria (*Criterion B.2*). The 1923 church is apparently a unique example of an inter-war church in the Mannerist style, while the 1948 schoolroom addition is a comparably rare instance of the Functionalist style as applied to an ecclesiastical building. The latter is of especial interest as an entirely atypical example of the work of its designer, Thomas Payne, whose prolific career as a Roman Catholic church architect was otherwise dominated, even well into the post-war era, by the use of far more conservative style such as Gothic Revival, Romanesque Revival and Baroque Revival (*Criterion B.2*).

Aesthetically, the 1923 church is significant as a representative, if modestly-scaled, example of a building showing the influence of the Mannerist style, which is rarely seen in inter-war buildings in Victoria (*Criterion B.2*). Its facade incorporates many of the techniques associated with that style, namely the use of Classical motifs (eg columns, pediments, quoining) in an exaggerated or non-canonical fashion. The 1948 addition is a interesting (if late) example of the stark Functionalist style of the late 1930s and early 1940s, of note for its stepped façade with projecting wing wall, huge multi-paned window and incorporated statue (*Criterion F.1*). The two parts of the building, which are individually unusual and eye-catching in their own rights, combine to form a highly distinctive element in this mostly residential streetscape (*Criterion E.1*).

History

This site formed part of a large residential subdivision, extending between Holyrood Street and South Road, which was laid out in the early 1920s. A new Roman Catholic church and school was mooted, no doubt to service the needs of the burgeoning neighbourhood, and its foundation stone was laid in November 1924 by the Reverend Daniel Mannix. Plans for the building had been completed three months earlier, and carry the name of H Stanley Harris, B Sc, AMICE, architect and consulting engineer of 20 Queen Street, Melbourne. Born in England and trained in Wales, Herbert Stanley Harris (1890-1949) moved to Melbourne in 1915 to act as consulting engineer and architect to the London-based Trussed Concrete Steel Company. Over the next decade, he designed structures such as silos, kilns and factory buildings for local manufacturers, as well as a seven-span concrete bridge at Yarrawonga. When Harris registered as an architect in June 1923, his application form was refereed by Reverend William Mangan, who later commissioned him to design the new church and school in Hampton. Harris was himself a long-time resident of Hampton, and lived at 36 Alicia Street from at least 1923 until his death.

In 1948, the church building was extended westward by a new two-storey wing, designed by architect T G Payne, which contained six classrooms, cloakrooms and a small office. Thomas George Payne (1906-1983), who obtained his Diploma of Architecture in 1928, maintained a long association with Melbourne's Roman Catholic Church that began with several churches in the Essendon area (where he lived) including St Therese's, Essendon (1934) and St Monica's, Moonee Ponds (1934-41). Over the next few decades, he designed buildings at Newman College, including the chapel (1938-41), the Kenny Wing (1958) and the Donovan Wing (1961), as well as many other churches and buildings associated with convents, monasteries and Roman Catholic schools.

Description

The main building on Holyrood Street comprises two discrete sections: the original church/school (1924) and the attached classroom wing (1948). The former is a single-storey rendered building with a gabled roof largely concealed by parapets. Its distinctive Mannerist-style façade comprises a tall central bay flanked by lower wings. The central portion is expressed in the traditional Triumphal Arch form, divided into three bays by single and paired Ionic columns. These columns stand on moulded plinths and support an overscaled entablature with a broken pediment above, containing a statue of the Virgin Mary in a small arched niche. The outer bays have round-arched windows with moulded surrounds, while the central bay has an oculus and a projecting porch with an arched doorway, Tuscan columns and a small triangular pediment. The two flanking wings have stepped parapets, moulded cornices, rusticated quoining and Diocletian windows.

The 1948 addition is a flat-roofed rendered two-storeyed building in the Functionalist style. The façade is double-fronted and asymmetrical, comprising two recessed bays that are set back to different depths and separated by a spur wall that projects to the street. This wall rises to form a prominent feature, stepping back at the top to create a base for another statue of the Virgin Mary. The wall coping projects forth to form a canopy to this statue, and also incorporates a Latin cross. The left (west) bay of the façade has a row of three small square windows at the upper level, while the right (east) bay has a larger double-height window with an eggcrate screen.

Comparative Analysis

Both portions of the Holyrood Street building are rare and interesting examples of their respective styles. The 1924 church, with its rendered walls and Mannerist façade, was highly unusual during the inter-war period, when ecclesiastical architecture in Victoria was largely dominated by the use of red brick and the Gothic style. Places of worship in various manifestations of the Classical style were atypical, and were invariably associated the Jewish faith (eg the Melbourne Synagogue in South Yarra of 1928, with its dome and portico) or the Christian Scientists (eg the Neo-Grec building in St Kilda Road of 1920). Although prolific Roman Catholic architect Augustus Fritsch designed a number of Baroque-style churches in the early 1920s, these fairly conventional red brick buildings are a world away from the quirky Mannerist detailing seen in the small rendered church in Hampton. The 1948 addition is a fine, if late example of the Functionalist style, which is rarely associated with ecclesiastical architecture in Victoria. Indeed, no other examples are included in Ian & Coleman's *Twentieth Century Churches in Victoria*. Stylistically, the building also stands out in the career of its designer, T G Payne, whose work is otherwise invariably characterised by the use of far more conservative styles such as Romanesque Revival (eg St Therese's, Essendon), Gothic Revival (eg St Monica's, Moonee Ponds, and the buildings at Newman College) and Baroque Revival (eg St Thomas Aquinas, South Yarra), even well into the 1960s.

References

Public Building File No 1322. Unit 259, VPRS 7882/P1, Public Record Office.

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

Identifier	House	[5.14]
Formerly	Rohan House	



Address	33 Martin Street BRIGHTON	Designer	Mrs A A Rohan?
Built	1922	Builder	E L Rohan
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 33 Martin Street is a large double-storey hip-roofed roughcast rendered inter-war house with a projecting double-height balcony, enlivened by pebbled finish to piers and chimneys. The house was erected in 1922 by local builder E L Rohan for his own use, and possibly designed by his wife, Amy Rohan. It was one of a number of houses built in this block of Martin Street by the Rohans, on the site of a Victorian property that they had acquired c.1921.

How is it Significant?

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

Why is it Significant?

Architecturally, the house is significant as a particularly fine and interesting example of the work of Edward and Amy Rohan, respectively the builder and designer of a number of bungalow-style houses in Brighton's north during the 1920s (*Criterion H.1*). While many of their speculative houses were relatively conventional in form and style, this example stands out for its unusual appearance and detailing, which was clearly consequent to the fact that it was their own residence (*Criterion B.2*).

Aesthetically, the house at 33 Martin Street is significant as an atypical example of an inter-war house in the bungalow style (*Criterion F.1*). Its relatively conventional form is enlivened by some unusual detailing such as the pebbled piers (incorporating salvaged Victorian brackets) that support clustered columns, walls with curved capping, and a curved bay window. The distinctive character of the house is enhanced by the retention of the matching front fence and distinctive corner lych gate.

History

This house was erected in 1922 by E L Rohan as his own residence. Described by Neil Clerehan as a 'local identity', Edward Leo Rohan (1885-1936) was a prolific builder who erected many bungalow-style dwellings in Brighton's northern fringe in the 1920s. Some of these believed to have been designed by Edward's wife, Amy Agnes Rohan (1892-1962). The couple married in 1914 and settled in Elsternwick, where their two daughters were born in 1915 and 1918. Edward appears to have commenced his career as a builder during 1921, when a building permit in his name was granted for a three-roomed brick house on the corner of Cole and Harwood streets, Brighton. Over the next few weeks, permits were issued for a four-roomed brick house in North Road and two five-roomed brick houses on the corner of Cole and Foote streets.

By the start of 1922, the Rohans had moved to Martin Street, occupying what was then the only house in the block between Drake and Foote streets. As shown on the 1906 MMBW plan, this was a triple-fronted Victorian villa, set back in the centre of the block, with a circular driveway at the Drake Street corner. Over the next year, the Rohans subdivided and developed the property. In July 1922, a permit was issued to E L Rohan for a 'five roomed brick house, Martin Street', and this was followed by at least four more over the next few months. The 1924 directory records the first completed house at No 41, with the Rohans still listed in the villa at No 35. The latter was razed for the remainder of the development, with the 1925 directory noting new houses at Nos 35, 37, 39 and 43, plus an unnumbered house on the Drake Street corner, occupied by 'Edward L Rohan, builder'. This later became known as No 33. The Rohans, who went on to build other houses in the area, were still living there at the time of Edward's death in 1936. The large house was evidently divided into two halves, as subsequent directories note that it was jointly occupied by Mrs A A Rohan (No 33) and Joseph Redapple (No 33a). During the 1940s, a third listing appeared for 'flats', suggesting that the premises was further sub-let. In 1962, the year of Amy Rohan's death, the occupants of the house were listed as Mrs A A Rohan and E W Rohan – the latter clearly a relative.

Description

The house at 33 Martin Street is a large double-storey roughcast rendered bungalow-style residence with a broad hipped tiled roof penetrated by tall chimneys with pebbled tops. The symmetrical street façade is dominated by a projecting central double-height porch, articulated by pebbled piers that supports clusters of squat columns at the balcony level. The pebbled piers incorporate Victorian fireplace corbels which, as Neil Clerehan has noted, would have been salvaged when the original house was demolished by Rohan in 1922. At ground floor, the porch has arches to all sides and, above, a balustrade wall with another pebbled pier, curved capping and rows of slit-like recesses. The porch is flanked by bays of double-hung sash windows with corbelled sills, and there a curving bay window wraps around the Drake Street corner. Along both street frontages, the property has a clinker brick and roughcast front fence, in a matching style to the balcony balustrade. At the corner is a fine lych gate with capped brick piers, shaped timber beams, a wrought-iron gate and terrazzo paving.

Comparative Analysis

Although Edward and Amy Rohan were active as designer/builders in the north Brighton area during the 1920s, few of their buildings have been conclusively identified and located. Of the development along the north side of Martin Street, one house (at No 39) has since been demolished. Another (at No 37) is a double-storeyed roughcast house with a central porch, and the remaining two (at Nos 41 and 43) are more ubiquitous single-storey bungalows, one with a curved bay window and another with a pierced porch. These three houses are fairly conventional in their form and detailing, being more or less typical of their era. However, it is the Rohans' own home at No 33 that stands out for its scale, setback and, in particular, its quirky detailing. In this respect, the building is far more comparable to one of the Rohans' few known later works, namely the house at 14 Seacombe Grove, Brighton (1926). As Neil Clerehan has drolly noted, 'his own house at Drake Street corner is the prototype of this house – when he was on to a good thing, he stuck to it'. The example in Seacombe Grove is similarly two-storeyed, with a double-height verandah, and roughcast rendered walls enlivened by panels of red brick and rows of recessed squares. The Martin Street house, however, is even more idiosyncratic in its detailing, which should not surprise given the simple fact that he and his wife were their own clients.

References

Neil Clerehan, 'Remembering Mr Rohan', *Melbourne Weekly: Bayside*, 19-25 July 2006, p 28

Cazaly's Contract Reporter, 4 July 1922, 1 August 1922, 29 August 1922, 12 Sept 1922, 26 Sept 1922.

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

Identifier	House	[5.15]
Formerly	Digby House	



Address	5 Menzies Avenue BRIGHTON	Designer	F L Klingender
Built	1921	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 5 Menzies Avenue is a single-storeyed red brick inter-war bungalow with a hipped tile-clad roof and a symmetrical street facade with a central columned porch flanked by gabled bays with curving bay windows. The house was designed by architect F L Klingender in 1921 for chemist John Digby.

How is it Significant?

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

Why is it Significant?

Architecturally, the house is significant as a rare example of the independent work of architect F L Klingender (*Criterion H.1*). Best known for his celebrated partnerships with Rodney Alsop (1906-1920) and Robert Hamilton (1922-1925), this house was designed during Klingender's very brief intervening period as a sole practitioner. Characterised as the 'practical partner' in these two partnerships, Klingender evidently left the design work to the younger Alsop and Hamilton, which leaves the present building as a rare and valuable insight into Klingender's design abilities when working on his own (*Criterion B.2*).

Aesthetically, the house is significant as an unusual example of an inter-war brick bungalow (*Criterion F.1*). Its distinctive design combines typical characteristics of the bungalow style, such as curved bay windows and gable ends with shingled infill, with more conservative detailing evocative of the Edwardian period, such as the flat-roofed porch with paired columns, and the tall brick chimneys with rendered capping of a somewhat Art Nouveau character. The hybrid and somewhat retrogressive style of the house can be attributed to the fact that its designer, Frederick Klingender, had trained in the 1880s, thus making him one of the older architects to experiment with the emerging bungalow style.

The aesthetic significance of the house is enhanced by its landscaped setting, notably the prominent hedge (*Criterion E.1*).

History

The earliest MMBW Plan off Drainage for this property, dated 20 September 1921, records that this house was erected for a Mr J Digby of 228 Swan Street, Richmond, and that his agent was one F L Klingender of 90 Williams Street, Melbourne. Digby's new house is first recorded in the *Sands & McDougall Directory* for 1922 as a 'house being built', and subsequently identified as the residence of James Digby. The corresponding year's electoral rolls actually list three occupants at that address with that surname: John Joseph Digby (identified as a chemist by profession), John Digby (also listed a chemist) and Clara Digby ('home duties'). Basic genealogical research confirms that John Joseph Digby (1889-1945) was the son of John senior (1862-1955) and Clara (1862-1949). According to the *Sands & McDougall Directory*, the house remained occupied by James [sic] Digby until the late 1930s, and thence by John Digby until 1961.

The man identified on the 1921 drainage plan as 'agent' was clearly the enduring Melbourne architect Frederick Louis Klingender (1866-1960). After serving his articles with Charles D'Ebro, Klingender opened his own office in 1891. Much of his subsequent career, however, was spent in partnership with other architects, including successive stints with Leslie Newbigin (from 1903-1904), Rodney Alsop (from 1906-1920) and Robert Hamilton (from 1922-25) and, finally, his own son, Keith a'Beckett Klingender (from 1925). Throughout all these permutations, Klingender's practice was mostly concerned with residential buildings, typically fine houses located in Melbourne's more affluent suburbs, such as Russell Grimwade's home in Toorak (1914).

Description

The house at 5 Menzies Avenue is a single-storeyed red brick inter-war bungalow with a hipped roof clad in terracotta tiles. The symmetrical street frontage is tripartite, comprises a central recessed porch flanked by gabled bays. The porch has a projecting flat roof with exposed rafters, supported on pairs of Tuscan columns with red brick plinths, and a flight of steps with wrought iron railings. Each of the two flanking bays has a shingled gable ends with a curved bay window below, containing timber-framed sashes with leaded glazing. The roof is penetrated by a number of tall red brick chimneys with rendered moulded capping (incorporating an unusual frieze of foliated motifs) and terracotta pots.

The property has a plain picket fence along the street façade, with a simple lych gateway and wrought iron gates at the driveway entrance. The frontage is otherwise dominated by a tall cypress hedge, no doubt contemporaneous with the house, which arches across the driveway and virtually conceals the building from the street.

Comparative Analysis

As an architect, F L Klingender is best known for his celebrated partnerships with Rodney Alsop (1906-20) and Robert Hamilton (1921-22). However, it has been asserted that, in both cases, it was Klingender's partners that acted as the design architects in their respective practices, while Klingender himself was 'the practical partner', who ran the office. The house at 5 Menzies Avenue, Brighton, represents a case in point, as it dates from the very brief period in 1921 when Klingender worked as a sole practitioner, between those two partnerships. As such, the building can not only be considered as a rare example of Klingender's independent work, but also as a valuable insight into his design abilities when not working in conjunction with younger architects.

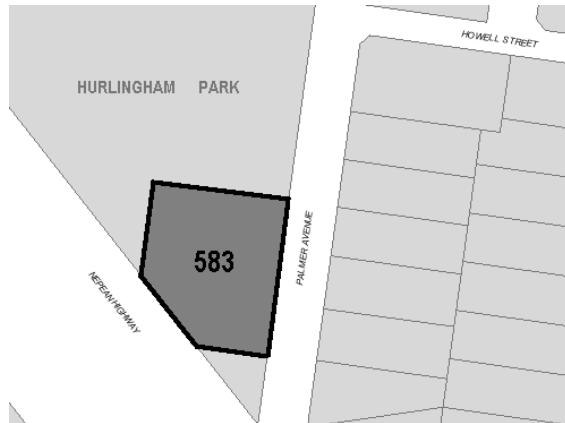
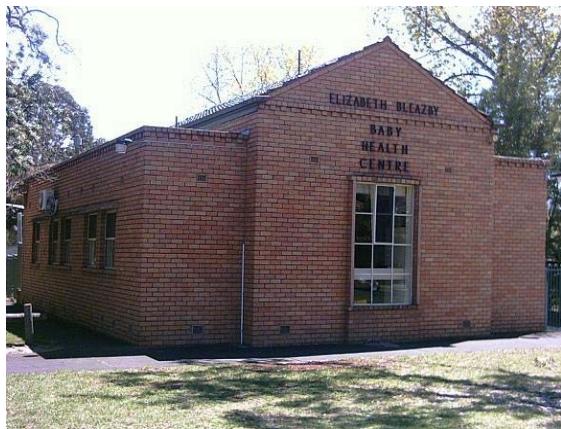
This becomes particularly apparent when one compares the Digby house with others designed under the auspices of Klingender & Alsop. Within the City of Brighton, an example is recorded at 17 St Ninians Road, Brighton, which, dating from 1913, is typical of that firm's output at that time. The house, clearly designed by Rodney Alsop, is a double-storey bungalow-style residence with roughcast rendered walls, a prominent tile-clad gabled roof, tall rendered chimneys with plain brick caps, and a *porte cochere*. In its appearance, it is almost antithetical to the Digby house, designed seven years later, which has face brick walls, a low spreading hipped roof, brick chimneys with elaborately moulded caps, and a porch with Classical columns. Klingender, who was fifteen years Alsop's senior, clearly had a far more conservative style, no doubt informed by his late Victorian training.

References

- MMBW Plan of Drainage No 120884, dated 20 September 1921. Held by Southeast Water.
- Sands & McDougall Directory*, various.
- George Tibbits, 'Alsop, Rodney Howard (1881-1932)', *Australian Dictionary of Biography*, Vol 7, pp 47-48.

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

Identifier	Baby Health Centre	[5.16]
Formerly		



Address	583 Nepean Highway BRIGHTON EAST	Designer	Oakley & Parkes?
Built	1939	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The Elizabeth Bleazby Baby Health Centre in Hurlingham Park, off Nepean Highway, Brighton East, is a small single-storey cream brick building comprising a central gable-roofed block flanked by two smaller wings with parapets. It was erected in 1936 as the second baby health care centre in the City of Brighton, and bears the name of the councillor, a daughter of Sir Thomas Bent, who campaigned for it.

How is it Significant?

The building is of historical, architectural and aesthetic significance to the City of Bayside.

Why is it Significant?

Historically, the baby health centre is significant for its associations with the infant welfare movement in Victoria. Founded in 1917 to address the high infant mortality rate, the movement underwent its most significant phase of expansion during the 1920s and '30s, when purpose-built baby health centres were erected throughout the state as a result of community agitation and council foresight (*Criterion A.4*). Collectively, these buildings not only demonstrate the widespread success of the movement, but also the resolute efforts of individual councils and communities in the period prior to 1949, when the state government began to provide funding for baby health centres (*Criterion B.2*).

Architecturally, the centre is significant as a fine example of a baby health centre that was carefully designed to express a sense of civic importance. In this sense, it represents a contrast to the earlier purpose-built centres of the 1920s, which were invariably domestic in scale, form and character (*Criterion B.2*). The skilful synthesis of styles achieved in the design of this building hints at the involvement of a talented architect or designer.

Aesthetically, the building is a significant for its distinctive and unusual appearance, which skilfully combines both the prevailing progressive and conservative architectural styles of the day (*Criterion F.1*). The building simultaneously evokes the Functionalist idiom, in its use of stark face brickwork, flat-roofed volumes and steel-framed windows, while also suggesting the Georgian Revival style in its gabled roof, symmetrical massing, formal façade, brick stringcourses and multi-paned sashes.

History

The infant welfare movement in Victoria began in the early twentieth century as a response to concerns about the high infant mortality rate at that time, with the first centre opening in a Richmond shopfront in 1917. The next year saw the formation of the Victorian Baby Health Centre Association, which encouraged councils to establish their own centres. Initially, these were set up in makeshift premises such as rooms in public halls, town halls and so on, and it was not until the early 1920s that the first purpose-built centres appeared. Typically, the establishment of each new centre was preceded by a certain amount of agitation from the local community and councillors.

The City of Brighton opened its first baby health centre in 1921 in the public library building at 104 Bay Street. Fifteen years passed before a purpose-built facility was erected at the rear of the building, fronting Parliament Street. A few years thence, this centre was 'taxed to the utmost capacity', as a local newspaper reported it, and hardly convenient for those mothers living in the east part of the municipality. That ward was represented by Councillor Elizabeth Bleazby (1866-1947), not only one of the first female municipal councillors in Victoria, but also the daughter of local pioneer Sir Thomas Bent. As a result of Councillor Bleazby's agitation, it was proposed to build a second baby health centre in Hurlingham Park – a site that, fittingly, was once owned by her famous father. The new centre, named in honour of the councillor who had championed it, opened to the public in March 1939, although its official opening did not take place for another six weeks. At the ceremony on 28 April, Councillor Bleazby stated that 'I am sure that the site has been well chosen, and the building erected is in good taste, and is going to be a wonderful boon [sic] to the people of the municipality and particularly those living over this way'.

The design of this building has been attributed to C E Tuxen, then City of Brighton's engineer, who is also believed to have designed the council's original centre in Parliament Street. Architecturally, however, the Elizabeth Bleazby Baby Health Centre is a far more sophisticated design, and this stylistic disparity suggests that the two buildings may not be by the same hand. It is worth noting that the architectural firm of Oakley & Parkes, one of Melbourne's leading exponents of the Moderne style, were also associated with the City of Brighton at that time. In 1936, the architects completed the new municipal bathhouse on the Esplanade, which was a stark cream brick building that certainly has some elements in common with the Elizabeth Bleazby Health Centre in Brighton East.

Description

The Elizabeth Bleazby Baby Health Centre is a small single-storey cream brick building. Its symmetrical plan comprises a tall central block with a gabled roof, clad in terracotta tiles, with two narrow flanking wings with low or flat roofs concealed by parapets. These parapets are enlivened by projecting header bricks, and a matching stringcourse extends across the gable end. The Palmer Street frontage has a large multi-paned central window with projecting brick surround, and the name of the building in steel lettering. The two side elevations have rows of smaller windows with double-hung sashes, while the south frontage also incorporates a recessed porch with the words BABY HEALTH CENTRE emblazoned in tall metal lettering.

Comparative Analysis

When purpose-built baby health centres first appeared in the 1920s, they were domestic in scale and, invariably, in form and detailing – typically expressed as a small double-fronted bungalow. By the end of the decade, however, new centres had moved away from this residential expression and begun to evoke a sense of civic importance. To this effect, centres began to be designed in more monumental styles, including Spanish Mission (eg Parkdale, 1929) or Classical Revival (eg Kensington, 1935). Within a few years thence, the increasingly popular Functionalist style, with its appropriate connotations of modernity, health and hygiene, was considered to be the most suitable expression for baby health centres. Many examples were built in the latter style, although, being designed by a range of variously qualified architects, city engineers or building surveyors, they differed considerably in their articulation and stylistic purity.

Stylistically, the centre at Brighton East is unlike any other surviving example in Victoria. It is a unique hybrid that evokes its civic presence by combining aspects of the Functionalist style (eg parapeted wings, stark brick walls) and the Georgian Revival style (eg pitched tile roof, stringcourses, symmetry). This synthesis is skilfully achieved, which hints at the involvement of a talented architect or designer.

References

'New baby health centre', *Southern Cross*, 5 May 1939.

Cheryl Crockett, 'The History of the Baby Health Centre Movement in Victorias, 1917-1976'. Report, 1997.

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

Identifier	Borwick House (Brighton Grammar School)	[5.17]
Formerly	Brighton Gas Company (office)	



Address	263-275 New Street BRIGHTON	Designer	Phillip B Hudson
Built	c.1927	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The former Brighton Gas Company office at 265 New Street is a two-storeyed red brick Georgian Revival building, with a symmetrical façade dominated by a rendered portico with balcony above. It was designed by architect (and company director) Phillip B Hudson, apparently in the late 1920s. It later served as a showroom for the Gas & Fuel Corporation (which took over the company in 1950) before being purchased by Brighton Grammar School in 1970 and remodelled as specialist classrooms.

How is it Significant?

The building is of historical, aesthetic, architectural and significance to the City of Bayside.

Why is it Significant?

Historically, the building is of significance as rare surviving evidence of the former Brighton Gas Company. Founded in 1877, this occupied a site in New Street for over half a century, and another at Nepean Highway, Highett. Both sites were made defunct by the creation of the Gas & Fuel Corporation in 1950, and duly redeveloped. The present building is the only complete structure to survive, although parts of the retort house are incorporated into a school hall, and a chimney remains at Highett (*Criterion B.2*). The building thus provides rare evidence of what was once an important local industry, and a prominent industrial landmark (*Criterion A.4*).

Architecturally, the building is significant as an interesting example of the commercial work of Philip B Hudson, a prominent Melbourne architect and long-time resident of Brighton (*Criterion H.1*). More broadly, it is of significance as a fine example of a freestanding inter-war office block – a distinctive building type that is otherwise not well represented within the City of Bayside (*Criterion B.2*).

Aesthetically, the building is significant as a noted example of the inter-war Georgian Revival style (*Criterion F.1*). With its symmetrical façade, rusticated piers and rendered portico, the building is typical of that style. Although the City of Bayside contains many individual Georgian Revival dwellings, this stands out as a rare and unusual expression in a non-residential building (*Criterion B.2*).

History

The Brighton Gas Company was floated in 1877 with seven directors (including local pioneer Thomas Bent) and a capital of £10,000. It operated successfully for some years, but met opposition from residents who complained of disrupted services and a limited network. Bent resigned in 1884 to form the Central Brighton & Moorabbin Gas Company, although the two firms later merged. Reverting to its former name, the company moved its registered office from Bay Street to the west side of New Street. An MMBW plan, dated 1906, shows that the latter site then comprised two gas holders, a lagoon, a large production building and two smaller buildings flanking the New Street entry. The company was restructured in 1919, and its new directors included architect (and local resident) Phillip Burgoyne Hudson (1887-1952). A returned serviceman, Hudson had then recently formed a partnership with J H Wardrop, with whom he had won the competition for the Shrine of Remembrance. It appears that Hudson acted as the official company architect as it embarked upon a period of expansion during the 1920s and '30s. In July 1929, Hudson's firm called tenders for 'the erection of a brick shop at Chelsea for the Brighton Gas Company', and it can be reasonably concluded he was also responsible for its new office building in New Street. Its exact date of construction has not been confirmed, although company records note that the registered office was based at 225 New Street by February 1928. It later became No 265 when New Street was renumbered in the 1940s.

By the 1930s, the company had acquired premises in Highett, where a second gasworks was established. It maintained both sites until 1950, when legislation was passed that required the merging of local gas companies to create the new Gas & Fuel Corporation. The old gasworks sites were rationalised. The office in New Street was retained as a product showroom, but the remainder of the site, surplus to requirements, was offered for sale. The nearby Brighton Grammar School, which urgently required expansion, expressed an interest, only to find that the three acre site had been sold. As school folklore has it, the headmaster begged the new owner to sell the land to the school, which he did – at nil profit, and with a generous donation. The site was cleared and redeveloped from 1958. Twelve years later, the school finally purchased the old office block, which was remodelled to accommodate a music department, junior school library, staff common room, maintenance workshop and carpentry instruction rooms. It was renamed Borwick House in honour of Henry Barton Borwick (1895-1974), a long-time school council member, who officially re-opened the building in 1970. It represented a fitting conclusion, as the building's original designer, Phillip Hudson, had also served as the school's official architect between 1925 and 1948.

Description

The former Brighton Gas Company office is a two-storeyed red brick Georgian Revival building, with a hipped roof clad in terracotta tiles. Of domestic scale and form, the building has a symmetrical façade with rusticated quoining to the corners and a slightly projecting bay to the centre. The latter, which projects above the eaves line to form a stepped and raked parapet, is further divided into three smaller bays: a wide central one flanked by two narrower ones, similarly rusticated. The central bay has a portico with pilasters that support a moulded entablature, forming a balcony at the upper level with wrought iron railings. Windows are in the form of multi-paned double-hung sashes, typically arranged in tripartite clusters or, in the thin flanking bays, as narrower single windows.

Comparative Analysis

Very little evidence now remains of the former Brighton Gas Company. When Brighton Grammar School purchased the bulk of the New Street site in 1957, all of the buildings and structures, including the gas-holders, pump house and purification pits, were demolished. Only a portion of the retort house was retained, and part of its walls (20 feet high) subsequently incorporated into a new building, the G B Robertson Hall, completed in 1964. While this is of some historic interest as remnant physical fabric, it can no longer be interpreted as a structure connected with gas manufacture. The company's second gasworks at Highett, which closed in 1969, was subsequently sold for subdivision and redevelopment. Today, all that remains of the vast 45 acre complex is a remnant chimney at 1138-1142 Nepean Highway. It is noted that gasworks infrastructure, although once ubiquitous in Melbourne, is now rare, as most of the nineteenth and early twentieth century gasworks sites have been redeveloped. A notable and rare survivor is the Gasworks Park in South Melbourne, which, although now used as a public reserve, retains a number of its original production and office buildings (recycled for community uses) as well as part of the tall perimeter brick wall.

References

'Brighton Gas Company'. Defunct Company File No C0001206. Unit 70, VPRS 932/P0. Public Record Office.

Henry Lindsay Hall, *Meliora Sequamur*, Brighton Grammar School, 1882-1882.

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

Identifier	Costa Roya	[5.18]
Formerly	Win Sam; Strathallen	



Address	19 North Road BRIGHTON	Designer	-
Built	pre-1861; 1889; 1929	Builder	-
Condition	Excellent	Intactness	Good (altered in 1929)

Statement of Significance

What is Significant?

The house at 19 North Road, Brighton is a large double-storey rendered Italianate mansion with a hipped pantile roof and small tower, and a façade incorporating canted bay windows, arched windows with rendered architraves and keystones, and a porte cochere to one side. The building evidently dates back to the 1850s, when a large house on the site was occupied by Jabez Plevins, which was extended by a subsequent owner in 1889 and then remodelled in 1929 with a Spanish Mission flavour.

How is it Significant?

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

Why is it Significant?

Historically, the house is significant as one of the last of the prominent seaside mansions in Brighton's northern fringe, which, for much of the nineteenth century, was characterised by large estates extending between St Kilda Street and the beach (*Criterion C.2*). These estates were gradually subdivided in the early twentieth century, and their mansions invariably demolished; the house now known as 19 North Road is one of the few that remain, albeit now on greatly reduced allotments (*Criterion B.2*). Nevertheless, the building remains to demonstrate an early and important phase of residential settlement in the area, of which little other evidence now remains amidst the overlay of subsequent twentieth century development (*Criterion A.4*).

Aesthetically, the building is a fine example of a nineteenth century mansion house in the Italianate style (*Criterion F.1*). Notwithstanding its 1929 remodelling, the house demonstrates many of the typical characteristics of the style, including its stark rendered finish, its rooftop tower, and bays of arched windows with prominent rendered mouldings and keystones. The 1929 remodelling, in a vaguely Spanish Mission style, is far from unsympathetic and tends to enhance, rather than detract from, the nineteenth century character of the house. The building, generously set back in a landscaped garden, remains as a prominent element in a streetscape otherwise dominated by much less grand twentieth century houses (*Criterion E.1*).

History

The house known as 19 North Road once occupied the entire tract of land between St Kilda Street and the beach. It is recorded in the earliest available Brighton rate book (1861) as a 'house & four acres' on the 'corner of North Road and beach frontage', with a Net Annual Value (NAV) of £170. It was occupied by Jabez Plevins until 1865, and thence by squatter James Anderson (late 1860s), journalist George Syme (early 1870s) and Reverend Joseph Hay, Presbyterian minister (late 1870s). From 1882, it was home to Kate Doherty, rated as an eight-roomed brick & timber house on a site of 3 acres, 3 roods and 26 perches, valued at £125. Under the next owner, James Marshall, the property was rated as two separate holdings: the house site (1 acre, 3 roods, 26 perches) valued at £70, and vacant land (2 acres) valued at £50. During 1889, both sites were acquired by the Hon James Campbell, MLC, who made major additions to the house, thereafter rated with 14 rooms and an increased NAV of £190. He was still there in the early 1890s, when the property was listed in directories as *Strathallen*. By 1895, it had been acquired by the Northern Assurance Company, which retained ownership for over a decade and leased it to various tenants. The MMBW detail plan, dated 1906, shows the outline of the house with a double-fronted portion on North Road and a long wing to the east, plus a tennis court on the St Kilda Street side, an octagonal pavilion, and other outbuildings to the west. A separate residence (later No 17; since demolished) was erected to the west of the main house in 1911, when the property was owned by Andrew Sharpe.

There was a succession of other tenants until 1927, when the house was listed as 'vacant'. By 1929, it had been acquired by John Earle, who undertook a major phase of renovation. An MMBW Plan of Drainage, dated July 1929, reveals that the west wing was entirely demolished, the remaining house extended to the north, and the east verandah partly infilled. These works presumably included the introduction of Spanish-style such as roughcast rendering, mosaic tiled spandrels and the pantiled roof. John Earle, as it turned out, resided there for a short period, being listed in the directory only in 1930. The house was again listed as 'vacant' in 1931, and subsequently as the home of Arthur Abrahams.

Description

The house at 19 North Road is a large double-storey rendered Italianate mansion with a hipped roof and small off-centre tower, set well back from the street behind a tall wall. Notwithstanding the 1929 alterations, the overall nineteenth century form of the building remains evident. The street façade, which is balanced but not symmetrical, retains much of its original Victorian detailing, including moulded stringcourses, edge pilasters, an off-centre canted bay window, and arched windows with moulded architraves and keystones. An arched *porte cochere* to the left side is balanced by a matching recessed porch to the right side. Elements that evidently date from the 1929 renovation include the roughcast rendered finish, mosaic tiled spandrels to the window arches, leadlight glazing, and rendered lettering above the porch, stating WIN SAM. The hipped roof, with its broad panelled eaves, may be original or may have been altered or rebuilt in 1929, but the terracotta pantiles almost certainly date from the latter phase. The front garden includes a number of mature palm trees, which may well date from the 1929 works.

Comparative Analysis

The house now known as 19 North Road is one of a number of prominent mansions that occupied Brighton's prime seaside allotments, between St Kilda Street and the beach, from the mid-nineteenth century. The MMBW detail plans of that area, although dating from c.1906, provide a useful overview of these properties, which typically comprised a substantial building on a huge and elongated allotment with sundry outbuildings, stables, summerhouses, tennis courts and the like. The MMBW plan identifies some of these houses by name. No 19 North Road was then known as *Strathallen* and, heading north, its neighbours were *Hainault* (south of Martin Street), *Bonleigh* (overlooking the beach, between Martin and Cole Streets), *Outchambo* (fronting St Kilda Street, between Martin and Cole Streets) and *Elwood Park* (occupying the entire block between Cole and Head Streets). Most of these grand houses, however, fell prey to closer subdivision during the early twentieth century. *Hainault*, was demolished in the 1930s to create a new street, Follacleugh Avenue (now Kent Avenue). *Elwood Park* is the large single-storeyed Victorian villa that stands at 7 Dawson Avenue. More comparable to *Strathallen*, however, is the double-storeyed *Bonleigh* (pre-1871), which, although substantially intact, occupies a much-reduced site on Bonleigh Avenue. Of these few survivors, *Strathallen* stands not only as the largest, but also as the only one with sufficient curtilage to evoke, to some extent, its nineteenth century setting.

References

City of Brighton Rate Books, 1861 to 1900.

MMBW Property Service Plan No 60838, dated Dec 1907, Jan 1912, July 1929, etc. Held by Southeast Water.

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

Identifier	House	[5.19]
Formerly	Andrew Residence	



Address	99 Park Road CHELTENHAM	Designer	Haddon & Henderson (Robert Haddon)
Built	1919-20	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 99 Park Road, Cheltenham, is a single-storey double-fronted red brick bungalow with tile-clad gabled roof, and an elongated street façade incorporating a central porch with a half-timbered gablet, and, at one corner, a canted bay window. The house was designed in 1919 by noted architect Robert Haddon (then of the firm Haddon & Henderson) for accountant Robert Andrew.

How is it Significant?

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

Why is it Significant?

Architecturally, the house is significant as an example of the late work of the noted Australian architect Robert Haddon, celebrated as an architectural writer, university educator and as designer of idiosyncratic Art Nouveau buildings in the early twentieth century (*Criterion H.1*). This house stands out a fine and substantially intact example of the residential work carried out by Haddon towards the end of his long and distinguished career, when he was in partnership with the younger William Henderson. This house represents the only example of the architect's work that has yet been identified in the City of Bayside (*Criterion B.2*).

Aesthetically, the house is significant as an unusual example of an inter-war bungalow (*Criterion F.1*). It combines typical elements of the bungalow style, such as face brickwork, terracotta tiles, half-timbering and timber shingles, with some particularly distinctive details that hark back the Robert Haddon's earlier work, such as the corbelled brick brackets and, notably, the canted corner bay. Stylistically, the house represents an interesting attempt to embrace the inter-war bungalow style by an architect who, having trained in London in the early 1880s, was deeply enmeshed in the Arts & Crafts tradition.

History

On 9 September 1919, the architectural firm of Haddon & Henderson called tenders for what was simply described as a 'brick residence, Cheltenham'. Nine months later, it was reported in the *Real Property Annual* that a house by that same firm 'is now in course of erection in Park Road, Cheltenham, upon a broad and deep site facing a public reserve'. The article was accompanied by a plan and perspective drawing that is clearly depicts the present house: a modest three-bedroom villa with a canted bay window to one side and a loggia and pergola to the other. As the article noted, the house was carefully placed so as to 'take advantage of a row of old cypress trees growing along the western boundary of the site'. The building was first recorded in the *Sands & McDougall Directory* in 1921 as a 'house being built', and subsequently listed with one Robert Andrew as its occupant. Andrew, an accountant by profession, had married Evelyn Armstrong Johnson in 1919, so the house was clearly built as their new marital home. The couple remained living there until 1929.

The firm of Haddon & Henderson represented the latter part of the career of architect Robert Haddon (1866-1929). A significant figure in Australian architectural history, Haddon is best known as the author of *Australian Architecture* (1908), the first book to champion a national style, and as head of the Department of Architecture at the Working Men's College (now RMIT) from 1902 until 1926. As a designer, Haddon is best known for a series of fine Art Nouveau buildings in the early 1900s, including Milton House in Flinders Street (1901), his own house, *Anselm*, in Caulfield (1906), and Fourth Victorian Building Society offices in Collins Street (1912). Haddon's employees included William Alexander Henderson, who joined the office in 1903, rose to the position of Chief Assistant, and was finally admitted as partner in 1919. Of Henderson, it has been noted that 'his practical interests complemented Haddon's flair for design and architectural drawing'. The firm of Haddon & Henderson was responsible for a number of projects – chiefly residential – over the next decade, including houses at Woodend, Caulfield, Balwyn, Kyneton, East St Kilda and Elwood. Haddon retired from his position at Working Men's College in 1926, and died three years later, in May 1929, at the age of 63 years.

Description

The house at 99 Park Road, Cheltenham, is a single-storey double-fronted red brick inter-war bungalow with a gabled roof clad in unglazed terracotta tile, penetrated by a short chimney with twin pots. The street façade, which is balanced but not symmetrical, is dominated a projecting half-timbered gable in the centre. Supported on corbelled brick brackets, this gable forms a narrow porch to the main entry, which has a panelled timber door and a leadlight highlight. To the left of the porch is a tripartite bay of rectangular windows, with double-hung sashes, a continuous hood and a timber sill, also on corbelled brackets. At the extreme right edge, a canted bay window wraps around the external corner, with a shingled spandrel and casement sashes with leaded glazing. At the west end of the house (where there was originally a loggia and pergola) is a skillion-roofed addition.

Set back on a wide corner block, the house has a low red brick boundary wall with a wrought iron gateway on Park Road. A short flight of red brick steps, with bullnosed capping, leads up to the front door.

Comparative Analysis

In discussing the work of Haddon & Henderson, a distinction can be drawn between those buildings designed by each partner – who, fortunately, liked to sign his own name to their respective drawings. The work of the younger man was in the mainstream bungalow idiom, as in his design for a conventional double-fronted house at Balwyn (1920), which lacks the porticos, pergolas and bay windows that tend to characterise Haddon's more idiosyncratic work, often including elements that hark back to his earlier work. The house at 99 Park Road is clearly Haddon's design, as his name not only appears on the published drawing, but the design itself is typical of his style. Its simple form, with a rectilinear plan and broad gabled roof, can be seen in houses that Haddon designed at Caulfield (1920) and Upper Macedon (1922), while the latter also echoes the present house in its elongated façade with a central gabled porch. The use of corbelled brick brackets and a canted element at one corner also appear in Haddon's own house in Caulfield (1906). The latter, a particularly Haddonesque detail, recurs in his other works including St Andrew's Church at Oakleigh (1928).

References

- Cazaly's Contract Reporter, 9 September 1919, p 1.
'Brick villa at Cheltenham', *Real Property Annual*, June 1920, p 39.
Roslyn Hunter, 'Haddon, Robert Joseph (1866-1929)', *Australian Dictionary of Biography*, Vol 9, pp 154-155.

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

Identifier	House	[5.20]
Formerly	Rayment Residence	



Address	135 Park Road CHELTENHAM	Designer	-
Built	c.1931	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 135 Park Road, Cheltenham, is a large double-storey rendered Spanish Mission house with a pan-tiled hipped roof, bays of multi-paned rectangular windows and a projecting front porch enlivened by florid rendered ornament in the *Churrigueresque* or Spanish Baroque style. The house was erected c.1931 for one Clarence Rayment.

How is it Significant?

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

Why is it Significant?

Aesthetically, the house is significant as a rare example of a house in the Spanish Mission style that incorporates decorative detailing in the sub-style known as *Churrigueresque*. While the bulk of the house, with its stark rendered walls and pan-tiled roof, might be considered only as a fairly simple manifestation of the Spanish Mission style, the front porch incorporates extraordinary baroque-influenced ornament such as twisted colonettes, finials and arabesques (*Criterion F.1*). Although the *Churrigueresque* sub-style was commonly used in Australia in cinema design, its application to an ordinary suburban house is extremely unusual (*Criterion B.2*). Of the relatively few large houses in the City of Bayside in the Spanish Mission style, this stands out as the only one to incorporate such explicitly *Churrigueresque* detailing (*Criterion B.2*).

History

This house was evidently erected c.1931, as it appears for the first time in the *Sands & McDougall Directory* in 1932 as the last house in the block of Park Road between Tulip Grove and the railway line. Its original occupant was one Clarence George Rayment (c.1901-1958) who, according to electoral rolls, was a merchant by profession. Clarence and his wife, Hilda, remained living at that address until 1938. The house, by then numbered as 125 Park Road, was subsequently occupied by Harold Orr. Later still, it was renumbered as No 135.

Description

The house at 135 Park Road, Cheltenham, is a large double-storey house in the Spanish Mission style. Typical of that style, it has a hipped roof clad in terracotta pantiles, and rendered walls with a distinctive textured finish. The façade is technically triple-fronted, comprising a projecting bay to the left side, a wider receding bay to the right, and a narrower bay between the two that marked the principal entrance. There are rectangular windows in groups of one, two and three, with multi-paned sashes, moulded sills and flat rendered surrounds of sinuous form, and there is a matching set of French doors at the ground floor, with louvred shutters. The off-centre entrance bay has a skillion rooflet, supported on an overscaled rendered bracket, with a projecting porch below. This has a wide doorway flanked by rusticated piers with Solomonic colonettes, a flat lintel with inscribed keystones, and a parapet frieze with moulded stringcourses, arabesques and bulbous finials. This exuberant ornament is suggestive of a specific type of Spanish Baroque architecture known to as *Churrigueresque*. The side wall of the porch has a narrow window with a rendered grille, and there is a similar grille set into a wing wall at the east end of the house.

There is a detached garage to the left of the street frontage, which appears to be contemporaneous with the house. It has similar rendered walls and a parapet with shaped corners and projecting rows of pantiles. A single-storey wing at the rear of the house has a hipped roof clad in conventional glazed terracotta tiles.

Comparative Analysis

Ironically, considering their seaside location, the suburbs that make up the City of Bayside do not contain a particularly high proportion of large houses in the Spanish Mission idiom. The influence of this style, typically characterised by the use of rough white-painted render, terracotta pan-tiles, solomonic columns, round arches and wrought iron railings, can be seen in a number of prominent two-storeyed houses in Brighton, such as 1 Bay Street, 20 South Road and 5 Birdwood Avenue. There are also a number of more rudimentary manifestations, with somewhat tokenistic detailing invariably limited to rendered walls, arches and twisted columns. Examples of these include the two-storey houses at 12 Arthur Avenue, 24 Birdwood Avenue and 56 Were Street, and smaller single-storey ones such as 96 Bay Road, Sandringham.

With its simple double-fronted form, plain rendered walls and pan-tiled roof, the house at 135 Park Road might ordinarily be considered as one of these simpler examples of the Spanish Mission style. While it has the typical rendered finish and pan-tiled roof, it otherwise lacks some of the more ubiquitous elements such as the arched windows and freestanding twisted columns. Nevertheless, the house stands out for its distinctive and very unusual porch treatment, incorporating ornate rendered ornament in the sub-style known as *Churrigueresque*. This specific manifestation of the Spanish Mission, ultimately derived from seventeenth century Spanish Baroque churches, was revived in America in the early twentieth century by the Californian architect Bertram Goodhue in his designs for the Panama-California Exposition at San Diego (1915). This florid style later spread to Australia, along with the more mainstream version of the Spanish Mission. In this country, however, the *Churrigueresque* was most commonly manifest in the design of cinemas (such as the Plaza Theatre in Sydney, or the interiors of the Regent Theatre in Melbourne, both of 1929). It was rarely used in ordinary residential commissions, which tended to be in the mainstream Spanish Mission style.

References

Sands & McDougall Directory, various.

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

Identifier	Victoria Golf Clubhouse	[5.21]
Formerly	-	



Address	Park Road CHELTENHAM	Designer	Cedric H Ballantyne
Built	1927	Builder	Raymond V Ritchie
Condition	Excellent	Intactness	Good (sympathetic additions)

Statement of Significance

What is Significant?

The Victoria Golf Clubhouse, off Park Road, Cheltenham, is a large rendered brick building on an elongated plan with a broad cement-tiled hipped roof, and rows of concrete columns forming porches or canted bay windows. It was erected in 1927 as the new premises of the Victoria Gold Club, founded in Port Melbourne in 1903 and moved to its present site in 1923, and was designed by prominent architect (and club member) Cedric Ballantyne.

How is it Significant?

The building is of historical, architectural and aesthetic significance to the City of Bayside.

Why is it Significant?

Historically, the Victoria Golf Club building is significant as the oldest surviving golf clubhouse in the municipality (*Criterion B.2*). Although predated by the Royal Melbourne, the latter's clubhouses at Sandringham (1901) and Cheltenham (1931) no longer exist. Dating from 1923, the Victoria Golf Club site at Cheltenham, and its 1927 building, pre-date other golf courses established in the area during the 1930s (including the Cheltenham Golf Club and municipal links at Brighton and Elwood). The building not only demonstrates a recurring pattern of the time (when city clubs were obliged to move to more remote locations in the inter-war period) but also provides early evidence of a sport that still maintains a strong presence in that part of the municipality. (*Criterion A.4*)

Architecturally, the building is significant as a substantial and unusual example of the work of prominent Melbourne architect Cedric Ballantyne, who is best known as the designer of bungalow style houses and municipal fire stations (*Criterion H.1*). The building is of note as one of a small number of fine architect-designed golf clubs built in Melbourne in the 1920s, comparable to those still standing at Yarra Yarra and Woodlands (*Criterion B.2*).

Aesthetically, the building is significant as for its distinctive appearance, which represents a skilful attempt to adapt the ubiquitous inter-war bungalow style (mostly associated with domestic buildings) to a large-scale public building (*Criterion F.1*). With its broad spreading roof, clerestory windows, rows of concrete columns and curving bays, the building exhibits unusual richness (*Criterion A.3*). As a highly atypical manifestation of the bungalow style, it remains as a fitting tribute to the architect who had introduced that style in Melbourne in 1906.

History

Founded in 1903, the Victoria Golf Club was originally based on land at Fisherman's Bend that had been leased from the government. A clubhouse was erected, and the first tournament held in April 1904. By the 1920s, land values had increased and, as was the fate of many of Melbourne's early golf clubs, the Victoria Golf Club was obliged to re-establish itself in a more remote location on the city's fringe, where vacant land was still cheap and plentiful. By 1923, the club had raised sufficient funds to acquire 128 acres in Cheltenham, and a course layout was proposed and under construction during 1924. The club also desired to have 'the most beautiful clubhouse in Victoria', and, to that effect, engaged the services of architect C H Ballantyne, himself a club member. Ballantyne's scheme for 'a colossal building' at Cheltenham was initially a cause of concern for some members, who thought it unnecessarily large. Nevertheless, construction proceeded and the finished building, described as being 'of the bungalow type', was officially opened on 14 May 1927, with Prime Minister Stanley Bruce driving the first ball. The *Australian Home Beautiful* praised the building in January 1929, asserting that 'it is the nearest approach we have in Victoria at the present time to anything of its kind in America, the home of magnificent clubhouses'.

Cedric Heise Ballantyne (1876-1954) started his career in 1892 as an articled pupil of Percy Oakden, and was elevated to partnership in 1900. After Oakden's death in 1917, the firm continued under various names until Ballantyne opened his own office in 1927. Best known as a pioneer and leading exponent of bungalow-style houses, Ballantyne was also responsible for innumerable fire station between 1899 and 1937, and for theatres such as the Regent in Collins Street (1929). However, his career also encompassed churches, office buildings, blocks of flats, as well as clubhouses for the Kooyong Tennis Club and Royal South Yarra Tennis Club.

Description

The Victoria Golf Club premises is a large rendered brick building on an elongated asymmetrical plan incorporating two round-ended projecting wings. Erected against a slope, the building is predominantly single-storeyed, but with a half-basement level, incorporating a loggia, where the ground falls away. The broad hipped roof, clad in cement tiles, incorporates a monitor gable, forming two long rows of clerestory windows with shingled spandrels. The side elevations are divided into regular bays by rows of squat concrete columns with plain capitols and bases. Some of these bays remain open, to form porches, while others are infilled with multi-paned canted bay windows. On the Park Road side, there are two projecting entry porches, marked by paired columns and hipped rooflets.

Comparative Analysis

The City of Bayside has a large number of golf courses: nine-hole links at Elwood and Cheltenham, larger public ones at Brighton and Sandringham, and two even larger private clubs (the Royal Melbourne and Victoria) in Cheltenham. Each has its own clubhouse, although they differ in appearance and age. Except for the building at Sandringham (a remodelled Victorian house), the clubrooms are purpose-built. Cheltenham has a modest hip-roofed fibro-cement and weatherboard building in Victor Avenue, built c.1934. The Royal Melbourne Golf Club built its original clubhouse on Fernhill Road, Sandringham in 1901, but this was demolished when the club relocated to Cheltenham, and its site was sold for subdivision, in 1930. Its new clubhouse, designed by Phillip Hudson in a half-timbered style, was razed in 1966 for a more modern facility. The Brighton municipal course, opened in 1936, has a small red brick clubroom at 99 Glencairn Avenue, dating from c.1954. Its counterpart at Elwood, also established in the 1930s, has a still more recent pavilion, apparently built in the 1980s.

More broadly, the Victoria Golf Clubhouse can be seen in the context of others built in Melbourne's (then) outer suburbs in the 1920s. Some of the more prominent clubs of the era featured in a series of articles in the *Australian Home Beautiful* in 1929. The Victoria Golf Club was the first of these, published in January 1929. Of the others, three examples – the Riversdale Golf Club in Burwood, the Metropolitan Golf Club in Oakleigh and the Heidelberg Gold Club in Lower Plenty – did not have purpose-built clubrooms but, like Sandringham, were based in remodelled houses. Four others, including the Victoria Golf Club, had new architect-designed facilities. The Yarra Yarra Club in Bentleigh has an imposing Spanish Mission-style premises with loggias and a tower, designed by George Alsop, while the Woodlands Golf Club in Mordialloc had a distinctive building in the Prairie School style by Edward Billson, a former employee of Walter Burley Griffin. Finally, the Kingston Heath Club in Cheltenham had a less palatial building by Percy Oakley. The examples at Yarra Yarra and Woodlands remain in fine condition, and both are included as heritage places on the planning schemes of their respective councils.

References

'The Golf Clubs of Victoria', *Australian Home Beautiful*, January to July 1929.

Don Lawrence, *Victoria Golf Club*.

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

Identifier	Maternal & Child Health Centre	[5.22]
Formerly	Marion Taylor Baby Health Centre	



Address	2 Parliament Street BRIGHTON	Designer	C E Tuxen?
Built	1936	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The Brighton Baby Health Centre is a single-storey double-fronted cream brick building with tile-clad hipped roof and a symmetrical double-fronted façade incorporating a full-width porch. It was erected in 1936 as the first purpose-built baby health centre in the City of Brighton, and is thought to have been designed by the then City Engineer, Cedric Tuxen.

How is it Significant?

The building is of historic and architectural significance to the City of Bayside.

Why is it Significant?

Historically, the baby health centre is significant for its associations with the infant welfare movement in Victoria. Founded in 1917 to address the high infant mortality rate, the movement underwent its most significant phase of expansion during the 1920s and '30s, when purpose-built baby health centres were erected throughout the state as a result of community agitation and council foresight (*Criterion A.4*). Collectively, these buildings not only demonstrate the widespread success of the movement, but also the resolute efforts of individual councils and communities in the period prior to 1949, when the state government began to provide funding for baby health centres. Opened in early in 1936, this building stands out as the oldest of the four pre-war centres in what is now the City of Bayside (*Criterion B.2*).

Architecturally, the centre is significant as an example of a baby health centre in a transitional style typical of the late 1920s and early 1930s (*Criterion D.2*). Initially, purpose-built baby health centres were designed in a wholly residential scale and character, often indistinguishable from contemporaneous bungalow dwellings, but later began to take on a more civic expression. The present building demonstrates a hybrid approach, having a more obviously institutional appearance while still retaining a domestic character in its hipped roof and full-width porch.

History

The infant welfare movement in Victoria began in the early twentieth century as a response to concerns about the high infant mortality rate at that time, with the first centre opening in a Richmond shopfront in 1917. The next year saw the formation of the Victorian Baby Health Centre Association, which encouraged councils to establish their own centres. Initially, these were set up in makeshift premises such as rooms in public halls, town halls and so on, and it was not until the early 1920s that the first purpose-built centres appeared. Typically, the establishment of each new centre was preceded by a certain amount of agitation from the local community and councillors.

The City of Brighton opened its first baby health centre in 1921 in the public library building at 104 Bay Street. Fifteen years passed before a purpose-built facility was erected at the rear, on the present site fronting Parliament Street. The new building was opened on 18 December 1936 by Lady Huntingfield, wife of the Governor of Victoria. The local newspaper reported that 'the exterior of the building is of pale primrose-coloured bricks, while the interior appointments include a baby's bathroom and test feed room, a weighing room, a waiting room, a kitchenette and staff rooms'. In her speech, Lady Huntingfield congratulated the council on the "beautiful building" that represented "a tribute to the civic consciousness of the Brighton councillors". The new centre was named in honour of Marion Weir Taylor (1877-1954), who was Honorary Secretary of the Brighton Association at the time. In October 1964, a memorial plaque was affixed to the wall of the centre, commemorating Mrs Taylor's contribution.

The design of this building has been attributed to C E Tuxen, who was the City of Brighton's engineer at the time. Cedric Einer Tuxen (1893-1985) was the son of P V Tuxen, a Danish-born town planner who, amongst other things, entered the competition for the design of Australia's new federal capital in 1911. His son qualified as an engineer in New South Wales but also fancied himself as a designer, as he applied (unsuccessfully) for registration as an architect when that became compulsory in 1923. At that time, Tuxen had only recently been appointed as Assistant Engineer to the City of Brighton. He became City Engineer two years later, and held the position for almost four decades. His record-breaking tenure has been acknowledged in the naming of the biennial Municipal Engineering Foundation Award for Excellence in Engineering, which is known to as the Cedric Tuxen Medal.

Description

The Brighton Baby Health Centre is a single-storey double-fronted cream brick building of somewhat domestic scale and form. It has a hipped roof, clad in terracotta tiles, which extends forward to enclose a full-width porch along the street frontage, supported on plain brick piers with dwarf walls between. The symmetrical street façade has a central double doorway, flanked by pairs of squat rectangular windows with double-hung sashes and flat architraves. Alongside the doorway is a row of three screw-fixed metal plaques that variously record the original name of the centre, and other details of its history and official opening.

Comparative Analysis

When purpose-built baby health centres first appeared Victoria in the 1920s, they were domestic in scale and, invariably, in form and detailing – typically expressed as a small double-fronted bungalow that, in some cases, was not readily distinguishable from an actual house. Examples include those centres at Ivanhoe (1927), Heidelberg (1928), Balwyn (1928) and Burwood (1928). By the end of the decade, however, new centres began to move away from this residential expression towards a more monumental or institutional form, evoking a sense of civic importance. This culminated, from the late 1930s, in the adoption of the stark and modern Functionalist style.

The Brighton Baby Health Centres is one of a number of examples dating from the early-to-mid 1930s that represent a transitional approach, evoking a somewhat institutional character while still retaining a residential feel. The centre at Parkdale (1929), in an atypical Spanish Mission style, had a prominent curved parapet with the name of the centre in rendered lettering, while the one at Kensington (1935) had an arcaded façade with balustraded parapet. The centre in Hopetoun Park, Geelong (1930) was a clinker brick building on an unusual canted plan, but with domestically-scaled verandah along one side, while that at Ascot Vale (1935) has a gabled front with rendered capped piers. Of the baby health centres designed in this transitional style, the one that is most directly comparable to the present example is that at Colas (circa 1930?), which is similarly expressed as a cottage-like face brick building with a hipped roof and full-width verandah.

References

Argus, 21 August 1936, 19 December 1936

Cheryl Crockett, 'The History of the Baby Health Centre Movement in Victorias, 1917-1976'. Report, 1997.

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

Identifier	House	[5.23]
Formerly	Merida (house); Church of England (garage)	



Address	13 Rennison Street BEAUMARIS	Designer	-
Built	c.1925	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 13 Rennison Street, Beaumaris, is a two-storey bungalow-style roughcast rendered house with gabled roof on carved brackets, a projecting gabled porch, and bay windows including a pair of at the upper level with an unusual triangular plan. The house was erected c.1925 for Walter Dennistoun Scott, and subsequently occupied by the Gleadell family, who, in 1951, made the garage available as a temporary venue for Beaumaris' first Anglican church.

How is it Significant?

The house is of aesthetic significance, and historic interest, to the City of Bayside.

Why is it Significant?

Aesthetically, the house is significant as an unusual example of an inter-war house in Beaumaris (*Criterion F.1*). This particular type of dwelling, with its odd triangular-section canted windows and bracketed eaves, is well represented in the northern fringes of Brighton, but, with the exception of the present example, is entirely unrepresented in Beaumaris (*Criterion B.2*). It remains as the most distinctive of the relatively few large bungalow-style houses in that part of the municipality (*Criterion E.1*).

Historically, the property is also of interest for its associations with the foundation of the first Anglican church in Beaumaris (*Criterion C.2*). In 1951, the garage at the rear of the property was made available by the then owners, Clive and Linda Gleadell, for the first services, and it served that purpose for over a year until a new purpose-built church was erected in Dalgetty Road in 1953. The otherwise unprepossessing garage thus remains to provide evidence of the humble origins of an important local community centre (*Criterion G.1*).

History

The house now known as 13 Rennison Street, Beaumaris, was evidently erected during 1925, as it is first recorded in the *Sands & McDougall Directory* for 1926. Prior to that year, the directory listed only three entries on the western side of the street, comprising a vacant house and two holiday houses. The present house was originally occupied by Walter Dennistoun Scott (1875-1962) and his wife, Maude. W Dennistoun Scott, as he styled himself, was born in Tasmania, died in Sydney, and married his wife in Edinburgh in 1918. They resided in the house in Rennison Street for only a few years, during which Scott's occupation was listed in electoral rolls as 'nil'.

From 1930, the occupant of the house was William Westfield Gleadell (1876-1950), who remained there until his death. For several years prior to that, he shared the house with his son Clive (1910-2002) and Clive's wife Linda (1914-2004), who married in 1946. The young couple subsequently became foundation members of the local Anglican congregation, which was formed in 1951 at the suggestion of Reverend Robert Dann of St Matthew's, Cheltenham, where the Gleadells had previously worshipped. The first service of the fledgling Beaumaris church was held on 16 September 1951 in the garage at the rear of the Gleadells' home. As later recorded in the St Matthew's parish newsletter, "twenty-three people assembled in the spacious garage of Mr C Gleadell to become under God, the church in that area. It was an inspiring service". The garage remained in use for services for over a year, when a purpose-built church was erected in Dalgetty Road, officially opened on 22 March 1953. Six years later, the church took the name of the new parish that had been created for it, St Michael & All Angels.

For many years, the Gleadells' house in Rennison Street was unnumbered, and it was not until the mid-1950s that the directories finally identified it as No 11. Occupying a double allotment, it subsequently became known as No 13. Clive and Linda Gleadell remained living there until their respective deaths in 2002 and 2004. In September 2001, the Anglican Church of St Michael & All Angels celebrated its silver jubilee. A number of long-time parishioners returned to visit the Gleadells' garage, which, in the opinion of one, "looked much the same as it did all those years ago, tucked into the corner of the yard, sturdy, with a high roof".

The house remains owner-occupied by the Gleadell family.

Description

The house at 13 Rennison Street, Beaumaris, is a double-storeyed inter-war bungalow-style roughcast-rendered brick house. Set at an angle to the street boundary, the house has an L-shaped plan, comprising a prominent double-fronted wing to the street and a smaller projecting wing to the side. It has a broad gabled roof, clad with terracotta tiles, with timber-lined eaves supported on carved brackets, and a panel of exposed clinker brick to the gable end. The street façade is balanced but asymmetrical. The first floor has a pair of distinctive oriel windows, triangular in plan, with shingled skirts, projecting rooflets and multi-paned sashes. Below, the ground floor has a conventional canted bay window to the left, and, alongside, a projecting porch. The latter has a tile-clad rooflet with a shingled gable end, supported on rendered piers that project above the eaves line.

Comparative Analysis

The house at 13 Rennison Street is an inter-war dwelling of a particularly distinctive form, of especial note for its canted bay windows at the upper level. While there are number of similar examples in Brighton, including one at 29 Dendy Avenue (albeit altered by overpainting of render) and several others in a row along the nearby eastern side of St Kilda Street, they are otherwise unrepresented in Beaumaris. There are, indeed, relatively few large inter-war houses in Beaumaris of any kind, but particularly of the bungalow type. Those other examples tend to be of rather more conventional form, such as the attic-storeyed bungalow at 11 Cromer Road, or the sprawling double-fronted homestead-like bungalow at 2 Balcombe Park Lane. The house at 13 Rennison Street, with its unpainted rendered finish, canted windows and bracketed eaves, thus stands out as perhaps the most distinguished example of a large inter-war bungalow in Beaumaris.

References

'Garage now a house of worship', *Bayside Leader*, 10 September 2001, p 11.

Sands & McDougall Directory, various.

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

Identifier	Hampton Uniting Church	[5.24]
Formerly	Hampton Methodist Church	



Address	17 Service Street HAMPTON	Designer	Alec S Eggleston (1928) Daryl Jackson Evan Walker (1965)
Built	1928; 1965	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The Hampton Uniting Church complex at 17 Service Street, Hampton, is a red brick Free Gothic building on a squat Greek cross plan, with a terracotta-tiled roof and a corner tower with castellated parapet and slender spire. The building was designed in 1928 by Alec Eggleston. The adjacent church hall, added in 1965 by Daryl Jackson Evan Walker, is Brutalist-style red brick building with a jagged skillion roofline.

How is it Significant?

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

Why is it Significant?

Architecturally, the church is significant as a fine example of the work of Alec Eggleston, an important practitioner and Melbourne's leading Methodist church architect of the inter-war period (*Criterion H.1*). The church exhibits the distinctive centralised Greek cross plan, allowing for diagonal rows of seats within, an innovation that Eggleston himself introduced. With its prominent corner tower and copper-clad spire, the church is one of Eggleston's more distinctive church designs, and stands out as the only example of his ecclesiastical work in the City of Bayside (*Criterion B.2*). The adjacent church hall is significant as an early example of the work of the post-war firm of Daryl Jackson Evan Walker, pioneers of the Brutalist style of the late 1960s and early 1970s. More specifically, it can be considered as a significantly early example of the work of Daryl Jackson, who went on to become one of Australia's most celebrated and sought-after architects of the 1980s and '90s. (*Criterion H.1*)

Aesthetically, the church is a particularly fine example of an inter-war church in the Free Gothic style, of note for its assured rendered detailing (eg blind tracery and castellated parapet) and the prominent corner tower, with its atypical copper-clad spire (*Criterion F.1*). Occupying a corner site, the church remains as a prominent element in the streetscape (*Criterion E.1*). The adjacent hall is significant as a representative but very early and notably intact example of the Brutalist style of the late 1960s, demonstrated by its jagged composition of tray-deck skillion roofs and exposed brickwork (*Criterion F.1*).

History

Plans for the new brick building for the Trustees of the Hampton Methodist Church had been completed by February 1928, when the architect, A S Eggleston, forwarded copies to the Department of Health for approval. A site plan, dated 13 February, showed the new church on the corner of Deakin and Service streets, with two existing halls and a tennis court shown alongside, on the elongated Service Street frontage. The foundation stone for the new church was laid on 21 April, and the completed building was officially opened at the end of October.

A prominent figure in Melbourne architecture, Alec Stanley Eggleston (1883-1955) is best known as the author of the perennial textbook *The Practising Architect* and as founder of the highly-regarded architectural firm that thrived into the post-war period and continues to this day under the name Eggleston McDonald. The grandson of a pioneer Methodist minister in Victoria, Eggleston was 'savourily converted', as he put it, while articled to Kingsley Ussher in the early 1900s. Opening his own office in 1907, Eggleston's first job was the renovation of a house in Essendon owned by the Methodist church. Soon after, he was appointed as architect to Wesley College and, later, to Queen's College, Methodist Ladies' College, and the Wesleyan church. His first church, St Cuthbert's Anglican at Menzies Creek, was completed in 1909, and countless others (mostly Methodist) duly followed.

In 1965, it was proposed to erect a new church hall on the adjacent land, formerly occupied by tennis courts. By September of that year, plans for the new building, to contain a hall, two classrooms, a foyer and a kitchenette, had been completed by architects Evan Walker and Daryl Jackson, who had only recently gone into partnership following Jackson's return from four years of working in England and the USA. The firm was an early exponent of the Brutalist style, best known for the Harold Holt Pool (1967). After Walker left the practice in 1979, Jackson went on to become an award-winner designer of public and institutional buildings in the post-modern style.

Description

Occupying a corner site, the Hampton Uniting Church is a red brick building on a Greek cross plan, with a steep cross-ridged terracotta-tiled roof. The four elevations are similarly expressed, with clinker brick buttresses to each edge, moulded parapet copings, rendered stringcourses with blind tracery, and, in the centre, three lancet windows with moulded surrounds. At the street corner is a squat rectilinear tower with a copper-clad spire. Its exposed sides have clinker brick buttresses flanking arched doorways with rendered surrounds that incorporate panels of blind tracery. Above, there are narrow louvred vents with rendered arched heads and sills, moulded stringcourses and vertical fin-like mouldings, and a castellated parapet. The corresponding (southwest) corner of the church has a small porch with similar buttressing, arched doorways, a simpler castellated parapet and a low pyramid roof.

The adjacent hall is a red brick building with a series of steep tray-deck skillion roofs creating a jagged roofline. Walls have bays of full-height glazing with stepped glazing bars, while roofs incorporate clerestory windows.

Comparative Analysis

There are many inter-war churches in the City of Bayside; some (notably in Brighton) built on the site of earlier churches and others being entirely new developments in areas that burgeoned in the 1920s and '30s, such as Hampton and Black Rock. These churches are typically expressed in the form of gable-roofed red brick halls with rudimentary Gothic Revival detailing, such as the Congregational church in Arkaringa Crescent, Black Rock (1921), the Baptist church at 160 Bay Street, Brighton (1922) and the Hunt Memorial Church at 103 Cochrane Street, Brighton (1925). The Methodist church at Hampton, however, stands out for its particularly distinctive form and appearance. Its centralised plan, based on a Greek cross and allowing for diagonal rows of seating within, is particularly unusual and contrasts with the more conventional hall-like plans seen elsewhere. This planning, considered innovative at the time, was evidently introduced by Eggleston himself, who used it in other Methodist churches at Ringwood (1917; demolished), Bentleigh (1928) and Yarraville (1930). The Hampton church is also of note for its prominent corner tower, with a slender spire that is not seen in any other inter-war church in the municipality. Eggleston seldom incorporated such prominent towers in his church designs, a notable exception being his Methodist church in Richardson Street, Middle Park (1922). The example at Hampton stands out as a fine example of the work of this prolific church architect, and his only example in the City of Bayside.

The church hall is a significantly early example of the work of the noted post-war firm of Daryl Jackson Evan Walker, who were pioneers of the Brutalist style of the late 1960s and early 1970s.

References

Ian & Roslyn Coleman, 'Twentieth Century Churches in Victoria'. unpublished report, 1997.

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

Identifier	House	[5.25]
Formerly	Hackett Residence	



Address	25 Seymour Grove BRIGHTON	Designer	-
Built	1916	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 25 Seymour Grove, Brighton, is a roughcast-rendered attic-storeyed bungalow with a steep tile-clad roof and a prominent central projecting bay, with an arched porch at ground level and a balcony above, flanked by prominent bow windows. The house was erected in 1916 as the new home of newlyweds Charles and Bessie Hackett.

How is it Significant?

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

Why is it Significant?

Architecturally, the house is significant as a notably early example of a house in the bungalow style (*Criterion C.2*). The idiom, which was gradually introduced to Melbourne from around 1906, would not become widespread until the 1920s. While there are countless bungalow-style houses in what is now the City of Bayside, only a relatively small number of these actually date from the tentative emergence of the idiom in the mid-1910s (*Criterion B.2*).

Aesthetically, the house is significant as an intact and interesting example of the inter-war bungalow style. With its dominant pitched roof, roughcast rendered walls and shingled gable ends with canted rear balcony, the house displays many of the typical characteristics of the bungalow style (*Criterion F.1*), combined with more atypical details such as the *in antis* Ionic columns. This large and prominent house, set back from the street, remains as a distinctive element in the streetscape (*Criterion E.1*).

History

Research by Allom Lovell & Associates establishes a site on the north side of Seymour Grove, comprising Lots 58 and 59, had been acquired by one Charles Hackett by 1914. Within two years, Hackett had erected a six-roomed brick house on Lot 59, with a Net Annual Value of £50. The rate-book for 1917 reveals that the new house, and the adjacent vacant site (Lot 58), was owned by Bessie Hackett. This was Charles' wife who, more properly known as Emily Harwood Hackett, had married him in 1915. The Hacketts' house in Seymour Grove was clearly erected as a new familial residence, and the couple's two children, daughter Phyllis and son William, would both be born there, respectively, in 1917 and 1919. As it turned out, the family only lived there for a few years; the property was listed as 'vacant' in the 1921 edition of the *Sands & McDougall Directory*, and would later accommodate a succession of relatively short-term tenants during the 1920s.

Description

The house at 25 Seymour Grove is a roughcast-rendered attic-storeyed bungalow with a steeply pitched roof clad in unglazed terracotta tiles and penetrated by tall red brick chimneys with rendered banding. The symmetrical street frontage is dominated by a projecting double-height bay, forming a porch at ground level with a balcony above. This element has its own tile-clad gable roof, with bracketted eaves and a shingled gable end. The porch, at ground floor, has arched openings to its three exposed three sides, with red brick voussoirs, capped dwarf walls and, to the street side, a pair of *in antis* Ionic columns. The first floor balcony has rectilinear openings with flat rendered heads and sills, the latter taking on a decorative wave-like form. The central bay is flanked by bow windows with canted rows of casement sashes and highlights, and projecting hoods.

Comparative Analysis

In many ways, this house can be considered as a representative example of an inter-war attic-storeyed house in the bungalow style. Many of its elements, such as the steep gabled tile-clad roof, roughcast rendered finish, shingled gable ends and bow windows, are wholly typical of that style can be seen in countless other examples throughout the municipality. Attic-storeyed houses such as 62 South Road, Brighton (1927), 234 Beach Road, Black Rock (c.1925), and 56 New Street, Brighton (c.1925) and 6 Mulgoa Street, Brighton (c.1923), are pertinent comparisons, the last two similar composed with a central projecting double-storey porch/balcony, flanked by bow windows. However, what makes the example at 25 Seymour Grove of especial interest is its early construction date. Erected in 1916, this house predates, by several years, the boom of bungalow-style houses that would reshape much of those hitherto undeveloped parts of Brighton and Sandringham during the 1920s.

In this regard, the house at 25 Seymour Grove can be compared to a relatively small number of surviving bungalow-style attic-storey houses in the municipality that date from the mid-1910s. These include those particularly fine examples at 24 New Street, Brighton (designed by Philip Hudson in 1915), 47 New Street, Brighton (F & L McKay, 1916) and 9 Chatsworth Avenue, Brighton (Eggleston & Oakley, 1918).

References

Sands & McDougall Directory, various.

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

Identifier	House	[5.26]
Formerly	Boselman Residence	



Address	62 South Road BRIGHTON	Designer	Dunlop Home Builders Ltd
Built	1927	Builder	Dunlop Home Builders Ltd
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 62 South Road, Brighton, is a roughcast rendered attic-storeyed bungalow with a steep cross-ridged gabled roof, shingled balconies to the gable ends and an round-arched entry porch to the ground floor. The house was erected in 1927 for William Boselman, designed and built by Dunlop Home Builders Ltd.

How is it Significant?

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

Why is it Significant?

Architecturally, the house is significant as a fine and intact example of the work of Dunlop Home Builders Ltd, one of the leading housing companies in Melbourne in the early twentieth century (*Criterion H.1*). While this company was responsible for the design and erection of countless single-storeyed bungalow-style residences around Melbourne in the 1920s, the present building stands out as one of their more substantial and well-articulated attic-storeyed dwellings (*Criterion F.1*). The high regard in which the company held the design is evidenced by the fact that it appeared repeatedly in published adverts in the *Australian Home Beautiful* during 1927 (*Criterion E.1*). Of the numerous examples of the firm's work to be thus featured, the present example is the only one in the City of Bayside (*Criterion B.2*).

History

The house was erected during 1927, as it appears for the first time in the *Sands & McDougall Directory* in 1928, with W E Boselman listed as its occupant. Electoral rolls confirm that one William Everard Boselman, identified as a 'traveller', resided at 62 South Road, along with three other members of his family: Mathilda (home duties), Una (a milliner), and William Frederick (a signwriter). Directories reveal that W E Boselman (c.1904-1974) remained living in the house for almost fifty years, until the time of his death.

The house was designed by Dunlop Home Builders, one of Melbourne's leading housing firms of the early twentieth century. It traces its origins back to an estate agency founded by John Dunlop in the mid-1890s, which became J C Dunlop & Hunt after the admission of H F Hunt. By 1914, the firm, then known as Dunlop & Hunt, styled itself as 'builders, contractors and property salesmen', with offices at 317 Collins Street. It became Dunlop Home Builders around 1922, and operated as such until it went into liquidation in the mid-1930s. The company provided well-designed houses at reasonable cost, later expanding into flats, shops, factories and residential alterations. Dunlop Home Builders advertised frequently in the *Australian Home Beautiful*, stating in one write-up that "every building is erected under the supervision of the company's architects and superintendents to plans and explicit specifications prepared by our Drawing Office. Our homes are the hallmark of excellence and are built for cash or easy rent purchase payments". These regular half-page adverts illustrated houses that had been recently erected by the firm, and in the issue for July 1927, the featured property was "a brick residence designed and erected for Mr W E Boselman at Brighton".

Description

The house at 62 South Road is an attic-storeyed bungalow with a clinker brick base and roughcast rendered walls above. It has a steep gabled roof, clad in unglazed terracotta tiles and penetrated by a tall chimney. The roof is cross-ridged, with prominent gable ends to each side that have bracketed eaves, weatherboarded infill to the apex, and shingled balconies with distinctive splayed bases. At the ground floor, there are two tripartite bays of timber-framed double-hung sash windows to the street frontage, with corbelled sills and bracketed hoods, and, to the west elevation, a rectangular bay window. The entry porch, in the north-west corner, has a tile-clad skillion roof, a corner buttress and a round-arched opening with clinker brick edging.

Comparative Analysis

The illustrated adverts provide a useful overview of the types of houses offered by Dunlop House Builders in the 1920s. With the exception of a few blocks of flats at St Kilda, all of the published examples were individual dwellings. Virtually all were in the prevailing bungalow style, and most in the typical form of single-storey double-fronted houses with asymmetrical frontages and wide porches. Amongst these ubiquitous bungalows, however, were some larger and more articulated attic-storeyed examples. A particularly fine example, built in Toorak Road, Toorak, for S T Nunquam (October 1926), had dormer windows and a prominent double-storey porch with a curved sides. Another in Carlton, for Dr R W Chambers (September 1926) had a jerkinhead roof with twin gables to the upstairs balcony. There were also some cross-ridged houses of similar form of that at 62 South Road, including the residences of Mrs H Lord at St Kilda (January 1926), Miss A S Studach in Deepdene (January 1927) and K E Field in Kew (February 1927). The first named example is particularly comparable to Boselman's house in its use of a skillion-roofed corner porch with arched openings and twin bays of tripartite windows, although the attic treatment is much simpler, with a recessed balcony in place of the projecting shingled bays with splayed bases. The latter detail can also be seen in a house built for A J Louden at Heidelberg (December 1925), and in another for an unnamed client at Urquhart Street, Hawthorn (1928).

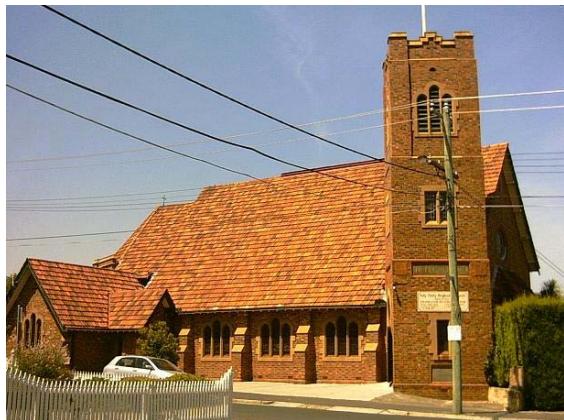
A survey of these adverts between 1925 and 1928 (when the company ceased providing identifying information alongside the images) reveals examples throughout Melbourne's eastern and south-eastern suburbs, but only one example within what is now the City of Bayside – namely, W E Boselman's house at 62 South Road. A representative example at Cheltenham, at 5 Chesterville Road (December 1926) is located just outside the council boundary. Boselman's house was clearly held in particularly high regard by the company, as the image, first advertised in June 1927, was subsequently repeated no less than four times over the next six months.

References

Australian Home Beautiful, 1925-1929, *passim*.

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

Identifier	Holy Trinity Anglican Church	[5.27]
Formerly	-	



Address	10 Thomas Street HAMPTON	Designer	Barlow & Hawkins
Built	1928	Builder	R P Batters
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The Holy Trinity Anglican Church is a clinker brick building comprising a nave with low side walls and a tall tile-clad roof, projecting transept, porch and canted apse, and a corner tower, set at an angle, with a stepped parapet. The church was designed in 1928 by architects Barlow & Hawkins.

How is it Significant?

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

Why is it Significant?

Architecturally, the church is significant as a rare and distinctive example of the ecclesiastical work of the noted Melbourne architectural firm of Barlow & Hawkins (*Criterion H.1*). Best known as the designers of prominent city office buildings (such as Temple Court) and numerous fine suburban residences, the firm is believed to have carried out only one other ecclesiastical commission, for an Anglican church at Glenhuntly (*Criterion B.2*). This building, erected three years before its counterpart at Hampton, is the by far the more conventional of the two churches. The latter, therefore, stands out as the finest of the firm's few forays into church design (*Criterion F.1*).

Aesthetically, the church is significant as an inter-war church of particularly distinctive form and appearance, which skilfully combines influences and motifs of the Gothic, Romanesque and Tudor styles (*Criterion F.1*). It is of especial note for its unusual nave composition, with very low side walls that support a particularly tall and prominent gabled roof, and the cluster of smaller projections including a single transept, a porch, a canted apse and a canted baptistery (*Criterion A.3*). The corner tower, conspicuously placed at an angle to the main building, is of note for its unusual detailing, including the capped and stepped parapet, and recessed stone panel bearing the church's name. It remains a prominent element in the streetscape (*Criterion E.1*).

History

Plans and specifications for the new Anglican church in Thomas Street, Hampton, had been completed by June 1928, when architects Barlow & Hawkins forwarded copies of the documentation to the Department of Health for approval. A covering letter, dated 9 June and bearing the signature of F G B Hawkins, noted that 'the contract was signed yesterday and the builder will make a start early next week'. The foundation stone was laid three months later, on 1 September 1928, by the then Dean of Melbourne.

The firm of Barlow & Hawkins continued a practice founded in 1882 by John Grainger (1855-1917), who moved to Melbourne after winning the design competition for the new Princes Bridge. He later became Chief Architect to the West Australian Government, but returned to Melbourne in the early twentieth century, when his firm became Grainger, Little & Barlow, after the admission of architects John Little and Marcus Barlow (1890-1955). Its name changed again with the introduction of South African-born Frederick George Bruce Hawkins (1885-1956), who migrated in Australia after the First World War. During the early 1920s, Grainger, Little, Barlow & Hawkins designed numerous major city office buildings and later, when known simply as Barlow & Hawkins, specialised in fine residences, some of which featured in a self-published booklet, *Australian Homes* (1927). Two years later, Hawkins travelled to Perth to supervise the construction of a new building, and never returned. He subsequently became a highly-regarded architect in Western Australia, entering into partnership with Desmond Sands in 1951. Hawkins' former partner, Marcus Barlow, remained in Melbourne and became a well-known architect during the 1930s, best known for the Gothic-influenced Manchester Unity building in Swanston Street (1932).

Description

The Holy Trinity Anglican Church is a clinker brick building of somewhat eclectic design that combined Gothic, Romanesque and Tudor influences. Laid out on an L-shaped plan, it comprises a rectangular nave with canted apse, a small transept to the street with a porch alongside, and a tall rectilinear tower, set at an angle, at the north-west corner. The nave has very low side walls and is dominated by an tall and steep gabled roof clad in terracotta tiles, while the contiguous apse and transepts have separate and lower rooflets, similarly clad. The nave walls are divided into bays by squat buttresses, each bay with a group of three pointed-arch windows set into a carved stone surround. There are identical windows to the transept and to the uppermost level of the tower. The latter also has a stepped and capped parapet, rectangular windows with quoined stone surrounds, and, at the ground level, an arched doorway with a carved stone spandrel and ledged-and-braced timber doors. On the opposite (north) face of the tower is an inset stone slab, incised with the title HOLY TRINITY, and, below the window, a recessed foundation stone. The west wall has a canted baptistery with an oculus window above.

Comparative Analysis

As already mentioned, the firm of Barlow & Hawkins is mostly associated with large city office buildings such as the Public Benefit Bootery in Bourke Street (1923) and the celebrated Temple Court in Collins Street (1924), as well as by fine houses, mostly in Melbourne's inner eastern suburbs. Within what is now the City of Bayside, the work of Barlow & Hawkins is represented by a co-operative housing estate in Newbay Crescent, Brighton (1925), of which only a few houses now remain. Almost two decades later, Marcus Barlow completed two other group housing projects in the area – the Sol Green Estates in Green Parade, Sandringham, and Clinton Avenue, Brighton East, for returned servicemen.

By contrast, the firm of Barlow & Hawkins are not generally associated with ecclesiastical commissions. Indeed, Ian & Roslyn Coleman's study of *Twentieth Century Churches in Victoria* (1997) includes only one other example – the Anglican church of St Agnes in Glenhuntly. Dating from 1925, this is a red brick building in an Arts & Crafts/Romanesque style, with a tiled roof and a tall tower with hipped roof and vented belfry. The church has a few elements in common with the one designed by the same architects at Hampton, namely the canted baptistery and the distinctive use of a recessed rendered plaque bearing the church's name. Otherwise, the Glenhuntly church is more conventional than its counterpart at Hampton. The nave, for example, has tall side walls and a low gabled roof, in contrast to the low side walls and tall dominating gable that are such distinctive aspects of the Hampton building. The tower, too, is centrally placed, and is otherwise more conservative in its form and detailing.

References

Public Building File No 7084. Unit 834, VPRS 7882/P1, Public Record Office.

Ian & Roslyn Coleman, 'Twentieth Century Churches in Victoria'.

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

Identifier	House	[5.28]
Formerly	Sayle Residence	



Address	47-49 Victoria Street SANDRINGHAM	Designer	W T Sunderland
Built	1922-23	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The house at 47-49 Victoria Street, Sandringham, is a two-storeyed flat-roofed concrete house of stark appearance, expressed as a series of stepped volumes, with a recessed first floor opening onto a terrace and a *porte cochere* at ground level. The house was erected in 1922-23 for local chemist Thomas Sayle, to the design of the City of Sandringham's Builder Surveyor W T Sunderland, who was a proponent of concrete construction.

How is it Significant?

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

Why is it Significant?

Aesthetically, the house is significant for its distinctive appearance, namely its stark volumetric massing, flat roofs and open terraces, projecting window hoods and chunky detailing (*Criterion F.1*). While such motifs would become widespread in the late 1930s, their use in a house of the early 1920s is highly unusual – not just within the City of Bayside, but in the broader context of the metropolitan area (*Criterion B.2*). The style of the house shows the influence of the Prairie School of Frank Lloyd Wright, largely introduced to Australia by Wright's former associate, Walter Burley Griffin. Of a number of houses in Melbourne that exhibit this influence, the Sayle Residence is of especial note as one of very few where the designer had no direct connection with Griffin's office (*Criterion B.2*).

Architecturally, the house is significant as an example of the work of W T Sunderland, Building Surveyor to the City of Sandringham (*Criterion H.1*). Although he carried out several minor civic projects in his official capacity, this is one of only two private residential commissions he is known to have completed (*Criterion B.2*).

Technologically, the house is significant as an early example of a house of reinforced concrete construction (*Criterion F.1*). It is also of note for associations with a local engineer who had a recurring interest in reinforced concrete technology, which culminated in his patent for a method of road construction that was used throughout Australia (*Criterion H.1*).

History

The earliest MMBW sewerage plan for this property is dated 23 October 1922, and identifies the owner as T A C Sayle. In 1923, the Sands & McDougall Directory recorded it as an unnumbered "house being built" on the corner of Victoria and McLaughlin streets. The following year, the directory identified the house as No 49, with Thomas A C Sayle listed as its occupant. Thomas Arthur Cottier Sayle (1870-1938) was a local chemist who maintained his shop at 31 Melrose Street. At the time that Sayle built his new house, he and his wife Flora, whom he had married in 1898, had three teenage children: two sons, Thomas and William, and a daughter, also named Flora. The family remained living there until c.1930.

The house was designed by W T Sunderland, Building Surveyor to the City of Sandringham. Born in Castlemaine, William Thomas Sunderland (1880-1954) was the son of a builder, with whom he worked for ten years before starting out 'designing and erecting on my own account around the Castlemaine district', including at least one reinforced concrete house. Sunderland qualified as an engineer and, in 1912, became 'surveyor, valuer, markets, weights & measures, health and bye-laws inspector' to the Borough of Castlemaine. In 1917, he took the similar position of Building Surveyor at the new Borough of Sandringham (recently separated from the Shire of Moorabbin), and held it until 1934. During this time, he not only designed several council structures but also pioneered a method of cement-penetration macadam road construction. Later known as the Sunderland method, this was subsequently used throughout Australia. Sunderland clearly thought of himself as a designer as well as an engineer, but he failed in his attempt to register as an architect when that became compulsory in 1923. As council's Building Surveyor, Sunderland did not retain the right of private practice, although he still designed a number of houses in the local area 'in an honorary capacity', as he put it. His application to the Architects' Registration Board, dated June 1923, stated that the latest of these moonlit projects was 'a residence for Mr T A C Sayle in Victoria Street, Sandringham, containing 42 squares and costing £4,500'.

Description

Occupying a large double-width block, the house at 49 Victoria Street is a two-storeyed flat-roofed concrete house, expressed as a series of stepped volumes. The second storey is set back to create a terrace at the upper level, surrounded by a balustrade wall, and this horizontality is emphasised by parapet capping and by continuous cantilevered concrete window hoods that wrap around the building at both levels. The double-fronted street façade, which is balance but not quite symmetrical, is dominated by a central *porte cohore*, with squat piers and oversized chunky brackets that extend to form a narrow return verandah to the right side. A pair of rectangular bay windows flank the *porte-cochere*; these, and the paired windows to the first floor, contain multi-paned timber-framed double-hung sashes.

A rear addition was made to the house in 1986-87.

Comparative Analysis

In his capacity of Building Surveyor to the City of Sandringham, Sunderland is known to have designed at least two structures in reinforced concrete: namely, the rotunda at Melrose Street (1926), and the boundary wall at the local football oval (1929). However, the full extent of his work "in a honorary capacity" remains unclear. He is known to have been consulted on the new All Souls' Anglican Church in Bay Road, which was designed by architects North & Williams in 1919 and erected in reinforced concrete, most likely at Sunderland's suggestion. His own house at 23 Bamfield Street (1922) is the most pertinent local comparator, with its similar expression of flat roof, stark walls and cantilevered window hoods. While it is of significance as the designer's own home, it is the Sayle Residence in Victoria Street that stands out for its larger scale, more conspicuous siting, and its more assured composition (with the *porte cohore* and set-back upper level) and detailing.

The Sayle Residence also shows the influence of the Frank Lloyd Wright and the Prairie School, which was largely introduced to Australia in the 1910s by celebrated architect Walter Burley Griffin. While a number of inter-war houses in Melbourne exhibit this influence, most represent the work of Griffin himself or architects (eg E M Nicholls or J F W Ballantyne) who were associated with him. The Sayle Residence is one of the relatively few examples where the designer had no known connection with Griffin or his circle. In this respect, it can be compared to the now-demolished house at 395 Glenferrie Road, Malvern by Beaver & Purnell (1915), which it somewhat resembles, or, at the local level, the house in 108 North Road designed by Percy Robinson (1923).

References



'William Thomas Sunderland', Architect's Registration Board file, VPRS 8838/P2, Public Record Office.

W T Sunderland, 'Cement Penetration in Road Construction', *Commonwealth Engineer*, July 1928, p 484

"MMBW Property Service Plan No 126812, dated 23 Oct 1922 and 1 Sep 1986. Held by SouthEast Water".

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

Identifier	Brighton Church of Christ	[5.29]
Formerly	Brighton Church of Christ	



Address	58 Wilson Street BRIGHTON	Designer	A J Curson
Built	1923-24	Builder	-
Condition	Excellent	Intactness	Excellent

Statement of Significance

What is Significant?

The Church of Christ at 58 Wilson Street, Brighton, is a red brick Free Gothic building with a steep tile-clad roof and a façade incorporating projecting angled bays and a central flat-roofed porch. The building, designed by Black Rock architect A J Curson, was erected in 1923 on a site that has been occupied by Brighton's Church of Christ since 1888.

How is it Significant?

The church is of aesthetic significance to the City of Bayside.

Why is it Significant?

Aesthetically, the church is an particularly interesting example of an inter-war church in the Free Gothic style (*Criterion F.1*). It is of note for a distinctive façade that incorporates projecting angled bays and other unusual detailing such as pierced rendered friezes, round windows and turret-like elements capped with rendered domical vaults. Occupying a prominent corner site, the church remains as a landmark in the streetscape (*Criterion E.1*).

History

It was on 20 November 1859 that the Church of Christ (then known as the Disciple's Church) held its first public meeting in Brighton in the Old Independent Chapel. Early the following year, the church obtained its own premises in the form of a small building in Male Street, measuring 25 feet square, which was opened on 11 March 1860. The following year, this was relocated to new site in Bay Street and then, in 1888, to the present site on the corner of Male and Wilson streets. The congregation continued to expand, and, in 1904, the trustees purchased the former United Methodist Free Church at Williamstown, which was duly dismantled and re-erected in Brighton alongside the original building. Finally, in 1918, a fund was established for the erection of a larger and grander purpose-built church. The 1859 hall, fronting Male Street, was to be razed, and the 1904 hall, fronting Wilson Street, retained for use as a parish hall.

Plans for the new church were prepared during 1923 by local architect Arthur James Curson (1873-1954), who began his practice in 1908 and promptly won fleeting fame after winning first prize in a competition for the design of the new shire abattoirs at Nunawading. By the early 1920s, Curson had settled in Black Rock, where he designed the Congregational church in Arkaringa Crescent (1921), followed by further commissions for churches at Hampton (1922), Brighton (1923) and Ivanhoe (1924). Curson clearly maintained a close association with various religious denominations in his local area. When he applied for registration as an architect in June 1923, his application was sponsored by A H Mills, clergyman, of Arkaringa Crescent, Black Rock. His form was accompanied by photographs of foundation stones of churches that he had designed at Black Rock and Hampton, and he duly noted that "there is another being engraved at the present time". This was obviously a reference to the new Church of Christ in Brighton, which, as Curson noted elsewhere in his application was "in course of erection" at that time. The completed church was officially opened in February 1924.

Description

Occupying a corner site, the Church of Christ is a red brick building on a traditional T-shaped plan, with a steep gabled roof of terracotta tiles that is penetrated by two vented lanterns of polygonal form, each crowned by a small domical vault. The Wilson Street frontage is divided into three bays by a pair of slender buttresses, which rise above the roofline to form turret-like elements with rendered domes. The central bay has a rendered gable end, a small oculus vent and a wheel window, while the flanking bays each have a narrow lancet window. The façade is otherwise dominated by a central projecting flat-roofed porch of rectilinear form, with buttressed corners, a central oculus flanked by pointed arched windows, and a rendered parapet that incorporates a row of blind arches. Flanking the porch, to each corner of the Wilson Street façade, are angled bays, similarly expressed with buttressed corners, rendered parapets, turret-like elements and lancet windows with drip moulds.

Comparative Analysis

There are many inter-war churches in the City of Bayside; some (notably in Brighton) built on the site of earlier churches and others being entirely new developments in areas that burgeoned in the 1920s and '30s, such as Hampton and Black Rock. These churches are typically expressed in the form of gable-roofed red brick halls with rudimentary Gothic Revival detailing, such as the Baptist Church at 160 Bay Street, Brighton (1922), the Hunt Memorial Church at 103 Cochrane Street, Brighton (1925) and the former Methodist church in Hemming Street, Brighton East (1929-31). However, the former Church of Christ at Brighton stands out for its unusual external appearance. Although relatively conventional in its plan form, its street frontage is distinguished by decidedly eccentric elements such as the projecting angled bays to each corner, the broad rendered parapet friezes, the turret-like motifs capped with small domical vaults, and the matching roof ridge vents.

The church stands out not only in the broader context of inter-war churches in the City of Bayside, but also in the oeuvre of its designer, the relatively little-known local architect Alfred Curson. His other churches in the area, namely the former Congregational Church in Arkaringa Crescent, Black Rock (1921) and the Church of Christ at Hampton (1922) are both far more conventional in their detailing. With its use of unusual projecting corner bays and idiosyncratic rendered ornament, Curson's building in Wilson Street recalls the work of architects H W & F B Tompkins, who incorporated similar motifs in their designs for Presbyterian churches at Power Street, Hawthorn (1910) and Glenhuntly Road, Elsternwick (1915).

References

Public Building File No 571. Unit 124, VPRS 7882/P1, Public Record Office.

Ian & Roslyn Coleman, 'Twentieth Century Churches in Victoria', unpublished report, 1997.

6.0 Review of 47 Existing Interwar Datasheets: Places to be omitted

6.1 *Glamis*, 12 Arthur Avenue, Brighton

Original Statement of Significance

Glamis, at 12 Arthur Avenue, Brighton, is of aesthetic significance. It is a particularly picturesque example of a villa in the English Domestic Revival style, notable for its unusual circular porch and broad gabled roof. These qualities are enhanced by its prominent siting on an unusually-shaped allotment with a curved street frontage.

Review

The English Domestic revival style, or Tudor Revival style, is very well represented in the City of Bayside, and particularly in the suburb of Brighton. There are countless examples of the style, varying from modest brick bungalows with simple tokenistic detailing, to the larger two- and three-storey residences and mansions with more sophisticated finishes and detailing. This particular example, with its broad roof and double-fronted asymmetrical façade, is entirely typical of the smaller-scaled examples. The cylindrical rendered porch, with its conical and pantiled roof, is certainly a somewhat more unusual detail, but it is hardly unique in the City of Bayside. Conical roofs are certainly used to grander effect in a number of larger Tudor Revival houses, including three substantial examples in Beaumaris at 12 Beach Road, 14 Beach Road and 18 Deauville Street.

The application of a conical roof to this otherwise unremarkable Tudor Revival villa in Arthur Avenue is not sufficient to elevate it beyond being a place of aesthetic interest at the local level, rather than aesthetic significance at the broader municipal level.

6.2 *St Joseph's Primary School*, 544 Balcombe Park Road

Original Statement of Significance

St Josephs Primary School, Black Rock, is of aesthetic and historical significance. It continued operation as a parish school is also of interest. The building is a prominent element in the streetscape, of note for its unusual combination of a prominent classical porch with Gothic-style buttresses and corbelling. As the first Catholic church in Black Rock, it demonstrates the development of organised religious activity in the area.

Review

The City of Bayside contains a particularly high proportion of inter-war churches, and, as such, it is difficult to ascribe a level of historical significance to any particular example over any other. The first Catholic church in Black Rock is of no greater historic significance than, say, the first Methodist church in Hampton or the first Congregational Church in Brighton East. This particular building is neither the oldest church in Black Rock (being predated by the former congregational church in Arkaringa Crescent of 1921) nor is it even the oldest Catholic church in the former City of Sandringham (predated by the example in Holyrood Street, Hampton).



Figure 55 12 Arthur Avenue, Brighton



Figure 56 544 Balcombe Road, Black Rock

The building is also considered to be of limited aesthetic significance. Its prominence in the streetscape is somewhat overwhelmed by the adjacent modern church (1957), which is a building of some architectural interest in its own right that was not actually included in the original citation. The hall-like form of the 1923 building is typical of combined church/school buildings in the early twentieth century, which is demonstrated elsewhere in the municipality in such examples as the original St Agnes church/school building in Spring Road, Highett, and the aforementioned one in Holyrood Street. The synthesis of Gothic and Classical detailing is not especially skilful or noteworthy, and suggests that the building was not architect-designed. The use of the Classical vocabulary in a small Catholic church/school is certainly better represented by the example in Holyrood Street, with its bold Mannerist-influenced façade.

St Josephs Primary School, Black Rock is considered to be of local historic interest only.

6.3 Culverkeys, 12 Beach Road, Beaumaris

Original Statement of Significance

Culverkeys, at 12 Beach Road, Beaumaris, is of aesthetic significance. The house is a large and substantially intact example of a post-War house displaying the influence of the English Domestic Revival style, which was most common during the inter-war period. Its retrogressive style demonstrates a different approach to post-war housing design, contrasting with the modern architect-designed houses erected by progressive architectural firms in the 1950s.

Review

The Tudor Revival style is very well represented in the City of Bayside, and there are considerable number of large and prominent examples in Brighton, Sandringham and Beaumaris. Those examples in Beaumaris, which tend to be of somewhat later date than their counterparts further north, include several in Beach Road (Nos 12, 14, 411, 458), Deauville Street (Nos 1, 14, 20) and Dalgetty Road (No 2). Although certainly large and substantially intact, the example at 12 Beach Road cannot otherwise be considered as a particularly confident expression of the Tudor Revival idiom, with its clumsy roof form, awkwardly resolved garage wing and somewhat tokenistic half-timbering. This somewhat naïve expression is no doubt consequent to its atypically late date of construction, by which time most serious architects had entirely rejected the old-fashioned Tudor Revival style in favour of more progressive styles.

Little significance can be ascribed to the house on the basis of its late date. The dominating theme in the post-war development of Beaumaris is the recurrence of modern architect-designed dwellings. The house at 12 Beach Road is hardly of especially note as an example of a post-war house in a more conservative style, as there is, for example, a smaller Tudor Revival house at 44 Dalgetty Road that dates from as late as 1965. These houses, however, only represent an aesthetic and architectural anomaly within a suburb that, in the 1950s and '60s, won national fame as one of the best collections of modern housing in Australia.

6.4 Duplex, 188 Church Street, Brighton

Original Statement of Significance

The house at 188 Church Street, Brighton, is of aesthetic significance. The house is a good example of the inter-war English Domestic Revival style; of note is the decorative use of clinker brickwork such as crazy pattern brickwork in the gable end and the hit-and-miss brick front fence.

Review

As has already been mentioned, the Tudor Revival style is very well represented in the City of Bayside, and particularly so in Brighton. With its conventional double-fronted form, clinker brickwork and suggestion of half timbering, this house can only be considered as a representative example, rather than a particularly outstanding one. There are many very similar Tudor Revival houses in this part of Brighton, including those at 89 Dendy Street, 12 Halifax Street and 15 Halifax Street, and it is unclear why this particular one has been singled out. There are also a number of larger and even more distinguished examples across the municipality that would be more worthy candidates for an individual heritage overlay, such as 9 Mulgoa Street and 15 Stewart Street in Brighton, and 24 Victoria Street in Sandringham.



Figure 57 12 Beach Road, Beaumaris



Figure 58 188 Church Street, Brighton



Figure 59 29 Dawson Street, Brighton



Figure 60 52 Fernhill Road, Sandringham

6.5 House, 29 Dawson Avenue, Brighton

Original Statement of Significance

The house at 29 Dawson Avenue, Brighton, is of aesthetic and historic significance. The house is an interesting example of the inter-war Craftsman-style bungalow, notable for its well-composed entrance elevation, simple gabled roof form and original matching gate piers. Historically, the house is demonstrative of the more substantial houses which were constructed in the area between the Wars.

Review

There are numerous double-storey houses of this type in the City of Bayside, and particularly in Brighton, where they can be seen along the eastern side of St Kilda Street and elsewhere. This particular house can only be considered as a representative example of its type, rather than a particularly outstanding one. Those elements identified as being of especial note, such as the 'simple gabled roof form' and 'matching gate piers', are in fact quite ubiquitous and can be found in countless other examples. The curved bay window and sloping buttresses (which are not mentioned in the statement of significance) are also characteristic of the style.

Historical significance cannot be ascribed to this house on the basis that it is simply a large inter-war dwelling. Large parts of the municipality, and particularly in this northern fringe of Brighton, are dominated by similar inter-war development. Streets such as Dawson Street formed parts of residential subdivisions laid out in the 1920s and '30s on the sites of huge Victorian seaside mansion estates. While an entire streetscape of inter-war houses may well be of historical significance as an example of this recurring pattern of closer settlement, this cannot be extrapolated to an individual house therein unless, for example it was the only example remaining. This is certainly not the case in Dawson Street, where many large inter-war houses still survive.

6.6 Kamesburgh, 52 Fernhill Road, Sandringham

Original Statement of Significance

Kamesburgh, at 52 Fernhill Road, Sandringham, is of local aesthetic significance. There house is a good and substantial example of an Arts & Crafts inter-war bungalow; of particular note is its sweeping gabled roof form. The house is largely intact and is enhanced by its mature exotic garden.

Review

The house is one of a number of large inter-war houses in Fernhill Road, Royal Avenue and Victoria Street, which, during the 1920s and '30s, comprised Sandringham's most prestigious residential address. These houses are manifestations of a number of popular architectural styles of that era, including not only the bungalow idiom but also the Georgian Revival, Spanish Mission, Tudor Revival and Moderne. The house at 52 Fernhill Road, however, is merely one of several substantial bungalow-style residences, which also include those at 28 Royal Avenue, 21 Fernhill Road, 41 Fernhill Road and 45 Victoria Street. All of these houses are also 'largely intact' and 'enhanced by mature exotic garden', so it remains unclear exactly why Kamesburgh at 52 Fernhill Road should be singled out above them.

6.7 House, 65 Fernhill Road, Sandringham

Original Statement of Significance

The house at 65 Fernhill Road, Sandringham, is of local aesthetic significance. There house is a substantial example of the English Domestic Revival style incorporating typical features of the style including steeply pitched gabled roofs, tall clinker brick chimneys and multi-paned double-hung sash windows. Of note is the projecting half-timbered first floor bay.

Review

This house, like its counterpart at No 52, is another of the large dwellings that were erected in Fernhill Road, Royal Avenue and Victoria Street during the 1920s and '30s. In this case, it is the Tudor Revival idiom that is represented. It is reiterated that this style is very well represented in the City of Bayside and, even in this particular part of Sandringham, there are some comparably substantial examples at Nos 61, 63 and 67 Fernhill Road and at 24 and 82 Victoria Street. Most of these incorporate the 'typical features of the style' that were listed in the statement of significance for 65 Fernhill Road, namely the multi-paned windows, steep gabled roofs and tall chimneys. It remains unclear why this particular example might be singled out, particularly when some of the other examples in the immediate area (such as 24 Victoria Street) are actually more architecturally interesting examples of the Tudor Revival idiom.

6.8 Hampton State School, 582 Hampton Street, Hampton

Original Statement of Significance

Hampton Primary School in Hampton Street, Hampton, is of aesthetic and historical significance. Aesthetically, it is a typical and relatively intact example of a large inter-war institutional building. Historically, the school is evidence of the suburban development of Hampton in the inter-war period.

Review

The Hampton State School is indeed a typical example of an early twentieth century school building, and as such is far from unique in the City of Bayside. There are contemporaneous buildings associated with earlier primary schools such as Elsternwick No 2870 in Murphy Street (infants school, 1910), Brighton No 1542 in Wilson Street (infants school, 1910) and Cheltenham No 84 in Charman Road (new building, 1911). A more comparable example of a new school erected from scratch on a new site is the former Gardenvale Central School No 2897, at 66 Landcox Street, Brighton, which was erected in 1917 and extended in 1924.

While the former Hampton State School is certainly indicative of early twentieth century residential settlement in the area, the same could also be said of the numerous inter-war shops, churches, and other community facilities in Hampton. As such, the school cannot be considered of individual historical significance in that respect.



Figure 61 65 Fernhill Road, Sandringham



Figure 62 582 Hampton Street, Hampton



Figure 63 648 Hampton Street, Brighton



Figure 64 135 North Road, Brighton

The original citation recorded that the Hampton State School was the first elementary school in Melbourne, but this was mentioned only in the history component and not actually in the statement of significance. In any case, the assertion is incorrect. Hampton was never an elementary school as such; rather, it began as a regular primary school and, by 1919, had been elevated to the status of a Higher Elementary School. It would appear that some confusion has arisen by the use of the initials HES in published sources, which refer to Higher Elementary School, not Hampton Elementary School. The HES was a specific type of state school that combined primary classes with lower secondary classes, and the first example was established at Coburg – not at Hampton – in 1912.

6.9 Houses, 648 Hampton Street, East Brighton, and 135 North Road, Brighton.

Original Statement of Significance

The house ... is of aesthetic significance. It is a good example of a small inter-war Classical Revival style villa, with fine rendered ornamentation. The hipped roof which penetrates the parapet is a distinctive and somewhat unusual detail.

Review

These two houses are certainly of some interest for their parapet detailing, but this is hardly unrepresented elsewhere in the municipality. It is also evident in a number of similar houses in Brighton (eg 4 Rose Street and 103 St Andrews Street), Hampton (eg 73 Thomas Street) and East Brighton (Palmer Avenue). The latter is a particularly exceptional example, as it comprises an entire street of such houses. These houses are not quite identical, but, apparently erected by the same builder or developer, are similar in their penetrating parapets, curved porches and Classically-derived ornamentation. This cohesive streetscape considered to a much better example of this type of housing than the two isolated examples at 648 Hampton Street and 135 North Road.

6.10 House, 1 Martin Street, Brighton

Original Statement of Significance

The house at 1 Martin Street, Brighton, is of aesthetic significance. The building is a good example of the inter-war English Domestic Revival style, featuring typical characteristics of the style such as clinker brickwork, steeply pitched gables and half-timbering.

Review

It can only be reiterated here that the Tudor Revival style is very well represented in the City of Bayside, and especially in Brighton. The 'typical characteristics' that are specifically mentioned in the above statement, namely the use of clinker brickwork, steep gables and half-timbering, are not especially rare or unusual, and are evident in countless other examples across the municipality. Amongst the many examples in Brighton are those at 1 Bungalow Court, 35 Canberra Grove, 21 Kent Street and 9 Mulgoa Street. There are still others in Sandringham, Black Rock (eg 180 Beach Road) and Beaumaris (eg 457 Beach Road).

The symmetrical elevation, which atypical of the true Tudor Revival style, may be a prominent element in the streetscape, but it is certainly no more so than the innumerable other double-storey inter-war houses or blocks of flats in the municipality.

As such, the house at 1 Martin Street can only be considered as a representative example of the Tudor Revival style in the City of Bayside. It is unclear why it should be singled out as a place of individual aesthetic significance, particularly when there are other examples that stand out as more prominent, substantial, unusual or otherwise distinguished manifestations of the style.

6.11 House, 7 Menzies Avenue, Brighton

Original Statement of Significance

The house at 7 Menzies Avenue, Brighton, is of aesthetic significance. It is a substantially intact example of a red brick inter-war bungalow, with typical architectural elements including a prominent gabled porch and leadlit windows.

Review

The 'typical architectural elements' mentioned in the statement of significance are indeed ubiquitous, and can be seen in innumerable other inter-war bungalows in the City of Bayside. This house can only be considered as a representative example of a very common building type in the City of Bayside. Although erected by a builder for his own residence, it contains none of the idiosyncratic detailing or decorative treatment that certain other local builders incorporated into their own residences, as in the case of Edward Rohan's house at 33 Martin Street, Brighton (1922) or John Passe's house at 33 Black Street, Brighton (1921).



Figure 65 1 Martin Street, Brighton



Figure 66 7 Menzies Avenue, Brighton

6.12 St Stephen's Anglican Church, 109 North Road, Brighton

Original Statement of Significance

St Stephen's Anglican Church, Brighton, is of historical and aesthetic significance. As one of many new churches constructed in the area during the inter-War period, the church demonstrates an important phase in the development and settlement of the municipality. It is important as a focus of religious activity in this part of Brighton since 1928. It is also of importance as a particularly early example of the work of noted ecclesiastical architect Louis Williams, who later rejected the Gothic style in favour of an abstracted modernist approach.

Review

As mentioned elsewhere, there are many inter-war churches across what is now the City of Bayside. These collectively provide broad evidence of the development of the municipality at that time, and it is not possible to single out any particular church or denomination as being of greater historical significance than any other. Similarly, the fact that St Stephen's Anglican Church in North Road has remained in regular use since its completion in 1928 is not especially remarkable when many other inter-war churches are also still in operation.

Some significance has also been ascribed to this church as an example of the work of Louis Williams. However, the assertion that is a particularly early example of his work cannot be sustained. Williams began his Melbourne practice in 1913 in partnership with Alexander North, and continued alone after North returned to Tasmania in 1920. As such, he had been in practice for fifteen years at the time that St Stephen's Anglican was built in Brighton, during which time he had been responsible for many other churches. Within the City of Bayside alone, there are two earlier Louis Williams churches dating from 1919, and a church hall from 1925.

The aesthetic significance of this church needs to be seen in the context of William's output, which consists of some 130 churches (mostly Anglican) across Victoria. The comment that Williams 'later rejected the Gothic style in favour of an abstracted modernist style' is a simplistic summary of the architect's eclectic approach to design. His early work with Alexander North was characterised by a stripped-down Perpendicular Gothic, as seen in the chapel at Trinity College, Parkville (1915), and this continued into the 1920s. Later that decade, Williams adopted a more picturesque Arts & Crafts style, designing churches with jerkinhead roofs, shingled gable ends and textured brickwork, typified by such examples as St George's, Flemington (1925). In the post-war period, his churches were invariably in an abstracted historicist style, in stark cream brick with stripped Gothic and Romanesque detailing, as at St Peter's, Box Hill (1952). Louis Williams churches vary from simple hall-like structures with rudimentary stylistic details, to grander and more embellished examples. St Stephen's in North Road, Brighton, with its understated Gothic detailing, can only be considered as one of the former.

Williams, who lived in Brighton for most of his long life, certainly has a special significance to the City of Bayside. However, his work in this municipality is better represented by examples other than St Stephen's. The early phase of William's career is demonstrated by the remarkable All Souls Church in Bay Road, Sandringham (1919-21), the Arts & Crafts phase by the eye-catching church hall at St Andrews, Brighton (1925), and the modernist phase by the huge additions to St Andrews (1962). The latter, which is considered to be one of Williams' largest and finest works, is perhaps the most fitting tribute to the work of this prolific local architect.

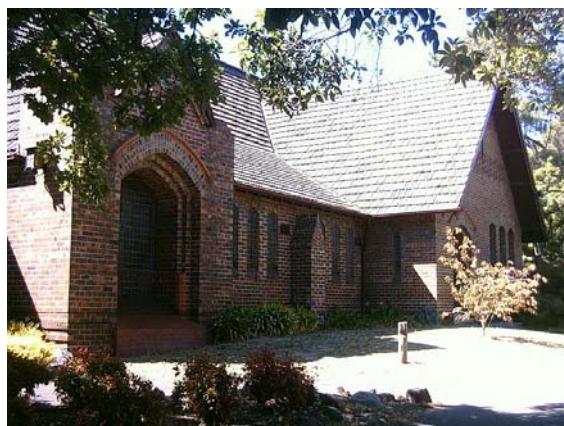


Figure 67 109 North Road, Brighton



Figure 68 115 Park Road, Cheltenham

6.13 Jacaranda, 115 Park Road, Cheltenham

Original Statement of Significance

Jacaranda, at 115 Park Road, Cheltenham, is of aesthetic significance. Aesthetically, the house is a good and substantially intact of the inter-war bungalow style, featuring broad terracotta-tiled gabled roofs, red face brickwork, shingling and squat verandah piers.

Review

The elements specifically mentioned in the above statement are merely typical characteristics of the bungalow style, and the house at 115 Park Road can thus only be considered as a representative example of its type and era, rather than a particularly outstanding one. There are countless similar attic-storeyed brick houses throughout the municipality, with broad tiled roofs, singled cladding and squat verandah piers. Examples in Brighton include those at 7 Cole Street, and others along the south side of South Road (Nos 76, 108 et al). There is nothing about this particular example that would elevate to the status of a place of individual aesthetic significance when considered against other examples across the municipality, or even in Cheltenham. While inter-war bungalows are certainly less common in Cheltenham than they are in Brighton or Sandringham, there is a far more distinguished example only a few doors away, at 99 Park Road.

Moreover, the house at 115 Park Road cannot be considered as a notably early example of the bungalow type. According to the original citation, it was erected 'circa 1910'. This dating is unsourced and unsubstantiated and would appear to be highly unlikely, if only on stylistic grounds. The house was evidently erected in c.1924, as it is first recorded in the *Sands & McDougall Directory* for 1925.

6.14 House, 10 South Road, Brighton

Original Statement of Significance

The house at 10 South Road, Brighton, is of historical and aesthetic significance. The house is a substantially intact and representative example of an inter-war bungalow, featuring typical elements of the style such as broad gabled roofs, roughcast rendered walls and entrance porch supported on heavy piers. Of note is the original front fence. The house is enhanced by the mature exotic front garden.

Review

The above statement ascribes historical significance to the property, but no justification is provided for this, either in the statement of significance itself or anywhere else in the datasheet. The house was erected in 1924 (not 1920, as recorded in the original citation) and thus, from a historical point of view, can only be considered as one of many large houses built in the area during the inter-war period. Its original occupant (not mentioned in the citation) was one William Robert, a railway employee by profession, who was not a figure to whom any particular historical significance might be attributed.

The house itself cannot be considered as a typical example of an inter-war bungalow, as its stark block-like form contrasts with the low spreading composition that generally characterises the bungalow style. The house certainly incorporates some typical bungalow details, such as the shingled gable ends and timber windows with leadlight glazing. However, these elements are hardly unusual, and can be seen in countless other inter-war houses in the City of Bayside.

The specific manifestation of a block-like house with a central projecting double-storey front porch/balcony is fairly conventional, and can also be seen in a numerous other examples, particularly in Brighton. These include those houses at 37 Martin Street, 11 Peacock Street, 26 St Ninians Road and 1 Kent Avenue, and blocks of flats such as Normanby Lynn at 38 Normanby Road. Some of these examples (such as 11 Peacock Street) are actually more architecturally interesting than 10 South Road which otherwise lacks any particularly distinctive finishes or details that would make it stand out as a place of individual aesthetic significance.

The hedge along the street boundary is certainly a prominent element in the streetscape and would be worthy of retention, but the house itself not considered to be of individual aesthetic or historic significance.



Figure 69 10 South Road, Brighton



Figure 70 26 St Ninian's Road, Brighton

6.15 House, 26 St Ninians Road, Brighton

Original Statement of Significance

The house at 26 St Ninians Road, Brighton, is of aesthetic significance. It is a good example of a large inter-war house, with some interesting bungalow detailing such as the distinctive tapered buttresses. As one of several large inter-war houses in St Ninians Road, it makes an important contribution to the streetscape.

Review

The original datasheet noted that this house was erected on land owned by builder Edward Leo Robin. This information, gleaned from municipal rate books, appears to be a mistranscription of the name of Edward Leo Rohan (1885-1936), a local builder who was active in Brighton's northern fringe during the 1920s. Rohan's houses (some of which are believed to have been designed by his wife, Amy) vary in their form and detailing, some being relatively stark and conventional, and others being more embellished and distinctive. The house at 26 St Ninians Road is clearly one of the former; with its simple block-like form and projecting central porch, it is not unlike the house that Rohan designed at 37 Martin Street. Both are somewhat unremarkable when compared to Rohan's more distinctive dwellings at 14 Seacombe Grove (1926) and, in particular, his own residence at 31 Martin Street (1921).

The house at 26 St Ninians Road can only be considered as a representative example of a large inter-war house. Its rather stark block-like form, with a projecting central porch, can be seen in a number of other examples in Brighton, including those houses at 10 South Road and 1 Kent Avenue and a block of flats at 38 Normanby Road. Items such as the 'distinctive tapered buttresses' are not particularly rare, and can be seen in many other examples, and often used to considerably more striking effect, such as those houses at 54 New Street, Brighton and 203 Charman Road, Cheltenham.

It can also no longer be asserted that the house makes an important contribution to the streetscape. Since the property was assessed by Allom Lovell & Associates in 1999, a substantial carport has been built on the street frontage (with rendered piers and a prominent tile-clad hipped roof, in imitation of the main house), along with a tall lattice fence.

6.16 House, 4 Sussex Street, Brighton

Original Statement of Significance

The house at No 4 Sussex Street, Brighton, is of aesthetic significance. It is a good example of a large brick house in the English Domestic Revival style, with some particularly interesting detailing such as the imitation half-timbering and brick nogging at the upper level. The prominent building is further enhanced by its landscaped setting.



Figure 71 House, 4 Sussex Street, Brighton



Figure 72 House, 26 The Avenue, Hampton

Review

This house can only be considered as a representative example of the Tudor Revival style, which is very well represented in the City of Bayside, and particularly in Brighton. The elements described in the above statement as being 'particularly interesting' (ie imitation half timbering and brick nogging) are in fact relatively common. They can be seen in numerous other examples in Brighton, such as 188 Church Street, 89 Dendy Street, 12 Halifax Street and 15 Halifax Street.

While house at 4 Sussex Street might well be considered as a 'good example of a large brick house' in the Tudor Revival style, there are many others across the municipality that are even larger and more distinguished manifestations of that idiom. Examples in Brighton include those at 35 Canberra Grove, 33 Creswick Street, 9 Mulgoa Street and 15 Stewart Street. There are others in Sandringham at 51 Fernhill Road, 24 Victoria Street, 180 Beach Road and elsewhere, and several in Deauville Street, Beaumaris.

6.17 House, 26 The Avenue, Hampton

Original Statement of Significance

The house at 26 The Avenue, Hampton, is of historical and aesthetic significance. Substantially intact, the house is a distinctive example of the Craftsman bungalow style, notable for its intersecting gable roof form, unpainted roughcast rendered walls and pebble dash columns.

Review

The above statement ascribes historical significance to the property, but there is no justification for this, either in the statement of significance itself or elsewhere in the citation. As the house is a conventional bungalow dating from the late 1920s, it is unclear why it might be considered to be of individual historical significance when much of the street is characterised by dwellings of similar vintage.

In any case, the house cannot really be considered as a 'distinctive example of the Craftsman bungalow style'. The form of the building, with its double-fronted façade and gabled roof, is entirely typical of a house of this type and era. The use of a river-pebbled finish, although somewhat unusual, is hardly unrepresented elsewhere in the municipality. There are a number of comparably modest bungalows with pebbled piers, such as 482 New Street, Brighton and 1 Susan Street, Hampton. There are also several other examples in Brighton, such as 12 Hillcrest Avenue, 33 Martin Street and 46 Bay Road, where the pebbled finish has been used more extensively or to more sophisticated decorative effect.

The house at 26 The Avenue is considered to be of local interest only.