CITY OF MALVERN HERITAGE STUDY

Prepared for the City of Malvern

Nigel Lewis Richard Aitken P/L
in association with
Malvern Historical Society Inc.

12 Oban Street South Yarra 3141

June 1992

APPENDIX ONE: ARCHITECTS OF MALVERN
CITY OF MALVERN HERITAGE STUDY
PREPARED FOR THE CITY OF MALVERN
NIGEL LEWIS RICHARD AITKEN P.L.
IN ASSOCIATION WITH MALVERN HISTORICAL SOCIETY INC.
12 OBAN STREET SOUTH YARRA VICTORIA 3141
JUNE 1992

APPENDIX ONE: ARCHITECTS OF MALVERN
APPENDIX ONE: ARCHITECTS OF MALVERN

Introduction

Malvern is fortunate to retain the architectural legacy of many important architects. This has been mainly due to the social status of much of the municipality and the Toorak area in particular. Here there was a rapid release of residential land from the former estates of nineteenth century mansions during the 1920s. This provided some of the most prestigious residential commissions in the state at the time when strong architectural traditions flourished.

Houses in the Toorak area (of both Malvern and Prahran) dominated the pages of contemporary journals of the inter-war period, to an extent unrivalled by other suburbs. No other area in Melbourne had so many large and notable houses designed by prominent architects in this period. During this period the architects represented in Malvern included the elder statesmen of the profession - Walter Butler, Rodney Alsop, William Blackett and Harold Desbrowe Annear. In addition were such rising lights as Marcus Martin, John Freeman, Leighton Irwin, Leslie Perrott and Edward Billson.

While the first years decades of the twentieth century saw a concentration on Arts and Crafts related modes, the inter-war period was dominated by Californian Bungalow, Old English, Spanish Mission and Georgian Revival styles. This displacement was the result of a number of young architects having the 'grand tour' of Europe's architectural glories whilst being on active service. In particular they were influenced by the simply planned houses of Italy, Spain and southern France. The period after the Depression saw a shift towards the new and exciting modern idioms emanating from Europe and America. Nevertheless period character was not put totally aside. Old English architecture lingered on throughout the 1930s and the Mission and Georgian idioms provided a formal framework through which modernism could be absorbed and modified. The resultant architecture, as a whole, constituted one of the highpoints in domestic design in Victoria.

The architecture of the inter-war period has largely defined the superlative character of Malvern and the Toorak area in particular.

This Appendix has been mainly compiled by Bryce Raworth drawing on his extensive knowledge of inter-war residential architects. In addition, the Australian Dictionary of Biography has been consulted and extracts are included. Many references have been drawn from the invaluable Miles Lewis (ed) Australian Architects Index, University of Melbourne, 1977. The notes on architects in this Appendix have been prepared to amplify the Building Citations in Section 3.3. The notes include a list of buildings for which citations have been prepared as well as additional buildings within Significant Areas (Sections 2.8 to 2.15).

Index

ALSOP, RODNEY
ANNEAR, HAROLD DESBROWE
BALLANTYNE, CEDRIC
BALLANTYNE, G.F.
BALLANTYNE, J.F.W.
BARLOW AND HAWKINS
BARNES, ARTHUR R.
BATES, PEEBLES AND SMART
BEAVER AND PURRELL
BEEDHAM, ERIC
BELL, GUILFORD
BILLSON, EDWARD F.
BLACKETT AND FORSTER
BLOOM, HAROLD
BUTLER, WALTER
COWPER, CHRISTOPHER
CROUCH AND WILSON
DAVIES, F.J.
DUNN, ALFRED
EGGLESTON, ALEC STANLEY
EINSIEDEL, A.
FICK, P.G., AND SON
FISHER, A.H.
GAWLER AND DRUMMOND
GODFREY AND SPOWERS
GRIFFIN, WALTER BURLEY
HADDON, ROBERT
HAMILTON, ROBERT
HOLLINSHED, NEVILLE
HUDSON AND WARDROP
IRWIN AND STEVENSON
KLINGER, F.L. AND K.
LAIRD AND BUCHAN
LE POER-TERRY, R.
LOCKWOOD, JAMES W.
McMILLAN, A. MORTIMER
MARTIN, MARCUS
MASON, WALTER
NICTERLEIN, G.E.
OAKLEY AND PARKES
PECK, ARTHUR
PECK, HUGH
PERROTT, LESLIE
PITMAN, E.H.
PITT, WILLIAM
PLAISTER, ARTHUR W.
PLOTTEL, JOSEPH
REED, LESLIE
RICHARDSON AND WOOD
ROMBERG AND SHAW
RYAN, GERALD
SCHREIBER AND JORGENSEN
SHERLOCK, M.
SOMMERS, GEOFFREY
STEPHENSON AND MELDRUM
STOTT, MURIEL
SUTHERLAND, GORDON
SUTTON, BERNARD
TAYLOR, H. VIVIAN
TOMPKINS, HARRY W.
TREEBY, PHILLIP E.
USSHER AND KEMP
WATTS, THOMAS
WRIGHT, ARNAUD
YUNCKEN FREEMAN and FREEMAN
SCHEDULE OF ARCHITECT-DESIGNED BUILDINGS

This schedule includes all known architect-designed buildings in Malvern for which citations have been prepared.

Little Milton, 26 Albany Road
Architect: Muriel Stott, Stephenson & Meldrum
Landscaping design and construction: Edna Walling
1925-26: for A L Moran

30 Albany Road (not scheduled)
Architects: Klingender & Alsop
1921: for R H Alsop

36 Anderson Street (not scheduled)
Architect: Arthur W Plaisted
1924: for W M Young

Westford, 2 Ash Grove
Architect: A H Fisher
1890: for George Wood

14 Barnard Road
Architects: Walter & Richard Butler
1920: for W G McBeath

2 Boyanda Road
Architect: Percy Oakley
1922: for A Patterson

11 Boyanda Road
Architect: R Le Poer-Terry
1927: for Miss E G Terry

The Bungalow, 221 Burke Road
Architect: Robert Haddon
1913

1 Carmyle Avenue
Architects: Ballantyne & Hare
1921: for Mrs F Howell

6 Church Street
Architect: Rodney H Alsop
1927: for Mrs Moore

6 Erskine Street
Architect: Harold Desbrowe Annear
1919: for A G Brown

1 Evans Court (and 625 Toorak Road)
Architect: Joseph Plottel
1933-34: owner Joseph Plottel

The Gables, 15 Finch Street
Architect: Ushher & Kemp
1902-03: first owner Mrs Louisa Birtchnell
Flete, 2 Flete Avenue
Architect: Thomas Watts
1881: for Hon. Mr Justice Williams

Oxonia, 3 Forster Avenue
Architects: presumed Crouch and Wilson
1892: first owner Frederick Rose

Ilfracombe, 15 Forster Avenue
Architects: Crouch & Wilson
1890: for Sydney Wilson, Architect

14 Glen Road
Architects: Barlow & Hawkins
1925: for F. Werner

1 Glenbervie Road
Architect: Robin Boyd
1970: for I J Milne

Glenbervie, 11 Glenbervie Road
Architect: Arthur R Barnes
1924: Residence at Kooyong for Chas Ruwolt

304 Glenferrie Road
Architect: G F. Ballantyne
1918

312 Glenferrie Road
Architects: Blackett and Forster
1914: for Miss Wordie

314 Glenferrie Road
Architect: G E Nichterlein
1923: for W Cleal

317 Glenferrie Road
Architect: Gerald Ryan
1925: for Dr A Machen Hill

329 Glenferrie Road
Architects: Klingender & Alsop
1911: for Mrs Mary Bell

331 Glenferrie Road
Architect: Schreiber & Jorgensen
1918

333 Glenferrie Road
Architect: Arthur Peck
1918: for Major Player

343 Glenferrie Road
Architect: A S Eggleston
1936: for Mrs M M Gault

347 Glenferrie Road
1909: for G F Ballantyne, architect/builder
Katanga, 372 Glenferrie Road
Architect: Harold Desbrowe Annear
1933: for Wesley Ince

377 Glenferrie Road
Architect: Joseph Flottel
1917: for Mrs E Kaye

Ranmoor, 395 Glenferrie Road
Architects: Beaver and Purnell
1919: presumed for Mrs Tinsley

404 Glenferrie Road
Architect: Harold Desbrowe Annear
1912: for Charles Engholm

Denby Dale, 424 Glenferrie Road
Architects: Robert Hamilton & Associate, Marcus Norris
1938

Carn Brac, 429 Glenferrie Road
Architect: Eric Beedham
1927: for A.B. Sanders

Windarring, 2 & 2a Glyndebourne Avenue
Architects: Oakden & Ballantyne
1918: for Mrs J Russell-Butchart
Architects: W & R Butler & Martin
1928: Alterations and additions for J W Derham

3 Glyndebourne Avenue
Architect: Gordon Sutherland
1923: for D W McLachlin

6 Glyndebourne Avenue
Architect: Marcus Martin
1925: for Marcus Martin

7 Glyndebourne Avenue
Architect:
1925-26: for Arthur Richards
Architects: W & R Butler & Martin
1930: Alterations and additions for A Richards

Banchory, 8 Glyndebourne Avenue
Architects: W & R Butler & Martin
1928: for M W (Marcus) Martin

16 Glyndebourne Avenue
Architect: Walter Burley Griffin
1923: for Stanley R Salter

1 Golden Quadrant
Architect: Robert Haddon
1915
11 Grosvenor Court
Architect: Bernard Sutton
1937: first owner Bruce A Wenzel

2 Hopetoun Road
Architects: Gawler & Drummond
1921: for P Owen

3 Hopetoun Road
Architect: Hugh Peck
1930-32: Owner: K D Macdougall

5 Hopetoun Road
Architects: Irwin & Stevenson
1926: for A B Hardy

6 Hopetoun Road
Architects - Walter & Richard Butler
1925: for Mrs A R Butler

25 Hopetoun Road
Architect: Chris Cowper
1916

32 Hopetoun Road
Architect: presumed Neville Hollinshead
1930s: presumed for Frank Samuel Tait

39 Hopetoun Road
Architect: Cedric H Ballantyne
1932: for W K Fethers

54 Hopetoun Road
Architect: R B Hamilton
1933: for E B Myer

Lyndhurst, 64 Hopetoun Road
Architects: Bates, Peebles & Smart
1918: for F N Pleasance

68 Hopetoun Road
Architect: A Mortimer McMillan
1936: for Howard Boyd Graham

Glenunga Flats, 2 Horsburgh Grove
Architects: Romberg & Shaw
1941: for C Stratman

6 Kenley Court
Architects: Marcus Martin & Tribe
1939: for Mrs F W Lloyd

Carrington, 58 Kooyong Road
Architect: Alfred Dunn
c.1887: for T E Moran
104 Kooyong Road
Architect: Harold Desbrowe Annear
1922: Morris Sallman

108 Kooyong Road
Architects: Richardson & Wood
1922: Double residence for Miss L Devereux and Mrs E B Forster

184 Kooyong Road
Architect: Guilford Bell
1960s

202 Kooyong Road
Architects: Yuncken Freeman & Freeman
1934: for C D Finch

Glyn, 224 Kooyong Road
Architects: Klingender & Alsop
1908: for Sir Everard Studley Miller

41 Kyarra Road
Architect: Leslie M Perrott
1925: for Mr F Kirkwood

Tiri-Tiri, 44 Kyarra Road
Architect: H.W. Tompkins
1892: for Frank B Tompkin
1897: Henry W Tomkins sells property

1 Linlithgow Road
Architect: Walter & Richard Butler
1919: for E H Shackell

5 Linlithgow Road
Architect: Marcus Martin
1937: for Dr Ringland Anderson

8 Macquarie Road
Architect: Robert Hamilton
1929: for Dr J H Kelly

12 Macquarie Road
Architect: Robert Hamilton
1930: for the Misses Todd

Taringa, 1018 Malvern Road
Architect: A Einsiedel
1903: for Walter Einsiedel

1021 Malvern Road
Architect: Shreiber & Jorgensen
1923: for Mr Gasen

Shameen (later Moonambel), 1050 Malvern Road
Architects: Beaver & Purnell
1916-17: for Mrs Jean Purnell
Hopetoun Flats, 1077 Malvern Road
Architects: M R Barlow & Associates
1939

1078 Malvern Road
Architect: James W Lockwood
1916: for Mr J W Lockwood
Architect: J Plottel
1926: Alterations and additions for Ernest Marks

1088 Malvern Road
Architects: Klingender & Alsop
1916: for Mrs F A Finlay

139 Manning Road
Agent: E.H. Pitman 'Knitlock' patent
1919: for D.C. Jenkins

Chesterfield, 6 Mayfield Avenue
Architect: Phillip E Treeby
1891: for A E Wallis

3 Mernda Road
Architects: Klingender and Alsop
1915: for Mrs Officer

Grenfell, 9 Mernda Road
Architects: Godfrey and Spowers
1932: for H R Syme

8 Monaro Road
Architect: Eric C Beedham
1929: for Arthur Stallwood

Wylla (later Thanes), 13a Monaro Road
Architects: Butler & Bradshaw
1908: for F Wallack

24 Monaro Road
Architects: Schreiber & Jorgensen
1923: for W R Bates

4 Moonga Road
Architect: Walter Mason
1929: for V Dimelow

19 Moorhouse Street
Architect: Henry H Kemp
1920: for M W Melville

23 Moorhouse Street
Architect: J F W Ballantyne
1924: Mrs Craig Dixson

13 Myamyn Street
Architect: Robert B Hamilton
1925: for A P Onians
14 Myamyn Street
Architect: Leslie Reed
1929: for Mrs H E Lockwood

15 Myamyn Street
Architects: Beaver & Purnell
1923: for Mrs S Ridgway
Architects: Beaver & Purnell
1927: Proposed additions for Mrs Lockwood

1 Myrnong Crescent
Architect: Harold Bloom
1934: for E K Tolhurst

8 Power Avenue (not scheduled)
Architect: Harold Desbrowe Annear
1924: Rene Vanderkelen

Avalon, 14 Power Avenue
Architects: Butler & Bradshaw
1914: for R H Butler

19 Power Avenue
Architect: Arnaud Wright
1932

41 Power Street
Architect: ?
1909-10: for Cuthbert Wallis
Architects: William Pitt & Walkley
1921: Additions for L Austin

47 Ranfurlie Crescent
Architect: Leslie Perrott
1923: for F B Patterson

Sunleigh Lodge, 5 Russell Street
Architect: Robert Hamilton
1933: for Nichol Hart

11 Russell Street
Architects: Oakley & Parkes
1929: for Mr & Mrs T H Roberts

16 Somers Avenue
Architect: F L Klingender
1935: for F L Klingender

1 Spring Road
Designer/builder: G F Ballantyne
1911: for J A Ballantyne
Architect: Alec S Eggleson
1923: additions for Mrs Ballantyne

Crumpford, 2 Stonnington Place
Architects: Klingender & Alsop
1918: for R H Alsop
Flats, 5 Stonnington Place
Architect: Marcus W Martin
1924: for the Misses Montgomery

Tongaboo, 6 Stonnington Place and 6a Stonnington Place
Architects: Klingender & Alsop
1916: Arthur and Ida Rentoul Outhwaite

7 Stonnington Place
Architect: Marcus Martin
1933: for Mrs Lort Smith

8 Stonnington Place
Architects: Klingender and Alsop
1914
Architects: F L & K Klingender
1929: Alterations and additions for Mrs Smalley

22 Stonnington Place
Architects: Laird & Buchan
1929: for F Sanders

5 Talbot Crescent
Architects: Irwin & Stevenson
1923: Flats for Donald Ross

Revell, 9 Toorak Avenue
Architect: Edward F Billson
1920: for E H Pearse

612 Toorak Road
Architect: Peck & Kemter
1925: for A E Kimpton

622 Toorak Road
Architect: Cedric H Ballantyne
1926: for J Smith

653-655 Toorak Road
Architect: A W Plaisted
1936: for H Kerr

Normandie, 657 Toorak Road
Architect: possibly Geoffrey Sommers
1934: Geoffrey Sommers reference
1936: for Mrs Vera D Munro

668 Toorak Road
Architect: Geoffrey Sommers
1938: for J A Steele

688 Toorak Road
Designer Builder: M Sherlock
1924: for Mrs Finney.

Wombalana, 704 Toorak Road
Architect: W A M Blackett
1916: for Doris Mary Luxton
606 Toorak Road (not scheduled)
Architects: A & K Henderson, Alsop & Martin
1923: Owner, Misses A J, J R, H L Aitken

719 Toorak Road
Architect: F J Davies
1919: for Mrs Roberts

4 Turnbull Avenue
Architect: Arthur W Plaisted
1937

5 Wandeen Road
Architect: A and H L Peck
1923: for F Anderson

Belcroft (later Whernside), 2a Whernside Avenue
1876: first owner Sir James Lorimer
Architect: H Desbrowe Annear
1929: Alterations for Colin Fraser

13 Whernside Avenue
Architects: Klingender & Alsop
1926: for Herbert Wertheim

Yately, 3 Yar Orrong Road
Architect: J.F.W. Ballantyne?
1919: for Arthur E Onians
Architects: A & K Henderson.
1928: Addition of bay to dining room and alterations for J T Thompson

9 Yar Orrong Road
Architects: F L & K Klingender
1929: for Arthur Debenham
ALSOP, RODNEY

Klingender & Alsop (1906-1920)
Alsop & Martin (c.1920-21)
A & K Henderson, Alsop & Martin (1921-24)
Rodney Alsop & Bramwell Smith (1931-33)

Projects in Malvern

30 Albany Road (not scheduled)
Architects: Klingender & Alsop
1921: R H Alsop

40 Albany Road
Architects: Klingender & Alsop

6 Church Street
Architect: Rodney H Alsop
1927: for Mrs Moore

329 Glenferrie Road
Architects: Klingender & Alsop
1911: for Mrs Mary Bell

Glyn, 224 Kooyong Road
Architects: Klingender & Alsop
1908: for Sir Everard Studley Miller

1088 Malvern Road
Architects: Klingender & Alsop
1916: for Mrs F A Finlay

3 Mernda Road
Architects: Klingender and Alsop
1915: for Mrs Officer

2 Moralla Road
Architects: A & K Henderson
1920

Crumpford, 2 Stonnington Place
Architects: Klingender & Alsop
1918: for R H Alsop

Tongaboo, 6 Stonnington Place and 6a Stonnington Place
Architects: Klingender & Alsop
1916: Arthur and Ida Rentoul Outhwaite

8 Stonnington Place
Architects: Klingender and Alsop
1914
Architects: F L & K Klingender,
1929: Alterations and additions for Mrs Smalley

17 Stonnington Place
for Orient. Sn. Co. Ltd.
1925
606 Toorak Road (not scheduled)
Architects: A & K Henderson, Alsop & Martin
1923: Owner, Misses A J, J R, H L Aitken

13 Whernside Avenue
Architects: Klingender & Alsop
1926: for Herbert Wertheim

Biographical Information

Rodney Alsop had risen to prominence in the first decade of the century as the designing partner of Klingender & Alsop, with major houses such as Edrington, Berwick (1908), and Glyn, Malvern (1908) to his credit. His buildings throughout this early period show a clear relationship to the work of English architects such as Voysey and Lethaby, while the interiors were often furnished with articles designed or made by Alsop, himself an Arts and Crafts enthusiast. A number of Alsop’s houses from the next decade, however, show a clear debt to the Craftsman type. 12 Uvdale Grove, Kew (1915) (demolished), was until recently probably the earliest surviving and most intact examples of the Craftsman type in Melbourne. Typical of its style in all details, it was an attic villa with gable roof over a rectangular plan. Eaves overhung to form front and rear verandahs, a flat eaved dormer gave light to the attic, and the weatherboard walls were stained and oiled rather than painted. The overall design was very similar to a bungalow illustrated in Prevost’s Australian Bungalow and Cottage Designs (1912). Leighwood, 222 Mountjoy Parade, Lorne (1916), was another Alsop holiday house designed in this single ridged Craftsman manner.

The Croft, 6 Stonnington Place, Malvern (1913) (demolished), reflected the cross ridged type of Oakden & Ballantyne’s Illabarook but, with its juxtaposition of tall roof and dormer and timber balcony rather than verandah, was intermediate between the picturesque, English styling of Edrington or Glyn and the Craftsman bungalow idiom of 12 Uvdale Grove or Leighwood. Crumpford, 2 Stonnington Place, Malvern (1916), a single ridged attic villa with a short verandah supported on stone piers, clinker brick walls and corbelled chimneys, represents a clear statement of English picturesque cottage design, and it is clear that Alsop, like many of his contemporaries, was moving rather freely between the English and American idioms in this period.

The same eclecticism is shown in a design published in 1917 which juxtaposed the simple overall form of the single ridged type with a large balcony typical of the Sydney balcony style and an entry gable with arched opening and chimney in the picturesque English cottage manner of Voysey or Baille Scott. While these designs may be seen as distinctive and original in their combination of the two idioms, they nonetheless reflect an eclecticism which was also the hallmark of the Craftsman and other bungalow publications, which frequently placed works in the American and English bungalow idioms alongside one another.

Klingender & Alsop dissolved their partnership in 1920 as a result of Alsop’s ill health, and Klingender formed a new partnership with R B Hamilton. Alsop went on to become a partner of Alsop & Martin (c.1920-21) and A & K Henderson, Alsop & Martin (1921-24), in which period he was responsible for the design for the T & G Building, Collins Street, Melbourne. After a term abroad he returned to specialise in domestic design with a clear Mediterranean influence, as seen in his own house, Winster, Tintern Ave, Toorak (1925). The same influence was evident in the winning design produced by Alsop and Conrad Sayce in the international competition for the Winthrop Hall in the Hackett Buildings at the University of Western Australia (1926). From 1931 until his death in 1932 he was in partnership with his former pupil, A Bramwell Smith. (1)

1 Australian Dictionary of Biography
Alsop, Rodney Howard (1881-1932), architect, was born on 22 December 1881 at Kew, Melbourne, eighth and youngest child of John Alsop, actuary and trustee-manager to the State Savings Bank of Victoria, and his wife Anne, née Howard. He early showed great gifts in both drawing and model-making, skills encouraged by his poor health which kept him in passive convalescence when he was 15 his realistic panorama of the siege of Delhi was put on public display. While still a pupil at Cummiden, St Kilda, he worked on Saturday mornings for the architects Hyndman and Bates.

After an operation in 1899 to ease his asthma, he went with his family on a tour of Europe which embraced English church and domestic architecture, the Paris Exposition (1900) and Italian art centres. On his return to Melbourne in 1901 he was articled with Hyndman and Bates and in 1906, after admission to the Royal Victorian Institute of Architects, he entered partnership with F. L. Klingender. Alsop was reputedly the designer, and Klingender the practical partner.

In 1921 he joined Kingsley Henderson [q.v.] and Marcus Martin in a practice that created the distinctive Temperance and General Mutual life offices in several State capitals. Alsop is credited with the notion that these buildings should have a tower of similar character and all be the same colour. From September 1924 until 1931, when he joined A. Bramwell Smith, he practised alone.

In all the partnerships, Alsop is acknowledged as a design architect and a sensitive specialist in domestic work. His crowning achievement was the Winthrop Hall in the Hackett [q.v.] buildings at the University of Western Australia; his designs for them had won first place in the 1926 world-wide competition which he had entered with C. H. Sayce. The commission led to a legal dispute between Sayce and Alsop, from which the former withdrew.

Before World War I Alsop’s distinctive house designs were dominated by gables in the English domestic manner, but afterwards he turned towards an arcaded Italian Renaissance mode. Like his friend Professor Leslie Wilkinson [q.v.] he endeavoured to develop an appropriate Australian style by expressing the planning requirements of a building in terms of the architecture of southern Europe. Alsop was also a respected designer of furniture and shared a skill in landscape design with his wife Dorothy Hope, daughter of Sir Nicholas Lockyer [q.v.], whom he had married in June 1912 at Toorak; their only child died in 1915.

Tall and slight, of ready wit and fine features, Alsop was described as a ‘true Edwardian gentleman, a man of impeccable manners, and thoroughly good company’. He was admired for his use of simple and unusual materials to create interesting and delightful effects, and his designs often drew together various artists and craftsmen as contributors to the architecture, which to Alsop was always an art. In his mature years, he was a fellow of the Royal Victorian Institute of Architects and a councillor. He was an active member of its board of architectural education and the first director of the University of Melbourne’s architectural atelier. On one of his five trips to Europe he represented the institute at the 1925 International Congress of Architects at Budapest.

A number of his papers, including one on the importance of travel to the development of an architect, were published in the institute’s Journal.

Alsop died suddenly of bronchitis and asthma on 26 October 1932; he had just been awarded the 1932 bronze medal by the Royal Institute of British Architects for his Winthrop Hall – a singular honour. Survived by his wife, he was buried in Brighton cemetery.


George Tibbits
ANNEAR, HAROLD DESBROWE

Projects in Malvern

6 Erskine Street
Architect: Harold Desbrowe Anear
1919: for A G Brown

Katanga, 372 Glenferrie Road
Architect: Harold Desbrowe Anear
1933: for Wesley Ince

404 Glenferrie Road
Architect: Harold Desbrowe Anear
1912: for Charles Engholm

104 Kooyong Road
Architect: Harold Desbrowe Anear
1922: Morris Sallman

8 Power Avenue (not scheduled)
Architect: Harold Desbrowe Anear
1924: Rene Vanderkelen

Belcroft (later Whernside), 2a Whernside Avenue
1876: first owner Sir James Lorimer
Architect: Harold Desbrowe Anear
1929: Alterations for Colin Fraser

Biographical Information

See Australian Dictionary of Biography, Vol 7, p 77.
ANNEAR, HAROLD DESBROWE (1855-1933), architect, was born on 16 August 1855 at Happy Valley, Sandhurst (Bendigo), Victoria, son of James Desbrowe Annear, miner, and his second wife Eliza Ann, née Hawkins. Annear had six much older step-sisters, two sisters and a brother alive when his father died in 1883. He was educated at the Hawthorn Grammar School. In 1883 he was articled to the architect William Salway (d. 1903) who had arrived in Victoria in 1854 and served articles with J. Reed [q.v.6]. Salway had toured Asia, worked in China in 1868-73, and after returning to Melbourne in 1876 had built up an extensive practice.

About 1889 Annear left Salway to set up on his own. His talents were already recognized within the profession: he had received awards for sketches published in building journals and for an illustrated essay on English Gothic architecture. His papers on John Ruskin (1889) and on methods of architectural criticism (1883), delivered before the Victorian Institute of Architects, were later published in Melbourne and show him to be a staunch admirer of Ruskin and the American H. H. Richardson, whom he called the 'greatest modern architectural genius'. They also reveal his deep commitment to the arts and crafts movement and to the concept that architecture is an art, not a profession.

In 1900 Annear became a foundation member and first president of the T-Square Club, which was centred on the Working Men's College and embraced artists, craftsmen and architects. In 1903 he outlined the club's orientation in an address which was later published: 'Now the fellowship of this trinity is considered valuable, in order that the artist might be more architectural, that the architect might be more artistic, and that both might be better craftsmen'. He held doggedly to these views and never joined the professionally oriented Institute of Architects. In practice his opinions were expressed in designs which were often praised for bringing artist, architect and craftsmen together.

Annear's earliest designs were in an adapted American-Romanesque manner. However, he also worked in a variety of modern styles; his most distinctive early design, possibly influenced by the Viennese Secession style, was the Springthorpe memorial in the Koow creek (1897), described by the *Argus* in 1913 as 'the most beautiful work of its kind in Australia'. In his own words he was a 'developed specialist' - that is 'a man who finds, after diligent study and much experience of architectural history, that the best expression of his work is obtained when he designs in the style with which he is in thorough artistic sympathy'.

In 1902-03 Annear planned three houses for which he is best known: 32, 34 and 38 The Eyrie, Eaglemont. These were free and decorative adaptations of a half-timbered, roughcast, and Marseilles tiles genre called, in Victoria, Queen Anne style. They were planned so that one space could freely flow into another, with built-in cupboards and distinctive, vertically sliding windows. His own house, 32, contained his monogram, derived from Dürer's, in stained glass. He persisted with the half-timbered and roughcast designs into the 1920s but from about 1910 also contrived a related form of expression: a gabled house with half-timbering applied only as an abstraction pattern in the upper parts of gable-ends. In this manner he designed a house for the artist Norman MacGeorge [q.v.] at Alphington (1910) where the garden was laid out by Blamire Young [q.v.]. Another example was a house at 4 Como Avenue, South Yarra (c.1920-25). For his two distinctive designs, Broceliande (also known as Troon) at 224 Orrong Road, Toorak (1918, demolished), and Inglesby at 97 Caroline Street, South Yarra (1919, demolished), Annear has been incorrectly type-cast as a proto-functionalist and a forerunner of the International Style in Melbourne. His writings, the variety of his architectural designs, and his commitment to architecture as an art, all contradict that interpretation. Both Broceliande and Inglesby indicated the influence on him of the West Coast of America and the Spanish Mission Revival, and his continuing desire to create an Australian architecture by adapting that of countries climatically and geographically related to southern Australia.

While much of Annear's work resulted either from commissions by fellow artists or from wealthy clients, he expressed his desire for a universal Australian domestic architecture through a publication, *For every man his home*, edited by him in 1922, which included modest villa designs featuring
Annear

open-air rooms, American West Coast bungalow forms and rough-cast walls. His other writings include a chapter in Domestic architecture in Australia. Although he was chiefly a designer of houses, a major work outside the field of domestic architecture was the reconstruction of Menzies Hotel, while his most novel design was a triumphal arch over Princes Bridge for the visit to Melbourne of the duke and duchess of York in 1901. He also designed the Elwood Beach kiosk (1920, demolished).

After World War I, Annear prepared several fine, simple designs which freely used the classical vocabulary. Notable among these are the graceful Church Street bridge, Richmond (1924), and Cloyne at 609 Toorak Road (1929), which has a jewel-like quality and is unified by the judicious repetition of a Venetian window motif. Such excellent buildings as Cloyne have unjustly been presented as an embarrassment by some of Annear’s later admirers, but he believed those who argued for a utilitarian architecture were asking for a non-architecture: they ‘did not know definitely what architecture consists of’. In fact he pursued throughout a tempered eclecticism.

For many years Annear was an instructor in architecture and drawing at the Working Men’s College. In World War I he was involved in Red Cross work and organized street decorations for bunton days. He also influenced the selection of the site for the Shrine of Remembrance. He was a foundation member and supporter of the Arts and Crafts Society, an authority on and collector of antique furniture and objets d’art, and a skilled designer of furniture. Stout and jaunty, with a round, smooth, rosy face, Annear usually wore a monocle. To Joan Lindsay he was ‘what is known as a “character”, and [he] gloried in it’. She describes him in middle age as a devotee of good living, who ‘loved to play host in his studio cottage in South Yarra where he dispensed hospitality in true eighteenth century style . . . He was so witty so indiscreet and so truly loved beautiful things that only the most strait-laced clients objected to his eccentricities and occasional full-blooded lapses into vulgarity . . . In all things he was rococo, standing for a touch of fantasy in suburbia’.

On 25 July 1891 at Carlton registry office he had married Florence Susan Chadwick, but by World War I his irascible artistic temperament had led to his wife’s estrangement. He had diabetes for some years but died of hypertensive heart disease on 22 June 1933 at St Kilda, and was cremated. He was survived by two sons and by his wife to whom he left his estate valued for probate at £348.

A.D.B.

S. U. Smith and B. Stevens (eds), Domestic architecture in Australia (Syd., 1919); special no., Art in Australia; R. Boyd, Victorian modern (Melb., 1947), and Australia’s home (Melb., 1952); G. Woodful, ‘Harold Demosthenes Annear . . . Architecture in Ausl, Feb 1957; Aust Builder and Contractors’ News, Jan 1888, June 1894; Building and Engineering, 7 July, 1883; Punch (Melb.), 9 July 1925; Argus, 23 June 1933. George Tibbits
BALLANTYNE, CEDRIC

Cedric Heise Ballantyne (1876-1957)
Oakden & Ballantyne (c.1900-1919)
Oakden, Ballantyne & Hare (1919-21)
Ballantyne & Hare (1921-25)
C H Ballantyne & Associates (1925-34)
Ballantyne & Sneddon (1934-)

Projects in Malvern

1 Carmyle Avenue
Architects: Ballantyne & Hare
1921: for Mrs F Howell

29 Evans Court
c.1939
for: Mrs C Bloggs

381 Glenferrie Road
Architects: Oakden and Ballantyne
1919

Windarring, 2 & 2a Glyndebourne Avenue
Architects: Oakden & Ballantyne
1918: for Mrs J Russell-Butchart
Architects: W & R Butler & Martin
1928: Alterations and additions for J W Derham

39 Hopetoun Road
Architect: Cedric H Ballantyne
1932: for W K Fethers

232 Kooyong Road
1935

19 Ranfurlie Crescent

614 Toorak Road
Architects: Oakden, Ballantyne and Hare
1920

622 Toorak Road
Architect: Cedric H Ballantyne
1926: for J Smith

Biographical Information

C H Ballantyne is best remembered for his theatres, houses and commercial projects. (1)

Oakden & Ballantyne were amongst the first in Melbourne to show an interest in the American Bungalow idioms of the early twentieth centuries. Skelbo, Ballantyne’s house in Toorak Road, Malvern (1908; demolished) was the first house in Melbourne to show a clear debt to American Craftsman bungalow designs. Illabrook, Lansell Road, Toorak (1909; demolished) was also similar in many respects to Craftsman house designs except that it had a cross gabled roof rather than the single gable typical of Craftsman designs. (2) Other important works by this
firm included Lister House, 61-65 Collins Street, Melbourne (1915; demolished), a bungalow at 8 Finch Street, Malvern (c.1914), another small bungalow (location unknown; c.1914) which was illustrated in the Real Property Annual of 1914 and described as a 'economic type of brick villa on small allotment', and a large attic storey bungalow at Princess Street, Kew (1914). (3)

Oakden & Ballantyne (Cedric Ballantyne) were in partnership from c.1900 until 1919, after which they accepted Henry Hare as a third partner (1919). Ballantyne & Hare designed Cambooya (two apartments), Toorak, 1922, and undertook remodelling of the interiors of Skelbo, Middle Brighton, in 1925. (4)

Ballantyne is, however, best remembered for his theatre designs of the 1920s and '30s, including the Regent, Plaza and Athenaeum theatres, Collins Street Melbourne (all completed in 1929). (5) Ballantyne also designed a house in Heyington Place, Toorak (c.1925). (6) He also designed the Swanston Street Fire Station, Carlton (1929). (7) A house a Clendon Road, Toorak was illustrated in the RVIA Journal in July 1929. (8) After completing Wentworth House, Melbourne, in 1930, Ballantyne undertook a four month trip to England and Italy. (9)

Ballantyne & Sneddon continued to work on mainly commercial and residential projects in the mid-late 1930s. (10)

---

3 Real Property Annual, 1914, pp.49, 57.
4 Australian Home Beautiful, August 1922, p.40; AHB, March 1925, p.29. This was probably Ballantyne's own house, as the earlier Skelbo of 1908, designed by Oakden & Ballantyne in Toorak Road, Malvern, had originally been Ballantyne's house.
7 Jacobs, op.cit.
8 RVIA Journal, July 1929, p.111.
9 Ibid., May 1930, p.iv.
10 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977, various entries.
BALLANTYNE, G.F.

Projects in Malvern

304 Glenferrie Road
Builder and Designer: G.F. Ballantyne
1918

347 Glenferrie Road
1909: for G F Ballantyne, builder

1 Spring Road
Designer/builder: G F Ballantyne
1909: for J A Ballantyne
Architect: Alec S Eggleston
1923: additions for Mrs Ballantyne

Yately, 3 Yar Oronong Road
Designer: George Ballantyne
1919: for Arthur E Onians
Architects: A & K Henderson
1928: Addition of bay to dining room and alterations for J T Thompson

Biographical Information

G.F. Ballantyne was a prominent Malvern builder who constructed a number of houses in the period up to 1920. His family home was Myamyn, below, a Glenferrie Road mansion on the site of the street of the same name. Some other projects, than those listed here, included Ochilton, Glenferrie Road, corner Bell Street (own house - 1913); Glenferrie Road, north-east and south-east corners of Haverbrack Avenue (1918-19); purchased Carmyle in partnership with Mary Williams and was responsible for the subdivision creating Carmyle Avenue (1918) and conversion of Carmyle into apartments (both designed by Ballantyne and Hare) and also involved the construction of new apartments at 1 Carmyle Avenue, corner Glenferrie Road; two speculative houses in Adelaide Street (at the rear of his 347 Glenferrie Road - 1920). The link between the Ballantyne family (G.F. and J.F.W.) and Walter Burley Griffin is enhanced by the association of all four with Mary Williams (Griffin designed the Williams House, corner Clendon and Oronong Roads, Toorak in 1923). G.F. Ballantyne was the father of J F W Ballantyne (q.v.). (1)

1 Information from Malvern Historical Society Inc (based on information from Keith Ballantyne).
BALLANTYNE, J.F.W.

J F W Ballantyne
Ballantyne & Wilson

Projects in Malvern

23 Moorhouse Street
Architect: J F W Ballantyne
1924: Mrs Craig Dixson

10 Wilks Avenue
Architect: J F W Ballantyne
own house

11 Wilks Avenue
Architect: J F W Ballantyne
1930

232A Kooyong Road
Architect: Ballantyne & Wilson

Biographical Information

J.F.W. Ballantyne trained in Walter Burley Griffin's office and left Australia in 1922 to travel overseas, especially in America. He commenced his own practice in 1923 and his work exhibited the strong influence of Griffin. His design for the Onians's beach house Stokesay, Nepean Highway, (1923) was voted the 'Prettiest house in Australia' by Australian Home Beautiful in 1925. (It is extremely likely that Ballantyne also designed Yately, 3 Yar Orrong Road, for Arthur E Onians and built by his father G.F. Ballantyne.) During the 1930s the influence of Griffin on Ballantyne's work declined, particularly after the partnership with Wilson (from 1934) and the resulting buildings, primarily domestic, are correspondingly less significant.
BARLOW AND HAWKINS

Projects in Malvern

14 Glen Road
Architects: Barlow & Hawkins
1925: for F. Werner

Hopetoun Flats, 1077 Malvern Road
Architects: M R Barlow & Associates
1939

Biographical Information

The firm of Barlow and Hawkins produced a number of buildings in a Colonial mode in the 1920s which were the product of Hawkin's work, markedly different from the bungalow Arts and Crafts buildings produced by Barlow at the same time. (1) Hawkin's expression is exemplified by two buildings of 1923, his own residence, Yarraby, Heyington Place, Toorak, and the Arnold house, Deepdene Road, Canterbury. Two 1925 designs by Hawkins, a house at East Camberwell and a weekend house (project only) display the same concerns as those discussed above. (2) These buildings generally share with those of Annear a focus upon a central Georgian or classical projecting entrance topped by a gable or pediment, and a simplicity of detail on the greater mass of the building; but while Annear's facades are in a high Georgian mode, with elaborate Adamesque ornament, Hawkins's buildings are of a smaller scale, with a suggestion of the country homestead in their porches and verandahs, and the central element is treated in a correspondingly less ornate fashion.

Barlow and Hawkins, already noted for their work in Colonial and Arts and Crafts related idioms, made their entry to the field of Spanish design with the Werner House, Glen Road, Toorak of 1926. This was a rather fussily detailed example of the idiom, clearly more strongly influenced by some of the Baroque examples of Spanish Colonial Revival domestic design to be found in southern California or Florida than the austere lines of Andalusian architecture. Barlow, as Hardwick has pointed out, did not travel to America but was a devotee of American architectural magazines, which were the source for his Moderne and probably his Spanish work. His Manchester Unity building is a simplified copy of Howell & Hood's Tribune Building, Chicago. (3)

Barlow & Hawkins parted company in the late 1920s. Hawkins shifted to Perth and continued to produce buildings of this type well into the 1930s. (4) Barlow continued the practice alone. In the 1930s Barlow moved from his earlier domestic, Arts and Crafts and Californian Bungalow influenced emphasis toward a commercial practice of Neo-Gothic and Jazz Moderne expression, including Manchester Unity Building and Century Building, Swanston Street in the 1930s. (5)

1 Anne Neale, Marcus R. Barlow', Investigation project, B Arch, University of Melbourne, 1982, p.2.
4 Peter Cuffley, Australian Houses of the '20s and '30s, p.77.
5 Hardwick, op.cit.
BARNES, ARTHUR R.

Projects in Malvern

Glenbervie, 11 Glenbervie Road
Architect: Arthur R Barnes
1924; Residence at Kooyong for Chas Ruwolt

Flats, 453 Glenferrie Road
1922

459 Glenferrie Road
1922

5 Toorak Avenue
Architect: Arthur Barnes

Biographical Information

Arthur Barnes practised in Melbourne in the 1920s. It is likely that he was normally employed in an established practice.
BATES, PEEBLES AND SMART

Projects in Malvern

Lyndhurst, 64 Hopetoun Road
Architects: Bates, Peebles & Smart
1918: for F N Pleasance

11 Moorakyne Avenue
Architects: Bates, Smart and McCutcheon
1933

Biographical Information

This firm had its origins in the practice of Reed and Barnes in the early 1860s. Bates, Peebles and Smart practised from 1914-20 and was the forerunner of the present firm Bates, Smart and McCutcheon, one of Melbourne's oldest and most successful firms. Bates, Peebles and Smart were primarily noted for their non-domestic work.
BEAVER AND PURNELL

Beaver & Purnell (1915-1924)
Purnell & Pierce (1936-62)
A W Purnell (1911-15; 1924- )

Projects in Malvern

Rannnoor, 395 Glenferrie Road
Architects: Beaver and Purnell
1919: presumed for Mrs Tinsley

Shameen (later Moonambel), 1050 Malvern Road
Architects: Beaver & Purnell
1916-17: for Mrs Jean Purnell

15 Myamyn Street
Architects: Beaver & Purnell
1923: for Mrs S Ridgway
Architects: Beaver & Purnell
1927: Proposed additions for Mrs Lockwood

Biographical Information

Beaver & Purnell were best known for their domestic work, which interspersed a number of outstanding and somewhat unusual buildings with generally large but unexciting variations upon the late Federation and American Bungalow idioms. Purnell had worked for a number of years in China, and the influence of the Orient is pronounced in works such as Shameen, his house at 1050 Malvern Road (c.1916), Tsoshaan Mansions, 777 Malvern Road (1917), and another house at 490 Punt Road, South Yarra (c.1926). Rannnoor, 395 Glenferrie Road (c.1919), showed an unusually pronounced influence from Frank Lloyd Wright through its heavy cuboid massing, flat roofs and bands of sash windows. Purnell, who is presumed to have been the chief designer in the partnership, went on to a long and successful career in the 1930s and the post-war period.
BEEDHAM, ERIC

Projects in Malvern

Carn Brae, 429 Glenferrie Road
Architect: Eric Beedham
1927: for A.B. Sanders

8 Monaro Road
Architect: Eric C Beedham
1929: for Arthur Stallwood

Biographical Information

Eric Beedham served articles and worked in Tasmania before coming to Melbourne. In the mid-late 1920s he was involved in a variety of projects including houses, shops, factories, hotels and banks. One of his more important domestic commissions was Byanya, the Moore house, Toorak (c.1925). (1) He was elected an associate of the RVIA in 1931, and appears to have specialised in industrial and commercial design in the later 1930s. (2) He also produced a number of flats in the late 1920s and, in partnership with (Arnaud?) Wright, in the mid-1930s. (3)

1 Australian Home Beautiful, 12 December 1925, p.19.
2 RVIA Journal, July 1931, p.79; May 1929, p.vi.
BELL, GUILFORD

Projects in Malvern

184 Kooyong Road
Architect: Guilford Bell
1960s

Biographical Information

Guilford Bell (1912-92) received his architectural training at London University and this was followed by a position as an architect on archaeological expeditions in Syria and the Euphrates Valley. The Middle Eastern house, entered through a single opening in a protective wall (with an internal safe environment), strongly influenced his residential architecture. In addition his upbringing in the Australian countryside led to his appreciation and interpretation of the pure Georgian style. His work saw little stylistic variation as a result of these strong influences. Bell’s first major project was the Hayman Island Resort, while employed by Ansett Airlines. The success of this work launched his private practice in Melbourne in 1952. His residential work became noted for its elegance and style and the Fairfax pavilion location was his most famous commission. His Felt and Textile Building location was an important non-residential commission. (1)

BILLSON, EDWARD F.

Projects in Malvern

Revell, 9 Toorak Avenue
Architect: Edward F Billson
1920; for E H Pearse.

Flats, corner Power Avenue and Toorak Road
Architect: Edward F. Billson
1934

Biographical Information

Edward F. Billson was the first student to enrol in architecture at the University of Melbourne. He trained in the office of Walter Burley Griffin and possibly undertook several works under his own name whilst still in this office. In conjunction with others from Griffin’s office, such as J.F.W. Ballantyne and Eric Nichols, as well as Griffin himself, this group established the Prairie School in Melbourne. Billson undertook the successful design with Roy Lippincott for the University Buildings, Auckland, in the late 1920s. Billson established his own practice in Melbourne after the Depression and put Griffin’s influence aside to become one of Melbourne’s foremost exponents of the modern modes.
BLACKETT AND FORSTER

Projects in Malvern

310 Glenferrie Road

312 Glenferrie Road
Architecture: Blackett and Forster
1914: for Miss Wordie

401 Glenferrie Road

Wombalana, 704 Toorak Road
Architecture: W A M Blackett
1916: for Doris Mary Luxton

Biographical Information

Blackett and Forster practised in Melbourne from 1914-32. They were one of several Melbourne firms whose work clearly showed the influence of the Craftsman idiom in the late Federation period and into the 1920s, though often in combination with Federation elements. Their house for Miss Wordie at 312 Glenferrie Road, Malvern (c.1913) reflects the single ridged roof and straight eaved dormer common to the Craftsman type. The porch is recessed under the front gable, in the Californian bungalow manner, but is turned to run along one side, thus echoing the L shape verandah typical of Federation Queen Anne houses rather than the simple porch configuration of American precedents. Instead of being half timbered and rough cast in the Federation manner, the gable was shingled with belcastling at the base, and the porch/gable was also supported by chunky brick piers rather than the spindly columns typical of the Federation period. A house built in East Malvern c.1916 was representative of several other Craftsman bungalow hybrid designs by this firm. Road's End, Beaumont Road, Berwick (c.1921), was very similar in design. (1)

BLACKETT, WILLIAM ARTHUR MORDEY (1873-1962), architect, was born on 1873 to 1873 at Fitzroy, Victoria, eldest son of Cuthbert Robert Blackett [q.v.3], chemist, and his second wife Margaretta, née Palmer. He was educated at Scotch College, Melbourne, was articled to H. J. Proctor, and won several prizes in student competitions sponsored by the Australasian Builder and Contractor's News. In 1895-97 he worked as a draftsman in the Department of Railways and Public Works of Western Australia, and designed several public offices.

After his return to Victoria Blackett was in continuous practice from 1899 to the early 1940s. In 1900-03 he was in partnership with T. H. P. Rankin. His cousin William Blackett Forster served articles with the firm and joined him as partner in 1914-32. For a time Blackett was in partnership with Gawler & Churcher, and in 1936-41 he worked in association with [Sir Arthur] Stephenson [q.v.] & Turner on the Royal Melbourne Hospital complex.

At the outset of his career Blackett designed the Presbyterian Church, Heidelberg, and the children's wing and laundry of the Austin Hospital. He was noted for his house remodelling and as a designer of interior decoration and fittings. The partnership of Blackett & Forster designed several city buildings including Victor Horsley Chambers (1925) and Francis House (1927), both in Collins Street; in 1929 the firm received the Royal Victorian Institute of Architects' medal for Francis House. Outside the city, a few designs are known, including the Warburton Chalet (1929) and the Jessie Fraser Wing of Somers House, Black Rock (1935). The known houses of the period are at Brighton Beach (1914), South Yarra (1917) and Euroa (1932). His short article on 'The smaller two-storey house' appeared in the Australian Home Builder, June 1924.

Blackett had a long and distinguished association with both the Royal Victorian and later the Royal Australian institutes of architects. He was an associate of the R.V.I.A. from 1892 and a fellow from 1905, a council-member in 1907-22 and president in 1916-18 and 1928-30. A founder and first president in 1930 of the R.A.I.A., he wrote one of its earliest publications, The work of an architect (Sydney, 1935); in 1952 he was honoured with a life fellowship. In 1932 he was made a fellow of the Royal British Institute of Architects.

In February 1917 Blackett enlisted in the Australian Imperial Force and was assigned to the Educational Service. After the war he was active in the Melbourne Architectural Club, was vice-president in 1926-27 and designed its badge. He was also a force behind the realization of the Shrine of Remembrance, Melbourne. He was president of the Arts and Crafts Society of Victoria in 1927-29, a trustee of the Allied Societies Trust Ltd in 1924 and a director of Ozapaper Ltd. Blackett was a solid, energetic man committed to the public advancement of the profession through the creation of strong and respectable State and national institutes. His achievements in this field far outstripped the fruits of his architectural practice.

On 14 September 1904 at Brighton Beach, Blackett had married Gertrude Lewis (d. 1924); on 30 December 1930 at Sydney, Anne Lewis, née Hancock (d. 1937); and on 12 April 1930 at Brighton Beach, Isabel Margaret McCallum, née Wills. He had no children. He died on 2 June 1962, survived by his wife, and was buried in Brighton cemetery. His estate was valued for probate at £25,637.

His brother, Charles Edward Blackett (1880-1964) was born on 25 March 1880 at Fitzroy and educated at Queen's College, St Kilda. He was a metallurgist at Kalgoorlie, Western Australia, in 1901-35, then general manager of New Occidental Gold Miners, Cobar, New South Wales, until 1946. Blackett had married Edith Bradley in 1901. He died on 20 July 1964 at East Melbourne, survived by one son and two daughters.


GEORGE THIBITS
BLOOM, HAROLD GRIFFITHS

Projects in Malvern

1 Myrnong Crescent
Architect: Harold Bloom
1934: for E K Tolhurst

Little is known about the work of H.G. Bloom apart from the fact that he practised in Victoria in the 1930s. (1)

1 University of Melbourne Architects Index.
BUTLER, WALTER

Butler & Ussher (1889-1893)
W Butler (1893-1896; 1905-1907)
Inskip & Butler (1896-1905)
Butler & Bradshaw (1907-1916)
W & R Butler & Martin (1926-1930)
W & R Butler (1931-1937)
W & R Butler & Pettit (1939-)

Projects in Malvern

14 Barnard Road
Architects: Walter & Richard Butler
1920: for W G McBeath

16 Chesterfield Avenue (Richard Butler’s own house)

10 Evans Court
Architects: W & R Butler & Martin

Windarring, 2 & 2a Glyndebourne Avenue
Architects: Oakden & Ballantyne
1918: for Mrs J Russell-Butchart
Architects: W & R Butler & Martin
1928: Alterations and additions for J W Derham

7 Glyndebourne Avenue
Architect:
1925-26: for Arthur Richards
Architects: W & R Butler & Martin
1930: Alterations and additions for A Richards

6 Hopetoun Road
Architects - Walter & Richard Butler
1925: for Mrs A R Butler

21 Huntingtower Road
Architects: W & R Butler & Martin

1 Linlithgow Road
Architects: Walter & Richard Butler
1919: for E H Shackell

22 Linlithgow Road
Architects: W and R Butler
1921

Wylla (later Thanes), 13a Monaro Road
Architects: Butler & Bradshaw
1908: for F Wallack

14 Moorakyne Avenue
Architects: W and R Butler
1933
Avalon, 14 Power Avenue
Architects: Butler & Bradshaw
1914: for R H Butler

640 Toorak Road
Architects: Walter & Richard Butler

Biographical Information

BUTLER, WALTER RICHMOND
(1864-1949), architect, was born on 24 March 1864 at Pensford, Somerset, England, fourth son of Henry Butler, farmer, and his wife Mary Yeoman, née Harding. He showed an early talent for sketching and at 15 was articled to Alexander Lauder of Barnstable. In 1885 W. R. Lethaby encouraged Butler to move to London and work with J. D. Sedding. He was accepted into the arts and crafts and domestic revival circles centred on William Morris and R. N. Shaw, among whom his closest friend was Ernest Gimson (1854-1919). In June 1888 Butler left Sedding's office and sailed for Australia, perhaps at the prompting of the young Melbourne architect Beverley Usher then visiting London. Three of Butler's brothers and one of his sisters also settled in Australia. On 25 April 1894 at Holy Trinity Church, Kew, Butler married Emilie Millicent Howard.

From 1899 until 1903 Butler was in partnership with Usher. In 1896 he was joined by George C. Inskip but they parted in 1905 after a dispute with the Royal Victorian Institute of Architects over the conduct of a competition. In 1907-16 he partnered Ernest R. Bradshaw and after World War I he was in practice with his nephew Richard (b. 1892) as W. & R. Butler, which briefly included Marcus Martin. In the late 1930s Butler was in partnership with Hugh Pettit, but he retired when Pettit enlisted for World War II.

Butler was rightly considered an architect of great talent, and many of his clients were wealthy pastoralists and businessmen. His country-house designs include Blackwood (1891), near Penshurst, for R. B. Ritchie, Warganella (1894), near Deniliquin, New South Wales, for Thomas Millear, and Newminster Park (1901), near Camperdown, for A. S. Chirnside. Equally distinguished large houses were designed for the Melbourne suburbs: Warrawe (1906), Toorak, for A. Rutter Clark; Thanes (1907), Kooyong, for F. Wallach; Camillaro (1907) for (Baron) Clive Baillieu [q.v,] and extensions to Edzell (1917) for George Russell, both in St Georges Road, Toorak. These are all fine examples of picturesque gabled houses in the domestic revival genre. Butler was also involved with domestic designs using a modified classical vocabulary, as in his remodelling of Bililila (1905), Brighton, for W. Weatherley, which incorporates panels of flat-leaved foliage. His ardent admiration for R. N. Shaw is reflected in his eclectic works. Butler also regarded himself as a garden architect.

As architect to the diocese of Melbourne from 1895, he designed the extensions to Bishopscourt (1902), East Melbourne. His other church work includes St Albans (1899), Armadale, the Wangaratta Cathedral (1907), and the colourful porch and tower to Christ Church (c.1910), Benalla. For the Union Bank of Australia he designed many branch banks and was also associated with several tall city buildings such as Collins House (1910) and the exceptionally fine Queensland Insurance Building (1911). For Dame Nellie Melba [q.v.] Butler designed the Italianate lodge and gatehouse at Coombe Cottage (1925) at Coldstream.

Butler was of immaculate appearance and had impeccable manners. He was a superb draughtsman and is reputed to have controlled all the designing and detailing in his office. In World War I he suffered a deep personal setback with the death of his only son, and from the 1920s he started to relinquish all but the elite clients to his younger partners. His gradual departure from practice is a moving conclusion to a brilliant career. On visits to London in 1912 and 1929 and perhaps also in 1924, he renewed his friendships with the close associates of his youth. Butler's works include Modern Architectural design and Healthy homes, both published in Melbourne in 1903. Survived by his wife and two daughters, he died at his home in Toorak on 31 May 1949, and was cremated. His estate was valued for probate at £11,255.

Roy Vic Inst of Architects, /, July-Sept 1903.
Mar 1905, Mar-May 1922; Building, Engineering
and Mining, J, 9 Jan 1892; Argus, 1 June 1949; D. H.
Aitken, Walter Richmond Butler, architect (B. Arch.
research report, Univ Melb, 1971); W. R. Butler papers (LaTML).

GEORGE TIBBATS
COWPER, CHRISTOPHER

Christopher Cowper
Cowper, Murphy & Appleford

Projects in Malvern

3 Henderson Avenue
Architect: Cowper, Murphy & Appleford

374 Glenferrie Road
Architect: Cowper, Murphy & Appleford

410 Glenferrie Road
Architect: Cowper, Murphy & Appleford

25 Hopetoun Road
Architect: Chris Cowper
1916

8 Moralla Road
Architects: Cowper, Murphy & Appleford
1933

Biographical Information

Christopher Cowper b 1869, South Africa; migrated to Melbourne 1883; set up practice 1892; undertook world trip in 1906 to study domestic architecture; started to branch into commercial work c.1912; Cowper, Murphy & Appleford 1921-49. (1)

Christopher Cowper designed an English vernacular influenced attic villa, 532 Broadway, Camberwell (c.1915). (2) He also designed Summerland Mansions, cnr Fitzroy and Acland Streets, St Kilda (1919) and another block of flats at 400 Toorak Road, Toorak, while Cowper, Murphy & Appleford designed Bryn, a block of flats in Orrong Road, Toorak (1927) and other flats in Middle Brighton and East Camberwell. (3) Cowper, Murphy & Appleford designed the St Moritz skating rink and cafe, Esplanade St Kilda (1939) and remodelled Dendy Theatre, Church Street, Middle Brighton (1939);

Cowper was also renowned for his Queen Anne houses in the middle ring suburbs of Brighton, Kew, Hawthorn and Camberwell, as typified by his own house at 14 Studley Avenue, Kew (c.1907); Constantia, 9 Hilda Crescent, Hawthorn (1907-12); and the Grace Park Estate in Hawthorn, where he was responsible for 33 houses over the last few years of this decade. (4)

4 See Pru Sanderson, Kew Conservation Study, A Grade Citation No. 44; and George Tibbits, 'The So-Called Melbourne Domestic Queen Anne', Historic Environment, Vol 2, No 2, 1982, p 38.
CROUCH AND WILSON

Projects in Malvern

Oxonia, 3 Forster Avenue
Architects: presumed Crouch and Wilson
1892: first owner Frederick Rose

Ilfracombe, 15 Forster Avenue
Architects: Crouch & Wilson
1890: for Sydney Wilson, Architect

Biographical information

Crouch and Wilson were one of Melbourne's most successful nineteenth century practices. They undertook a wide range of residential, commercial and institutional commissions and were especially prominent for their non-conformist church work.

Sydney Herbert Wilson, Malvern Councillor for 17 years and Mayor in 1913-14 was born in 1860. His father won the architectural prize for the Bourke Street Post Office in 1858. As a prominent architect S.H. Wilson designed many Malvern buildings, including several of the early homes in Forster Avenue and All Saints Church, Darling Road (now used as a hall). In 1885 the firm of Wilson & Beswicke was responsible for the design of the Malvern Town Hall. His involvement in the local community included serving for 49 years as Churchwarden at St. Johns Finch Street and later at All Saints. He died in 1940. (1)

1 Information from Malvern Historical Society Inc.
DAVIES, F.J.

Projects in Malvern

719 Toorak Road
Architect: F J Davies
1919: for Mrs Roberts

Biographical information

Little is known about F.J. Davies, but he may be Francis J. Davies, who undertook work in Melbourne and Ballarat between 1893-1906. (1)

1 Miles Lewis (ed), *Australian Architects Index*, University of Melbourne, 1977
DUNN, ALFRED

Projects in Malvern

Carrington, 58 Kooyong Road
Architect: Alfred Dunn
c.1887: for T E Moran

Biographical Information

Alfred Dunn (1865-94) was a principal of Tayler and Dunn, a successful practice whose commissions included the C.B.A. Head Office, 335 Collins Street (1891). (1) Dunn's output encompassed residential, commercial and church work, his best known church being the former Methodist Church, Oxley Road, Hawthorn. (2)

1 Granville Wilson & Peter Sands, Building a City: 100 years of Melbourne Architecture, OUP, Melbourne, 1981.
2 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977
EGGLESTON, ALEC STANLEY

A S Eggleston (1905-12)
Eggleston & Oakley (1912-20 or 29?)
A S & R A Eggleston & J D Overend (1929-36)
A S & R A Eggleston (1936-)
Eggleston, MacDonald & Secomb (1954-)

Projects in Malvern

343 Glenferrie Road
Architect: A S Eggleston
1936: for Mrs M M Gault

10 Stonnington Place
Architects: Eggleston and Oakley
1924

Biographical Information

Alec Stanley Eggleston (1883-1955) commenced his practice in 1905 and a firm bearing his name is still in existence. His works included Beauchamp residence, 17 Dudley Street, Brighton 1915, Etara, T R Ashworth residence, 117 Canterbury Road, Middle Park and the Provident Life Building, Queen Street (1938). (1) See also Oakley and Parkes (qv).

EINSIEDEL, A.

Projects in Malvern

Taringa, 1018 Malvern Road
Architect: A Einsiedel
1903: for Walter Murray

Biographical Information

Little is known about A. Einsiedel except that he practised in Melbourne in the early years of this century. (1)

1 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977
FI CK, P.G., AND SON

Projects in Malvern

8 Linlithgow Road

10 Linlithgow Road

Biographical Information

Born in Bendigo, Fick trained and worked at the Public Works Department until 1894, at which time he joined Laver & Vance of Melbourne. Approved as an Associate of the RVIA in 1892, he established his own practice early in the twentieth century (c.1906), with primarily domestic and ecclesiastic work. (1) He is known to have designed a number of houses in Balwyn, Richmond, Sandringham and Malvern, and he was involved with the subdivision and development of the Moreland Grove Estate, Coburg. His firm also produced designs for the Camperdown and Kyneton Anglican Sunday Schools, the School of Arts, Corowa, the Public Library, Portland and the Memorial Hall of All Saints (Chapel Street, St Kilda?). (2) P G Fick died in 1929 and the practice appears to have been continued by his son, Verner (R) Fick.

1 Obituary, RVIA Journal, September, 1929, p.126.
2 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977, various entries.
FISHER, ARTHUR H.

Projects in Malvern

Westford, 2 Ash Grove
Architect: A H Fisher
1890: for George Wood

Biographical Information

Arthur H. Fisher practised in Melbourne from 1890-1906 and was briefly in partnership with B.T.P Backhouse under the style Fisher and Backhouse (1891-92). Fisher's work encompassed residential, church and institutional buildings (especially fire stations). (1)

1 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977.
GAWLER AND DRUMMOND

Projects in Malvern

2 Hopetoun Road
Architects: Gawler & Drummond
1921: for P Owen

Biographical Information

John Gawler and Walter Drummond formed their partnership in 1920, and specialised in house and flat design throughout the 1920s. The bulk of their work in this period was in the Californian Bungalow and Spanish Mission styles. Gawler was also able to attract some commissions for church designs. Gawler and Drummond were the dominant forces in the University undergraduate course, of which Gawler was in charge, (1) and their similar interest was made manifest through Drummond's 1927 trip to America to study the Spanish styles of domestic architecture in Florida and California. (2) In an article in the Australian Home Beautiful Drummond discussed with enthusiasm the Spanish domestic architecture of America and its potential for emulation in Australia. He saw the Spanish idioms as the most suitable to our climate, and noted the brightly coloured render of examples in Florida in particular, the appropriateness of such colour to the Australian light, and the specific Spanish source of many designs. Almost in passing, he condemned the 'Old Colonial' as tried out and inadequate in Australia, especially in regard to colour, and enthused about the creation of an Australian style as something which would come only with time, but for which Spanish design might hold a key. (3)

In the 1930s the firm became more actively involved in commercial and institutional design, particularly on the Melbourne University campus. Other works included Victoria house, Queen Street (1938) and a large number of blocks of flats throughout the middle ring suburbs. Their work was frequently featured in Australian Home Beautiful and the Royal Victorian Institute of Architects Journal throughout this period. Gawler in particular was an active member of the architecture profession, and a promoter of quality domestic architecture for all levels of society, an interest reflected by his appointment in 1950 as a commissioner within the Housing Commission of Victoria and fully described in his 1963 publication A Roof Over My Head.

1 Miles Lewis, 'The development of Architectural Education in the University of Melbourne', report prepared for the Committee to consider all aspects of the teaching of Architecture and Building at the University, Department of Architecture, University of Melbourne, p.64 ff
2 Australian Home Beautiful, February 1928, pp.28-29, 52.
3 Ibid.
GODFREY AND SPOWERS

Godfrey, William Scott Purves (known to have practised between 1895-1933)
Spowers, Henry Howard (known to have practised before the World War I)
Godfrey, William Purves Race

Projects in Malvern

Grenfell, 9 Mernda Road
Architects: Godfrey and Spowers
1932: for H R Syme

Biographical Information

Born in 1907, Race Godfrey commenced practise in 1934 and was possibly responsible for 7 Mernda Road. (1) Godfrey and Spowers is best known as a commercial practice.

1 Granville Wilson and Peter Sands, Building a City: 100 Years of Melbourne Architecture, OUP, Melbourne 1981.
GRiffin, Walter Burley (1876-1957), architect, landscape architect and designer of Canberra, was born on 24 November 1876 at Maywood, near Chicago, United States of America, eldest of four children of George Walter Griffin, insurance agent, and his wife Estelle Melvina, née Burley. Griffin attended high school at Oak Park, graduated B.Sc. from Nathan Hickey’s renowned school of architecture at the University of Illinois in 1899 and was admitted as an associate of the American Institute of Architects.

He first worked as a casual employee of Dwight Haddock Perkins and other architects in Chicago’s Steinway Hall, then in 1901-02 as an associate of Frank Lloyd Wright at Oak Park. He also undertook private commissions, the most notable of which were the Emery house (1902) and the landscape designs for the grounds of the state normal schools of Eastern Illinois (1901) and North

GRiffin. Griffin started his own practice in Steinway Hall in 1906 and by 1910, when his work was featured in the Architectural Record, was becoming recognized as a significant figure. In 1914, he moved to Chicago, and became known as the Prairie School of architecture.

On 29 June 1911 Griffin married 40-year-old Marion Lucy Mahony (1871-1961), a native of New York, whom he had known since 1902. They worked together in their architectural practice until 1917, when Griffin moved to Chicago, and Marion stayed in New York. They had two children, Tall, with a tomahawk profile and theatrical demeanour, she was the second woman to graduate in architecture from the Massachusetts Institute of Technology in 1934. Wright, with whom she worked until 1909, had a high regard for her talents as a draughtsman, illustrator, and designer of furnishings. After Wright abandonded to Europe with Mrs. Cheney, Marion joined the office of Hermann Holst, with responsibility for Wright’s uncompleted commissions. Her hero-worship of Wright was transferred to Griffin.

They were married two months after the international competition for the design of the new Federal capital of Australia was announced. Assisted by others in Steinway Hall, including Roy Albert Lippincott—soon married Griffin’s sister, Genevieve—and George Elgih (all of whom joined the Griffins in Australia in 1914), Marion produced the elegant set of drawings illustrating Griffin’s ideas. He won the competition in May 1912. She later claimed that it was only her importunities that persuaded him to complete the design, a grandly conceived arrangement for a national capital of 75,000, by the time required. Taking advantage of the topography within and around the splendid site, the plan was a masterly derivation from—and an extension of—the design ideas which Griffin had observed in the Chicago Fair (1893), the McMillan plan for Washington (1901), the Burnham and Bennett plan for Chicago (1909) and other work of their principal author, the Chicago architect Daniel Hudson Burnham, an outstanding figure in the City Beautiful movement.

Griffin and his winning design generated prolonged and bitter controversies. King O’Malley [q.v.], the fistful minister for home affairs, appointed a reviewing board of departmental officers who produced their own plan, a grotesque scheme that was widely condemned. In 1913 after the fall of the Fisher [q.v] government, W. H. Kelly [q.v.], acting minister for home affairs, invited Griffin to consult with the board. Kelly was completely won over by Griffin’s missionary zeal and in October had him appointed Federal capital director of design and construction, a half-time post, for three years. The terms of the contract, drawn up by Griffin himself and intended to place him in effective control, were humiliating to the officers of the former departmental board, in particular the chairman, Colonel David Miller, head of the Department of Home Affairs; and the new minister, W. O. Leake, [q.v.], and both by having to work with ‘two staffs of experts’, demanded from Griffin, whom he described as a ‘Yank’ boundary, his long-promised ‘amended plan’, which was presented in March 1913. The proposed of a more feasible proposals recommended by Owen. Griffin’s railway proposals were not opposed, but no railway through the city was ever built.

The return of O’Malley as minister for home affairs under Hughes [q.v.] in October 1915, this time as a friend and ally, had improved Griffin’s prospects. In April 1916 O’Malley persuaded cabinet to renew Griffin’s contract for a further three years, with O’Malley’s connivance, William Webster [q.v.], the postmaster general, made a vitriolic attack in parliament on the officers responsible for the project. A royal commission, with Sir Wilfred Blackett [q.v.], K.C., appointed to inquire. For seven months from July 1916 Webster himself conducted what amounted to a case for the prosecution. Owen was, perchance, counsel for the defence. The commissioner’s findings, presented in six reports, in March and April 1917, were more remarkable for their discursions than their prudence. Blackett held Griffin blameless and found the former minister, O’Malley, in a certain unsavoury office of forming a combination hostile to Mr Griffin and his design for the city. He judged that many engineering decisions on water supply and sewage, and observations on efficient management and wasteful expenditure. He held the extreme view that Arnold had to have either cancelled Griffin’s contract and reverted to the Then month, the Departmental Board, having allowed Mr Griffin’s contract to be performed and his design carried out.

Prime Minister Hughes and his new Nationalist government, more concerned with Australia’s wartime problems, ap
peared unimpressed with Blacket's findings. The commission had in fact already been made a separate Department of Works and Railways (with Miller as its permanent head) during the course of the inquiry and the political career of O'Malley. Griffin's strongest supporter, had died with his electoral defeat in May 1917. That year Griffin had the survey of the main axial lines of the city completed and in 1918 produced his final plan, showing the sites he had chosen exactly as he wanted them. But apart from tree-planting, little work was carried out on the site in the remaining years of Griffin's directorship. Griffin died in 1926 when the Hughes government was importuned to meet the constitutional requirement to establish Canberra as the seat of government. It had become apparent that by training and temperament Griffin could not fill the executive role required. Offered a place on the Federal Capital Advisory Committee under the chairmanship of Sir John Sulman [q.v.], he printed a resounding statement of the reasons for his refusal and circulated it, with copies of the findings of the Blacket Commission. It was to be the last appearance in the Senate, with the prime minister, to newspapers and periodicals throughout Australia.

The Sulman committee was instructed by the minister for works, Littleton Ernest Groom [q.v.], to proceed on the basis of the acceptance of the plan of the layout of the Federal Capital by Mr. W. B. Griffin. In 1925, when an independent Federal Capital Commission was appointed, the acceptance of the plan was continued by the chairman of the commission, Sir John Henry Butters [q.v.] as chairman (and Owen as its chief engineer), Groom, then attorney-general, introduced the requirement that in these early years was Newman College, University of Melbourne, in 1917, a design in which Lippincott played a major part. At the end of 1920 Lippincott retired, and in 1921, to 1922. Griffin remained in practice in Melbourne. His most important commissions were the seventy-storey office building, Leonard House (1926), capable for its glassed-out: the roof was one of the most spectacular and most celebrated building of his career. The cinema, with its geometrically modelled ceiling, richly illuminated with concealed lighting, was given a modern decoration and partly restored in 1955.

In 1920 Griffin formed the Greater Sydney Development Association Ltd to build residential estates on three picturesque headlands on Sydney's Middle Harbour. The first estate, Castlecrag, designed to retain the character of the natural landscape, was begun in 1921 with several of Griffin's distinctive houses of rock and concrete intended to demonstrate the style of house lot-purchasers would be required to build. Although revered by later generations, the houses at the time were widely regarded as eccentric; they tended to leak. By 1937 only nineteen houses, sixteen of them designed by Griffin, had been built on the 340 lots. Griffin moved from Melbourne to Castlecrag in 1924, and his junior partner, Eric Milton Nicholls, followed in 1932. From 1929 the partnership survived almost entirely on commissions for the design of municipal incinerator buildings for the Reverberatory Incinerator & Engineering Co. Twelve were completed in the four eastern States. All were of distinctive design and two have been preserved by conversion: one near Castlecrag is a restaurant, another at Ipswich, Queensland, is a public hall and theatre.

Marion throughout encouraged Griffin in the role of a missionary, claiming the divine right of the gifted designer to have his own way. From time to time he published superlatively presented decorative drawings, colour-rendered on fabric, of his buildings; but her principal role at Castlecrag was as a community leader, organizing a variety of cultural activities from ballet to classical drama, staged in a rock-garden adapted to serve as an amphitheatre. Before the war Marion and her husband were interested in Thespey until, in 1920, they were attracted to Anthroposophy. Rudolph Steiner's science of the spirit, which Marion extended to highly personal forms of mysticism.

Griffin was invited to design a library for the University of Lucknow and left for India in October 1938. Nothing came of this project. "Australians" was engaged as the designer of the University of Sydney and I.A. and Agriculture in Lucknow and ran into troubles similar to those he had encountered with Marion, so that Griffin's professional position was not enviable, and extravagant schemes were carried out. But he and Marion were entranced by India and enthusiastically worked together on numerous designs for palaces and bungalows. Few of these projects, however, came to fruition. Griffin died of peritonitis on 11 February 1937 in Lucknow five days after an operation, and was buried there. Marion, disinterested in returning to live in his work at Castlecrag where it was established that Griffin had left heavy debts. While unsuccessfully attempting to practise in Chicago, she wrote a dissertation on her life with Griffin. The book-length typescript, 'The Magic of America', is in four parts, 'The Empirical [sic] Battle' (India), 'The Federal Battle' (Canberra). 'The Municipal Battle' (Castlecrag) and the 'Individual Battle'. It unwittingly helps to explain how her influence contributed to the difficulties Griffin had in his dealings with people and why he remained an expatriate.

Although at the time of his death Griffin might have been judged a failure, later generations regard his designs and ideas with a respect which would have astonished his contemporaries, and his surviving buildings are valued as part of Australia's architectural history. In 1963, the fiftieth anniversary of the naming of Canberra, a commemorative postage stamp was issued with his portrait. The Canberra lake, built in the form to which he was so strongly opposed, was given his name in 1964. A competition for the design of a memorial, on a Mount Ainslie overlooking the city, to mark the centenary of his birth was won by an American entry, but following a change of government in 1975, and with strong echoes of similar changes fifty years earlier, the project was "deferred."

D. L. Johnson, Canberra and Walter Burley Griffin (Melb., 1980).
HADDON, ROBERT

Projects in Malvern

The Bungalow, 221 Burke Road
Architect: Robert Haddon
1913

1 Golden Quadrant
Architect: Robert Haddon
1915

Biographical Information

See Dict. of Biography, Vol 9, p 154.

HADDON, ROBERT JOSEPH (1866-1939), architect, was born on 25 February 1866 in London, son of Joseph Haddon, carpenter, and his wife Elizabeth, née Switzer. After serving his articles in 1881-84 with F. Templeton Mew of London, he was employed as an assistant to T. H. Watson for four years. In 1889 Haddon came to Melbourne, joined the firm Sydney Smith & Ogg and was elected to the Victorian Architectural and Engineering Association and the Victorian Artists' Society.

In 1892 Haddon settled in Hobart, where he was appointed an architectural instructor at the Government Technical School and designed some houses before moving to Adelaide in 1894. On 21 January 1896 he married Ada Templer of North Adelaide. They went to Perth where Haddon worked as a first-class draughtsman with the Department of Public Works for two years. While in Perth, Haddon was the secretary of the Western Australian Society of Arts; he had also become a member of the South Australian Institute of Architects and a fellow of the Royal Victorian Institute of Architects in 1896. He returned to Melbourne in 1899 and set up his own practice in August 1901. By then he had established his name as an architectural artist; his work for other architects included colour and line perspectives and the design of building facades. By 1904 his new office was known as the Central Drawing Office and Haddon called himself a consulting architect. In this way his name can be associated with architects such as G. B. Leith and Sydney Smith & Ogg of Melbourne, Laird and Barlow of Geelong and Michael McCabe of Camperdown.

In 1902 he had become head of the department of architecture at the Working Men's College. He influenced many architects through his teachings, and some who were articled to him felt later became principals of their own firms. These included Percy Oakley, A. C. Leith, E. M. Nicholls and Eric Hughes. William Alexander Henderson joined Robert Haddon's practice in 1903 and in 1919 became a partner of the firm Haddon & Henderson. His practical interests complemented Haddon's flair for design and architectural drawing.

Haddon was a council-member of the Royal Victorian Institute of Architects in 1902-05, and over his lifetime was involved with both writing and drawing for the institute. In 1907 he became a fellow of the Royal Institute of British Architects. He was a founding vice-president of the Arts and Crafts Society of Victoria in 1908.

In his designs for offices, residences, churches and other public buildings, Haddon attempted to realize the principles so strongly propounded in his writings. In addition to delivering papers, he wrote a section on 'Australian Planning and Construction' in volume 5 of Modern buildings: their planning, construction and equipment, edited by G. A. T. Middleton (London, 1905-06). His book, Australian architecture, was published in Melbourne in 1908. Haddon argued that originality in design was made possible by responding to the unique Australian conditions and by the use of local materials. Each design had to be conceived anew. His aim therefore was to design for each individual client, and to produce a harmonious, balanced composition. He emphasized simplicity in design, stating that ornament should be applied only for a specific purpose, and must fully utilize Nature and its play of light and shadow.

The façades of Milton House, Flinders Lane (1901) and Eastbourne House, Wellington Parade (1901), are composed of carefully placed elements and ornament on plain surfaces, producing overall balanced designs. These two private hospitals were rec-
orded as designed by Sydney Smith & Ogg but contain elements which suggest that Haddon was largely responsible.

His design for his own residence, Anselm, 4 Glenferrie Street, Caulfield (1906), combined elements characteristic of much of his work: balanced asymmetry, the use of towers, bays and bull's-eye windows, steep roofs, attic rooms, open planning and applied decoration in the form of terracotta patterned tiles and wrought iron. His principles were closely allied with those of the English Arts and Crafts architects who were propounding simplicity, originality, craftsmanship and structural honesty and a national sentiment.

Haddon's designs became typified by the simplicity of plain façades and the careful use of ornament and positioning of elements to produce a distinctive, and often delicately balanced, composition. This is seen in his house at 9 Sydney Road, Brunswick (1906); his North Melbourne picture theatre, Errol Street (1913); his remodelling of two city office façades, the Fourth Victorian Building Society office at Collins Street (1912) and the Wharf Labourers' building, Flinders Street (1915-16, demolished); and his design for the Swanbourne Arts School, Hawthorn (1917). The plain façade of the Collins Street office was contrasted by the use of two large lion's heads and their slavering vertical streams, and by projections placed to catch the northern sun and cast shadows to form an integral part of the façade.

Haddon drew upon both English and American sources. His three Presbyterian Church designs—Malvern (1906), St Stephens, Caulfield (1926) and St Andrew's, Oakleigh (1928)—were based on Gothic principles but used a more liberal and individual approach. In all he favoured the use of colour: red brick, terracotta ornament and green tiles being frequently used. Haddon's often florid treatment of ornament and his approach to composition have led him to be compared with architects like C.R. Mackintosh of Glasgow who were broadly linked with the art nouveau movement in Europe and Britain. Inasmuch as this style signified an individual relaxation of past forms of composition and decoration and a turning to nature for inspiration, Haddon was working within its context.

Haddon was admired in professional circles although such work as the Fourth Victorian Building Society offices and the Wharf Labourers' Union building provoked hostile criticism. He was a vocal, dominating figure within his profession but appeared restrained in his private life, spending much time travelling and painting. He produced many sketch-books which remain unpublished.

He died at Caulfield of cardiac disease on 16 May 1929 and was buried in the Presbyterian section of Box Hill cemetery. He was survived by his wife; they had no children. Haddon's estate was valued for probate at £7715. In his will he made provision for a travelling scholarship to be known as the Robert and Ada Haddon Architectural Bequest which was the richest of its kind when first awarded in 1934. His practice was absorbed by A.C. Leith.

Building Engineering and Mining J, 9, 16 Dec 1893; Roy Vic Inst of Architects J, Nov 1900; Vic Architectural Students Soc J, Mar 1909; Building (Syd), 11 Nov 1916; Real Property Annual, 1917; Argus, 15 May 1929; D.K. P. Wroe, Robert Haddon (B. Arch report, Univ Melb, 1969); Letter by Haddon 11 June 1902 to secretary, Vic Artists' Soc. (Lett).

Roslyn P. Hunter
HAMiLTON, ROBERT

Klingender & Hamilton (1922-25)
Robert B Hamilton (1926-38)
Hamilton & Norris (1920s & 1930s?)
Robert B Hamilton & Associates (1938- )

Projects in Malvern

Denby Dale, 424 Glenferrie Road
Architects: Robert Hamilton & Associate, Marcus Norris
1938

32 Evans Court
Architect: Robert Hamilton

9 Henderson Avenue
Architect: Robert Hamilton

54 Hopetoun Road
Architect: R B Hamilton
1933: for E B Myer

14 Linlithgow Road
Architect: R B Hamilton
1932

8 Macquarie Road
Architect: Robert Hamilton
1929: for Dr J H Kelly

12 Macquarie Road
Architect: Robert Hamilton
1930: for the Misses Todd

13 Myamyn Street
Architect: Robert B Hamilton
1925: for A P Onians

Sunleigh Lodge, 5 Russell Street
Architect: Robert Hamilton
1933: for Nichol Hart

Biographical Information

Klingender & Alsop dissolved their partnership in 1920 as a result of Alsop’s ill health, and Klingender formed a new partnership with R B Hamilton, who became the designing partner. Hamilton continued to employ in the 1920s the English domestic revival style evident in many of Alsop’s works of the previous decade, but gradually eradicated American influence from his buildings. By the late 1920s he had become perhaps the foremost exponent of Tudor Revival styling in Melbourne, the natural result of his exploration of the English vernacular revival and its emphasis upon medieval and cottage detailing.

Although Hamilton designed a number of large and impeccably detailed houses in the Tudor Revival mode, he is best remembered for his Tudor Revival flats, including Burnham, 14 Grange Road, Toorak (1933), Moore Abbey, Marne Street, South Yarra (1934), Denby Dale,
424 Glenferrie Road, Kooyong (1938), Park Manor, 284 Williams Road (193- ) and Kings Lyn, Williams Road Toorak and for a number of shops throughout Prahran and Malvern in the same mode.
HUDSON AND WARDROP

Projects in Malvern

1A Chesterfield Avenue
1927

8 Evans Court
(see Age, 20 June, 1933)

18 Lilithgow Road
1926

Biographical Information

Philip Burgoyne Hudson, who had worked as a pupil of Anketell Henderson, established a practice in Melbourne c.1907 which specialised in domestic design. Early houses were primarily attic storey villas and bungalows which showed strong influences from the English domestic revival and contemporary Californian bungalow design. A notable early design was the Anderson house, Cotham Road, Kew (1915), which showed a clear stylistic debt to the work of Frank Lloyd Wright and the Chicago Prairie School.

After returning from service in the Great War Hudson formed a partnership with James H Wardrop (1922-30). This practice was responsible for a broad variety of work, including a number of notable Tudor Revival designs such as 65 Albany Road, Toorak (c.1930) and 1A Chesterfield Avenue, Malvern. Hudson returned to sole practice after 1930, producing houses and factories along with a number of notable institutional buildings including Toorak College, Frankston, the Union Building, Melbourne University (1936; supervised by Gawler & Drummond), and Mackie House, Geelong College, Geelong (1936). Hudson, and Hudson & Wardrop, along with Robert Bell Hamilton and Marcus Barlow, were probably Melbourne's most successful designers in the Tudor Revival mode. Their most famous work for this period was, however, the Shrine of Remembrance, commenced in 1927 and completed in 1934. Hudson was president of the RVIA from 1924 to 1926.
HOLLINSHEd, NEVILLE

Projects in Malvern

32 Hopetoun Road
Architect: presumed Neville Hollinshead
1930s: presumed for Frank Samuel Tait

12 Wilks Avenue
1932

Biographical Information

There are twelve projects listed in the University of Melbourne Architectural Index for Hollinshead spanning 1923-39. He was elected an Associate of the Royal Victorian Institute of Architects in 1923. (1) His major works were several large theatres. He also designed the residence at 32 Hopetoun Road, of interest for the association between Frank Tait, a famous theatrical entrepreneur, and Hollinshead, by then a renowned theatre designer. His other works included:

1928: residence at Caulfield (2)
1931: Regent Theatre Palmerston North, New Zealand
1933: House, Medindie Court, Toorak (3)
1934: Metro Theatre vestibule (4)
1934: Her Majesty's Theatre stalls, foyer - Hollinshead, Walkley architects in conjunction (5)
1930s: Comedy Theatre, Melbourne undertaken with A H Walkley as architects in association.
1939 Horsham Town Hall
1941 Maling Theatre, Canterbury

1 RVIAJ, July 1923, p.6.
2 RVIAJ September 1926, p.xxviii.
3 Age, 11 April 1933.
4 RVIAJ, September 1934 p.85.
5 RVIAJ, November 1934, frontispiece; Walkley and Pitt had worked together on Her Majesty's Theatre.
IRWIN AND STEVENSON

Projects in Malvern

Avondale, 28 Albany Road

5 Hopetoun Road
Architects: Irwin & Stevenson
1926: for A B Hardy

6-8 Moorakyne Avenue
1933

5 Talbot Crescent
Architects: Irwin & Stevenson
1923: Flats for Donald Ross

Biographical Information

In 1920 Leighton Irwin and Roy Stevenson returned from their post war studies at the Architectural Association in London and established a joint practice which, in its early years, was to specialise in domestic architecture. Each had fought during the war in France, and subsequently travelled in Europe, and through this and their London studies they had become interested in the simply planned houses of Italy, Spain and southern France. That this was to be an influence on their work is first suggested by a design which appeared in Annear's For Every Man his Home, 1921, where they combined plain stuccoed walls, a hipped roof with generous eaves, French windows with Georgian fanlights and a columned loggia surmounted by a balcony. (1) An article in the same publication by W A M Blackett urged architects to look toward the Mediterranean and experiment with combinations of the locally approved Georgian with elements taken from southern Europe; he also exhorted architects to design houses of two rather than one storey, and this was the approach taken by Irwin and Stevenson, whose design could quite well have been used as an illustration of Blackett's thesis. Blackett included a design of his own which captures a predominantly Mediterranean note, with an entrance loggia and iron railings to the balconette of the first floor. (2) The emphasis on two storeys was to remain common to this coterie of architects until the depression, when they were finally to surrender to the strength of suburban, single storey sentiment amongst their compatriots, and to a new wave of Pacific littoral influence. (3)

Other Irwin and Stevenson designs of this type appeared in the Australian Home Builder in February and March of 1924, the second of these being a house built in Hawthorn. Another was their Larkin house, Orrong Road, Toorak (c.1923), described in the Australian Home Builder as being of the 'Spanish Mission Type'. (4) This building had a Cordova tiled hip roof, plain stuccoed walls, a pergola on stucco columns and a fan light and pediment above the main entry. It was, in essence, a Georgian/Mediterranean hybrid of exactly the same spirit as Wilkinson's contemporary houses in Sydney, and it set the tone for a multitude of similar buildings which were soon to be built throughout Melbourne's wealthier inner suburbs, Toorak and South Yarra in particular. However, in Irwin and Stevenson's case the influences appear to derive not so much from Wilkinson as from their European and British experience and the coterie of architects to which they belonged. Another, possibly earlier house in Hawthorn is of the same type, (5) with Georgian arched windows, Cordova tiles, cream walls, hipped roof, portico entrance and loggia, and their Scholes house, Fordholm Street, Hawthorn (c.1926), and Hardie house, Hopetoun Road, Toorak (c.1931) were to follow the same formula. Their best work in this idiom was, however, Querida, Victoria Road, Sandringham (c.1926), which, in its use of smooth, rose tinted stucco, Cordova tiles, wrought iron grilles, classical mouldings about openings, hipped roofs and central tower, came closest to a purely Mediterranean expression. It was a skilled, graceful design, somewhat opaquey compared to 'a recumbent jungle beast'
by its reviewer in the *Australian Home Beautiful*, Hattle Knight, (6) and it rivalled in quality and conception the contemporary work of Wallace Neff and James Osborne Craig in Southern California.

The first hospital commissions gained by Irwin & Stevenson were in 1933. Prince Henry’s Hospital designed in 1934-35 was considered revolutionary in terms of the height, style, construction and planning of the buildings, as well as its many innovations in terms of facilities and interior design. Irwin’s interest in hospital design included all spheres of building. (7) He died in 1962, the firm continuing under his name until becoming Garnet Alsop in the 1970s.

Leighton Irwin was without doubt one of the foremost architects in Victoria in the interwar period and into the postwar period. His work as an architect is distinctive for its attention to refined decorative detail and his skill in composing large buildings and their components into a unified whole. His 1920s domestic architecture is highly regarded, but his hospital designs of the 1930s to 1950s are his major and best known legacy, and provide a standard against which all institutional buildings of this period may be compared. His firm was perhaps the leading hospital architectural practice of the 1930s, ’40s and ’50s in Victoria, a status which it maintained even after his death. (8) Of all his hospital complexes, the Prince Henry’s Hospital and the associated Nurses’ Home is one of the best known, standing as it does as a landmark in one of Melbourne’s most important boulevards, St Kilda Road.

1 H Desbrowe Annear (ed), *For Every Man his Home*, Melbourne 1921, p.17.
2 Ibid., p.18.
3 See Philip Goad, “This is not a Type; Robin Boyd’s ‘Victorian Type’ and the expression of the modern house circa 1933-1942”, Architecture Australia, June 1988, pp.56-64, for a discussion of the influence of the Californian ranch house in Melbourne in the post-Depression years.
4 *Australian Home Builder*, October, 1924, p.16.
5 Ibid., February 1924, p.58.
6 *Australian Home Beautiful*, February 1927, p.18.
8 Ibid.
KLINGENDER, F.L. AND K.

Projects in Malvern

19 Evans Court
Architect: F L & K Klingender
1929

17 Hopetoun Road (Car Stonnington Place)
Architects: Klingender & Hamilton
1925

30 Linlithgow Road
Architect: F L & K Klingender
1930

16 Somers Avenue
Architect: F L Klingender
1935: for F L. Klingender

9 Yar Orrong Road
Architects: F L & K Klingender
1929: for Arthur Debenham

Biographical Information

Frederick Louis Klingender formed a partnership with Robert Hamilton (q.v.) in 1922 (to 1925) following a lengthy partnership with Rodney Alsop (q.v.) (1906-20). He worked under the style F.L. and K. Klingender and later under his own name (Keith a’B. Klingender was possibly a son). (1) F.L. Klingender was President of the Royal Victorian Institute of Architects from 1935-36. (2)

1 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977.
2 RVIAJ, May 1935, frontis.
LAIRD AND BUCHAN

Projects in Malvern

22 Stonnington Place
Architects: Laird & Buchan
1929: for F Sanders

Biographical Information

The partnership of Laird & Buchan (1906-1936) followed that of Laird and Barlow (1892-1906) and was itself followed by Laird, Buchan & Laird and by Buchan, Laird and Buchan. J Angus Laird died 11 April, 1936. T J Buchan had started as an articled pupil of the firm.

Based in Geelong, the practice was involved with a broad range of building activity. Laird & Barlow had designed the Geelong showgrounds and buildings, woolstores, warehouses, factories, the Geelong Fire Station and numerous houses. (1) Laird & Buchan continued the diversity with projects such as the engine room at the Excelsior Woollen Mills, Geelong (1910), various shops in Geelong, the Geelong Municipal Chambers (1912), the Geelong Art Gallery (1914), and houses and homesteads in Geelong and throughout Victoria. (2) In 1922 they worked in conjunction with Percy Everett on the design of the Peace Memorial associated with the Geelong Art Gallery, (3) followed by work in conjunction with Everett on two houses in Geelong. (4) The firm worked with a number of prominent design architects, including Robert Haddon, although such designers were usually unacknowledged in contemporary published accounts. (5)

Although the majority of the firm’s work was in conservative revivalist modes, popular rather than revolutionary, Robin Boyd believed that in the 1930s the firm became a major contributor in the rise of modernism in Victoria through its work in the Geelong region. (6)

2 Miles Lewis (ed), *Australian Architects Index*, University of Melbourne, 1977, various entries.
3 Sophie Errey, 'Victorian Architectural Ornament', p.271.
4 *Australian Home Builder*, February 1923, p.47.
5 Richard Aitken, letter to the editor, *Historic Environment*, vol. 1, no. 2.
LE POER-TERRY, R.

Projects in Malvern

11 Boyanda Road
Architect: R Le Poer-Terry
1927: for Miss E G Terry

Biographical Information

The *Australian Architect's Index* has nine entries for Le Poer-Terry, dating between 1934 and 1939. The commission at 11 Boyanda Road was possibly for a relative.
LOCKWOOD, JAMES W.

Projects in Malvern

1078 Malvern Road
Architect: James W Lockwood
1916: for Mr J W Lockwood
Architect: J Plottel
1926: Alterations and additions for Ernest Marks

Biographical Information

Little is known about James W. Lockwood but he is listed in the University of Melbourne Architectural Index with 14 entries spanning 1888-92 in Melbourne and Adelaide. He also practised under the style Rankin and Lockwood. Lockwood’s practice may have been a casualty of the bank crash of the 1890s; the residence at 1078 Malvern Road is much later than his other known works and was also erected for the architect.
McMILLAN, A. MORTIMER

Projects in Malvern

46 Albany Road
Architect: A M McMillan
1934

68 Hopetoun Road
Architect: A Mortimer McMillan
1936: for Howard Boyd Graham

Biographical Information

McMillan had a small practice, which apparently suffered from his not being a registered architect. 68 Hopetoun Road is probably his outstanding achievement. Other known projects include the Jazz Moderne Richardson house opposite St Catherine's in Heyington Place, now sadly gutted, and a house in Marne Street South Yarra, adjacent to the apartment complex 'Yarralumla'. 68 Hopetoun Road is an accomplished design which reflects his outstanding talent; by contrast he was also skilled in the Old English style. (1)

1 pers. comm. Neil Clerihan 9 June 1993
MARTIN, MARCUS

Alsop & Martin (1920-21)
A & K Henderson, Alsop & Martin (1921-24)
Marcus W Martin (1924-26)
W & R Butler & Martin (1926-1930)
Marcus W Martin (1932-38)
Marcus Martin & Tribe (1938-41)
Martin & Tribe (1946-49)
Architects, Marcus Martin 1949-
Marcus Martin & Dorling

Projects in Malvern

15 Evans Court

6 Glyndebourne Avenue
Architect: Marcus Martin
1925: for Marcus Martin

Banchory, 8 Glyndebourne Avenue
Architects: W & R Butler & Martin
1928: for M W (Marcus) Martin

6 Kenley Court
Architects: Marcus Martin & Tribe
1939: for Mrs F W Lloyd

5 Linlithgow Road
Architect: Marcus Martin
1937: for Dr Ringland Anderson

16 Merriwee Crescent
c.1939

2 Moonga Road
Architect: Marcus Martin

Flats, 5 Stonnington Place
Architect: Marcus W Martin
1924: for the Misses Montgomery

7 Stonnington Place
Architect: Marcus Martin
1933: for Mrs Lort Smith

13 Toorak Avenue
for Marcus Martin

15 Wilks Avenue

Biographical Information

Marcus Martin became one of Melbourne’s most successful domestic architects in the 1920s, a position which was consolidated in the 1930s and the post-war period. He was best known for his Georgian and Spanish Mission designs prior to the Depression, but after 1932 became one
of the foremost exponents of the conservative, inclusive modernist mode characteristic of Toorak and South Yarra. Highly respected within the profession, his practice was especially prolific in Prahran and Malvern. He was renowned for his careful planning, attention to detail and impeccable taste, and was the doyen of architects to the upper middle class in the inter-war period.

In the late 1930s and post-war period he also became involved in institutional design, most importantly the design of Free Kindergartens.
MAISON, WALTER

Projects in Malvern

Flats, 428 Glenferrie Road
1925

4 Moonga Road
Architect: Walter Mason
1929: for V Dimelow

Biographical Information

Walter Mason (b.1901), who trained with Harold Desbrowe Annear, is one of the unheralded Melbourne architects of the mid-twentieth century. His practice comprised houses, flats and commercial projects. His Relova Laundry in Hoddle Street (previously attributed to Harry Norris) is a major landmark of his career. His most recent commission (at age 91) has been the refurbishment of his own house at Gardenvale. (1)

NICHTERLEIN, G.E.

Projects in Malvern

314 Glenferrie Road
Architect: G E Nicholson
1923: for W Cleal

Biographical Information

Little is known about Nichterlein. He was responsible for the recently demolished Lutheran Church, South Melbourne, and a house in Kooyong Road for T.J.Noske. (1) Lack of other known projects may mean that he was an employee of a larger firm.

1 Correspondence to Malvern Historical Society Inc. from Dr Miles Lewis, 18 August 1992).
OAKLEY AND PARKES

Ashworth & Oakley (1910-15)
Eggleston & Oakley (c.1915-1920)
Oakley & Parkes (1924- )

Projects in Malvern

2 Boyanda Road
Architect: Percy Oakley
1922: for A Patterson
(1926: alterations and additions for R.C. Harper
Architect: Walter Butler)

4 Hamilton Road
Architects: Oakley & Parkes

32 Linlithgow Road
Architects: Oakley and Parkes
1929

11 Russell Street
Architects: Oakley & Parkes
1929: for Mr & Mrs T H Roberts

1 Spring Road
Designer/builder: G F Ballantyne
1911: for J A Ballantyne
Architect: Alec S Eggleston
1923: additions for Mrs Ballantyne

10 Stonnington Place
Architects: Eggleston and Oakley

Biographical Information

This practice was commenced in 1924 by Percy Allport Oakley and Stanley Parkes. Oakley had previously practised under his own name and also as Eggleston and Oakley (1912-20) with Alec S. Egglestone (q.v.). Oakley was joined by the young Stan Parkes at the time of their prize-winning commission for houses in Canberra for senior public servants in the early 1920s. The success of this large project led to the prestigious commission to design the Prime Ministers Lodge in Canberra and many other residences in the ACT. Their Calthorpe Residence, Mugga Way, Red Hill is now a house museum. (1) Oakley and Parkes had an extensive practice in commercial and residential work, including Yule House (1932), the Trustees Executors Agency Company Building, Collins Street, Kodak House, 250 Collins Street (1935) and Phosphate House, 515 Collins Street (c.1939). The practice traded under the style Oakley, Parkes and Partners until the mid-1980s.

PECK, ARTHUR

Arthur Peck
Hugh L. Peck
Peck & Kemter

Projects in Malvern

333 Glenferrie Road
Architect: Arthur Peck
1918: for Major Player

3 Hopetoun Road
Architect: Hugh Peck
1930-32: Owner: K D MacDougall

9 Linlithgow Road
Architects: A and H Peck
1926

610 Toorak Road
Architect: Peck & Kemter
1925: for A E Kimpton

5 Wandeen Road
Architect: A and H L Peck
1923: for F Anderson

8 Wilks Avenue
1933

Biographical Information

Arthur Peck (President of the RVIA during World War I) was a very successful residential architect of the late nineteenth and early twentieth century.

Hugh L. Peck, his son, was wounded at Gallipoli. He used the opportunity provided by the war to study European architectural traditions, before his return, when he joined his father's practice. He worked with Walter Burley Griffin on the Capitol Building in Swanston Street before forming a practice with George Kemter.
PERROTT, LESLIE

Leslie Perrott (c.1919-39)
Leslie M Perrott & Partners (1939- )

Projects in Malvern

41 Kyarra Road
Architect: Leslie M Perrott
1925: for Mr F Kirkwood

47 Ranfurlie Crescent
Architect: Leslie Perrott
1923: for F B Patterson

Biographical Information

Leslie Perrott is best remembered as one of Melbourne’s most vocal and successful pioneers in the use of reinforced concrete and cinder block construction for domestic and commercial purposes in the 1920s and ’30s. Perrott had visited America several times and was a member of American Concrete Institute. (1) By 1918 he was producing designs which were closely imitative of Californian work as well as houses which more closely resembled the standard Federation influenced bungalow idiom of his contemporaries. His 1925 publication Concrete Homes illustrated a great number of designs for small houses, the bulk of which were of the Californian bungalow type, although some also had a strong Indian quality. A house designed by Perrott at 10 Donna Buang Street, Camberwell, is notable for its fine timber detailing, reminiscent of oriental traditions. (2) Perrott also began to experiment with pre-cast concrete systems in the 1930s. (3) The head of a busy practice, his work in the 1920s also included commercial blocks in the city and a number of hotels and shops, including the Hotel Alexander, Spencer Street (c.1928), the Chevron Residential Hotel, St Kilda Road (1934), and the Hotel Australia, Collins Street (1938). Perrott was president of the RVIA from 1939-42.

1 Leslie Perrott, Concrete Homes, p.1.
3 Miles Lewis (ed), 200 Years of Concrete in Australia, p.105.
PITMAN, E.H.

*Projects in Malvern*

**139 Manning Road**
Agent: E.H. Pitman 'Knitlock' patent
1919: for D.C. Jenkins

*Biographical Information*

E.H. Pitman was a patent holder for Knitlock interlocking building block system, devised in the office of Walter Burley Griffin.
PITT, WILLIAM

Projects in Malvern

41 Power Street
Architect: ?
1909-10: for Cuthbert Wallis
Architects: William Pitt & Walkley
1921: Additions for L Austin

Biographical Information

William Pitt (1855-1918) practised between 1879 and 1918. (1) He practised with Ellerker, Kilburn and Pitt, then William Pitt and Walkley. (2) A major architect of the Boom era, commissions included commercial work, theatres, hotels, breweries, houses. The Rialto building (1890) is a well known example of his work. 41 Power Street reflects the diminished status of his practice after his death.

1 Granville Wilson and Peter Sands, Building a City, Oxford University Press, Melbourne, 1981
2 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977.
PLAISTED, ARTHUR W.

Projects in Malvern

36 Anderson Street (not scheduled)
Architect: Arthur W Plaisted
1924: for W M Young

653-655 Toorak Road
Architect: A W Plaisted
1936: for H Kerr

4 Turnbull Avenue
Architect: Arthur W Plaisted
1937

Biographical Information

Noted as a versatile designer capable of working in all modes, Plaisted was also a very fine architect whose carefully styled houses and flats are only now receiving the attention they deserve. His father was a builder/developer and this doubtless accounted for his prolific output. His earliest houses were generally bungalow influenced attic villas, exemplified by the Blaikie house, Union Street, Surrey Hills (c.1916) and the Love house, St Kilda (c.1916). Later works tended toward the Tudor Revival and Spanish Mission. Notable projects from the 1920s and 1930s include Le Chateau Flats, Barkly Street, St Kilda (1919), Hartpury Mansions, 11 Milton Street, St Kilda (1923), the Spanish styled Thomas house, Canterbury (c 1924-25; one of the first Spanish houses in Melbourne), Park Towers, 19-29 Adam Street, South Yarra (1938) and Castle Towers, 50 Marne Street, South Yarra (1940). Perhaps the most surprising building in Plaisted's oeuvre was an ultra-modern block of flats at 45 Acland Street, St Kilda (1939), which may be seen as an important forerunner of the cream brick, three storey blocks of walk up flats which were to proliferate in the post-war period.

Plaisted undertook numerous residential projects in Malvern, for which plans survive in the Malvern History Collection.
POTTEL, JOSEPH

Projects in Malvern

1 Evans Court (and 625 Toorak Road)
Architect: Joseph Pottell
1933-34: owner Joseph Plottel

377 Glenferrie Road
Architect: Joseph Plottel
1917: for Mrs E Kaye

1078 Malvern Road
Architect: James W Lockwood
1916: for Mr J W Lockwood
Architect: J Plottel
1926: Alterations and additions for Ernest Marks

5 Moorakyne Avenue
1937

Biographical Information

Joseph Plottel (1883-1965) trained in England and Melbourne. He was active in Melbourne between 1911 and World War II. Plottel is best remembered as the designer of the Footscray Town Hall (1936) and the Beehive Building, Elizabeth Street (1934), but his oeuvre included a broad range of ably designed industrial, commercial and domestic buildings in a variety of styles. Other projects include 325 Collins Street (1911), 586 Bourke Street (1911), Charnwood Estate Synagogue (1925-27), Yarra Yarra Golf Club (c1929), Venetian Court, Hotel Australia (c.1930) and Flinders Way (c.1929), along with a number of factories and some houses. (1)

1 University of Melbourne Architectural Index; Granville Wilson and Peter Sands, Building a City, 1981.
REED, LESLIE

Projects in Malvern

Corner Moorakyne and Glenferrie Road
1933

14 Myamyn Street
Architect: Leslie Reed
1929: for Mrs H E Lockwood

Biographical Information

Little is known about Reed. His office was located in High Street, Armadale and he undertook many residential commissions, especially in the local area (for which plans survive in the Malvern History Collection). (1)

1 Information from Malvern Historical Society Inc.
RICHARDSON AND WOOD

Projects in Malvern

108 Kooyong Road
Architects: Richardson & Wood
1922: Double residence for Miss L Devereux and Mrs E B Forster

Biographical Information

Richardson & Wood held offices at the Stock Exchange Buildings, Collins Street, Melbourne during the 1920s. (1) Frank G Richardson had been in practice since before 1894 when he designed an Anglican Church at Saddlerow, Western Australia. (2) He subsequently operated what appears to have been a modest practice from 382 Collins Street, (3) designing halls, shops and houses. (4) In 1911 he was involved in several joint projects with the larger firm of Twentyman and Askew. These included shops and a picture theatre in High Street, Northcote (5) a locality in which Twentyman and Askew were quite active at the time.

In 1912 Richardson entered into a partnership with Herbert Wood (6) Wood, born 1866, was raised and educated in London. He arrived in Melbourne 1887 and commenced a practice with J McMullen which produced, amongst other works, the Prahran Arcade. He later became the manager of the Architectural Department of Rocke and Company, but when this firm was absorbed into the Wunderlich group he left to commence practice with Richardson. Wood was a keen student of French literature, and included membership of the Auburn Heights and Glenferrie Hill Bowling Club and of the Stock Exchange Club amongst his recreations. (7)

Although Richardson and Wood appear to have had a practice of a general rather than specialised nature, they were involved in the design and erection of about twenty picture theatres and three town halls, (8) probably on the basis of Richardson's earlier hall and his theatre project with Twentyman and Askew in Northcote. In 1923 the firm designed Belmont Flats for Richardson, his wife and their co-owners, S E and H Catlin. (9) Richardson's financial involvement in the project suggests that he was its designer and supervisor.

Two other projects of the firm provide a useful comparison with Belmont, illustrating Richardson and Wood's skill with the Craftsman idiom. Anglecrest, Anglesea, Victoria (c 1927) was featured in the Australian Home Beautiful in 1928, (10) and evidences much of the same detailing as is found at Belmont. A large, cross gabled Craftsman bungalow, it had massive roughcast piers, brick ground floor walls and Cindercote first floor walls, all roughcast with white cement. The Fibrolite roof and wrought woodwork were a pale green, and the house was set within a terraced garden. Inside, the eighteen rooms were detailed similarly to those at Belmont and in a manner typical of the period, with an emphasis upon dark stained woodwork, strapped ceilings, wainscoting and Dutch shelves. The illustrations of kitchen and bathroom provide an insight to the likely appearance of their Belmont equivalents before the illegal works carried out last decade. The house, so similar in character to Belmont, was considered grand, modern and innovative by its reviewer, Easter Soilleux.

Arcady, Millgrove, was extended and modernised by the firm at about the same time. (11) The additions were Craftsman based, with a note of Tudor Revival in the half timbering of the gables, and the scheme was again seen as modern and deserving of the highest praise in terms of planning and detailing.

The practice came to an end in 1929 with Wood's death. Richardson continued in practice alone, but little is known of his work in this period apart from his 1937 design for a funeral parlor in St Kilda Road, South Melbourne. (12)
Richardson and Wood undertook many residential projects in the City of Malvern and there are numerous surviving plans in the Malvern History Collection.

1 Specification of work to be done, held by the City of St Kilda, dated 27 February 1927.
4 University of Melbourne Architectural Index, various entries.
5 *Building*, 12 December 1911, p.64.
7 *Ibid*.
8 *Ibid*.
9 MMBW Drainage Plan No. 131561, 29 June 1923.
12 *Age*, 15 June 1937.
ROMBERG AND SHAW
Romberg and Shaw
Grounds, Romberg and Boyd
Robin Boyd
Roy Grounds

Projects in Malvern
Glenunga Flats, 2 Horsburgh Grove
Architects: Romberg & Shaw
1941: for C Stratman

1 Glenbervie Road
Architect: Robin Boyd
1970: for I J Milne

Kooyong Road (corner Myrnong Crescent)
Architect: Roy Grounds

Biographical Information

Full biographical details are not provided for these well known partnerships, other than the following brief details. A more considered appraisal of their work is found in Conrad Hamann article 'Roy Grounds, Frederick Romberg & Robin Boyd', in Howard Tanner (ed), Architects of Australia, Macmillan, Melbourne 1981.

Frederick Romberg b.1913, came to Australia in 1938, and formed a partnership with Richard and Mary Turner Shaw in 1939. Mary Turner Shaw played an important, although not generally recognised, role in this practice. Recognition came early with Newburn Flats, Queens Road South Melbourne, built the same year. He brought the European influences of Le Corbusier and Alvar Aalto to this firm. The innovative use of materials, including off form concrete, was a hallmark of this practice. Stanhill is the undoubted masterpiece of this firm, and is among the most important buildings in Australia of the International style. The later partnership of Grounds, Romberg and Boyd was of major importance in the 1950s. (1) Robin Boyd was the doyen of Victorian architecture during the 1950s and 60s. His commissions included a wide range of institutional and residential projects. He published widely and was a noted architectural critic. Roy Grounds's early designs used the Spanish Mission mode but quickly adapted to the International Style, via the Georgian Revival. He is best known for his simple design of the post war period using geometric forms.

RYAN, GERALD M.

Projects in Malvern

317 Glenferrie Road
Architect: Gerald Ryan
1925: for Dr A Machen Hill

Biographical Information

There are nine entries in the Australian Architects Index (1924 - 36). Son of architect Michael Ryan who practiced in Donald, St Arnaud and Stawell.
SCHREIBER AND JORGENSEN

Projects of Malvern

331 Glenferrie Road
Architect: Schreiber & Jorgensen
1918

382 Glenferrie Road
1923

1021 Malvern Road
Architect: Schreiber & Jorgensen
1923; for Mr Gason

24 Monaro Road
Architects: Schreiber & Jorgensen
1923; for W R Bates

11 Toorak Avenue
1925

Biographical Information

Little is known about the practice of Schreiber and Jorgensen. It is possible that Jorgensen was related to Justus Jorgensen who established Monsalvat at Eltham. Their practice reflected a strong Arts and Crafts character and later Bungalow character with the use of decorative massing and elements, such as the grid pattern.
SHERLOCK, M.

Projects in Malvern

688 Toorak Road
Designer Builder: M Sherlock
1924: for Mrs Finney

Biographical Information

Nothing is known about M. Sherlock; he signed his only known plan (688 Toorak Road) 'Designer and Builder'.
SOMMERS, GEOFFREY

Projects in Malvern

Normandie, 657 Toorak Road
Architect: possibly Geoffrey Sommers
1934: Geoffrey Sommers reference
1936: for Mrs Vera D Munro

668 Toorak Road
Architect: Geoffrey Sommers
1938: for J A Steele

Biographical Information

Geoffrey Sommers is remembered for his 1930s and post-war domestic work in Malvern and Prahran. He commonly blended a discreet Georgian flavour with the simple gable roofed, asymmetrical house, often single storeyed, which contemporaries such as Robin Boyd sought to identify as a Victorian vernacular type. His buildings, often painted white, attempted to achieve a stylish compromise between the strong Georgian tradition of the Melbourne area and the powerful influence of international modernism. His work from this period may be compared to the contemporary work of Marcus Martin in terms of style, though he did not meet with the general acclaim or success experienced by Martin. His Normandie, 657 Toorak Road is atypical of his output, possibly because it was designed at an early stage of Sommers's practice.

A collection of drawings and photographs from Sommers’ office are is held in the LaTrobe Collection, State Library of Victoria.
STEPHENSON AND MELDRUM

Projects in Malvern

Little Milton, 26 Albany Road
Architect: Muriel Stott, Stephenson & Meldrum
Landscape design and construction: Edna Walling
1925-26; for A L Moran

Biographical Information

Percy Meldrum and Arthur Stephenson both studied at the Architectural Association in London after the war before returning to Melbourne to set up a practice together in 1920. Their practice was largely devoted to domestic work until 1932, when they received the commission for the main block and services building at St Vincents Hospital, Victoria Parade, Fitzroy. Other hospital commissions soon followed, with the Freemasons and Mercy Hospitals in East Melbourne and the Royal Melbourne Hospital, Parkville the most prominent in Victoria. Another celebrated work of this partnership was Newspaper House, 247-249 Collins Street (1932). In 1936 the firm became Stephenson, Meldrum & Turner. Meldrum and Stephenson parted company in 1937, with Meldrum retiring to form a new partnership with Arthur Noad and Stephenson joining forces with D K Turner, a Sydney based architect.

Stylistically their domestic work tended toward the revivalist English modes, Georgian and Tudor in particular, although Meldrum also favoured Mediterranean design as seen in his own house, 106 Caroline Street, South Yarra. Summerlease, the Trencery house on the Ranelagh Estate, Frankston (1930), was another Meldrum design, this time in the American clapboard Georgian manner. White Lodge, the Scott-Scott house at Frankston (1937), conformed to what Leighton Irwin had defined in 1932 as the 'Southern Victorian type', a two storey house with gable roofs of slate, brick walls to the ground floor and timber walls above, a careful fusion of modern design with subtle Georgian detailing.
STOTT, MURIEL

Projects in Malvern

Little Milton, 26 Albany Road
Architect: Muriel Stott, Stephenson & Meldrum
Landscape design and construction: Edna Walling
1925-26: for A L Moran

High Street and Malvern Road (north west corner)

Biographical Information

Muriel Stott had a brief practice in Melbourne also as the partnership of Stott and Hoare, before emigrating to South Africa. She was still living in Johannesburg in 1984, aged 93. (1) She is best remembered for her highly publicised Little Milton. Contemporary interior decorator, Ruth Lane Poole, claimed her as the one of the best known women architects in Victoria. At this stage she would have been amongst one of the very few women architects. She also built a fine Craftsman bungalow in Castlemaine.

1 Correspondence from Miles Lewis to Malvern Historical Society Inc, 18 August 1992
SUTHERLAND, GORDON J.

Projects in Malvern

3 Glyndebourne Avenue
Architect: Gordon Sutherland
1923: for D W McLachlin

Biographical Information

Little is known about Gordon Sutherland. There are 13 entries in the Australian Architects Index, spanning the period 1917-25.
SUTTON, BERNARD

Projects in Malvern

11 Grosvenor Court
Architect: Bernard Sutton
1937: first owner Bruce A Wenzel

Biographical Information

There are seven entries in the *Australian Architects Index*, spanning the period 1922-36.
TOMPKINS, HARRY W.

H. W. and F. B. Tompkins (1894 - 1940)
Tompkins Shaw and Evans (1940 -)

Projects in Malvern

Tiri-Tiri, 44 Kyarra Road
Architect: H. W. Tompkins
1892: for Frank B Tompkin
1897: Henry W Tomkins sells property

15 Linlithgow Road
Architect: H W & F B Tompkins
1919

Biographical Information

Tompkins moved to Melbourne with his brother Frank in 1891, and 44 Kyarra Road is possibly the first building in Melbourne after they established their own partnership. Their firm went on to become one of Melbourne’s most successful commercial (rather than domestic) practices. He was president of the RVIA in the World War I period. Civic minded, he was Mayor of Kew in the 1920s. Important projects included the Commercial Travellers Association buildings 1894 and 1913, and Myer Emporium. Tompkins was a close friend of Sidney Myer, and they travelled overseas together, looking at department stores.
TREEBY, PHILLIP EDWARD

Projects in Malvern

Chesterfield, 6 Mayfield Avenue
Architect: Phillip E Treeby
1891: for A E Wallis

Biographical Information

Phillip Edward Treeby (b.1860) was a prolific Melbourne architect of the late nineteenth century. His work spanned the period 1887-97 and encompassed both commercial and residential projects. (1)

1 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977.
USSHER AND KEMP

Henry Kemp
Beverley Ussher
Ussher and Kemp

Projects in Malvern

The Gables, 15 Finch Street
Architect: Ussher & Kemp
1902-03; first owner Mrs Louisa Birtchnell

23 Henderson Avenue
Architect: Dean W. Barney also H and F Kemp
1936

19 Moorhouse Street
Architect: Henry H Kemp
1920; for M W Melville

Biographical Information

Beverley Ussher (c.1868-1908) and Henry Hardie Kemp produced some of Melbourne's most distinctive domestic architecture of the early twentieth century. Kemp had been in practice with Percy Oakden, George Addison and George Inskip while Ussher had practised with Walter Butler. (1) Kemp joined with the younger Ussher in 1899 to form the practice Ussher and Kemp. George Tibbits had discussed the firm at great length in his article 'The So-Called Melbourne Domestic Queen Anne'. It was undoubtedly one of the most accomplished and prolific Melbourne practices of the early twentieth century. It drew on a distinguished line of work by the individual partners from the nineteenth century.

The influence of this practice with the six early houses in Finch Street, Malvern, would appear to have had a major influence on the strong Queen Anne character of the Gascoigne and Waverley Estates.

1 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977.
WATTS, THOMAS

Projects in Malvern

Flete, 2 Flete Avenue
Architect: Thomas Watts
1881: for Hon. Mr Justice Williams

Valentines, Willoby Avenue
Architect: Thomas Watts
1891: for John Mark Davies

Biographical Information

Thomas Watts (1827-1915) was active in Melbourne during the period 1856-1906. Watts, who practised with a variety of partnerships, had an extensive practice in commercial, religious and residential works. (1)

The work of Watts has been well documented in a recent report on the CSR Sugar Refinery at Yarraville:

During his working life in Victoria, which spanned over thirty years, Watts carried out a substantial and disparate body of work, mostly in the city and suburban Melbourne, with a few commissions in country Victoria. Watts designed a number of city and suburban churches, particularly in the early years. He also designed many city and inner suburban warehouses and shops as well as building and carrying out alterations to smaller numbers of hotels, schools and industrial buildings. In the later years of his career, from around 1875, Watt’s work was substantially residential, though this was also the period when Watts carried out many of his more substantial commissions, including a number of churches and important industrial and commercial buildings. Watt’s son, Thomas Salter died in 1910, predeceasing his father by some five years. At this time, Watts senior was said to be a ‘retired member’ of the firm. Watts himself died on 22 January 1915 ... Watts was a high profile member of his profession and was one of the founders of the Victorian Institute of Architects. He was also a prominent citizen, in 1888 holding the position of justice of the peace for the central bailwick. In 1871 he was president of the Chire of Caulfield.

Excerpt from Allom Lovell & Associates Pty Ltd ‘CSR Sugar Refinery, Yarraville: Conservation Analysis 1992 (Draft)’

1 Miles Lewis (ed), Australian Architects Index, University of Melbourne, 1977.
WRIGHT, ARNAUD

Projects in Malvern

5 Evans Court
1929

10 Moorakynne Avenue
1933

19 Power Avenue
Architect: Arnaud Wright
1932

11 and 11A Linlithgow Road

Biographical Information

Little is known about Arnaud Wright but it is possible that he was in partnership with Eric Beedham in the 1930s. This suggestion is reinforced by their mutual preference for Old English architectural expressions. Wright undertook many residential commissions in Malvern, especially in Belson and Nott Streets of the Gascoigne Estate.
YUNCKEN FREEMAN AND FREEMAN

Yuncken Freeman Griffiths and Simpson
Yuncken Freeman Pty Ltd

Projects in Malvern

202 Kooyong Road
Architects: Yuncken Freeman & Freeman
1934; for C D Finch

Biographical Information

John Freeman the chief designing architect in this firm. He established a reputation for his interpretation of the refined Georgian mode. Freeman was comparable to Marcus Martin (qv), but more eclectic. Yuncken Freeman & Freeman also designed in the International Modern mode, their most noted house in this idiom being the Smith house, Cnr Whernside Avenue and Hopetoun Road, Toorak (demolished in the 1980s). In the 1960s the firm became the foremost designers of commercial towers, including BHP House and Eagle House in Bourke Street, Melbourne.