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

Malvern Historical Society Inc.

ADDENDUM - MALVERN HERITAGE STUDY 1992

The following information has become available since June 1992

3 Benson Ave	Architect -	Walter & Richard Butler Building Plan 11498
298 Glenferrie Road	Architect -	Lewis Levy
395 Glenferrie Road	1916	
22 Hopetoun Road	Architect -	Blackett & Forster Building Plan 11129
38 Hopetoun Road	Architect -	J.F.W. Ballantyne (1933) Building Plan 11627
18 Somers Ave	1938	
39-41 Talbot Cr	Architect -	Leslie Reed
59 Talbot Cr	1935	
655 Toorak Road	Architect -	Arthur Plaisted Building Plan
691 Toorak Road	Architect -	A.Richard Butler (built for Judge Winneke)

INDIVIDUALLY LISTED HOUSES THAT HAVE BEEN DEMOLISHED SINCE JUNE 1992 (This list does not include houses demolished in significant areas).

ADDRESS

14 Barnard Rd

16 Chesterfield Ave

14 Glen Rd

329 Glenferrie Rd

4 Mayfield Ave

15 Myamyn St

712 Toorak Rd

408 Waverley Rd

627 Waverley Rd

13 Whernside Ave

AUGUST 1994

P.O. Box 184, MALVERN 3144. Ph. 823.1360 509.2534

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1.0 INTRODUCTION

The suburb of Malvern occupies a special place in the history of Melbourne and indeed the state. The early residential development patterns its predominantly wide streets and generous sized allotments. This is a result of a transition from rich farmland to a desirable residential suburb. Malvern was, for instance, the seat of Victoria's Governor from 1901-31, perhaps the only example in Australia this century of a Vice Regal residence being located away from the traditional Government House. Residential development continued throughout the twentieth century and Malvern became the focus for houses of Melbourne's established families. The list of architects is a roll call of the States most accomplished practitioners: Walter Butler, Harold Desbrowe Annear, Walter Burley Griffin, Robert Haddon, Rodney Alsop, Cedric Ballantyne and Robin Boyd.

Use of the Malvern History Collection has provided a wealth of documentation, perhaps unequalled for a suburban municipality anywhere in Australia. The collection of Malvern City Council building permit plans is the most significant body of architectural drawings to come to light for many years.

Objectives

The main objectives of the City of Malvern Heritage Study are as follows:

- to prepare documentation to provide justification of scheduling of individual buildings and areas in the Local Section of the Malvern Planning Scheme:

- to provide information to assist councillors, council officers and applicants in the planning process: and

- to raise consciousness of building owners about the significance of their properties and other properties in the municipality.

Study Background

This Heritage Study was commissioned by the City of Malvern in July 1991.

It comprises a substantial revision of the area and building schedules in the earlier City of Malvern Urban Character Study (1988-89).

A number of additional areas have been identified. The significant areas are discussed in Section 2 of the Heritage Study.

Many additional buildings have been identified. The significant buildings are listed in Section 3.2 of the Heritage Study. A separate citations for each significant building is contained in Section 3.3.

Sources of Historical Information

The Malvern History Collection

The Malvern History Collection was formed in 1990 with the aim 'to ensure that information pertaining to the Malvern area is collected, preserved, organised and promoted to the community'.

Membership of the Committee consists of representatives of the City of Malvern and the Malvern Historical Society Inc., and it is believed that this is the first instance in Victoria of a Council and a community group formally co-operating to preserve historical material.

The Malvern History Collection comprises the existing collections of the Historical Society, Library Service and Council. Malvern City Council has stored a large quantity of material from the date of its inception onwards; some of this material is now unique and valuable to researchers on a State level. The building plans, for example, are an important collection of architects drawings and plans from 1916-1930. The plans cover an important period in the development of building in Victoria and include drawings by many prominent architects of the period. The Malvern Historical Society Inc., established in 1972, has archives which include over 4000 photographs of Malvern and the Alway Collection of subdivisional plans, 600 plans from the 1880s to the 1970s.

All material in the Malvern History Collection is the property of the Malvern City Council. Under the rules of incorporation of the Malvern Historical Society Inc., if the society ceased to exist, all archival material would become the property of the Malvern City Council.

Other Sources

In addition to the Malvern History collection, the following sources were used in the preparation of the Malvern Heritage Study:

Melbourne Water archives (drainage plans)
State Library of Victoria (maps and plans)
Miles Lewis (ed) *Australian Architects Index*, University of Melbourne, 1977

Noted scholar of twentieth century architecture Bryce Raworth has been commissioned to provide brief biographical notes on architects working in Malvern and also to assess the Malvern projects as part of their wider oeuvre.

All of the above sources have combined to provide a sound basis for assessing significance of individual buildings.

Study team

Nigel Lewis Richard Aitken P / L

Nigel Lewis
Richard Aitken

Malvern Historical Society Inc.

Di Foster
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City of Malvern

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Sub-consultants

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2.0 SIGNIFICANT AREAS

2.1 INTRODUCTION

Significant Areas have been identified as proposed Malvern Residential 2 Zones. They include areas previously identified by the Malvern Urban Character Study as well as new areas in the Toorak - Kooyong section of the municipality.

Previously identified areas

These areas have been reviewed as part of the Malvern Heritage Study and revised analysis undertaken. The Significant Areas include:

Gascoigne and Waverley Estates
Claremont Avenue Area
Sorrett Avenue Area
Heatherleigh Place Area
Nirvana and Villers-Bretonneux Area
The Rialto Area

New areas

New Significant Areas have been confined the locality bounded by Gardiners Creek to (and including) Malvern Road and Kooyong Road to (and including) Elizabeth Street.

The newly identified Significant Areas include:

Glyn and Moonga Estates
Kooyong Area
Moorakyne and Stonnington Estates
Elizabeth Street Area
Linlithgow Road - Toorak Road Area
Ledbury Court Area
Stonnington Place Area

The rationale for selecting the Toorak - Kooyong locality has been based on its extremely high architectural and landscape qualities. The intense coverage of this area in the 1920s to 1930s period by building journals, and the *Australian Home Beautiful* in particular, clearly indicates that this locality was at the forefront of domestic design in Australia at this period. This documentation has also provided an unrivalled degree of primary source material.

This pre-eminence was due to the relatively late development of this choice area into regular allotments. Previously this area had housed some of the grandest mansion estates seen in Australia. Properties such as Moonga, Moorakyne and Stonnington covered vast holdings. This is clearly shown in an 1926 oblique aerial view at a period when the current closer development was starting to take place. Stonnington is the sole surviving example of these estates. Its partial retention has been made possible by long term institutional use, including a period as State Government House; changed social patterns and rates have eliminated the other mansion properties. Glyn was the last property to retain an extensive land holding, and a horse paddock enclosed with cypress trees fronted Toorak Road until the late 1950s. The subdivision of Glyn was recognised as the passing of an era by people who recalled the other estates of the area.

The redevelopment of these grand holdings made excellent use of the undulating terrain. The use of curving streets in many cases with wide sweeping verges of lawn and narrow concrete

roads, mature street trees and intact precincts of houses with designs derived from the English Arts and Crafts Movement combine to form an unparalleled residential environment. The enclosed valleys such as that of the Moonga Estate provides special landscape qualities.

The formative process of these areas is well documented. These records include:

- the 1902 MMBW plans which show the mansions in their original form (including details of all buildings including outbuildings, verandahs and property names as well as garden layouts, drives, paths and fences);
- 1947 MMBW plans which show the footprint of buildings (north of Toorak Road);
- the Alway Collection of auction plans held by the Malvern Historical Society Inc contains information on the subdivision of many original estates (reference numbers quoted below refer to the Alway plans);
- 1920s to 1950s *Airspy* oblique aerial photographs; and
- general early photographs and information on prominent residents documented by the Malvern Historical Society Inc.

The areas are defined as Residential 2 Zones on the maps produced separately by the City of Malvern. The lists of buildings at the end of each major area is a select list of buildings (and their architects where this is known) that contribute to the significance of each area. These lists are not necessarily comprehensive.

2.2 GASCOIGNE AND WAVERLEY ESTATES

The Gascoigne and Waverley Estates area is an unusually rich area of substantial Edwardian-era housing with a number of especially notable houses of the Queen Anne style. It also includes residential developments of the 1920s and 30s.

The area generally has larger houses than for the Claremont Avenue Area, with larger set backs, more flamboyant designs and a large number of 1920s houses further away from the Caulfield Station.

1857: Crown Allotments 74, 75 and 77 to 86 were sold at this time. The future area of the Gascoigne and Waverley Estates was located on a track leading from Melbourne to Dandenong which ran diagonally across the area.

1860: Finch Street created to a point midway between the future alignment of Manning Street and Coppin Street

1879: Railway link between Oakleigh and South Yarra opened to complete link between Melbourne and Gippsland.

1880: Three houses were erected on the southern portion of the Gascoigne and Waverley Estates area. The following roads were gazetted: Finch Street extended to Wattletree Road, Coppin Street, Kerferd Road, Beaver Street and Central Park Road, then known as Hunter Street.

1880-85: Various speculative purchases led to most of Crown Allotments 79 and 82 to 86 being purchased by Parsons and Company.

1883: Kingston Street, Nott Street and Belson Street created.

1885: Gascoigne Estate (a grid subdivision of Crown Allotments 79 to 82) advertised for sale in March. It was planned by surveyor Thos. B. Muntz for the Gascoigne Land Company. In November of the same year the Gascoigne Extension Estate was offered for sale (comprising Crown Allotments 83 to 86).

1886: Seventeen houses erected by February in the southern section.

1890: Manning Road, Bates Street, Epping Street, Turner Street and Douglas Street created.

1891: The Waverley Estate released covering the area south of Coppin Street (comprising Crown Allotments 75, 77 and 78 as well as part of former subdivisions in Crown Allotments 74 and 79). By this time the construction of Finch and Coppin Street had occurred in the Gascoigne Estate. However, only seven new houses were built in the Gascoigne and Gascoigne Extension Estates by this time. The financial crash of 1891 virtually froze development on these estates. Seizing this opportunity, the Melbourne Golf Club opened their large new course over much of the estate in June 1891. A clubhouse was established at 16 Turner Street, an unoccupied speculative Italianate villa. The course extended eastward as far as Hedgeley Dene, which provided an appropriate water hazard. Other hazards included the half dozen other houses on the estate. The golf course was subject to continuing realignments in the early 1900s as development was revitalised. In 1901 the now Royal Melbourne Golf Club moved to Black Rock and its place was taken by the Caufield Golf Club, which moved to South Oakleigh in 1909 to become the Metropolitan Golf Club.

1899: A row six houses erected in Finch Street to the design of architects Ussher and Kemp. These stylish houses presumably set the standard for ensueing development in this area.

1906: Central Park created at north-east corner of this area following purchase by the council. This led to development on the perimeter of this previously undeveloped section.

1906-15: Major building phase although most activity was confined to the southern area and the Waverley Estate in particular. However, much land remained in the northern areas, which were not developed until the 1920s, facilitated by the advent of the advent of the electric tram along Wattletree Road after 1910. (Stephen Clements, 'The Gascoigne and Waverley Estates, Malvern - A study of Suburban Land Development 1885-1945', Research Report, Department of Architecture and Building, University of Melbourne, 1974; additional information from Malvern Historical Society Inc.)

Finch Street

south of Coppin Street

The scale of original houses in this block is generally large. On the west side there is a particularly important row of Queen Anne residences designed by Ussher & Kemp, including The Gables (No 15). This sequence is terminated just prior to Waverley Road and the shops by the sandstone Anglican Church of St John the Evangelist. There are several Victorian villas near the shops and these apparently predated the Waverley Estate, attracted by the newly opened train line. This section of Finch Street is the most important in the Gascoigne and Waverley Estates area and was a major influence on its development.

Central Park Road to Coppin Street

The original building stock is generally of the Queen Anne style, although some houses date from the 1920s creating a diverse scale and set back pattern. This block has a number of recent unit and flat developments.

north of Central Park Road

This block comprises a combination of large Victorian and late Victorian era houses, Queen Anne and 1920s villas, including several of attic style. It has a relatively heterogeneous character of single and double storey houses and set back pattern derived from this combination of building periods. There are several intrusive units and flat developments, although of a relatively modest scale.

Bates Street

This street has small set backs and a narrower road width than Finch Street although developed at the same period. There are some large two storey late Italianate villas, with bichromate red brickwork, on the west side.. Traditional Victorian villa forms at the south end are replaced by Queen Anne designs further north. There are some elegant buildings of the 1920s including some flats from the 1920s and 30s. Overall there is an interesting cohesion of forms and designs, with no intrusive developments.

Turner Street

A modest scale with comparatively small set backs characterises this street. The houses have the characteristics of the earlier development of the former Waverly Estate. Late Victorian transition villas, Queen Anne and several 1920s villas make up the single storey housing stock of this street. The integrity of these houses is not high and tall fences break the arehitectural unity of the buildings. There are, however, no intrusive new developments except the units at the corner of Manning Road.

Epping Street

This forms a cohesive street of Queen Anne villas with large set backs. The consistently substantial building forms are punctuated by the church complex at the southern end.

Douglas Street

This street is predominantly composed of Queen Anne style villas but has some 1920s infill developments. The street is notable for the high degree of intactness of the houses.

Manning Street

Manning Street is composed of predominantly single storey Queen Anne style villas and is punctuated by the massive scale of the double storey mansion at No 10 Manning. It has a heterogeneous character to set back patterns.

Coppin Street

The housing stock of Coppin Street (east of Finch Street) is generally modest but still of a characteristic Queen Anne form. There are some Victorian houses at the east, indicating the earlier date of the subdivision. Some allotments were, however, developed for the first time in the 1920s. The street is wider than some others in this estate which provides a more open development character. There are several redevelopments that do not contribute at all to the character of the street.

West of Finch Street the housing stock is more diverse yet of less architectural consistency. There are several intrusive developments and this section of Coppin Street lacks the tight cohesion of other streets.

Beaver Street

There is an importance sequence of larger freestanding single storey villas on larger allotments in Beaver Street, east of Finch Street.

The block between George Street and Finch Street contains a greater diversity than elsewhere in the street. There are a number of buildings here that are not contributory. There is a great variation in set backs and building forms.

At the west end of Beaver Street there is a generally consistent sequence of single storey Federation villas, having reasonable set backs and an open scale created by the wider street width. While there are some earlier Victorian buildings and some of the late 1920s, there is a pleasing overall architectural character. There are few buildings that do not contribute to the significance of this block.

Kerferd Road

At the east end of Kerferd Road the original housing stock is of a consistent Federation-era character. This street has an open character with large set backs, especially at the west where there are a number of examples of 1920s villas of a low and graceful character. There are several modern developments that do not contribute to the character of the street.

Central Park Road

Central Park Road generally comprises large single storey houses, with larger set backs and a more flamboyant character than most of the estate. At the eastern end, nearer the park, there are post-Federation and some later 1920s villas. While some unsympathetic developments have occurred, the early architectural character has been retained.

The southern end of Central Park is renowned for the landscape of the 1920s, including path layout and structures. This provides an important aspect of the character of the surrounding areas. By contrast, the northern end has changed dramatically from its former character. These changes include the loss of the original structures, including the picturesque half timbered kiosk, and changes to the oval surrounds.

Burke Road

This sequence has a larger scale of buildings, including some very large flamboyant Federation-era houses (with intact picket fences and hedges) and some refined 1920s houses. Set backs are generally quite large. The (former Presbyterian) Ewing Memorial Church adds to this spacious character.

Tooronga Road

Modest single storey Queen Anne villas define the western boundary of the original Gascoigne Estate.

Kingston Street

Located opposite Central Park, this street contains a mixture of imposing and architecturally distinguished residences from late Queen Anne villas to houses of the 1920s. These are single storey with a consistency of materials and building forms. Fences maintain a harmonious scale and character and the street is relatively intact.

Nott Street

A street mainly developed in the post-World War I period with some large Old English style houses and more modest Bungalow styles. There are relatively few intrusive developments.

Belson Street

This street has a simple low scale 1920s streetscape and is characterised by small Bungalow, Georgian Revival, Old English and Spanish Mission houses with very few two storey buildings. The fences are sympathetic, many being original. There are several intrusive flat developments which include a long row of town houses and these lack the articulation of the significant buildings.

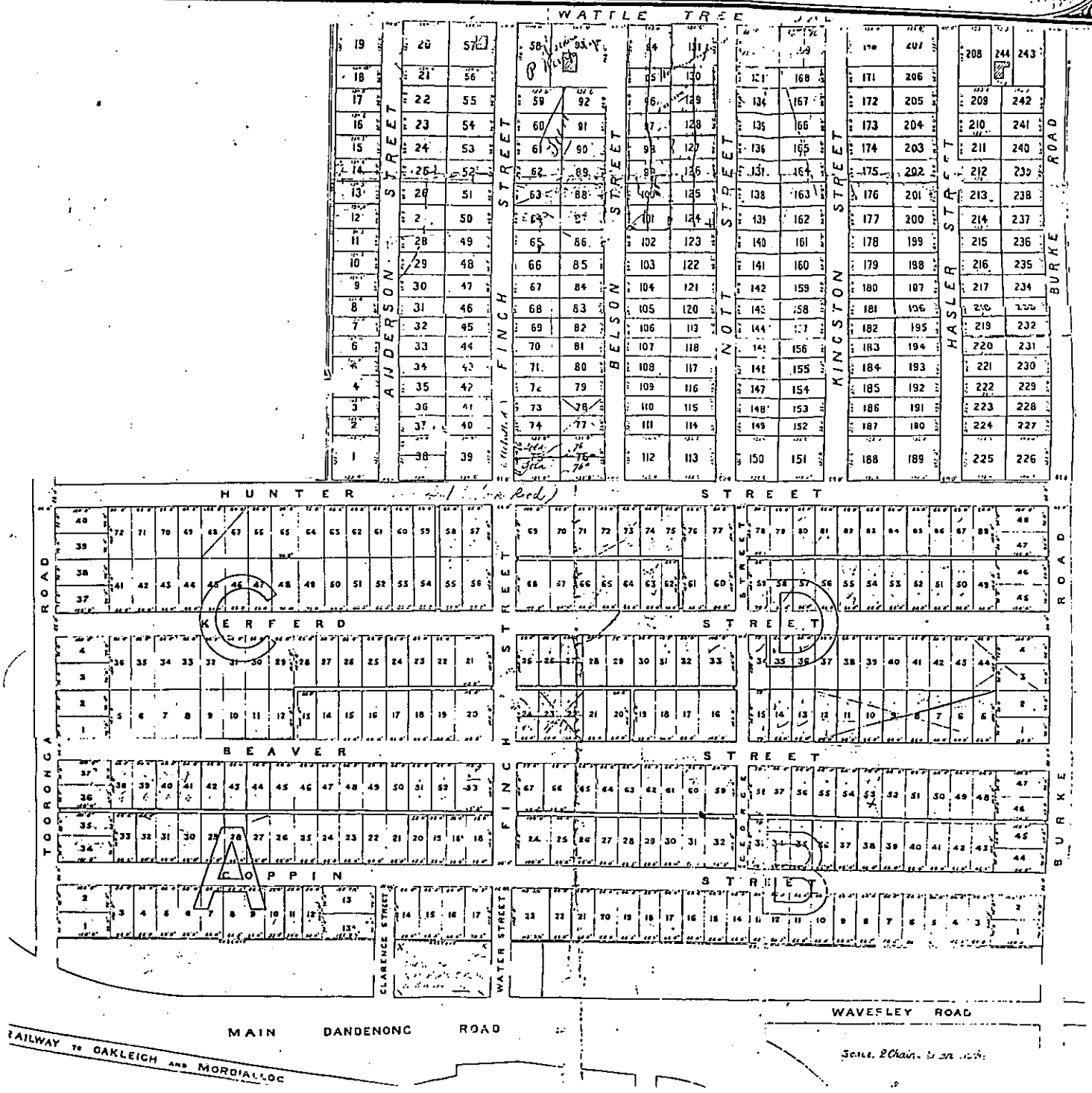
Wattletree Road

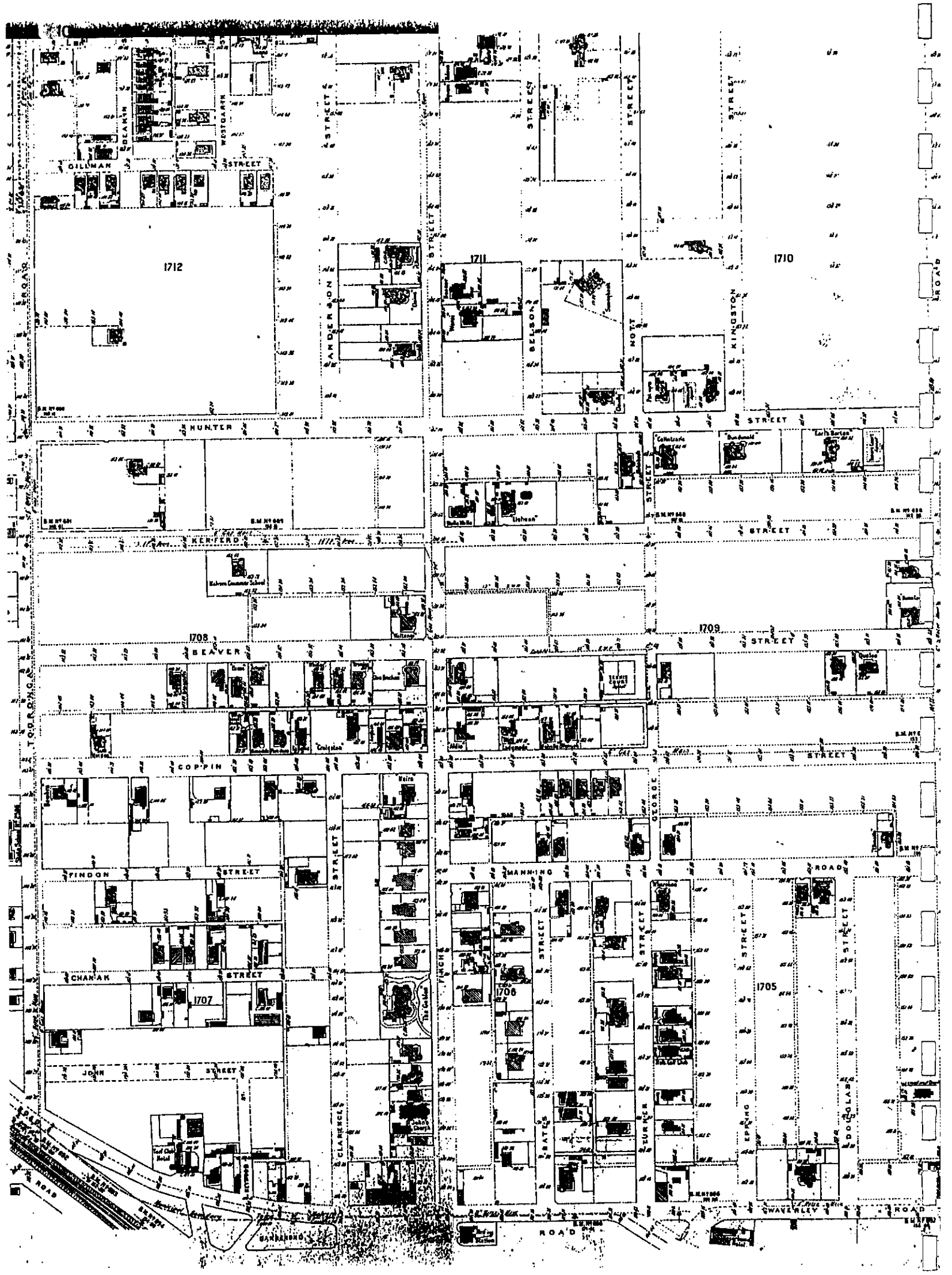
The houses in Wattletree Road generally date from the 1920s with a mixture of single and double storey buildings. They are quite prominent with large setbacks and several are of some architectural distinction.

GASCOIGNE ESTATE

MALVERN

ADJOINING THE **CAULFIELD RAILWAY STATION.**




GILLMAN
STREET
WESTGARTH
1712
1711
1710
HUNTER
STREET
KERFORD
STREET
1708
BEAVER
STREET
1709
COPPIN
STREET
FINDON
STREET
MANNING
ROAD
CHANAK
STREET
1707
1706
1705
JOHN
STREET
SWAYNEY
ROAD
ROAD

2.3 CLAREMONT AVENUE AREA

Claremont Avenue Area provides one of the most consistent residential sequences of the transition period from polychrome brick Victorian villas to the red brick and terracotta tiled roofs of the Federation period. This transition occurred through the sequential subdivision and development, with the earliest areas developed near Malvern railway station and the growing commercial area of Glenferrie Road.

The Claremont Avenue Area is significant as one of the most intact areas of late nineteeenth and early twentieth century suburban villas in Victoria. The modest lot sizes necessitated small setbacks, which combined with the massing and form of the buildings, provides a series of remarkably consistent streetscapes. This was due to the rapid development during a local building boom of the 1900-10 period. This rapid development coincided with the introduction of the electric tram along Wattletree Road.

1857: Crown Allotments 61, 62, 63, 66 and 69 sold
1890: Glendearg Grove extended to Wattletree Road (LP 2918, lodged 10.4.1890)
1902: MMBW detail plan (160ft = 1 inch) provides a 'snapshot' of the area immediately prior to the influx of the new Edwardian idiom. It clearly illustrates the staged development pattern.
1899: Claremont Aveenue east of Glendearg Grove and Wheatland road created (LP 4140, lodged 10.11.1899)

Claremont Avenue

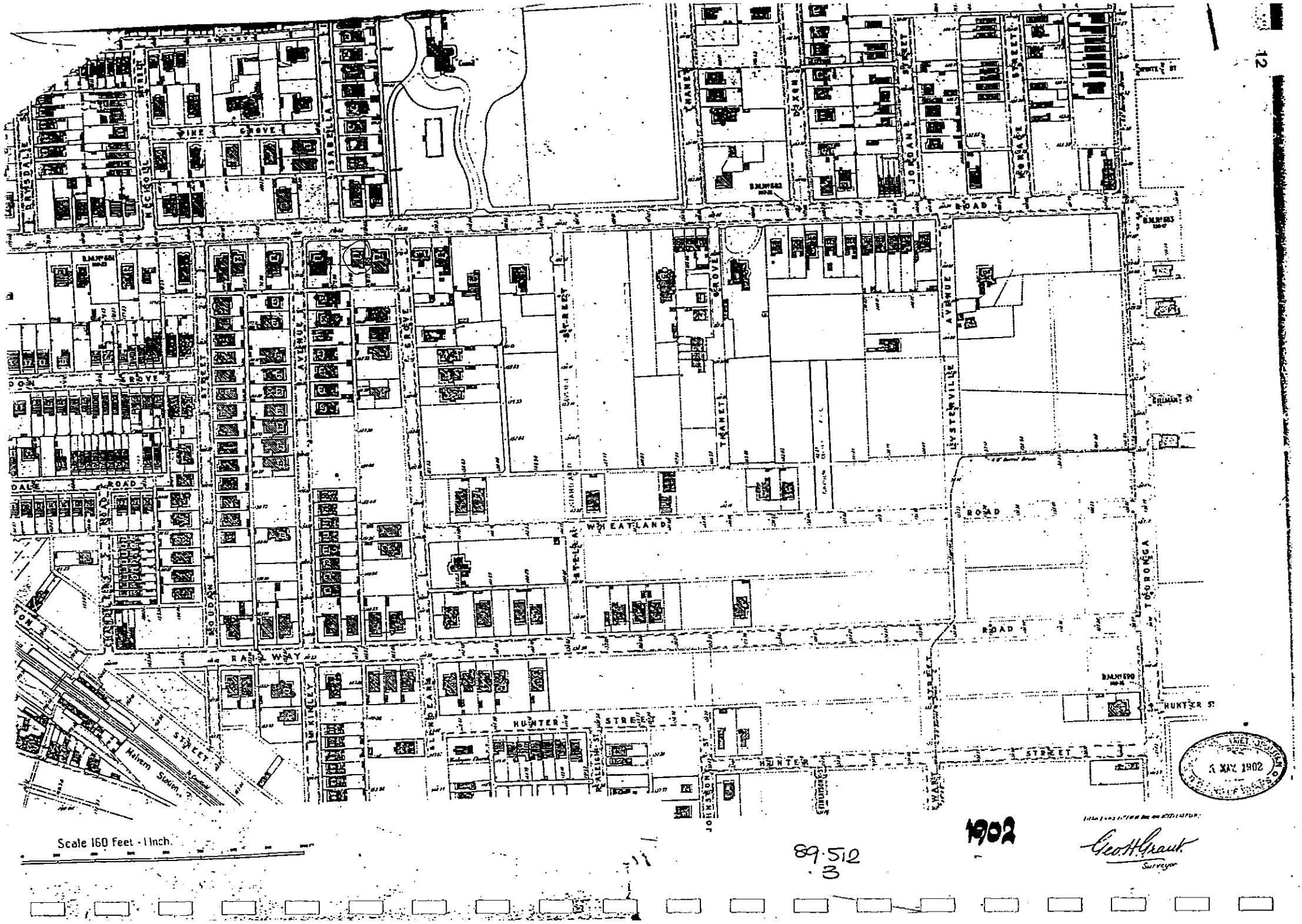
The western end of Claremont Avenue extends to the shopping centre adjacent to Malvern railway station. This section of Claremont Avenue was developed at a comparatively early date and is characterised by late Victorian boom era polychrome villas. These incorporate simple building forms with cast iron verandahs, many with asymmetrical bays. The consistency of this section is less than elsewhere as a result of some later developments. East of Glendearg Grove the new Edwardian influence has led to new materials and detailing on the traditional Victorian building form as well as the more articulated and asymmetrical Edwardian villas. Small set backs and comparatively large building forms of these single storey buildings provides a very strong repetition of forms and elements. This section is generally intact and has an extremely cohesive character.

Wheatland Road

Wheatland Road has similar characteristics to the eastern section of Claremont Avenue although it is of a slightly more modest scale than Claremont Avenue, perhaps only due to the narrower street width. Several intrusive flat developments detract from an otherwise consistent area.

Glendearg Grove

The character varies between the more substantial houses at the northern end and the more modest houses near the railway line. The north end has a combination of single storey Victorian villas with projecting bays and cast iron verandahs and consistent sequences of Edwardian villas. The setbacks on the west side are consistently small. The south end, which is lower lying and closer to the railway line, reflects this lower desirability with more modest weatherboard houses of both eras. A focus for the area is provided by the Uniting Church (1904), an impressive red brick Gothic Revival complex which expresses the new popularity of this material demonstrated in this area.


12
PINE GROVE
ISABELLA
NICHOLL
ERNSDALE
DOXSEE
JORDAN
STREET
HORNCASTLE
ROAD
AVENUE
GROVE
STREET
HANNEL
LYSTERVILLE
DALE
ROAD
WHEATLAND
ISABELLA
TOORONGA
RAILWAY
MOUDAN
WINCKLEY
ALLENBEARN
HUNTER
STREET
RALEIGH ST
JOHNSTON
EWART
HUNTER ST
Malvern Station
Scale 160 Feet - 1 Inch.
1902
Geo. H. Grant
Surveyor
89.512
3
6 MAY 1902

2.4 SORRETT AVENUE AREA

Sorrett Avenue encapsulates the wave of affluent residential devclopment during the building boom of the 1880s. This area was rapidly developed after the subdivision of the driveway of the 1860s villa Nerrena, later Sorrett. This development was doubtless due to its prestigious location next to St George's Church, the Municipal Reserve and Town Hall as well as the status of Nerrena. The status of the area was further confirmed by the construction of Northbrook (south of Nerrena) and Waiora and Myamyn (on the west of Glenferrie Road) at this time.

Sorrett Avenue area is significant for its early association with the redevelopment of the Nerrena Estate. The large elm tree at the corner of Glenferrie Road is a remnant of the former driveway of Nerrena. The area is now significant for the impressive sequence of Italianate villas, the unusual bluestone residence at 1 Sorrett Avenue and the mature street trees.

1857: Crown Allotment 19 of 6 acres sold to G F Smith (this was the future site of Sorrett Avenue). To the south was allotment 20, shown as 'reserve' which was the future site of the Municipal Offices, recreation ground and St Georges Sunday School.

1865: Charles Forwood owned 12 acres (presumably Crown Allotments 8 and 19) with a 7 room house (Nerrena)

1866: Charles Washington Umphelby payed £700 for Nerrena. Umphelby was a wine merchant and had lived in Malvern since 1856. An extract from a letter written by Mrs F S Officer, a daughter of Charles Umphelby, gives much information on Nerrena. This letter was written in 1965 when she was 96:

> when my father bought the property the entrance was from Spring Road, lower down from Glenferrie Rd. and he had the land where the Avenue is now, and a piece, the church side, and a big block facing Spring Rd. He called the house Nerrena which is a native name for distant view, which it certainly had. When I was born, to surprise mother he had what is now Sorrett Ave. made, planted with pine trees, eucalypts, red roses and geraniums and green gates with an elm on each side. No church was built then. When I was 13 he sold the place to Donald Wallace.

1881: Coach house and stable first noted in rate books for Umphelby's land (possibly the remaining coach house at 14 Sorrett Avenue). Umphelby purchased the land on the west side of Glenferrie Road, the current site of Waiora.

1882-83: Umphelby sold Nerrena to Donald Wallace, who renamed it Sorrett.

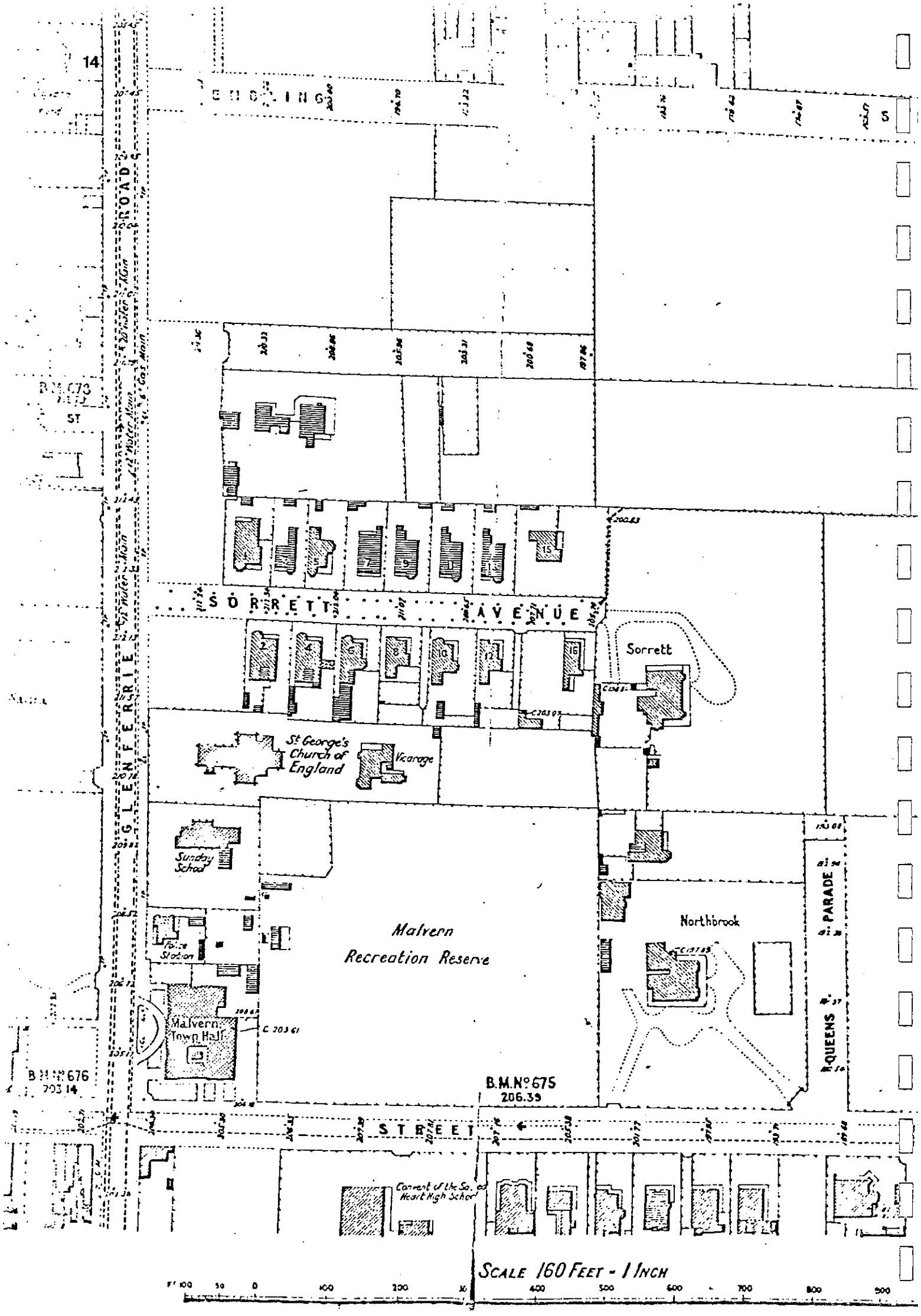
1885: House and land purchased by George Oliphant Duncan, Inspector of Industrial and Reformatory Schools for the Victorian government. A year later, plan of subdivision 1290 was lodged. The street was initially called The Avenue and the name Sorrett came from the renaming of Nerrena by Wallace.

1887: Subdivision of land into The Avenue (later Sorrett Avenue) and house lots. Frederick Throssell purchased 3 acres containing original house.

1887-90: Houses erected, especially during 1889-90.

The housing stock of Sorrett Avenue is of a generally uniform Victorian character which resulted from the rapid development of the area. All the timber buildings and one masonry building (No 15) on the north side have now been demolished. Significant early houses which remain are Nos 1, 2, 4, 5, 6, 8, 10, 12, 14, 16 Sorrett Avenue, 300 Glenferrie Road as well as the coach house at the rear of No 14. On the south side is a continuous and impressive sequence of two storey Italianate villas.

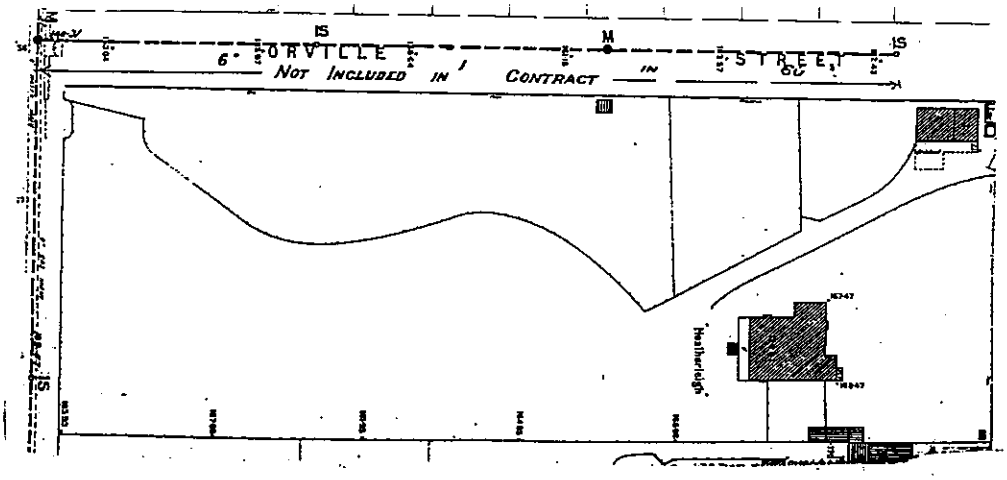
NERRENA

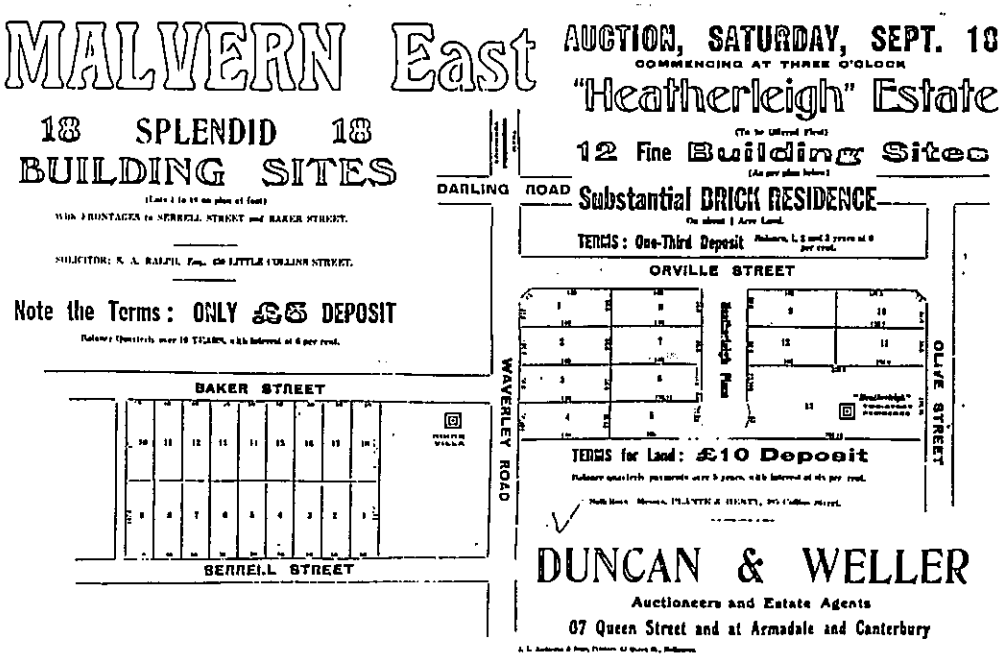

14
5
ROADS
GLENFERRIE
SORRETT AVENUE
Sorrett
St George's Church of England
Vicarage
Sunday School
Police Station
Malvern Town Hall
Malvern Recreation Reserve
Northbrook
PARADE
QUEENS
STREET
B.M.No 675
206.39
B.M.No 676
Convent of the Sacred Heart High School
SCALE 160 FEET - 1 INCH

2.5 HEATHERLEIGH PLACE AREA

Heatherleigh Place is significant as a compact development of almost matching 1920s villas which are characterised by dominant front porches featuring arches and buttressed piers. This cul-de-sac terminates in a loop with a circular island bed thickly planted. The area is further characterised by terracotta tile roofs, simple roof forms, mature street trees and the original concrete road surface. The vista along Heatherleigh Place is dominated by the rear view of Coronal, the mansion remaining from the adjacent estate.

1857: Crown Allotment 163 was brought by Edward Charsley, 9 acres.
1889: The adjacent Glen Iris Park Estate created
1916: Jessie Street contained a row of Victorian villas including the existing 3, 9 and 15 now known as Forster Avenue. On the site of Heatherleigh Place was a two storey Italianate villa on a large allotment of 6 acres which extended to Waverley Road. On the adjacent large allotment to the east was another mansion Coronal; this is still extant although in a modified design. Heatherleigh was demolished in the early 1920s.
1921: Heatherleigh Place created. This subdivision extended over the original allotment with frontages to Waverley Road, Orville Street and Olive Street. On the plan of subdivision the original house allotment was shown with Heatherleigh still standing. This occupied the equivalent of four allotments which would account for its demolition shortly after and further subdivision. The redevelopment of this street produced a uniformity of modest bungalows of the 1920s that has remained more or less intact to the present time.





2.6 NIRVANA AND VILLERS-BRETONNEUX AREA

This subdivision was originally associated with market gardening on Crown Allotment 155 and possibly 151. The area was developed in two distinct phases, the earlier section from the sale of the historic Nirvana estate and the latter after the 1925 War Service subdivision. The different Crown Allotments are defined by a change of street alignment.

The Nirvana and Villers-Bretonneux area is significant for the historical development which is reflected in the subdivision pattern, especially the closer association with the pioneering property, Nirvana, and the World War I associations of the War Service subdivision. The subdivision pattern reflects the manner in which the Nirvana Estate was planned (which left the house on a separate allotment) thus creating an unusual street alignment. The two squares of the War Service subdivision reflect the Commonwealth Government's altruistic approach to town planning. The architectural character and relative consistency of the original building stock reinforce the concept of the squares and the overall development of this area.

1857-c.1902: Original plan of subdivision shows allotments 151 and 155 sold to Tulloch. Within a year, Tulloch has constructed a weatherboard cottage and stable and had 4 acres cultivated. By 1866 a second house of brick had been constructed (the structure incorporated into the rear of Nirvana). The Tulloch family continued to own and farm this area until the beginning of this century.

1913: Nirvana Estate auction plan shows Nirvana Avenue and Karma Avenue subdivided for extent of Crown Allotment 155. (Alway Collection, Malvern Historical Society Inc)

1925: War Service Homes subdivision west side of Nirvana Avenue within Crown Allotment 151.

1926: Auction sale of 33 home sites. Plan shows the unusual subdivision pattern and a number of houses already built. The sale was under the instructions of the Commonwealth Surveyor-General.

Nirvana Estate

The housing stock of the Nirvana subdivision ranges from Federation era houses, later modest single storey Bungalow style villas of brick and timber to some Spanish Mission and Moderne designs of the late 1920s and 1930s. Some larger 1920s houses are located at the more affluent section near Waverley Road, including some two storeys. This section has a relatively cohesive streetscape with uniform set backs. A number of later houses and units have been built although the area generally retains the character of the first development of this subdivision.

Villers Square and Bretonneux Square

The most distinctive features of the Villers and Bretonneux Squares are the unusual layout of the two reserves which have mature tree plantings. The surrounding buildings have a generally consistent character ranging from single storey Bungalow styled villas. There is only one infill in Bretonneux Square which is not contributory. Villers is more cohesive architecturally while lacking the street tree planting of Bretonneux. The buildings that have remained substantially intact enhance the special character of this area. Nirvana Avenue is distinguished by houses of a more stolid nature, including a number of Spanish Mission designs.

NIRVANA HEIGHTS

EAST MALVERN, Close to Waverly Road Tram. SATURDAY, OCT. 10th

4 Bowes Carnegie Railway Station

On the Estate in a

Comfortably Seated Marquee

at half-past 3 o'clock.

Splendid Building Sites

With Fine Views and Perfect Drainage.

Remarkably Easy Terms

Via—

£5 DEPOSIT

Balance, Quarterly over 5 Years at 5 per cent.

Special Discount of 5 per cent.

To all Cash Buyers.

Title Certificate

Solicitor—

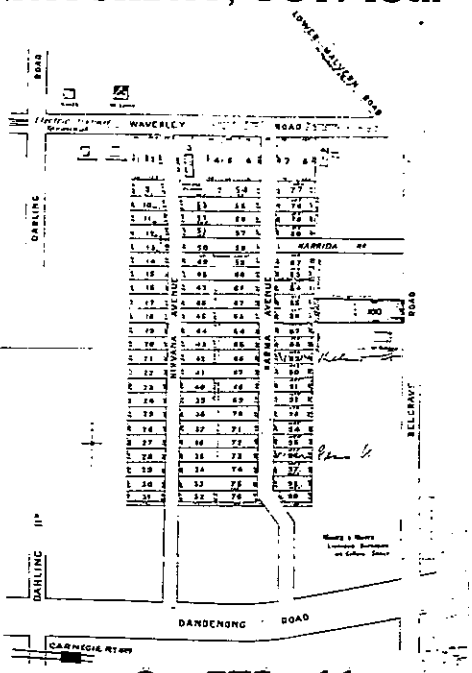
Norman Bayles, Esq.,

413 Collins Street.

For the Convenience of Buyers

A MOTOR BUS SERVICE

will be provided from Burke Road Tram Terminus, on day of Sale, starting at 2 o'clock.



Duncan & Weller,

Auctioneers, 67 Queen St., and at Armadale and Canterbury

D. H. SCOTT, Estate Agent, 72 Swanston Street.

(Under instructions from the Commonwealth Surveyor-General)

EAST MALVERN

Auction Sale on the Ground, at 3 P.M., on SATURDAY 22ND MAY 1926

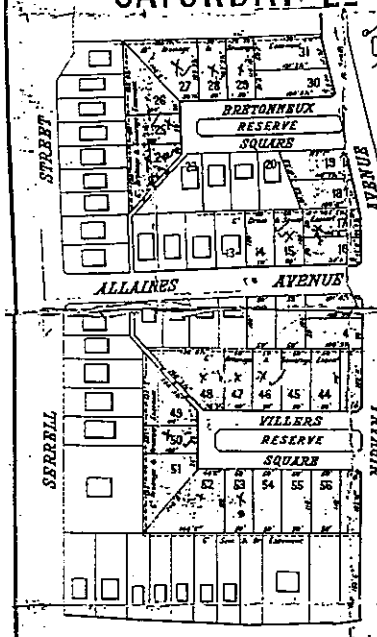
OF 33 Splendid Home Sites

[50' Frontages to made roads]

The property is situated within a few minutes of Carnegie and Murrumbeena Railway Stations, and is close to Darling Road Electric Tram terminus.

There is a frequent bus service along Dandenong Rd.

Water, gas, electric light and sewerage are available.



—LOCALITY PLAN—

TERMS:—£5 deposit per lot, balance £1 per month extending over a period of 5 years, with interest at 5% p.a. payable quarterly.

CERTIFICATE OF TITLE

A marquee will be erected on the ground with seating accommodation, and there is ample room for the parking of cars on the day of sale.

AUCTIONEERS—MESSRS. G. E. APPLETON & Co. 131 William St., City

In conjunction with

MESSRS. HAMMAND, OLSEN & Co. Murrumbeena, & 49 Elizabeth St., City.

2.7 THE RIALTO AREA

The Rialto Area represents the post-World War II greenfields development that occurred in the eastern part of the municipality which led to the residential development of the remaing farmland. The area is significant due to the unusual configuration of the street pattern around the former open drain and the uniform development of post War cream brick villas.

1857: Plan of suburban allotments at Gardiner, Parish of Prahran shows this area along Gardiner's Creek as 'low, flat - flooded after heavy rain ... light sandy soil ... [several banks of] tea tree'. The allotments are shown as 196 and 195 Police Reserve and 194 was sold to J Ouirk.

c.1920: Lot 5 of the Craigmore and Twickenham Estates, Malvern East shows most of the Rialto allotment which was formerly the Crown Allotment 195. (Alway Plan Book 2 No 19)

1924: Street layout created by LP10109, lodged 20.6.1924

c.1929: Aerial photograph shows the Outer Circle railway with timber trestle bridge crossing Gardiner's Creek, sleepers, track and telegraph wires intact but breached by the Glen Waverley railway line. It also shows a formed drain running through the site. There are no structures but several houses to the south of Waverley Road.

1937: MMBW plan shows allotments of subdivision.

c.1937-45: 'Malvern Meadows Estate the most charmingly situated home sites within the Malvern Municipal Area', subdivision plan, T M Burke Pty Ltd (Alway Plan Book 4 No 13)

The Rialto area is located on the previously undeveloped farm land between Gardiner's Creek, the Outer Circle railway and Waverley Road. It remained undeveloped at the time that the Glen Iris railway was extended to Glen Waverley and cut through the existing embankment of the Outer Circle railway. The land was generally low lying and swampy, with a large drain running through on the present day site of the Rialto.

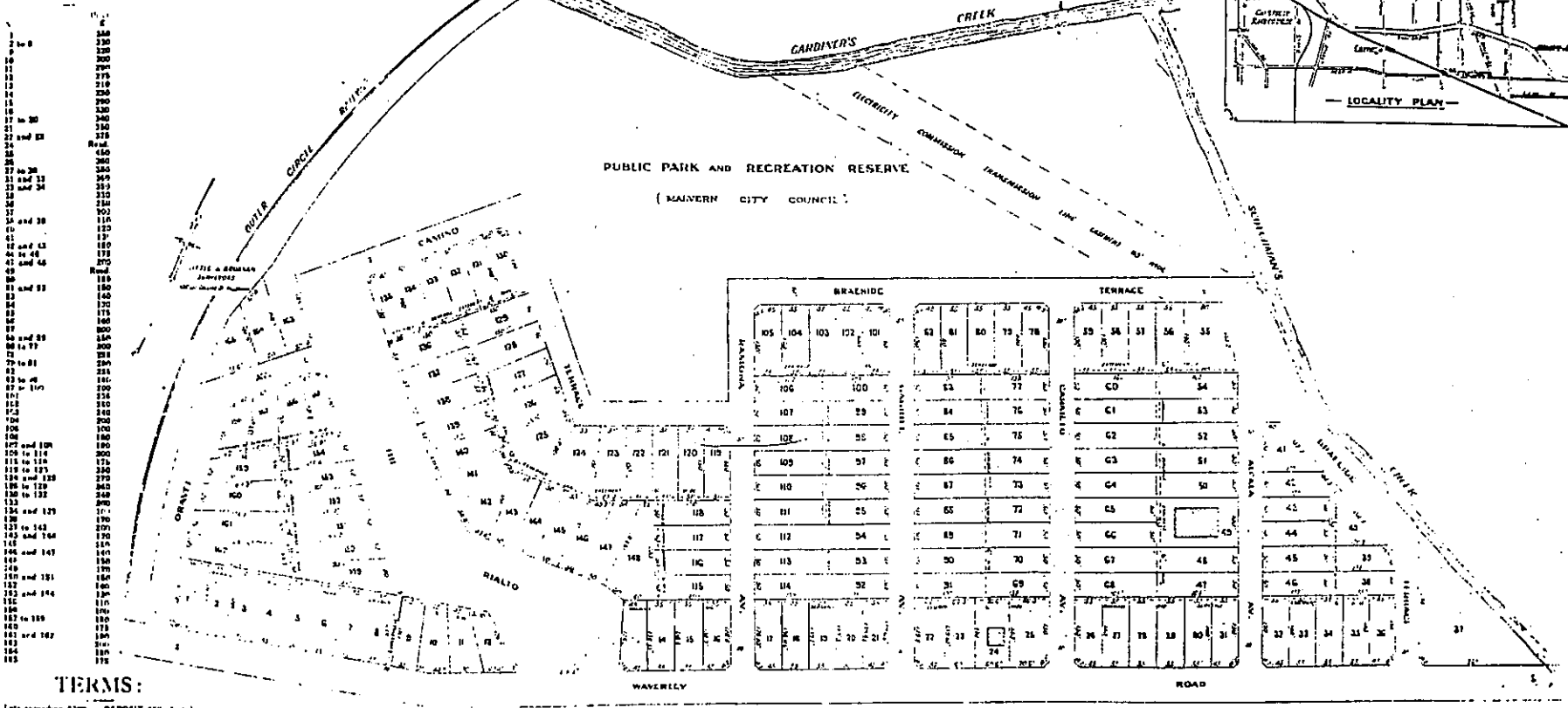
The low lying topography and drainage reserve has created the unusual open space characteristic of the Rialto and its unusual plan form. This area was uniformly developed after the first house on the estate was built on allotment 163 in 1947 (1). This has led to the prevailing building type being characteristic post-War cream brick villas with terracotta roofs. The building stock is more consistent on the higher northern side than the lower side. The alignment of the street and the open reserve is the most interesting feature of this area. The general level of intactness of the houses is high.

1 W K Allen, first occupant of Allotment 163, pers.comm.

MALVERN MEADOWS ESTATE,
East Malvern

The Most Charmingly Situated Home Sites within the Malvern Municipal Area

Price List



TERMS:

Lots exceeding £100 — DEPOSIT £50; Instalments £10 per quarter.
Lots between £210 and £299 — DEPOSIT £25; Instalments £5 per quarter
Lots under £200 — DEPOSIT £10; Instalments £1 per month
Balance at the end of Seven Years
Interest: 6 per cent. per annum.

SOLE AGENTS **T. M. BURKE PTY. LTD.** 340 COLLINS STREET, MELB.
PHONE: 5350

2.8 GLENFERRIE ROAD AREA

This main road is possibly the most important sequence of prestige housing of the 1920s and 1930s in Australia. Once the address of a series of vast estates including Glenferrie, Grosvenor, Malvern House, Moorakyne, Stonnington and Doona. Glenferrie Road was created by Robert Hoddles Survey of the suburbs of Melbourne, which created the original Crown Allotments and the main roads, such as Glenferrie Road and Toorak Road.

The area extends from the railway line to Malvern Road and subdivisions include:

1888-89: Great Toorak Estate Toorak Estate, Warra Street to Power Avenue (Alway Plan)
1907: Malvern House, Hamilton Avenue and Moorakyne Estate (Alway Plan, 2/13)
1929: Doona Estate, Church Street to Stonnington Place (Alway Plan, 3/127 A,B,C)

Glenferrie Road; Toorak Road to the railway line

This section includes a significant sequence of inter-war houses and apartment blocks. These include 424 Glenferrie Road (Denby Dale), 404 Glenferrie Road (one of Desbrowe Annear's most important houses), El Tovar (corner Monomeath Avenue) and Melville Court (corner of Power Street) and other substantial houses constructed either in the Georgian Revival character of the 1920s or a late Edwardian character. Immediately outside the area are some other buildings of note, the shops and signal box of the railway crossing.

The predominantly low fences are important features. They comprise clinker brick (and tapestry brick in the case of Denby Dale), rough stone work or low rough cast finished walls, some with hedges. A distinctive entry pergola highlights No 406.

The rising land from the Gardiner's Creek valley, the historic landscape character of the reserve on the west side and a number of large eucalypts, including several indigenous river red gums, *Eucalyptus camaldulensis* (possibly pre white settlement) create a distinctive character to this block. The area is also characterised by a general absence of intrusive developments, there is only one block of 1950s walk-up flats. Two other later developments are also harmonious, one at the corner of Monaro Road the other a Merchant Builders scheme at No 416.

Glenferrie Road, Malvern Road to Toorak Road

A strong landscape character defines this block. On the crest of the hill are several very old large indigenous *Eucalyptus camaldulensis* which provide a link with those in the block to the north. There are a number of large exotic trees, some apparently surviving from the large gardens that once dominated this block, of which only Stonnington remains. One of Melbourne's last city mansion properties, Stonnington provides a strong nineteenth century character with the large garden, many large and very old trees and the opulent mansion, a former State Government House for 27 years after Federation.

Architecturally this block provides a range of buildings that is now among the most important sequence of large 1920s houses in Melbourne. The importance of these buildings was recognised at the time of their construction by the contemporary journals.

The housing stock has a diverse character. There are a number of large roofed residences, with the complex hip and gable forms of the Old English style and the more restrained Georgian Revival forms, as exemplified by Desbrowe Annear's Katanga and 401 Glenferrie Road designed by Blackett and Forster (with an Edna Walling landscape). No 377 (architect Joseph Plottel) is conspicuous for dramatic massing of gable roof forms and the angled siting. The most architecturally distinctive building is perhaps No 395, Beaver and Purnell's Prairie style Rahnmoor.

The extensive use of clinker brick for most buildings in the Old English style, contrasts with the other buildings using rough cast finish or rendered texture or render with ornamented embellishments. The quality of detail in the Old English style buildings is further exemplified by the use of terracotta shingles in a number of buildings such as Nos 409, 376 and 429. Of particular interest are some of the earlier Edwardian era buildings (created by the 1888 Great Toorak Estate subdivision) including No 384 which has unusual detailing of the perforated brick work parapet. The Malvern Hotel brings an early nineteenth century character to this prominent corner at Malvern Road resulting from the early date of subdivision of this location.

This block is also important for the large number of significant fences. No 377 has unusual Egyptian-style fence piers. This is complemented by No 391 nearby, another distinctive fence that has closely spaced rough cast piers connected with pipe sections and prismatic shaped capitals; it is possibly the most unique fence in this area and possibly Malvern. The rough cast piers of No 395 complement the blocky Prairie-style house. The fence at Stonnington is a massive cast iron and masonry structure enhanced by grand entrance gates and distinctive gate lodge. Further north are a series of fences of interest from No 368 (clinker brick), the Katanga fence (with unpainted sand coloured render) and No 376 clinker brick and tapestry brick.

The whole block is relatively free of intrusive developments and there are few intrusive fences. This is a sequence of buildings of which Malvern, as a municipality, can be extremely proud.

Buildings of outstanding significance include the following:

Katanga, 372 Glenferrie Road; Harold Desbrowe Annear
377 Glenferrie Road; Joseph Plottel
395 Glenferrie Road; Purnell and Beaver
404 Glenferrie Road; Harold Desbrowe Annear
Denby Dale, 424 Glenferrie Road; Robert Hamilton and Associates, Marcus Norris
Carn Brae, 429 Glenferrie Road; Eric Beedham

Other significant buildings include:

328 Glenferrie Road
330 Glenferrie Road
374 Glenferrie Road: Cowper, Murphy and Appleford
376 Glenferrie Road
382 Glenferrie Road: Schreiber & Jorgensen
384 Glenferrie Road
387 Glenferrie Road (Cnr Russell Street); Oakden Ballantyne & Hare
390 Glenferrie Road
394 Glenferrie Road
401 Glenferrie Road: Blackett and Forster
410 Glenferrie Road: Cowper Murphy and Appleford
428 Glenferrie Road: Walter Mason
431 Glenferrie Road
453 Glenferrie Road: Arthur Barnes
459 Glenferrie Road: Arthur Barnes

THE GOLDEN YEAR,

1888.

PLANS AND PARTICULARS

OF

THE

GREAT TOORAK ESTATE

Toorak and Glenferrie Roads,

TOORAK,

TO BE

SOLD by AUCTION, on SUBDIVISION,

AT THE GROUND, on

Saturday, 11th and 18th February. 1888

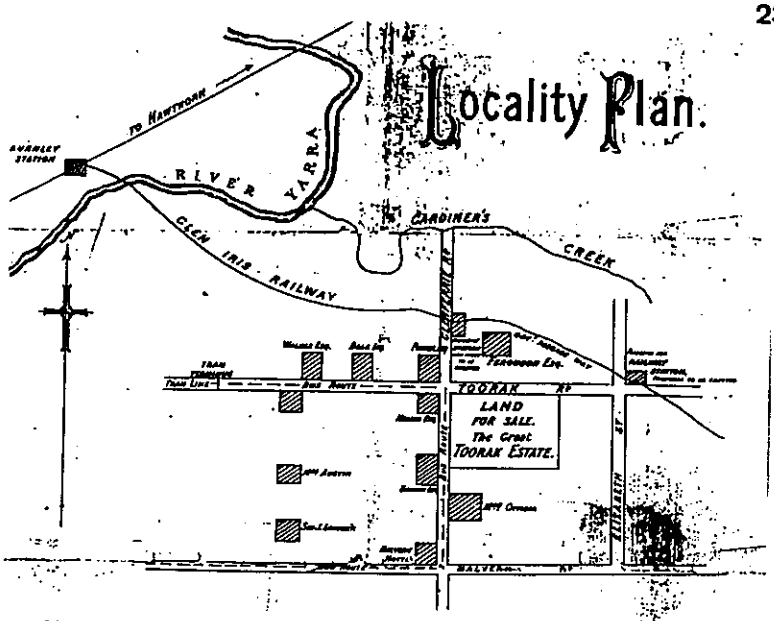
FORTUNE. FORTUNE.

The best Land ever yet submitted in Subdivision around Melbourne.

THE GREAT TOORAK ESTATE.

J. Barton, Printer, Queen Street, Melbourne.

Locality Plan.



THE Plan of Subdivision which appears upon the following sheet has been arranged to enable a gentleman to purchase a large piece four blocks for argument's sake—two facing Toorak, and the two immediately behind facing the Chesterfield Avenue; similarly, he can take two facing Chesterfield Avenue South, and the two immediately behind facing Mayfield Avenue. Thus: Purchasers of the Toorak Road frontages will have the option of taking the lot behind facing Chesterfield Avenue, and purchasers of the Chesterfield Avenue frontages will have the option of taking the lot behind facing Mayfield Avenue.

Purchasers of Lots	1 and 2	will have the option of taking Lots	11 and 12.
" "	3 and 4	" "	13 and 14.
" "	5 and 6	" "	49 and 51.
" "	7 and 8	" "	50 and 52.
" "	9 and 10	" "	87 and 88.

AUCTION SATURDAY, MAY, 1929. ON THE GROUND AUCTION

DOONA ESTATE, TOORAK.

Only EIGHT of these Charming

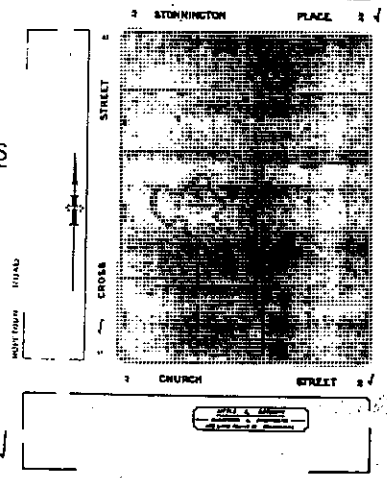
RESIDENTIAL SITES

Available.

Your Last Opportunity of Acquiring Land in this Attractive Locality.

TITLE CERTIFICATE.

Solicitors: TRUMBLE and HAMILTON, Temple Court, Collins Street, Melbourne.



DOONA ESTATE, TOORAK.

This Beautiful ESTATE is right opposite "Stonnington," State Government House. Particular attention is drawn to the fact that each Lot has Beautiful Lawns and Shrubs. As far as possible the Superb Well-grown Trees, Palms and Shrubs have been retained on each Lot for the benefit of Purchasers.

The Subdivision has a Frontage to Glenferrie Road, Stonnington Place, Church and Cross Streets, with Water, Gas, Electric Light and Sewerage available on the Estate.

ARTHUR TUCKETT & SON, AUCTIONEERS and ESTATE AGENTS 58 QUEEN STREET, Melbourne.

See page 189 Lot sale

SUBDIVISIONAL AUCTION

SATURDAY, 18TH MAY, 1929

At THREE o'clock——In a Seated Marquee——ON THE GROUND.

DOONA ESTATE, TOORAK

8 Magnificent RESIDENTIAL SITES 8

VERY LIBERAL TERMS:

Ten per cent. Deposit. Balance by Twenty Equal Quarterly Payments. Interest at 6 per cent., payable Quarterly.

VIEW SHOWING BEAUTIFUL GROUNDS SUBDIVIDED INTO ALLOTMENTS

Surrounded by GLENFERRIE ROAD, STONNINGTON PLACE, CHURCH STREET, & CROSS STREET.

Also Will be Offered:

That Imposing Brick Residence "DOONA"

Containing FOURTEEN ROOMS and Every Convenience

On EASY TERMS, to be Arranged——Inspection by Appointment with the Auctioneer

ARTHUR TUCKETT & SON

Telephones, C. 8008, 11476 — 58 QUEEN STREET, MELBOURNE

"DOONA"——TOORAK

HANDSOME TWO-STORY BRICK RESIDENCE

Also to be Subdivided BY AUCTION on

SATURDAY, 18th MAY, 1929

At THREE o'clock on THE GROUND.

On EASY TERMS to be ARRANGED.

"DOONA"

The BUILDING is of IMPOSING APPEARANCE, and Contains:

On GROUND FLOOR—Entrance Hall, Drawing Room, Dining Room, with Large Folding Doors between; Very Large Billiard Room, with Lavatory attached; Kitchen, Scullery, Laundry, Two Pantries, Large Storeroom, and Maid's Sitting Room.

UPSTAIRS—Two Large Bedrooms, Smaller Bedroom, Study, Library, Dressing Room, Linen Room, Two Bathrooms, and Three Maids' Rooms. Separate Lavatory Accommodation. Fittings and Appointments are Excellent.

This VERY DESIRABLE HOME is WELL-ARRANGED, and is IN FIRST-CLASS ORDER.

LAND, 127 ft. 9½ in. to CROSS STREET, by a Depth of 120 feet.

INSPECTION BY APPOINTMENT.

ARTHUR TUCKETT and SON,

AUCTIONEER AND ESTATE AGENTS,

58 QUEEN STREET, MELBOURNE

Telephones, Central 8008, 11476.

SATURDAY, 3rd DECEMBER [illegible]

[illegible] ON THE PROPERTY

[illegible] Mr. H. F. KELLY, Mr. [illegible]

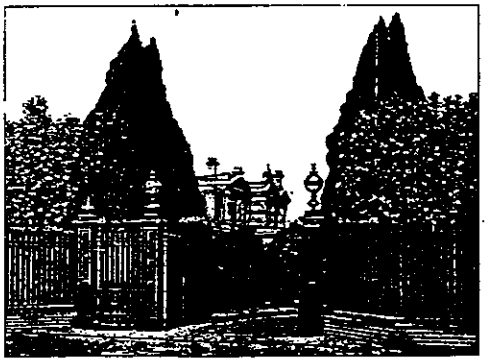
THE UNION TRUSTEE CO. OF AUSTRALIA, Ltd., [illegible] Collins St., Melbourne

[illegible] the Estate of the Late BOWE[illegible]

"MOORAKYNE," Glenferrie Rd., Malvern

In Subdivision

[illegible] which for Many Years was the [illegible] Home



THE MAIN ENTRANCE GATE

TWENTY Choice RESIDENTIAL LOTS

—AND—

THE MAGNIFICENT MANSION

(With 1, 2, 3, or 4 LOTS.)

TERMS 20 per cent. Deposit. 10 per cent. in One Year. 10 per cent. in Two Years. 10 per cent. in Three Years. 10 per cent. in Four Years. Balance in Five Years, Interest at 5 per cent. per annum, with Right to pay Cash Within One Month, or at any time with Interest to date.

TITLES CERTIFICATE—[illegible]—Messrs. SUNDS, SMITH and CRACKER, [illegible] Street, Melbourne.

Further Particulars and Sales to be from—

C. J. and T. HAM Pty. Ltd. — 44 QUEEN STREET, MELBOURNE

Or from—

A. J. WELLER & SON, — 264 GLENFERRIE ROAD, MALVERN

Auctioneers in Conjunction

2.9 MOONGA ESTATE AND GLYN AREA

Located on the former estates of Moonga, Yarradale, Glyndebourne and Grong Grong, the former creek valley provides a contained landscape. Steeply falling land combine with an interesting curved subdivision pattern and a number of narrow concrete roads to create one of the most distinctive residential areas in Melbourne.

This area comprises a section of the north side of Toorak Road, Evans Court, Moonga Road, Merriwee Crescent, Power Avenue, Warra Street, Toorak Avenue, Monomeath Avenue, Turnbull Avenue as well as a short section of Kooyong Road.

1840: Original purchase of Crown Allotment by J.W. Gosling, later purchase by Power
1857: First section of Power Street created (General Law subdivision)
c1888: The subdivision of Power's holdings by Joseph Pounds to create the Toorak Railway Estate (Alway Plan, 2/140)
1888: Power Avenue (originally Railway Avenue), north of Power Street, created; Warra Street, east of Power Avenue, created; Monomeath Avenue (originally Toorak Avenue prior to 1922) created (LP 2167, lodged 12.10.1888)
1889: Glenbervie Road created (LP 2633, lodged 15.8.1889)
1903: Toorak Avenue created (LP 6190, lodged 14.10.1903); Power Avenue, between Toorak Avenue and Power Street, created; Warra Street, west of Power avenue, created (LP 6190, lodged 14.10.190)
1907: Toorak Estate, including Monomeath Avenue and Power Street (Alway Plan, 1/27), Warra Street, Toorak Avenue and Power Avenue (Alway Plan, 2/13)
1913- : Moonga Estate, Power Avenue and west end of Warra and Toorak Avenue; Glyndebourne Estate, created Glyndebourne Avenue from the eastern grounds of Glyndebourne, (Alway Plan, 2/70), previously the Glyndeboune Heights Estate (Alway Plan, 2/133); Grong Grong Estate, west side of Moonga as far as Glyndebourne - Grong Grong Court later Evans Court and the present Grong Grong Court formed on house site (Alway Plan, 2/117).
1920: Merriwee Crescent created (LP 7795, lodged 13.4.1920)
1921: Glen Road created (LP 8156, lodged 8.2.1921)
1928: A short section of Evans Court created off Moonga Road (PL 12497, lodged 15.2 1928); the north-south section of Evans Court created (LP 12540, lodged 13.6.1928)
1938: Linking section of Evans Court created (LP 14739, lodged 27.7.1938)

Power Avenue

This street has an interesting range of building styles from late Edwardian through to modest Bungalow styles as well as major Georgian Revival and elaborate Old English styles. The street also derives much interest from its subtle curvature, the steep gradient north of the curves and the manner in which it narrows dramatically to link with Warra Street.

There are a number of quite distinguished buildings in the street. The buildings at the corner of Toorak Road are contributory, No 667 a single storey Georgian Revival 1920s villa and opposite, the apartments designed by E.F. Billson. These use tapestry cream bricks and patterned cream brick work as well as a terracotta shingle roof in a complex Norman and Old English style. 4 Power Avenue is a rough cast semi-Prairie style cum Georgian Revival two storey house; it has an interesting projecting single storey deck at the front with massive balustraded parapets and a massive solid balustrade. No 6 has an angled disposition and angled corner projecting bay windows. No 8, designed by H. Desbrowe Annear is an intact example of his work. No 10 is a distinctive two storey Bungalow style; it has a single ridge gable pierced by a chimney running through to the gable apex. There is a series of Old English style houses from No 15 north to No 21, of particular note being No 19 with intact sand finish render and very elaborate building form with gables with scrolled corbels. No 14, Avalon, designed by and the home of Richard Butler, retains its powerful roof form and distinctive bays; these reflect the infuence of Voysey and other leading English Arts and Crafts architects.

At the north-west corner of Toorak Avenue, the narrowed roadway is defined by a rambling two storey attic style bungalow residence with a deep rear garden; the close relation to the street on the south and the east provides an interesting streetscape character.

Fencing is generally sympathetic with the established character of the street with the notable exception of No 2. Fences of interest are the original fencing at Nos 19 and 21, 17, 15; No 6 has an attractive combination of a rockery retaining wall and rustic brick columns and No 3 a low random rubble volcanic blue stone boulder fence with a flat stone capping, a rustic fence which complements the garden. The apartments at the corner of Toorak Road have a low Castlemaine slate veneered fence.

Power Avenue is relatively intact, however the building at the south-east corner of Monomeath Avenue and the dramatic refurbishment of No 2 (with a giant wall and gates) detract from the significant character. Elsewhere, picturesque forms and understatement are the hallmarks of this street.

Monomeath Avenue

The south side of Monomeath Avenue, in contrast to its north side, retains a number of significant buildings with no intrusive developments. Several, including the apartments at the corner of Glenferrie Road, are a particularly interesting Georgian Revival style development. Other significant features are No 12a, an Old English style house of clinker brick, textured rendering and half timbering with a low fence. No 10 provides a striking Georgian Revival composition; the rustic rockery landscape and fretted verandah of No 8 provides an Edwardian character, the low rustic rock fence at No 6 and the restrained weatherboard early house at No.4 provides a later Bungalow expression. The street is enhanced by the old creek gully in the middle of it as well as the established liquidambar street trees.

Toorak Avenue

This street contains an outstanding collection of significant architectural forms of the inter-War period. The street is enhanced by its hilly disposition running downhill to the old gully of the Moonga estate; the mature oak trees also provide a dominant character.

A number of outstanding buildings add to the great interest of this streetscape. No 7 Toorak Avenue, designed by Burridge Leith, is an outstanding example of a Georgian Revival, hipped roof two storey building. Articulated roof forms, terracotta shingles and wide eaves are outstanding features, as is the rough cast and smooth banding which edge the wall returns and window surrounds. The low front wall design adds character to this. No 9 Revell - designed by Edward Billson in the Prairie style, is among the most important surviving examples of the Prairie style school in Melbourne. Wide hipped roof boxed eaves, enormous overhangs and the simple repetition of windows and piers, with walls of a rough cast finish are trademarks of this style. The planked timber fence adds to this character. No 11 Carisbrook designed by Schreiber and Jorgensen is an interesting Craftsman style house. Rough cast at the ground floor, the upper floor is totally clad in shingles with narrow horizontal window openings and balcony openings (now enclosed) with elaborate timber joinery at corners. There is a wide single hipped gable roof. No 17 is a pleasant strongly gabled residence with double terracotta gables presenting to the street.

There are no overtly intrusive buildings in the street.

Merriwee Crescent

This is an extremely impressive 1920s-1930s residental precinct. This is not only because of its curved form, undulating topography, narrow concrete paved road with wide grass verges

and mature street trees, but also because of the distinctive examples of inter-War architecture contained within it.

5 Merriwee Crescent featured in the *Australian Home Beautiful (1)*, as did the two houses on the corner of Moonga Road. The gully offers outstanding views of the rear of the Plaisted's No 653 Toorak Road and Normandie, No 657 Toorak Road. No 10 is of note for the outstanding intactness of the garden and rockery wall and the house itself. It is set high above the rising stone steps. The rustic character of the landscaping contrasts with the restrained Georgian Revival house with an extremely high pitched roof. No 12 is an impressive Old English style building incorporating a massive terracotta gabled roof with projecting roof forms, a single storey wing extending almost to the street, concealing a garage. The verandah returns and is a prominent element. The painted brick work would have been originally whitewashed. No 16, was the subject of an illustrated article in *Australian Home Beautiful* (2), is a stylised Georgian Revival building built on the formation of the former tennis court of Yarradale. Edna Walling designed the simple terraced garden treatment with natural cut stone steps and paving. A raised retaining wall forming the street boundary was a popular treatment for that period. No 18, Selsdon, is a vast and imposing Old English style residence with a massive forward projecting gable and bay. High chimneys are paired and angled at the top with Tudor-style decorative elongated chimney pots. The large roof is echoed in single storey terracotta shingled projections, the trim of the building is in clinker brick contrasting with the textured render. The front fence is Castlemaine slate and clinker brick.

The street is currently free of any intrusive developments. The overall character massing of the original developments of this street, has seen few recent changes.

1 *Australian Home Beautiful, April 1928, p.27*
2 *ibid.*, March 1937, January 1940, p.20.

Moonga Road

The principal feature of this area is the dramatic topography, with the road running down to the steep gully at the northern end with mature trees creating a strong sense of enclosure.

The predominant character is inter-War Georgian Revival and Old English styles. There are a number of significant buildings, including 2 Moonga Road, the cement rendered Georgian Revival style house with major alterations by Marcus Martin; this featured in the *Australian Home Beautiful*. (1) No 4, designed by Walter Mason is one of the key Old English style buildings in the area and has remained unchanged from its description in *Australian Home Beautiful*; (2) it is also described by this study in a building citation. There are significant buildings at both corners of Evans Court. No 8 is a symmetrical and stylistically bold building, an apparently post World War 2 Georgian Revival house, with a high pitched roof with a chimney rising from a central pyramid, and unusual glazing details for the period. There is a spectacular Old English style house at the south west corner of Glen Road, set in the old creek valley, discreetly behind a dark stained paling fence; with dark stained timber joinery. This house has a massive terracotta tile roof, steep pitched gabled roof, with projecting hips gables and dormers. The garden is dominated by a massive liquidambar. The house features half timbering with herringbone brick work nogging behind with contrasting areas of textured render. No 27 is a high pitched clinker brick gabled attic residence with a gable presenting to the street. The curvature of the street at Toorak Avenue is punctuated by a building on the north-east corner in a Spanish Mission style which is built virtually to the street boundary.

There is a variety of fence types in the street but none particularly high or dominant. While there are some high fences, the predominant character is still of low fencing, stone base walls or fences that are modest or integrated with landscaping with a lot of plant material growing on them. Nos 14-16 have deep gardens set back behind massive trees, important landscape

elements in the street. The street has a pleasantly rural termination at the railway viaduct leading to St Kevins with indigenous River Red Gums along the railway line. The single large oak near Glen Road would appear to relate to the earlier Moonga Estate. There is a large River Red Gum (apparently indigenous) at the opposite corner other as well as other massive trees nearby.

The street has several intrusive developments, these include the flats at the corner of Warra Avenue and the 1960s redevelopment of the old Grong Grong Estate.

1 *Australian Home Beautiful,* October 1928, p.21.
2 ibid., September 1932, p.6.

Evans Court

Evans Court is among the most distinctive and consistant 1930's streets in Malvern. This is on account of its layout, topography ,landscape character and predominantly Old English style housing stock, much of it designed by distinguished architects of the 1930s period. The roof forms in particular are very powerful and a number of roofs with terracotta shingles are also of note. The building stock is extremely harmonious with consistent setback patterns.

Some of the contributory buildings are as follows. 1 Evans Court and the flats at 625 Toorak Road (on the corner) are fully described in the building citation. No 2, of an Old English style residence, is of note for detailing, brick work deliberately painted to approximate whitewash, and a terracotta shingled roof echoed at single storey level. No 4 is an intact single storey Georgian Revival residence. No 5, designed by Arnaud Wright, is a relatively intact, Georgian Revival hipped roof residence of the late 1930s. No 8, a striking two storey gabled residence with half timbering and clinker brick work was designed by Philip Hudson. No 10, on the corner, with two frontages, designed by Walter Butler in a picturesque cottage manner, is now somewhat defaced with sandblasting of face stonework and a high wall which disregards the character of the street and this prominent corner location. Adjacent is an unusual combination of Spanish Mission turrets with Georgian Revival, the massings of windows and a projecting deck to the first floor providing a porte cochere. No 11 and 13, a semi-detached pair in the Old English style, with terracotta shingle roof and half timbering detailing and secondary roofs over single storey porches creates the image of a single large residence. No 19, a low set cottage style has two gables facing the street, one an arch for a garage, and a picturesque distribution of windows, chimney and roof form, designed by F L and K Klingender. Nos 26, 28, 30 and 32 form a dramatic sequence of substantial Old English style residences. They are predominantly clinker brick with some render, high pitched gabled roofs and characteristic detailing of that style. No 32 was designed by Robert Hamilton. No 29 opposite, designed by Cedric Ballantyne, is an interesting composition on account of the complex hip roof, both at second storey and single storey. The terracotta tiled roof has Eureka concealed ridgings. The building is an early example of the use of cream brick and is also of note for the original garage doors remaining. No 35 is a gabled building of a Spanish and Georgian Revival character.

Running steeply down from Toorak Road to a gully and returning at right angles to Moonga Road, Evans Court is important for its landscape character. The combination of the narrow concrete roadway with wide grass verges is enhanced by the general intactness of these from the date of the original subdivision. Of particular note is the striking view looking west from the northern section of Evans Court towards the rear of Glyn. This is one of the most remarkable views of a mansion residence in Melbourne. The predominant development pattern results from the low clinker brick walls, hedges and with mature gardens.

The street is free of major intrusions, although there are several modern developments. The high white wall of No 10 at the corner is the most intrusive element in the street.

Warra Street

This has two characteristic development patterns. Nearer the station, smaller allotments and smaller frontage setbacks create a tight and consistent development pattern predominantly from the 1915 era with Edwardian styles predominating with terracotta tile roofs, projecting gables, repetition of forms. No 40, however, dates from 1889. To the west there are larger setbacks and houses of the 1920s and 30s with some double storey.

The street is perhaps most characteristic for the narrow roadway opposite the railway line and the reserve, notable for its planting of many eucalypts and for the regrowth of red gums indigenous to the area. The fences are generally low and consistent with the scale and character of the street and provide a unity with the landscaping opposite. Shops define the corner of Glenferrie Road.

There are only two intrusive developments, one new residence at the corner of Power Avenue and the other a block of walk-up flats at the corner of Moonga Road.

Toorak Road, north side

This section has a sequence of highly significant buildings located in the hollow of the former creek gully which has created a unifying sense of enclosure.

No 655, designed by Arthur Plaisted, and Normandie, No 657 are two of the most outstanding medieval revival styles in Toorak with respect to detailing and materials and are described in the building citations.

Front fences are generally high but of a character that relates to the buildings in terms of details and finishes. Large trees also define this group and the former creek gully.

Kooyong Road

This stretch is dominated by Glyn (No 224), Armagh (No 226), two mansion properties of the First World War era, with Glyn representing a landmark of the Australian Arts and Crafts movement. Further north of Glen Road, several significant buildings including No 232 an elaborate Spanish Mission design, by Cedric Ballantyne. No 232A Georgian Revival (designed by Ballantyne and Wilson (1), Cobble Cottage (No 232B), faced with rustic stone work and No 236, a 1950s Georgian Revival.

There are no intrusive developments, although several buildings make no contribution to the significance of the area. These are generally characterised by relatively small setbacks and dominant two storey building forms.

1 *Australian Home Beautiful*, October 1935

Turnbull Avenue

This concrete paved cul-de-sac has an extensive frontage to the railway embankment which is covered with mature River Red Gums and other large trees. The curving and irregular street layout is quite unusual. The sequence of buildings of the inter-War period is predominantly Old English style and Georgian Revival, particularly modern Georgian Revival of the late 1930s through to the early 1950s. Some striking buildings are No 4, designed by Arthur Plaisted (1), No 11 and No 15. Old English and Georgian Revival forms are interpreted with rough cast in the older section nearer Glen Road.

Fencing is generally sympathetic to the streetscape. There is an absence of obviously intrusive developments.

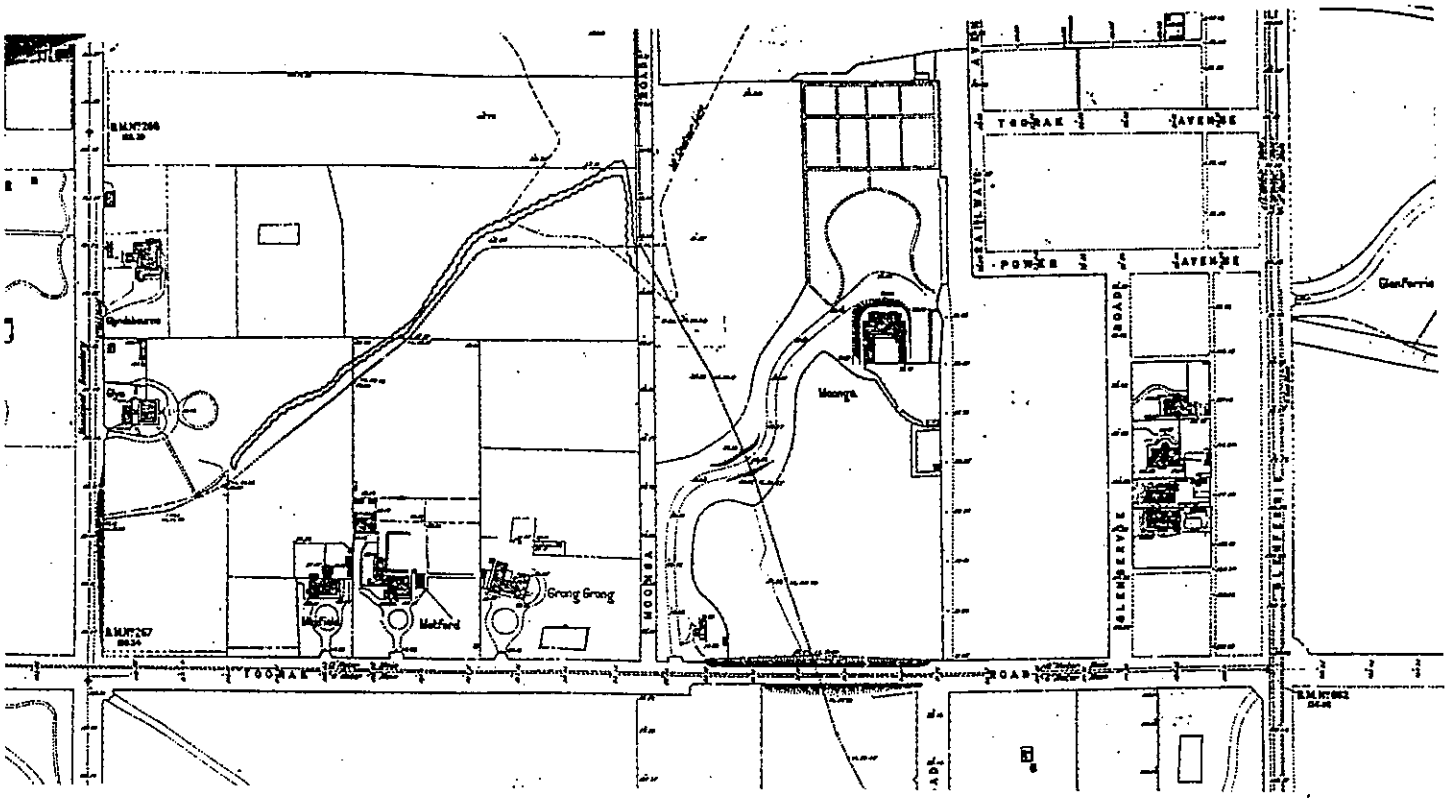
1 *Australian Home Beautiful*, May 1937

Buildings of outstanding significance for the Moonga Estate and Glyn Area include the following:

1 Evans Court - also 625 Toorak Road; Joseph Plottel
Glyn, 224 Kooyong Road; Klingender and Alsop
4 Moonga Road; Walter Mason
Avalon, 14 Power Avenue; Walter Butler
19 Power Avenue; Arnaud Wright
Revell, 9 Toorak Avenue; Edward F Billson
653-5 Toorak Road; A W Plaisted
657 Toorak Road; Geoffrey Sommers
4 Turnbull Avenue; Arthur Plaisted

Other significant buildings include:

5 Evans Court; Arnaud Wright
8 Evans Court; Philip Hudson
10 Evans Court; Butler and Martin
15 Evans Court; Marcus Martin
19 Evans Court; FL and K Klingender
29 Evans Court; Cedric Ballantyne
32 Evans Court; Robert Hamilton
Armagh, 226 Kooyong Road
232 Kooyong Road; Cedric Ballantyne
232A Kooyong Road; Ballantyne and Wilson
Cobble Cottage, 232B Kooyong Road
5 Merriwee Crescent; R and M King
16 Merriwee Crescent; Marcus Martin
Orchard Cottage, 2 Moonga Road; Marcus Martin
8 Power Avenue; Harold Desbrowe Annear
17 Power Avenue
21 Power Avenue
41 Power Avenue
43 Power Avenue
Cnr Power Avenue & Toorak Road - Flats; E F Billson
5 Toorak Avenue; Arthur Barnes
7 Toorak Avenue; Burridge Leith
11 Toorak Avenue; Shreiber & Jorgensen
13 Toorak Avenue
659 Toorak Road
20 Warra Street; Sydney Smith & Ogg
40 Warra Street



Toorak Road (north side) c.1906, shows Grong Grong in the valley, designed by Walter Butler; also Glyndebourne, now Armagh, behind the power pole (Malvern Historical Collection)

2.10 KOOYONG AREA

The layout and character of this area has been strongly influenced by the flood plain of Gardiner's Creek as well as the construction of the Glen Waverley railway line and the nearby Lawn Tennis Association of Victoria's Kooyong clubrooms, stadium and extensive courts. The subdivision of the land around 'Glenferrie' in the 1902 enabled the construction of Mernda and Moralla Road.

Comprises: Moralla Road

1902: Moralla Road and Mernda Road created (LP 4344, lodged 31.10.1902)
1913: photograph shows open land extending to railway; Chinese market gardeners operated on this area until the 1930s.
1930s: Kooyong Park Estate, sale of part of Talbot Crescent east of Elizabeth Street by City of Malvern (Alway Plan, 1/129)

Moralla Road Area

This street is one of the more intact and cohesive streets representing late Edwardian and early inter-War architectural period.

No 5 is a restrained example of the early modern movement. From No 7 to the house on the corner of Mernda and from No 2 to the corresponding house on the east side, the street provides an outstanding sequence of residences, either Edwardian as in No 2 and No 6, or in the case of No 7, Old English. No 9 is an important example of the Georgian Revival form in an extremely stylised version. It has high dominant chimneys and wide cappings dominating the wide low pitched hipped slate roof. The walls are rough cast. No 11 is a curious clapboard-style front extension of an Edwardian house, with unusual horizontal window forms and lines. Nos 8 and 10 are a matching pair of late Georgian Revival design with Art Deco influenced relief detailing to the natural sand coloured cement facade. No 8 has a drive through porte cochere, elegant window placement and relieving heads to the ground floor windows, while No 10 has a most unusual shouldered arch ground floor porch opening and open fly screened porch above. No 13, clinker brick Old English style and on the corner No 15 is a red brick Edwardian style residence.

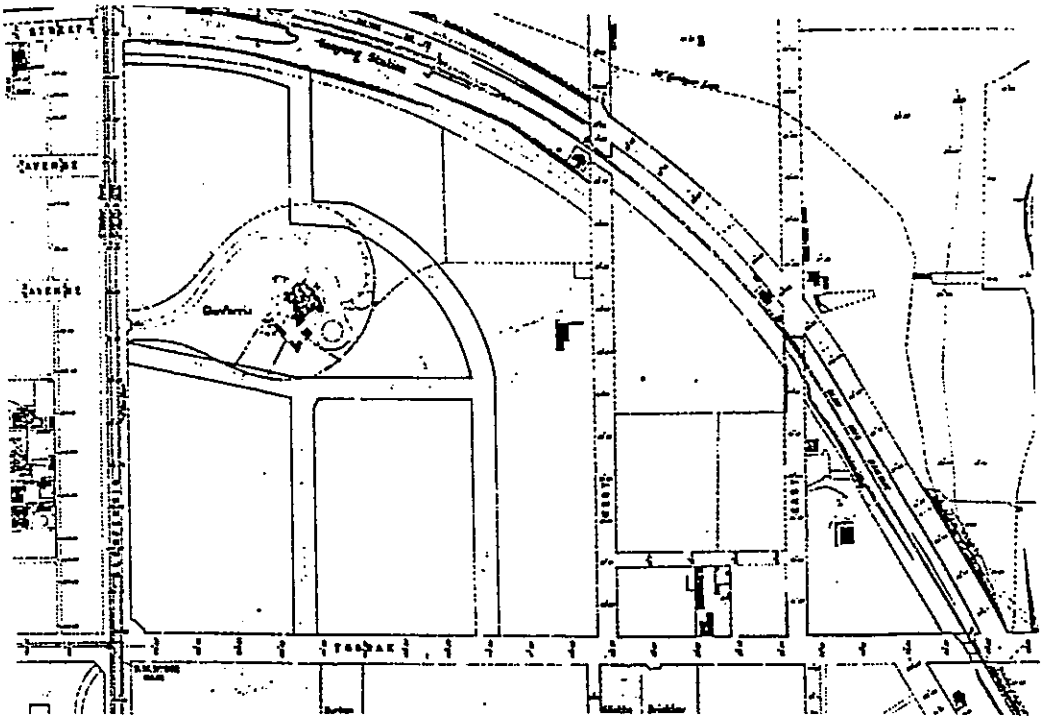
The street is of note for the sequence of hedges or early fences, jarrah timber planked or low pickets. The street planting and the generous nature of the front gardens and mature trees combine to contribute to the overall character. The view to the south is terminated by 688 Toorak Road, a scheduled building with distinctive chimneys. There is a complete absence of intrusive developments in this street.

Buildings of significance include:

2 Mernda Road
4 Mernda Road; C A Cowper
2 Moralla Road; A & K Henderson
5 Moralla Road
6 Moralla Road
7 Moralla Road
8 Moralla Road; Cowper, Murphy & Appleford
9 Moralla Road
10 Moralla Road
11 Moralla Road
13 Moralla Road
15 Moralla Road

'GLENFERRIE'

THE RESIDENCE OF GEO STEVENSON ESQ. MALVERN.



..TOORAK ESTATE..

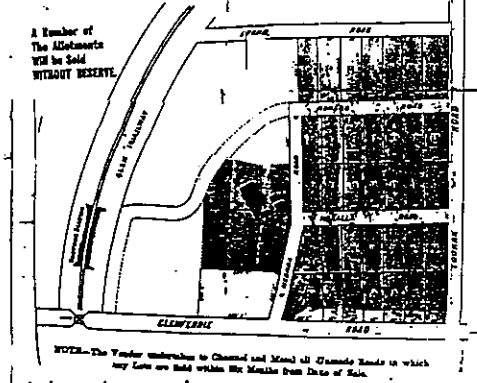
TOORAK AND GLENFERRIE ROADS.

SPLENDID BUILDING SITES

Also, THE BEAUTIFUL HOME ON THE ESTATE.

SPECIAL TRAIN from Prince's Bridge Station at 2.40 p.m.

A Number of The Allotments Will be Sold WITHOUT RESERVE.



SATURDAY, 27th SEPTEMBER, 1902.

ON THE ESTATE, AT THREE O'CLOCK.

THE Subdivision of this Property affords a rare chance to acquire, on very Easy Terms, a Building Lot in the Choicest Part of one of Melbourne's Best Suburbs.

The Railway Station is on the Estate, and it is within easy distance of State Government House, Toorak Tram, and High Street Bus.

The Land will be sold with a condition that the Main Portion of any Building erected thereon shall be of Brick or Stone.

The Vendor will make advances by Progress Payments on approved Buildings. Interest, 6 per cent.

TERMS.—10 per cent. Cash; Balance Quarterly, up to Five Years. Interest 8 per cent. per annum.

W. L. BAILLIEU & CO.,

AUCTIONEERS.

SOLICITORS: Messrs. BLAKE & RIGGALL, William Street, City.

SURVEYORS: Messrs. MUNTZ, BAGE & RUSSELL, Bank Place, City, who Certify that there is Perfect Drainage on every lot.

NOTE.—The Vendor undertakes to Channel and Metal all Granade Roads in which any Lots are Sold within Six Months from Date of Sale.

Lot			
1	£5-12 6	15	[illegible]
2	90/-	16	[illegible]
3	83/-	17	[illegible]
4	72/-	18	[illegible]
7	[illegible]	20	[illegible]

2.11 MOORAKYNE AND STONNINGTON ESTATES

Originally developed as the Rosehill estate in 1856 it was later the site of three grand mansions, Hamilton House (later Yarrien, Koorunga), Moorakyne and Stonnington, all facing Glenferrie Road and constructed during the boom era. The Toorak brickworks and clay pits located between Elizabeth Street and Henderson Avenue contrasted with the lavish nature of these estates. Subdivision in the early 1930s created much of the current street layout. The undulating topography, combining with the curvilinear and narrow concrete roads of these later streets, impart a distinctive character.

This area comprises Chesterfield Avenue, Hamilton Road, Moorakyne Avenue and part of Somers Avenue, all running off Glenferrie Road; Wilks Avenue and Henderson Avenue running parallel to Glenferrie Road.

1888-89: The Great Toorak Estate (Alway Plan, 2/29)
c.1910: Further sales the Great Toorak Estate for Mayfield and Chesterfield Avenues (Alway Plan, 1/71)
1925: Woodmason Estate, Somers Avenue south of Stonnington (Alway Plan, 1/113A); College and Moorakyne Heights Estate (Alway Plan, 3/115A,B)
1932: Stonington [*sic*] Fields, south end of Wilks Avenue and west end of State Street, now Somers Avenue (Alway Plan, 2/107), Moorakyne subdivisional sale, 3 December 1932 (Alway Plan, 3/159, 2/127C).

Chesterfield Avenue

This area was formed by the early subdivision of the Great Toorak Estate, which was promoted enthusiastically:

The Golden Year 1888 ...
Fortune [horse-shoe symbol] Fortune ...
The best Land ever yet submitted in Subdivision around Melbourne

This estate created frontages to Toorak and Glenferrie Roads and Chesterfield and Mayfield Avenues. The illusions were short lived for the end of the property boom saw only sporadic development with many early houses built on multiple blocks. This is reflected in the general lack of unity of building stock with closer development.

Large early Edwardian properties first dominated with successive layers of Bungalow then Old English styles. While Chesterfield Avenue now has a diverse character, it contains a range of significant buildings that demonstrate the interesting development of the area. It includes a number of buildings of individual interest including No 1A (designed by Hudson and Wardrop, Malvern Building Plan 1927) and No 16, closely based on the contemporary American Craftsman style (refer building citation). Prominent architect, Richard Butler built next door at No 18 (now demolished). The street still maintains an interesting character despite several unsympathetic incursions.

Moorakyne Avenue

This street has a predominant character of buildings of the Old English style. There is a general consistency of building form and setbacks, two storied with relatively modest front gardens that resulted from the rapid development after the demolition and subdivision of Moorakyne. It was described in the *Argus* in the year following the subdivision as having a an interesting group of houses under construction designed by leading Melbourne architects, including a house by Walter Butler.(1) The curved street layout, narrow concrete road and mature street trees provide an important sense of character that complements the building stock. Many of the gardens retain their original landscape architecture and low front walls and

fences. There are no significant intrusive developments. Some gardens have large mature trees that may relate to the former garden of Moorakyne.

1 *Argus*, 13 July 1933, p.5.

Hamilton Road

Similar in most respects to Moorakyne Avenue, there is only a minor curvature in its layout in the middle which facilitated the retention of Malvern House after the initial subdivision of much of the garden. This has been replaced in the 1970s by the cluster title subdivision of Hamilton Close which dominates most of the north side. While this development is low key, it does not make an appreciable contribution to the character of the street; some remnants of the original garden planting with large trees from the old house have survived, however, as well as the mature oaks in the street plantation.

Wilks Avenue

Part of the same subdivision and road construction of Hamilton Road and Moorakyne Avenue, with concrete roads and wide grass verges, it covers the eastern section of both properties, previously open paddocks. While this road is straight, the gully provides a strong landscape character. The southern end of Wilks was formed from an earlier subdivision of the land at the rear of Stonnington and lacks the concrete roadway of the other streets. Wilks Avenue is notable for the strong massings of buildings, the consistency of setbacks, form and scale and the sympathetic landscape character of most of the gardens and mature trees. Original low rustic stone walls are a significant feature of the streetscape.

The building stock is predominantly Georgian Revival and with some Old English. The buildings are generally imposing. Some individual buildings of significance were noted (when first built) in the *Australian Home Beautiful*. These include No 8 designed by Arthur and Hugh Peck (1), No 10 J.F.W.Ballantyne owner and architect (2), No 11 designed by J.F.W.Ballantyne (2), No 12 designed by Charles Neville Hollinshed (4). Marcus Martin is the reputed architect of No 15. There are few intrusive developments and only one house has an intrusive high front fence.

1 *Australian Home Beautiful*, October 1933.
2 *ibid.*, April 1931.
3 *ibid.*, October 1933.
4 *ibid.*, November 1932.

Henderson Avenue and linking section of Robinson Street

These streets also form part of the network of concrete streets. Henderson Avenue formed the east boundary of this late 1920s subdivision. The southern end, on the east side, was already developed with bungalow style houses (later redevelopment explains the lack of architectural cohesion). The smaller street planting, generally large setbacks and the high land of Henderson Street creates a far more open character than Wilks Avenue. There is a greater diversity of building styles because of the different development sequences, the Malvern House and Moorakyne Estate sections were apparently not developed as quickly as Wilks Avenue. There is a streamlined Georgian Revival style with clinker brick at No 23 to the design of architects Barney and Kemp (1) with painted face brick work; No 12 is another characteristic example of this more modern form. The Old English style is, however, still represented including No 3 designed by Cowper, Murphy and Appleford (2) and 9 Henderson designed by Robert Hamilton (3). North of Mayfield Street there is a different character, resulting from the

earlier Toorak Estate subdivision, with early Bungalow style housing.

There are a number of low rustic front fences or retaining wall front boundaries. There is an absence of intrusive developments although the redevelopment at the south end on the east side makes no contribution to the significance of the area. The striking new house at the corner of Mayfield provides a modern re-interpretation of the Georgian Revival of the 1930s and is a sympathetic response to the area.

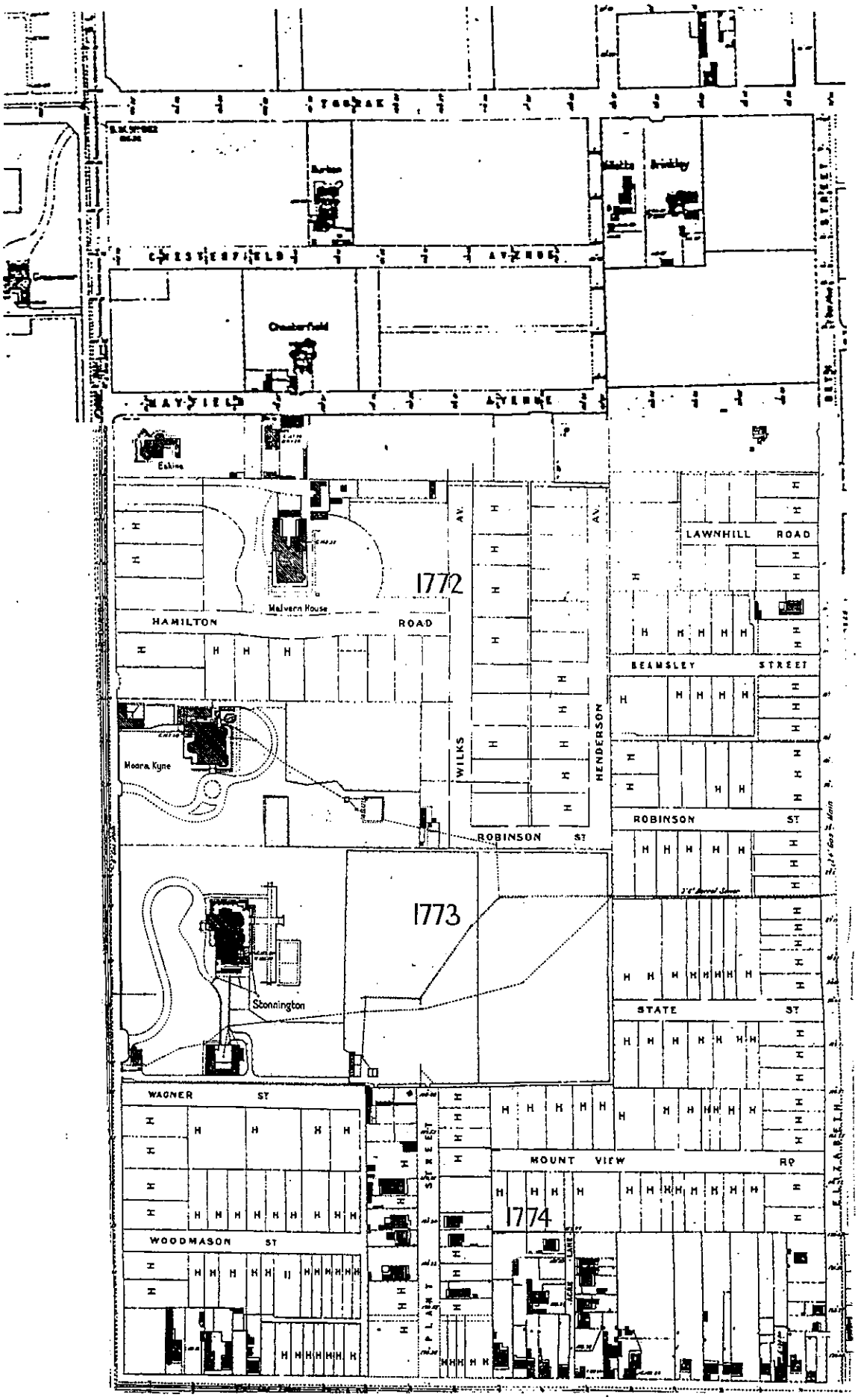
1 *Australian Home Beautiful*, May 1936.
2 *ibid.*, October 1933.
3 Malvern Building Plan 10649

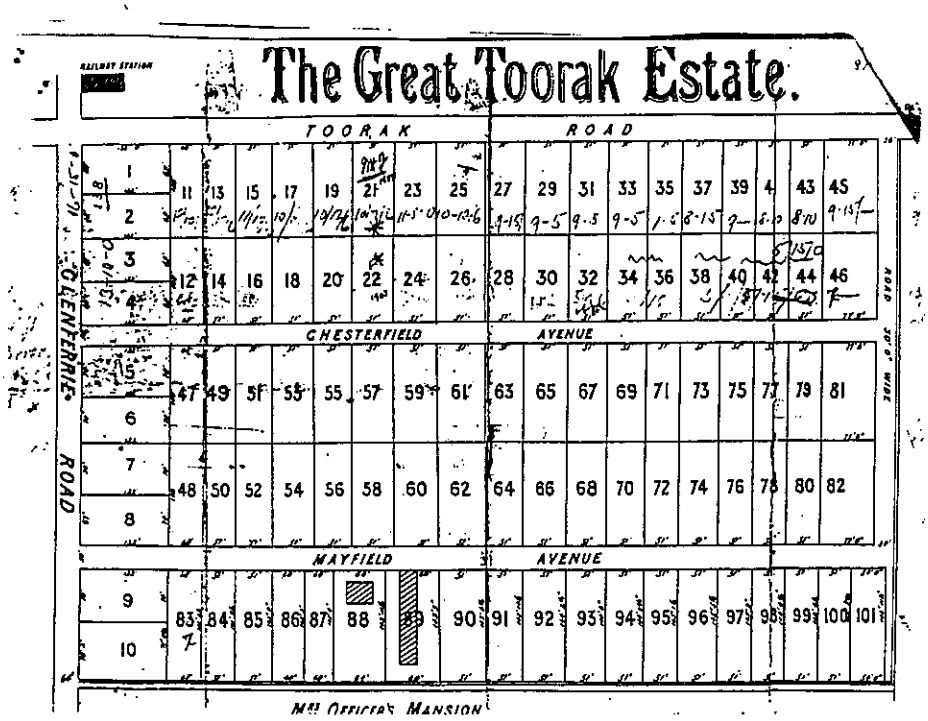
Buildings of outstanding significance of the Moorakyne and Stonnington Estates include the following:

16 Chesterfield Avenue

Other significant buildings include:

1A Chesterfield Avenue; Hudson and Wardrop
4 Hamilton Road; Oakley and Parkes
3 Henderson Avenue; Cowper, Murphy and Appleford
9 Henderson Avenue; Robert Hamilton
23 Henderson Avenue; Dean Barney also H and F Kemp
2 Moorakyne Avenue
5 Moorakyne Avenue; J Plottel
6-8 Moorakyne Avenue; Irwin & Stevenson
10 Moorakyne Avenue; Bates, Smart & McCutcheon
11 Moorakyne Avenue; A E Wright
13 Moorakyne Avenue; Rae Featherstone
14 Moorakyne Avenue; W & R Butler
15 Moorakyne Avenue
10 Robinson Street
Chatsworth, 12 Somers Avenue
16 Somers Avenue
18 Somers Avenue
2 Wilks Avenue
6 Wilks Avenue
8 Wilks Avenue; Arthur and Hugh Peck
10 Wilks Avenue; JFW Ballantyne (own house)
11 Wilks Avenue; J F W Ballantyne
12 Wilks Avenue; C N Hollinshed
15 Wilks Avenue; Marcus Martin


CHESTERFIELD AVENUE
Chesterfield
MAYFIELD AVENUE
Eskine
Malvern House
HAMILTON ROAD
1772
Hoare, Kyne
WILKS AV.
HENDERSON AV.
LAWNHILL ROAD
BEAMSLEY STREET
ROBINSON ST
1773
Stonnington
STATE ST
WAGNER ST
WOODMASON ST
PLANT STREET
MOUNT VIEW RD
1774



1888

"MOORAKYNE"
GLENFERRIE ROAD, MALVERN

20—Choice Residential Lots—20

and

Magnificent Mansion

with Lot 3, or with Lots 1, 2, 3, 4

"MOORAKYNE"

TERMS

20 per cent. deposit; 10 per cent. in one year; 10 per cent. in two years; 10 per cent. in three years; 10 per cent. in four years; balance five years. Interest 5 per cent. per annum.
With right to pay cash within one month, or at any time with Interest to date.

TITLES CERTIFICATES. Solicitors: Messrs. NUNN, SMITH and CROCKER, 448 Collins Street, Melbourne

Further Particulars and Notes to View from

C. J. & T. HAM Pty. Ltd., 44 QUEEN ST., MELBOURNE

Or from

A. J. WELLER & SON, 264 GLENFERRIE RD., MALVERN

AUCTIONEERS IN CONJUNCTION

1932

SATURDAY, DECEMBER 3, 1.

AT THREE P.M. ON THE PROPERTY

Subdivisional Sale of
"MOORAKYNE"
GLENFERRIE ROAD, MALVERN

Adjoining "Stonyers," which has been purchased by State Government residence

20—Choice Residential Lots—20

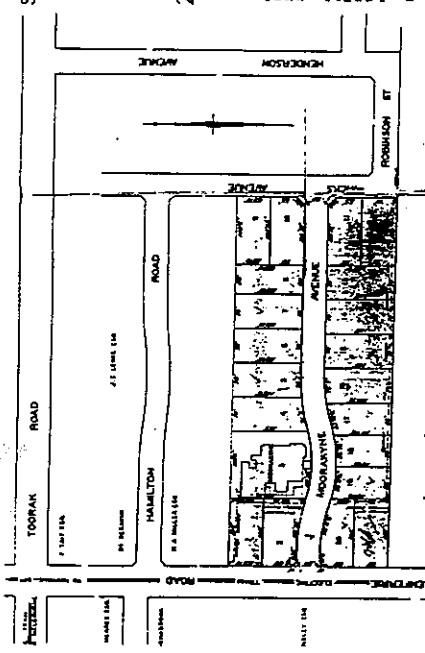
and a

Handsome Palatial Mansion of Stately Design

This Estate is one of the finest on the District, and during recent de Estate Trust, under Government to Trust Deed to be City, the Northern Schools, and the etc. and very railway distance to Kooyong Railway Station, Shops, Churches, Schools, Parks, Recreation Grounds, etc.

The Mansion, which is one of the finest in the State, is of stable design and of brick, with all Brick exterior, tiled roof, 14 bedrooms, 3 bathrooms, 3 verandahs, kitchen of the latest design, including Electric Cooker, Refrigerator, Electric Water Heater, Electric Lighting, Spacious Dining Room, Morning Room, Large Ballroom, Drawing room and Balcony to east, Eight other Bedrooms, Three Bathrooms and Six Maids' Rooms.

The Outbuildings include Bath Double Garage, Stable, Men's Room, Lake, etc.



The Mansion will be offered with Lot 3, or with Lots 1, 2, 3, 4, and Lots 1 to 4 will not be Sold until the Mansion is Sold

TERMS: 20 per cent. deposit; 10 per cent. in one year; 10 per cent. in two years; 10 per cent. in three years; 10 per cent. in four years; Balance in five years. Interest 5 per cent. per annum. With right to pay cash within one month, or at any time with Interest to date.

AUCTIONEERS IN CONJUNCTION

C. J. & T. HAM Pty. Ltd.
44 QUEEN STREET, MELBOURNE

A. J. WELLER & SON
264 GLENFERRIE RD., MALVERN

By Public Auction

Saturday, 28th November, 1925

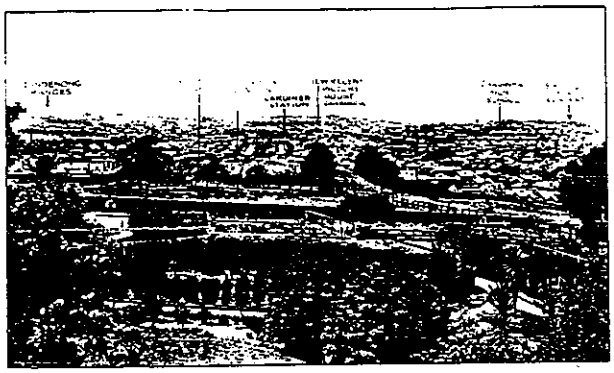
In a Seated Marquee, on the Estate.

At Three o'clock

College & Moorakyne Heights Estate

(ADJOINING STATE GOVERNMENT HOUSE and TOORAK LADIES' COLLEGE)

.. MALVERN ...



Panoramic View, Looking East.

28 Magnificent Residential Sites 28

HAVING FRONTAGES TO

Henderson Avenue, Wilks Avenue, Beamsley Street

OFF MAYFIELD AVENUE, BEAMSLEY & ROBINSON STS.

For Further Particulars, apply:

K. GARDNER and LANG, Auctioneers & Estate Agents.

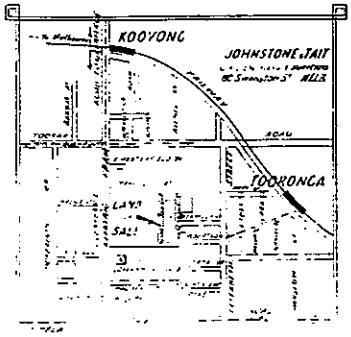
... 80 SWANSTON STREET, MELBOURNE.

SALE BY AUCTION On the above Estate SATURDAY, 28th NOV., 1925 At THREE o'clock In a Seated Marquee

View taken from the Estate, Looking South-West.

28 — Magnificent Residential Sites — 28

Henderson Avenue, Wilks Avenue, Beamsley Sts., off Mayfield Avenue, Beamsley, Robinson Sts.



The Highest Land in the District.

BEAUTIFUL VIEWS. PERFECT DRAINAGE.

EASY TERMS:

One-fifth Cash; Balance in Ten Equal Half-Yearly Payments, at 6 per cent. Interest.

TITLE CERTIFICATE.

Vendors' Solicitors:

COLLEGE HEIGHTS—Messrs. Snowden, Neave, and Demaine, 433 Little Collins Street;

MOORAKYNE HEIGHTS—Messrs. Nunn, Smith, and Jefferson, 485 Collins Street.

K. GARDNER & LANG

VANSTON MELBOURNE.

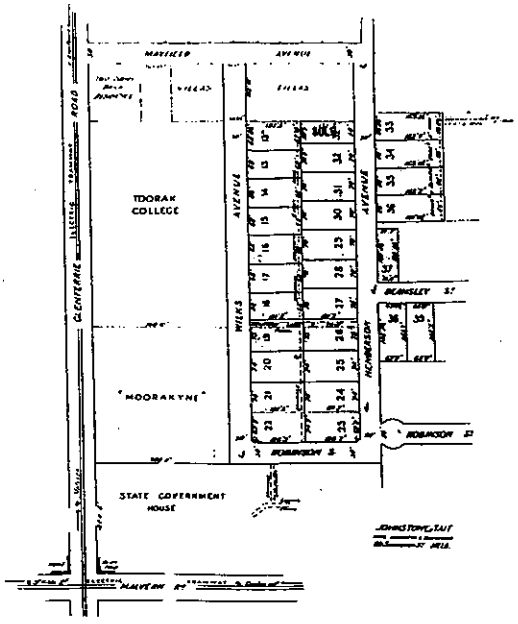
Saturday, Nov. 28, 1925

at Three o'clock

Position

THESE Estates are Situate on the Crest of the Malvern Heights, commanding Extensive Picturesque Panoramic Views of the distant Dandenong Ranges and intervening valleys. This Elevated Locality was selected in the early days of Melbourne as the Ideal Residential Position, and consequently was built upon by such well-known real estate authorities as Sir John Grice, Messrs. Officer, Wagner, and Dowsett.

In adjoining the State Government House, and it is the Subdivisions of parts of these famous homes that thrown open to the public these elevated and select Allotments.



Travelling Facilities

THE Locality is unique in the respect that it is within Ten Minutes of the Glenferrie Road Electric Train Route, by which is accessible the commercial heart in practically every part of the City, Junction, Shops, and Amusements; in addition, it is within Two Minutes' of the Present Tram Route direct to the City, and within Five Minutes' Walk of the Kooyong Station Electric Train.

For Educational Advantages, the Sites are all that could be desired, as the Estate adjoins The Toorak Ladies' College, one of Melbourne's leading Girls' Schools, is within a few minutes' walk of Scotch College and easily accessible to the Melbourne Grammar School, and other Educational Centres.

SPECIAL NOTICE

The Estate is near Open for Public Inspection, and on SATURDAY, 28th Inst., from 1.30 to 5 p.m., our Representatives will be in attendance to conduct prospective Buyers over the Estate.

EASY TERMS:

One-fifth Cash; Balance in Ten Equal Half-yearly Payments, at 6 per cent. Interest.

TITLE CERTIFICATE.

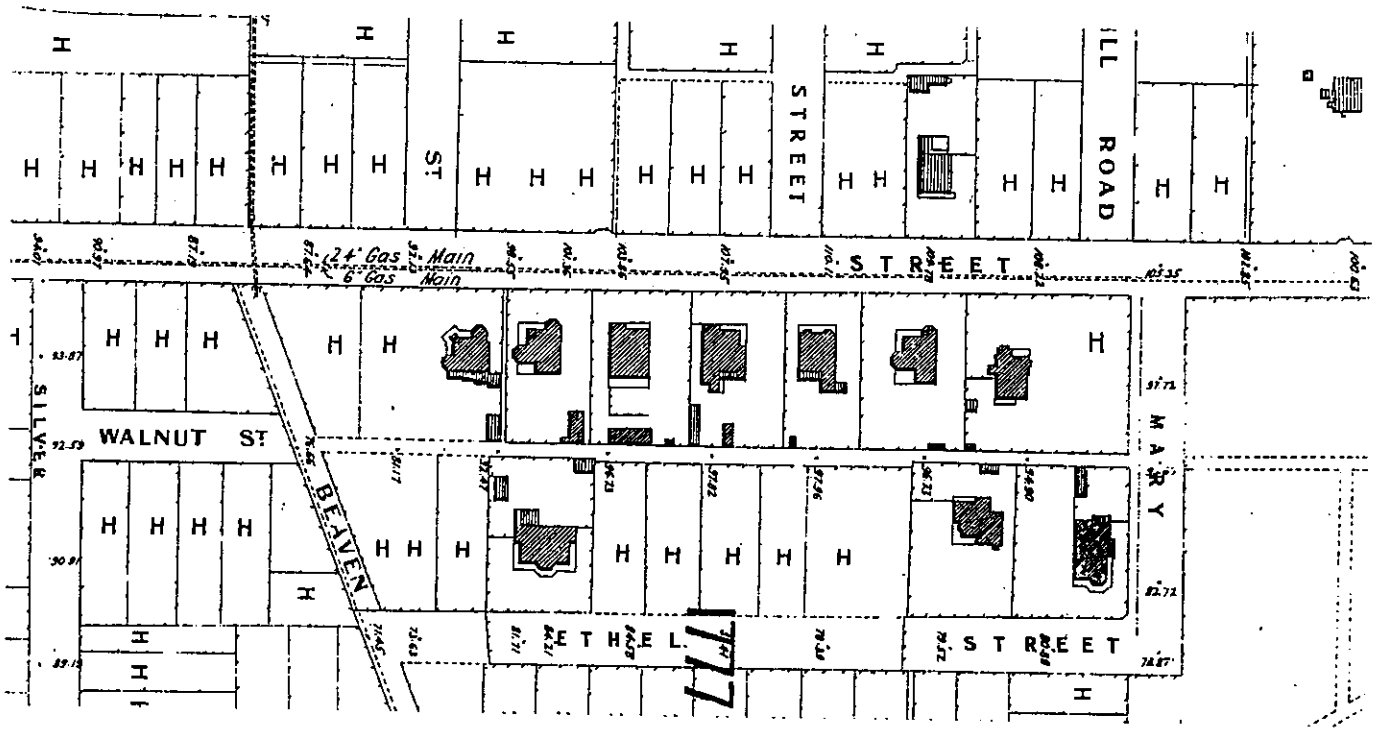
2.12 ELIZABETH STREET AREA

The land on the east side of Elizabeth Street was subdivided to form the Tooronga Station Estate of 1890. In contrast, the land to the west was occupied by the brickworks, and the large estates of Stonnington and Moorakyne, which remained underdeveloped for much longer. This subdivision saw a number of substantial houses built in the late 1880s and 1890s, in a concentrated location in Elizabeth Street and further east in Ethel Street.

This short sequence provides an architecturaly interesting, yet diverse group of Victorian villas reflecting the building boom, with generous allotment sizes.

Significant buildings include the following:

44 Elizabeth Street
46 Elizabeth Street
48 Elizabeth Street
Gracedale, 50 Elizabeth Street
52 Elizabeth Street
54 Elizabeth Street
56 Elizabeth Street



2.13 LINLITHGOW ROAD - TOORAK ROAD AREA

This precinct comprises a series of significant streetscape sequences, characterised by a number of residences of the 1920s and 1930s of an extremely high standard of design. This character is enhanced by the street pattern, topography and high standard of landscape character.

It comprises the curved section of Albany Road, Linlithgow Road and an adjacent section on the south side of Toorak Road.

1872: Albany Road created by transfer and purchased by the council in 1877, also shown as part of the subdivision of the Yar Orrong Estate (LP 114, lodged 1888)
1914: Toorak Road end of Linlithgow Road created (LP 6459, lodged 31.8.1914)
1922: Linlithgow Avenue connects with Albany Road, this section originally called Eilyer Avenue (LP 1892, lodged 26.7.1922)
n.d.: Other subdivisions included - Hillside Estate from Hillside Cottage and adjacent to Rostrevor to form the lower part of Linlithgow Road (Alway Plan, 1/43); Whernside Estate, Albany Road (Alway Plan, 1/71); Yar Orrong Estate, providing Toorak Road allotments and one block of Albany Road (Alway Plan, 2/64).

Toorak Road south side

The predominant character is of inter-War houses either Old English or Georgian Revival with one Spanish Mission example. The rising land, which creates elevated gardens, accentuates the massive scale of this sequence of buildings. Generous frontage setbacks and mature gardens add to this dominant landscape character. There are a number of significant early fences such as No 610 (this fence is original with low clinker brick vertical slotted openings and has a high cypress hedge) and No 618.

This precinct is free from intrusive developments.

Albany Road crescent

This attractive, tree lined and curved section of this street, is notable for an important sequence of buildings of the inter-War period with the Old English style being most predominant. The massings of building forms and the manner in which they have relatively small frontage setbacks brings a strong unified sense to this important streetscape. The curve of the street and the mature street trees and generally sympathetic fences add to this.

Little Milton, 26 Albany Road, is the outstanding property in this precinct. It is complemented by Avondale, No 28. The Cottage, on the corner of Linlithgow Avenue and No 30 provide a picturesque cottage character; the latter is an attic residence with stained vertical timber clad gables, designed by and the home of Rodney Alsop. No 39 opposite, is a massive late Georgian Revival residence; other buildings to the west are also Georgian Revival, including No 47, Yarrein designed by Marcus Martin, or Old English styles

There are no intrusive developments. The fences are generally sympathetic in particular Nos 26 and 28.

Linlithgow Road

This street reflects its development period with a sequence of outstanding inter-War houses, with some Old English style but predominantly Georgian. This street is important for the manner in which it links with Albany Road and for its alignment which curves and descends towards Toorak Road. Linlithgow Road has a strong urban form resulting from the siting of

a number of the houses in the manner of large townhouses, with small frontage setbacks and simple drives and hard standing areas occupying most of the front gardens. This character is enhanced by the mature trees in these gardens as well as the street trees.

There are a number of contributory buildings including some designed by notable architects. Of particular note are No 1 desined by Walter & Richard Butler and No 5 by Marcus Martin described in the building citations. These are powerful Georgian Revival designs. This style is well represented elsewhere in this street as is the Old English style. A number of distinguished architects are represented in Linlithgow Road, including P G Fick & Son, Nos 8 and 10; A & H Peck, Arnaud Wright, No 11; Hudson & Wardrop, No 18; Walter & Richard Butler, No 22; F L & K Klingender, No 30; and Oakley & Parkes, No 32. A number of significant fences survive and most others are sympathetic. There are, however, some modern fences that are not generally in character.

While there are a number of intact sequences of contributory buildings, there are a number of modern houses that have no relationship with the significant character of the street. The dominant charcter is still that of the significant buildings.

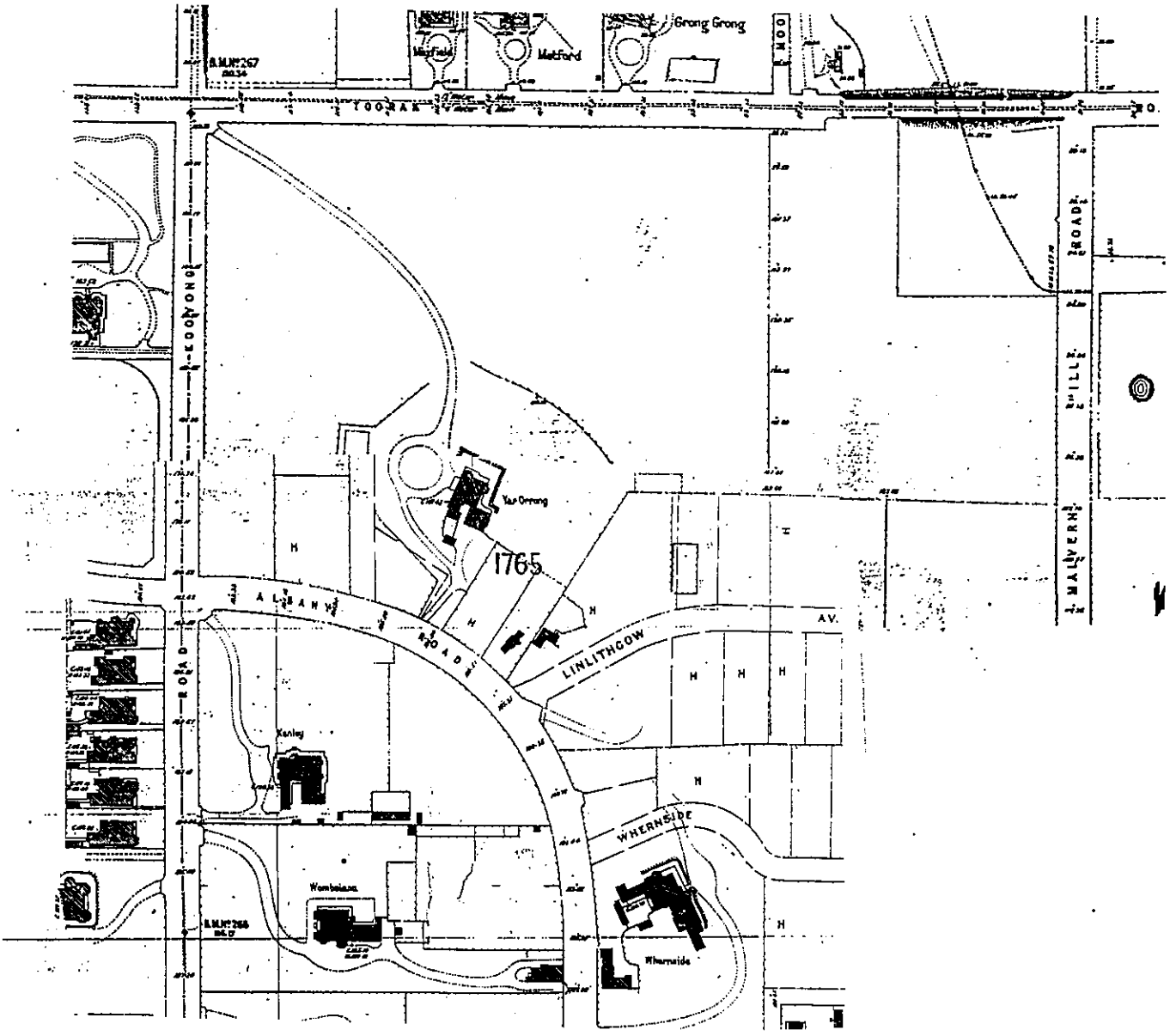
Buildings of outstanding significance for the Linlithgow Road - Toorak Road Area include the following:

Little Milton, 26 Albany Road; Muriel Stott, Stephenson and Meldrum
1 Linlithgow Road; Walter and Richard Butler
5 Linlithgow Road; Marcus Martin
622 Toorak Road; Cedric Ballantyne

Other significant buildings include:

Avondale, 28 Albany Road; Leighton Irwin
30 Albany Road; Rodney Alsop
39 Albany Road
46 Albany Road; A M McMillan
40 Albany Road; Klingender and Alsop
The Cottage, 1A Linlithgow Road; see 1 Linlithgow Road
7 Linlithgow Road
8 Linlithgow Road; P G Fick and Son
9 Linlithgow Road; A and H Peck
10 Linlithgow Road; P G Fick and Son
11 & 11A Linlithgow Road; Arnaud Wright
14 Linlithgow Road; Robert Hamilton
14A Linlithgow Road
15 Linlithgow Road; H W & F B Tompkins
18 Linlithgow Road; Hudson and Wardrop
20 Linlithgow Road
22 Linlithgow Road; Walter and Richard Butler
24 Linlithgow Road
24A Linlithgow Road
25 Linlithgow Road
26A Linlithgow Road
27 Linlithgow Road
30 Linlithgow Road; F L & L Klingender
32 Linlithgow Road; Oakley and Parkes
34A Linlithgow Road
606 Toorak Road
610 Toorak Road; Peck and Kempter
640 Toorak Road; W and R Butler
659 Toorak Road

Linlithgow Road - Toorak Road Area



2.14 LEDBURY COURT AREA

This small precinct has a strong and individual character derived from the road pattern, intense street tree planting and several remarkable houses creating a strong streetscape character.

Comprises: Ledbury Court and adjacent property in Benson Avenue

2.15 STONNINGTON PLACE AREA

This precinct comprises a network of small streets which contrast dramatically with Hopetoun Road and Glenferrie Road. They were subdivided in the mid nineteenth century but there was only scattered development by the turn of the century. These small streets served to provide socio-economic diversity in this otherwise remote location. At a later date this idiosyncratic precinct attracted innovative architects such as Rodney Alsop who was responsible for a number of houses, including his own.

Comprises: Stonnington Place, Cross Street and one block of Church Street

1854: Stonnington Place created east of Denham Place, in a subdivision called Township of Ledbury by Charles Skinner, originally named School Street East
1911: Malvern Hills Estate (Alway Plan, 1/26)
1929: Doona Estate, Church Street to Stonnington Place (Alway Plan, 3/127 A,B,C)

Stonnington Place

This block contains some of the most architecturally important buildings within one area that occurs anywhere in the City of Malvern. The major influence is of Rodney Alsop who lived here and constructed and designed other houses. These had a unified architectural and landscape charcter. Other architects represented are Marcus Martin and Eggleston & Oakley. The narrow street width, the smaller allotments and the generally cottage character to the houses combine to create a unique precinct, providing a forerunner to Edna Walling's Bickleigh Vale. This precinct provides an example of the lack of ostentation found in many houses in Toorak at that time. This was no doubt a reaction to the pomposity of many Victorian mansions which were rapidly disappearing from Toorak at this time.

Contributory buildings are the surviving Alsop dsigned cottages, Crumpford No 2, Tongaboo Nos 6 and 6a and No 8. No 5 and No 7 designed by Marcus Martin; No 10 (Eggleston & Oakley) and Orient Steamship Navigation Company residence No 17 also by Rodney Alsop are the key features. Massive trees dominate several gardens. Specific fences of interest are those at Nos 2, 6 and 8 which are of rustic timber lattice with large spacings supporting hedges.

Tragically, Alsop's own house The Crofts at No 4, which was a building of outstanding significance, has recently been replaced by a modern interpetion of a Georgian style. This bears little relationship to the significance of this area in relation to the design, materials and front fence. The impact of this building is exacerbated by the absence of planting that could reduce its prominence. This is the only major intrusion in this important area.

Church and Cross Streets

Church Street is a narrow street forming part of the same mid-nineteenth century subdivision that created Stonnington place. It has a range of building periods from Victorian through to the 1920s. It contains a number of significant buildings, some by Walter Butler, such as 6 Hopetoun Road, at the corner of Church Street and 7 Church Street adjacent, as well as a sequence of gabled Bungalow style villas and some Georgian Revival apartments. The small Victorian villas are important reminders of the role of these small streets for houses for servicing the original mansion properties. Cross Street, another small subdivision, was not developed on the east side until the subdivision and demolition of 'Doona' in 1929, but has a single Victorian era double storey terrace style house opposite. Both streets have small frontage setbacks and small allotments; the scale and form of buildings, while diverse, provides a strong character that has not been broken by any intrusive developments. The houses of the Doona subdivision in Cross Street are well designed, modest inter-War designs of Old English or Georgian Rrevival styles.

The large Art Deco apartments at the corner of Stonnington Place are quite striking for their simple massing, their streetscape character with small setbacks and refined detailing.

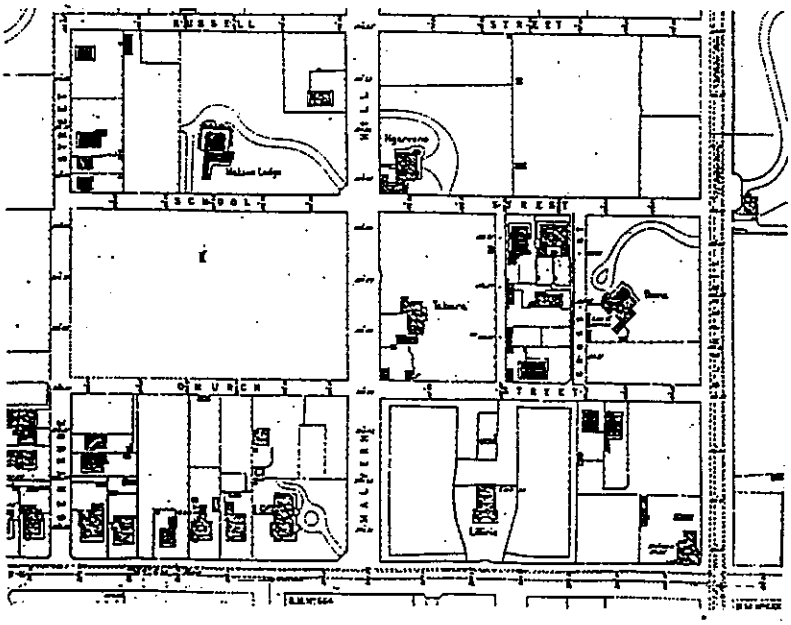
There are no intrusive developments.

Buildings of outstanding significance for the Stonnington Place and Church Street areas include the following:

6 Hopetoun Road; Walter and Richard Butler
5 Stonnington Place
2 Stonnington Place; Alsop
6 Stonnington Place; Rodney Alsop
8 Stonnington Place: Rodney Alsop

Other significant buildings include:

1 Cross Street
14 Hopetoun Road
Crovie, 15 Hopetoun Road
17 Hopetoun Road; Klingender & Hamilton
6A Stonnington Place - 'barn' formerly part of 6
7 Stonnington Place; Marcus Martin
10 Stonnington Place; Eggleston and Oakley
17 Stonnington Place; Rodney Alsop



3.0 SIGNIFICANT BUILDINGS

3.1 INTRODUCTION

Format of citations

The building citations all follow a similar format although not all will have the same quantity of information. In general, the format uses the following categories:

Name of house (and later name if known), address
Name of architect (if known)

History (in summarised form, arranged chronologically with details of source in brackets. Very occasionally a claryifing statement is made about the history of the site. The probable date of construction is generally indicated by inclusion of critical references, mostly information from MMBW detail plans and/or City of Malvern Ratebooks. In other cases the Malvern Building Plan, which is numbered according to year, provides an approximate construction date. Contemporary journal articles describing recent works also enable construction dates to be estimated. In some instances the MMBW records are missing, ratebook entries not sufficiently clear or able to be traced. Early street directory records then provide the other main source of information. Architects have been traced from plans and journal articles but can often be sources from MMBW drainage plans when the 'agent' is frequently the architect or builder. The University of Melbourne Architects Index has been used to check many of these references.)

Description (main elements and those elements that create most impact from the street. Note that interiors have not been inspected and any descriptive remarks about interiors come from other sources)

Analysis (including reference to biographical notes on architect where relevant. The analysis is often combined with the brief summary of cultural significance)

Brief summary of cultural significance

References (if not explicit in History section)

3.2 SCHEDULE OF BUILDINGS

2 Acre Place

4 Acre Place

Stokell, 51 Adelaide Street

Little Milton, 26 Albany Road

Verona, 3 Albert Street

Vallambrosa, 25 Allenby Avenue

19 Alleyne Avenue

Westford, 2 Ash Grove

Glenview, 15 Ash Grove

1 Avenel Road

Anmer, 31 Avenel Road

14 Barnard Road

Westbrook, 4 Belmont Avenue

Tatra, 3 Benson Avenue

2 Boyanda Road

11 Boyanda Road

The Bungalow, 221 Burke Road

11 Camira Street

1 Carmyle Avenue

2 Carmyle Avenue

Carmyle, 7 Carmyle Avenue

1-3 Cawkwell Street

Monterey, 16 Chesterfield Avenue

6 Church Street

Amaranth, 33 Coppin Street

1 Denham Place

2 Denham Place

Irona (later Aldene), 17 Dundonald Avenue

72 Elizabeth Street

73 Elizabeth Street

75 Elizabeth Street

90 Elizabeth Street

Glenburn (later The Elms), 7-11 Elm Road

6 Erskine Street

Mararoa, 7 Ethel Street

17 Ethel Street

23 Ethel Street

1 Evans Court (also 625 Toorak Road)

Flete, 2 Flete Street

The Gables, 15 Finch Street

50 Finch Street

Werai, 92 Finch Street

Oxonia, 3 Forster Avenue

Voreppe (later Remo), 9 Forster Avenue

Ilfracombe, 15 Forster Avenue

14 Glen Road

1 Glenbervie Road

2 Glenbervie Road

Ingleburn, 3 Glenbervie Road

6 Glenbervie Road

7 Glenbervie Road

9 Glenbervie Road

Glenbervie, 11 Glenbervie Road

12 Glenbervie Road

298 Glenferrie Road

Aramae, 300 Glenferrie Road

304 Glenferrie Road

310 Glenferrie Road

312 Glenferrie Road

314 Glenferrie Road

317 Glenferrie Road

Waiora, 321-327 Glenferrie Road

329 Glenferrie Road

331 Glenferrie Road

333 Glenferrie Road

335 Glenferrie Road

343 Glenferrie Road

345 Glenferrie Road

347 Glenferrie Road

Katanga, 372 Glenferrie Road

377 Glenferrie Road

Ranmoor, 395 Glenferrie Road

404 Glenferrie Road

Denby Dale, 424 Glenferrie Road

Carn Brae, 429 Glenferrie Road

Windarring, 2 & 2a Glyndebourne Avenue

3 Glyndebourne Avenue

6 Glyndebourne Avenue

7 Glyndebourne Avenue

Banchory, 8 Glyndebourne Avenue

Cavendish Lodge, 15 Glyndeboune Avenue

16 Glyndebourne Avenue

1 Golden Quadrant

11 Grosvenor Court

Wynduk, 1310 High Street

Colwyn, 1458 High Street

2 Hopetoun Road

3 Hopetoun Road

5 Hopetoun Road

6 Hopetoun Road

22 Hopetoun Road

25 Hopetoun Road

Somerset, 26 Hopetoun Road

32 Hopetoun Road

Hopetoun, 38 Hopetoun Road

39 Hopetoun Road

50 Hopetoun Road

54 Hopetoun Road

Lyndhurst, 64 Hopetoun Road

Eyre Court, 65 Hopetoun Road

68 Hopetoun Road

Glenunga Flats, 2 Horsburgh Grove

6 Horsburgh Grove

White Lodge, 32-34 Huntingtower Road

15 Inverness Avenue

Dunrobin, 9 Isabella Street

2 Kelmscott Road

6 Kenley Court

Carrington, 58 Kooyong Road

104 Kooyong Road

108 Kooyong Road

Wyuna, 116 Kooyong Road

Oma (later Nareeb), 170 Kooyong Road (gateway and fence only)

Wombalano, 176 Kooyong Road (gate and fence only)

184 Kooyong Road

202 Kooyong Road

Glyn, 224 Kooyong Road

41 Kyarra Road

Tiri-Tiri, 44 Kyarra Road

1 Linlithgow Road

5 Linlithgow Road

8 Macquarie Road

12 Macquarie Road

1010 Malvern Road

Taringa, 1018 Malvern Road

1021 Malvern Road

1022 Malvern Road

Teuna, 1026 Malvern Road

1035 Malvern Road

1043 Malvern Road

Shameen (later Moonambel), 1050 Malvern Road

1059 Malvern Road

1076 Malvern Road

Hopetoun Flats, 1077 Malvern Road

1078 Malvern Road

1088 Malvern Road

Lillerie, 1089 Malvern Road

1097 Malvern Road

1104 Malvern Road

1181 Malvern Road

1215 Malvern Road

1225 Malvern Road

Illistron, 10 Manning Road

Finchlea, 17 Manning Road

Fairview, 119 Manning Road

139 Manning Road

Shamley, 4 Mayfield Avenue

Chesterfield, 6 Mayfield Avenue

Mayfield Centre, 11 and 11A Mayfield Avenue

3-5 Mercer Road

12 Mercer Road

13 Mercer Road

14 Mercer Road

15 Mercer Road

16 Mercer Road

34 Mercer Road

3 Mernda Road

7 Mernda Road

Grenfell, 9 Mernda Road

8 Monaro Road

Wyalla (later Thanes), 13A Monaro Road

22 Monaro Road

23 Monaro Road

24 Monaro Road

4 Moonga Road

19 Moorhouse Street

23 Moorhouse Street

3 Myamyn Street

5 Myamyn Street

7 Myamyn Street

13 Myamyn Street

14 Myamyn Street

15 Myamyn Street

1 Myrnong Crescent

3 Myrnong Crescent

19 Pine Grove

Avalon, 14 Power Avenue

19 Power Avenue

41 Power Street

47 Ranfurlie Crescent

Sunleigh Lodge, 5 Russell Street

7 Russell Street

11 Russell Street

Chatsworth, 12 Somers Avenue

16 Somers Avenue

18 Somers Avenue

1 Sorrett Avenue

1 Spring Road

Roma, 44 Stanhope Street

Branksea, 46 Stanhope Street

Coimboon, 48 Stanhope Street

Inverleith, 50 Stanhope Street

Darjeeling, 52 Stanhope Street

Castledon, 54 Stanhope Street

Hintonville, 56 Stanhope Street

14-16 Stonehaven Avenue

Crumpford, 2 Stonnington Place

Flats, 5 Stonnington Place

Tongaboo, 6 Stonnington Place

6A Stonnington Place (outbuildings only)

7 Stonnington Place

8 Stonnington Place

22 Stonnington Place

3 Talbot Crescent

5 Talbot Crescent

9 Talbot Crescent

15 Talbot Crescent

35 Talbot Crescent

37 Talbot Crescent

39 Talbot Crescent

59 Talbot Crescent

61 Talbot Crescent

Revell, 9 Toorak Avenue

610 Toorak Road

622 Toorak Road

625 Toorak Road (see 1 Evans Court)

653-655 Toorak Road

Normandie, 657 Toorak Road

668 Toorak Road

679 Toorak Road

688 Toorak Road

691 Toorak Road

Wombalana, 704 Toorak Road

712 Toorak Road

719 Toorak Road

4 Turnbull Avenue

5 Wandeen Road

27, 29 Wattletree Road

190 Wattletree Road

Glendearg, 196 Wattletree Road

Nirvana, 408 Waverley Road

Green Gables, 627 Waverley Road

Belcroft (later Whernside), 2A Whernside Avenue

13 Whernside Avenue

29 Winter Street

Yately, 3 Yar Orrong Road

9 Yar Orrong Road

3.3 BUILDING CITATIONS

2 Acre Place

Acre Place Houses

1875: Acre Lane (originally 11'3" wide) was formed in 1875 to provide access for land sold by Thomas Robinson (who lived on the west cnr. of Acre Place & Malvern Rd), to William Woodmason.

1879: 2 weatherboard cottages off Malvern Road; one owned by Snell was behind Robinson's (on the west side), the second with 3 rooms, was owned by Robinson and occupied by Dalrymple.

1880: 2 weatherboard cottages and one 3 room paling house occupied by Glover and owned by Woodmason.

1881: 3 cottages off Malvern Road:
Dalrymple occupier, 4 rooms, Robinson owner
Glover owner and occupier, 3 rooms.
Snell owner and occupier, 4 rooms and garden (west side).

1882: 3 weatherboard houses existed in Acre Lane, all owned by Thomas Robinson. These were occupied by Dalrymple, Steele and Slockovitch. 2 paling cottages off Malvern Road were owned and occupied by Snell and Glover. Of these 5 cottages, one should be the present No. 4 Acre Place. If so, the brick front was added later.

1885: 191' from Malvern Road on east side of Acre Place 84' frontage sold by Woodmason to George Glover. This land later became 6, 8 and 10 Acre Place.

1890: 40' of the above frontage sold to Gabriel, from Gairn. Gabriel divided block. Nos. 8 and 10 date from this time.

1890: Rate Book entries:
*(1.) Snell W/B 89'
*(3.) Cartledge W/B 50'
*(5.) Griffin W/B 60'
*(4.) Rich W/B & Brk. 80' 6 rms.
*(6.) Gabriel W/B 45'
*(8.) Palmer W/B 18' (erecting)
*(10.) " " " "
*There were no numbers at this time.

1891: 115' from Malvern Road a 36'x 62' block (no. 2) was purchased by Eliza Kingston from Thomas Robinson for £80.

1893: Miss Kingston owns brick house, rented to Chas. Wilson, 1227 Malvern Road (former bakery). From at least 1882, a bakery existed on the corner of Acre Place, but not the building that currently exists. In that year, George Lay, baker, was owner and occupier of a 3 room weatherboard house, shop, stable and bakehouse. (Source - Malvern Rate Books)

1902: The MMBW plan shows 8 houses in Acre Place. It also shows the earlier weatherboard building on the corner for the bakery; the 1907 plan shows a large brick building.

2 Acre Place is a simple rendered brick cottage with a gable projecting to the street from the main gable roof line, also repeated at No 4. This building has been substantially altered including the rendering of the apparently original face brick work and changes to windows.

The development of the group of modest houses around Acre Place provides a dramatic contrast with the vast mansion properties in this part of Malvern and was created at the time when the Rosehill Estate (which dated from the late 1850s) was being replaced by properties such as Stonnington and Moorakyne. In conjunction with the group of buildings along Malvern Road, which included several shops and a bakery, this area formed an early village serving the surrounding land holdings. The narrowness of Acre Place and the small allotment sizes is more typical of some of the densely settled areas of Prahran.

2 Acre Place is of local significance for its relationship with No 4, the former bakery and the group in general with respect to scale and set back.

4 Acre Place

Acre Place Houses

1875: Acre Lane (originally 11'3" wide) was formed in 1875 to provide access for land sold by Thomas Robinson (who lived on the west cnr. of Acre Place & Malvern Rd), to William Woodmason.

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1881: 3 cottages off Malvern Road: Dalrymple occupier, 4 rooms,
Robinson owner, Glover owner and occupier, 3 rooms,
Snell owner and occupier, 4 rooms and garden (west side).

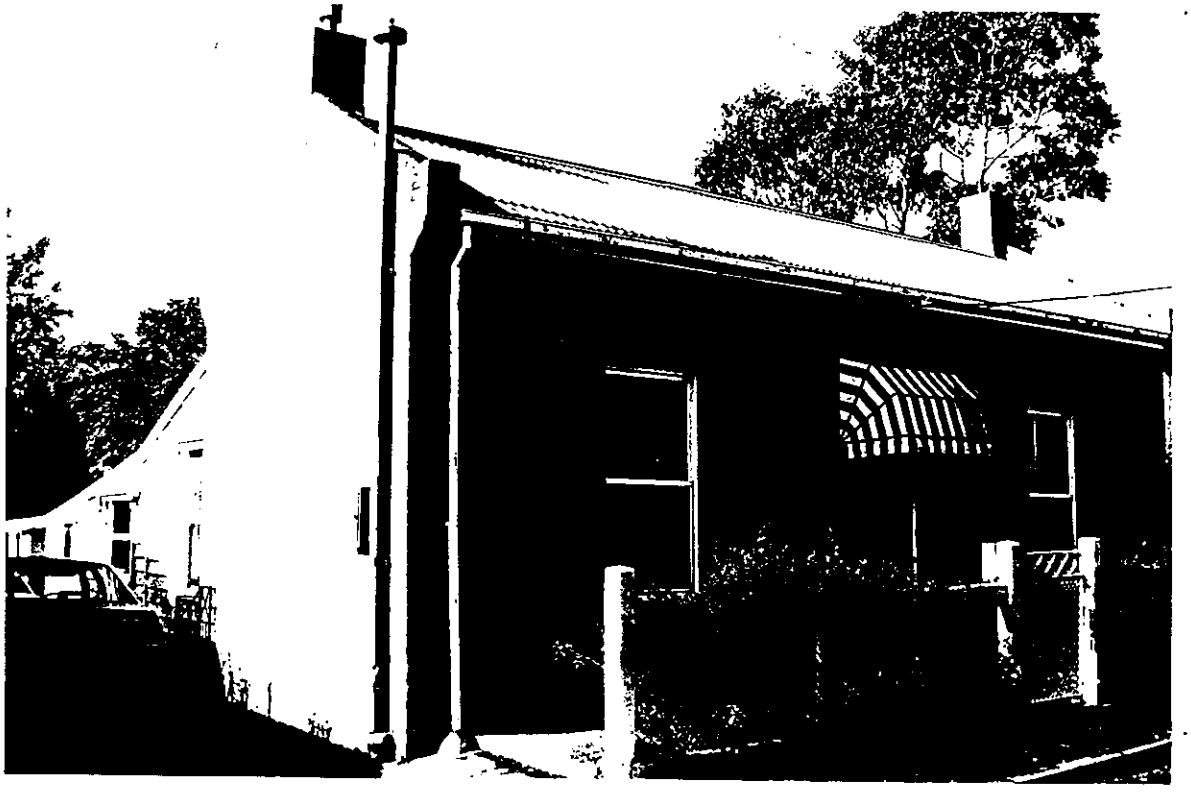
1882: 3 weatherboard houses existed in Acre Lane, all owned by Thomas Robinson. These were occupied by Dalrymple, Steele and Slockovitch. 2 paling cottages off Malvern Road were owned and occupied by Snell and Glover. Of these 5 cottages, one should be the present No. 4 Acre Place. If so, the brick front was added later.

1885: 191' from Malvern Road on east side of Acre Place 84' frontage sold by Woodmason to George Glover. This land later became 6, 8 and 10 Acre Place.

1890: 40' of the above frontage sold to Gabriel, from Gairn. Gabriel divided block. Nos. 8 and 10 date from this time.

1890: Rate Book entries:

*(1.) Snell W/B 89'
*(3.) Cartledge W/B 50'
*(5.) Griffin W/B 60'
*(4.) Rich W/B & Brk. 80' 6 rms.
*(6.) Gabriel W/B 45'
*(8.) Palmer W/B 18' (erecting)
*(10.) " " " "
*There were no numbers at this time.



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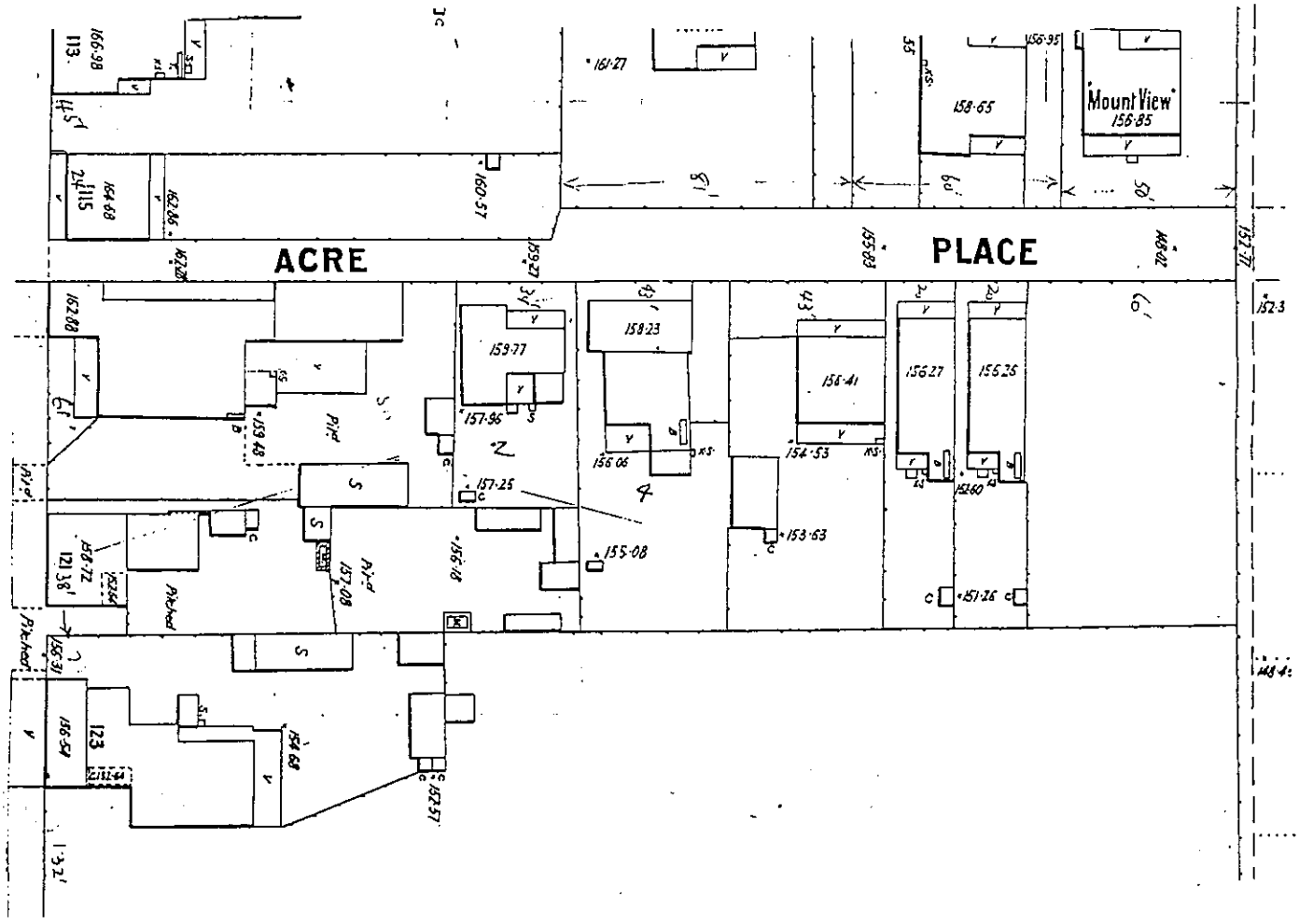
1902: The Board of Works plan shows 8 houses in Acre Place. It also shows the earlier weatherboard building on the corner for the bakery; the 1907 plan shows the present large brick building.

4 Acre Place is a diminuitive brick workers cottage. It has a simple gable roof with parapeted ends. A similar design to No 3 Cawkwell Street, located almost on the street alignment. The building has apparently never had a verandah. The brick construction covers only the front two rooms, behind this are a series of timber skillions.

The development of the group of modest houses around Acre Place provides a dramatic contrast with the vast mansion properties in this part of Malvern and was created at the time when the Rosehill Estate (which dated from the late 1850s) was being replaced by properties such as Stonnington and Moorakyne. In conjunction with the group of buildings along Malvern Road, which included several shops and a bakery, this area formed an early village serving the surrounding land holdings. The narrowness of Acre Place and the small allotment sizes is more typical of some of the densely settled areas of Prahran.

4 Acre Place is of local significance as typical of a number of worker's cottages found in a number of areas of Victoria, especially near the goldfields of Castlemaine. It is enhanced by its relationship with the other buildings in Acre Place.



Stokell, 51 Adelaide Street

1889: Building in progress, Malvern road, corner of Adelaide Street with 325 foot side frontage (Malvern Rate Books); Stephen Armstrong, owner and builder, named after wife's maiden name; other buildings constructed by the Stephen Armstrong Building Company were Stonnington, Cliveden Mansions, the Ball and Welch store and iceworks for W. Woodmason at Oakleigh and Malvern
1894: Brick house 15 rooms
1905: Stephen Armstrong owner, 150 foot frontage to Malvern Road, 18 rooms, James Ormond merchant occupier
c.1910: MMBW Detail Plan 1761 shows large gates, sweeping drive from Malvern Road, separate service entry from Adelaide Street, stables and other outbuildings
1911: Armstrong sold house, 58 Malvern Road, to Mrs L.G.Laycock
1914: Mrs Mary Winter-Irving owner and occupier
1917: now 40 Malvern Road
1923: Charles de Plan Lloyd, broker, owner and occupier, 18 rooms, 160 by 520 foot, now named Ambo
1938: 45 Adelaide Street, St Ronan's Rest Home, Dougald McCormick
1941: 51 Adelaide Street
1949: St Ronan's Rest home
1970: St Ronan's Private Hospital
1990: Hospital closed
(MMBW plans, Malvern Rate Books, Sands and McDougall Directories, compiled Malvern Historical Society Inc.; this house is also illustrated in a painting by William Tibbits)

A large Victorian-era conservative stuccoed Italianate mansion, it has a prominent arcaded verandah on two sides between projecting bay windows and a hipped slate roof with imposing chimneys. Details include bracketted eaves, architraves and impost mouldings, Corinthian capitals and balcony balustrades. The building is generally intact although its land holding has been dramatically reduced and it has lost the frontage to Malvern Road. The external painting of cement render and sundry minor modifications for institutional purposes have reduced the impact of this otherwise imposing mansion.

Stokell is representative of many large Italianate mansions of the 1880s, with a return arcade and projecting window bays, although of a grander scale than most surviving examples. The original external wash house survives. Miles Lewis has suggested, but has not been able to substantiate, that the arches look like the work of John Beswicke/Beswicke and Coote and can be compared with their Kawarau, Cato Street, Hawthorn (now Stephanie's Restaurant) and 3 Molesworth Street, Kew. (1) Beswicke is well known for his nearby Malvern Town Hall. The association with a prominent builder, Stephen Armstrong, whose company built two of Melbourne's most notable mansions, Stonnington and Clivedon Mansions, is reflected by the elaborate nature of this house. Builders' houses of the nineteenth century often were enriched by the nature of the projects which they had undertaken. Subsequent occupiers and owners of 51 Adelaide Street included Mary Winter Irving, a member of the prominent Western District grazing family. The building became a private hospital in 1938 until its closure in 1990. This building is able to demonstrate the wealth of leading building contractors of the 1880s. Externally its grand scale remains although its impact is much reduced by the sub division of the land around, especially the front garden.

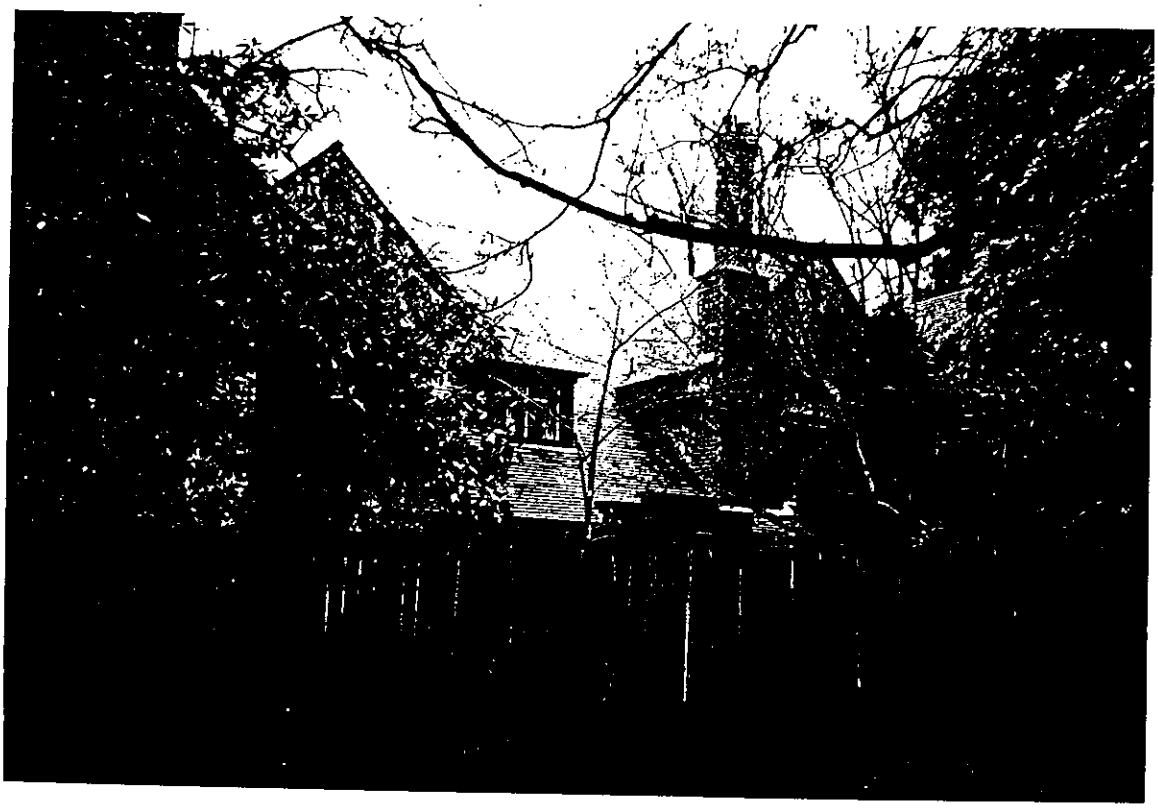
Stokell, 51 Adelaide Street, Armadale constructed in 1889 by prominent builder Stephen Armstrong is of state significance:
- for its association with a major prominent building contractor (who constructed Stonnington, Cliveden Mansions, Ball & Welsh and Woodmason's Iceworks in Malvern and Oakleigh) and its ability to demonstrate the workmanship and the elaborate detailing of this builder's other projects;
- for its Italianate design with prominent external massing, arcaded verandah, projecting bays, intact decorative stucco, chimneys and fenestration.

1 Correspondence to Malvern Historical society Inc, 18 August 1992

Little Milton, 26 Albany Road
Architect: Muriel Stott, Stephenson & Meldrum
Landscape design and construction: Edna Walling

1925-26: Malvern Building Plan No 8260
1926: Plan No 8664 lodged for 'Man's quarters, tools and fuel room'
1927: Article on the exterior and garden featured in *Australian Home Beautiful*, November 1927.
1928: Article 'Some Charming Home Interiors' by Ruth Lane-Poole in *Australian Home Beautiful*, June 1928.
1929: Edna Walling's description of the garden featured in *Australian Home Beautiful*, May 1929.
1932: Article in *RVIAJ*, March 1932, 'New residence for Sir Leslie Moran in Albany Road, Toorak, Victoria'.
1926-74: Moran, A L (Leslie) (1st owner)
(Sands & McDougall Directories)

Little Milton was built on part of the Whernside subdivision (refer 2A Whernside Avenue citation). The original sketch plans were produced by Muriel Stott, considered by Ruth Lane-Poole to be one of Victoria's best known women architects. (1) It was apparently based upon a Cotswold house after a visit to England to inspect possible precedents. The establishment architectural firm of Messrs. Stephenson and Meldrum produced the plans and working drawings in 1925. The house was apparently completed between then and 1927. It was referred to in three articles in *Australian Home Beautiful* between November 1927 and May 1929. Edna Walling was responsible for the landscape plan and its execution. It appears that the property remained in the hands of the Moran family until 1976 when some alterations such as the demolition of the derelict gardens cottage and a new extension to the house were undertaken; work on the garden was undertaken by Eric Hammond who formerly worked with Edna Walling on the original garden plan. (1)



Little Milton is constructed on an irregular block plan at the corner of Albany and Whernside Avenue with the house located close to Albany Road and with the orientation of the principal living and bedrooms overlooking the rear garden. This is dominated by the terrace at the back of the house, the open balcony at the first floor overlooking the garden and by the original tennis court which occupies the majority of the space of the garden. The house is a very large residence in the Arts and Crafts style with an imposing terracotta shingle roof, rendered walls which retain their original ochre wash, as well as casement windows and joinery which have retained their original black colour. It is a predominantly two story structure with a single story service wing and garage on the northern end. It has a main lounge hall off the small entry which opens directly onto a large dining room and a large lounge or sitting room. The entry hall also opens onto the loggia (which is repeated on the upper level) which in turn opens onto a herringbone brick paved terrace, covered with a pergola at ground level. The building is extensively described in three *Australian Home Beautiful* articles. The original plans show a ground floor plan and site plan (with the tennis court), an upper floor plan, sections and elevations. The loggias, the manner in which the building addresses the rear of the site, the modest entry, the external integrity of the building including finishes, the intactness of the landscaping and apparent intactness of most of the interior are of particular note.

The paths and landscape plan appear to have been retained from the original Walling construction. The original external fencing, comprises unpainted hardwood pickets with a contrasting Lutyens-style gate and large posts. This reflects the understated and refined rural English revival character of this outstanding property.

This building incorporates features found in a number of Arts and Crafts and Old English style houses constructed in Melbourne in the 1920s and 1930s although a number of aspects make this one of the most outstanding late Arts and Crafts revival mansions in Melbourne. It is one of the most picturesque surviving inter-war mansions in Melbourne on account of the integrity of the Walling garden, the external integrity of the masonry finish and the original building design as well as the striking massing and configuration of this building.

Refer to Appendix One for biographical notes on architect.

Little Milton, 26 Albany Road, constructed between 1926 and 1927 is of state and national significance as an intact Arts and Crafts revival mansion demonstrating an outstanding level of design. Attributes that contribute to its significance are:
- the siting and orientation of the building and massing;
- its modest presentation to its principal address;
- its understated character which represents its rural Cotswald genesis;
- the main roof gable form with terracotta shingle roof and projecting cross gables;
- the quality of external render and the remnants of the original ochre finish;
- the fenestration, especially the placement of windows of casement design;
- the rear facing terrace, pergola and loggia at ground and first level;
- the chimney massing;
- the design and configuration of the main rooms with simple detailing of a English country character; and
- the quality and intactness of the landscaping from Edna Walling's design including the unusual modest and intact hardwood timber picket fence with refined gates.

1 *Australian Home Beautiful*, June 1928.
2 Trisha Dixon & Jennie Churchill, *Gardens in Time - In the Footsteps of Edna Walling*, Angus and Robertson, 1988.

Verona, 3 Albert Street

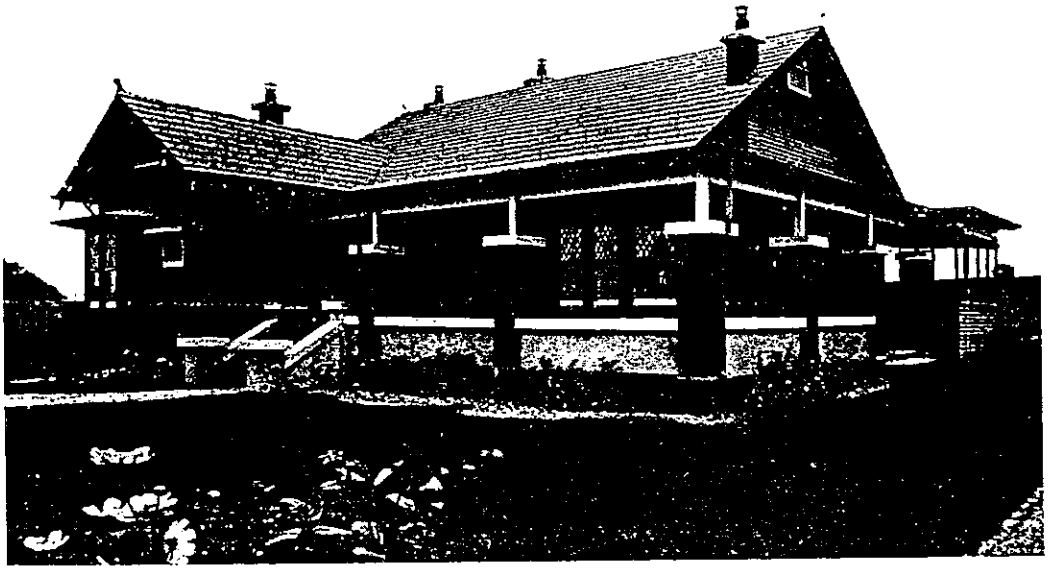
1924: Brick and tile villa for Graham Esq. to be erected at Albert St. East Malvern (Malvern Building Plan 4756) This plan has the same plan form and is similar in a number of details. It was possibly built by the same builder, but for a different owner.
1924: Prize winner of the 'Competition Villas - Elevations', *Australian Home Builder*, April 1924 and June 1924.
1929: Blogg, K Valentine
1974: Blogg, Mrs S
(Sands & McDougall Directories)

3 Albert Street was apparently constructed just prior to 1924 when it received a supplementary prize for a competition by the *Australian Home Builder* for the best selected villa in the up to £2,000 in value. In June 1924 it received one of three supplementary prizes, presented to Mr. K. V. Blogg, Verona, Albert Street, East Malvern. The photograph shows the building with a simple main roof gable and one projecting gable at ground level. At a later date a transverse gable was created to form an attic but in the same style as the original design. Blogg remained as an owner from 1929 to 1974 when Mrs. S. Blogg became the owner.

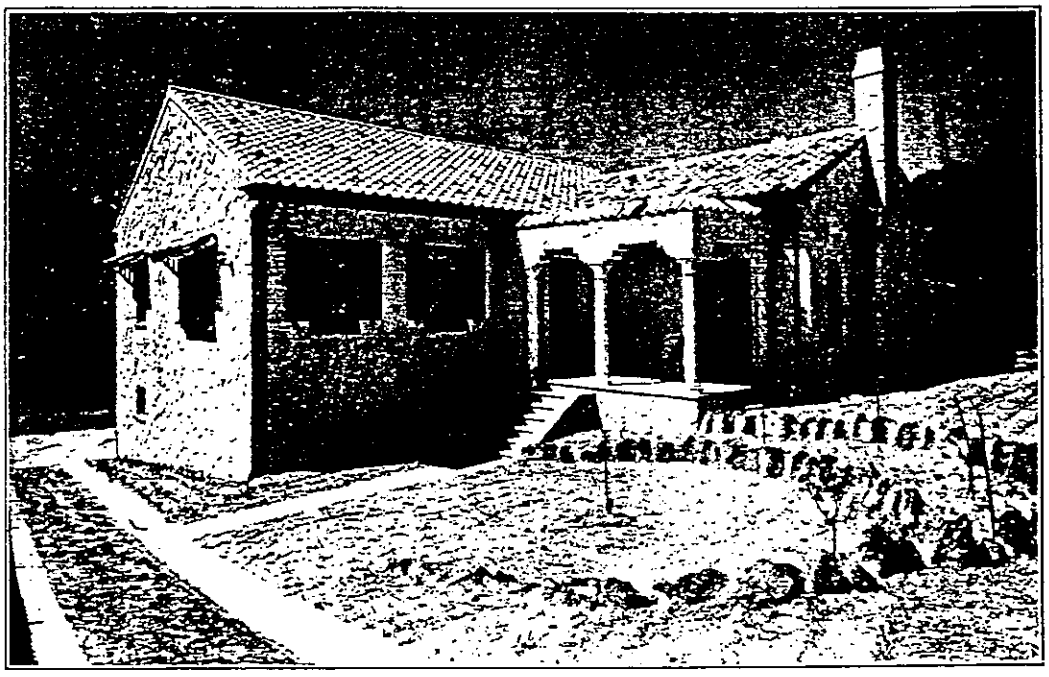
This building represents the adoption by designer builders of the earlier single ridge gable style pioneered by architects such as Alsop. It also embodies the horizontal lines and blocky piers of the Prairie style. The strength of the single main roof gable is compromised by the lower projecting gable to the front although this serves to contain the return verandah. The projecting gable represents the development of the bungalow style. The stylised verandah piers provide a horizontal characteristic with the wide cappings echoed on the chimney cappings and the flat decked verandah and other horizontal projections. The success of this building in a building competition indicates the importance given by the home building industry at this time to such strong stylistic tendencies.

Verona is of local significance as an important example of the contribution of the designer builder to innovative domestic architecture in the inter-war period.

Competition Villas — Elevations



"Verona," Albert Street, East Malvern, Residence of Mr. Valentine Blogg.



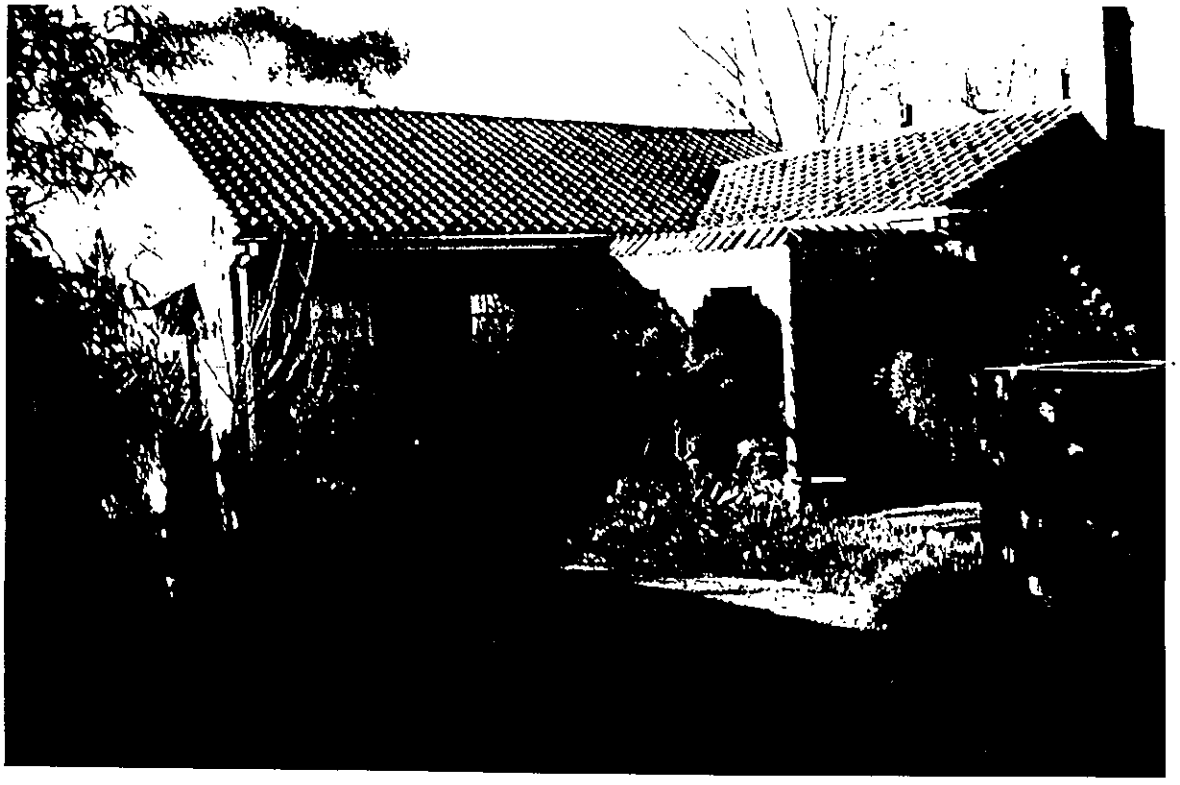
This new residence in East Malvern with its strong blue and orange colors will one day develop into a very effective bit of Southern California. It is the home of Mr and Mrs B. H. Keogh.

Vallambrosa, 25 Allenby Avenue

1920: Auction sale of 33 allotments named The Oaks Estate on 11 December 1920.
1929: W A Tower Home Building Service, Brick Residence Allenby Avenue, East Malvern for Mrs B H Keogh (Malvern Building Plan 10015)
1929: MMBW Drainage Plan No 174973 for Mr H A B Keogh, owner.
1929: Featured in article 'A Little Bit of Southern California', *Australian Home Beautiful*, November 1929.
1947-59: Keogh
(Sands & McDougall Directories)

25 Allenby Avenue is a modest Spanish Mission villa, essentially comprising two connecting gabled wings. The wing projecting towards the street incorporates the lounge room, a dominant chimney and an attached entry porch-cum-loggia. This projecting wing has a lower gable ridge line than the main section of the house which contains the bedrooms and kitchen and dining rooms. The Spanish Mission detailing of the house includes a Cordova tile roof and unpainted rough troweled wall finish in a natural sand colour and tiled cappings to the loggia which was also decorated with twisted columns and shouldered arches of a Spanish character. This house is completely intact externally including the garden layout with a sunken lawn although the shutters on the main bedroom windows are missing. It also has an unsympathetic modern masonry fence.

Vallambrosa is of local significance for its use of Spanish Mission elements in a small villa form while retaining the important characteristics and richness of materials associated with larger examples of this idiom. Its intactness is of particular note, especially the unpainted walls.



19 Alleyne Avenue

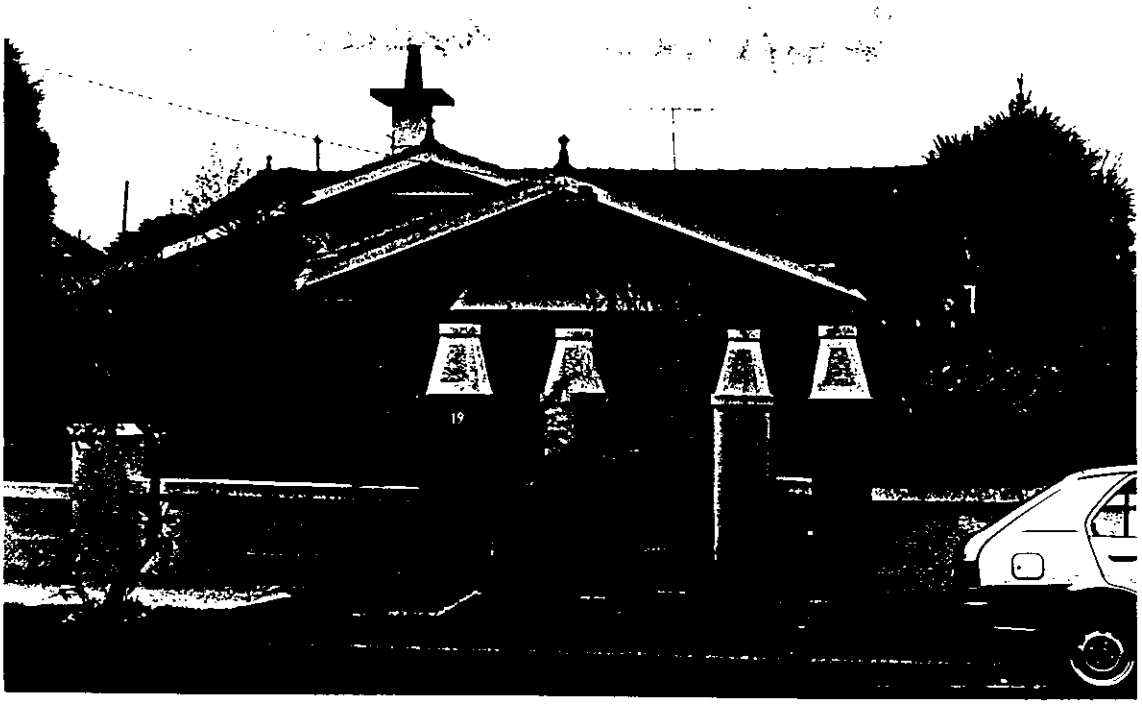
1919: MMBW Drainage Plan No 112070
1922-23: Coleman, Walmer E (builder), Leith, Alice A., owner and occupier Brick house 6 rooms lot 3 50'x132' (Malvern Rate Book)
1924-29: Leith
1947-74: Meadows, H H
(Sands & McDougall Directories)

Walmer E Coleman was a real estate agent who is quoted in Strahan's *History of Malvern* advertising bungalow housing with the message 'every lot means a home and a home means a lot'. A homely sketch of a bungalow accompanied the ad.

19 Alleyne Avenue is a Californian Bungalow in general form although this house adopts Far Eastern elements for its detailing, in particular the flared bay window hood with its once dark-stained shingling. Lattice roof vents, the tapered fence post heads and slatted brackets, suggest a similar inspiration. The overlapping roof gables are the Bungalow trademarks but their shallow angle and sliced fascia-ends in this example take the initial Japanese influence on the Bungalow's form, to an extreme.

19 Alleyne Avenue is of local significance for the manner in which it represents the extent to which stylistic innovations were adopted by non architects associated with the residential development industry. This house can be compared with Arthur Purnell's Chinese idiom including Shameen at 1050 Malvern Road. (2)

1 Lynne Strahan, *Private and Public Memory - A History of the City of Malvern*, 1989, p.75.
2 Based on citation previously prepared by Graeme Butler.



Westford, 2 Ash Grove
Architect: A H Fisher

1890: Illustration and description in *Building and Engineering Journal*, 28 June, 1890
n.d.: MMBW Detail Plan No 2502, 40 feet to the inch.
1891: Alfred Wilton, occupier
1901-14: Mr Harrie Ford (clerk) was the owner/occupier of the house known as Westford
1914-21: Mr Stanley Rodda, Principal of The Working Mens' College (RMIT) was the owner/occupier
1921-29: Westford became The Grange School for Boys with the Misses Turner as it's principals. During this time a large open verandah was added to the top story for use as a dormitory. The weatherboard building behind the house was built and divided into 3 classrooms.
n.d. [1920s]: Proposed rear balcony for school dormitory (Malvern Building Plan)
1930-42: Horace Hawkins, plumber, owner/occupier
1937: The land facing Oak Grove was subdivided and sold to speculators. The weatherboard building remained as a scout hall until its demolition in 1991.
1942-52: Owner, Mrs Ouida Wilkinson occupied 'Westford' with her uncle, Sam Grainger, artist. The house was now divided into 2 flats.
1952-69: Harold Glowery, Chairman of the Wheat Board, owner/occupier.
(Malvern Rate Books and Sands & McDougall Directories. Compiled by Di Foster, Malvern Historical Society Inc.)

Except for the years 1921-29 when it was The Grange School, run by Misses E & M Turner, the building has been used as a private residence throughout its life.

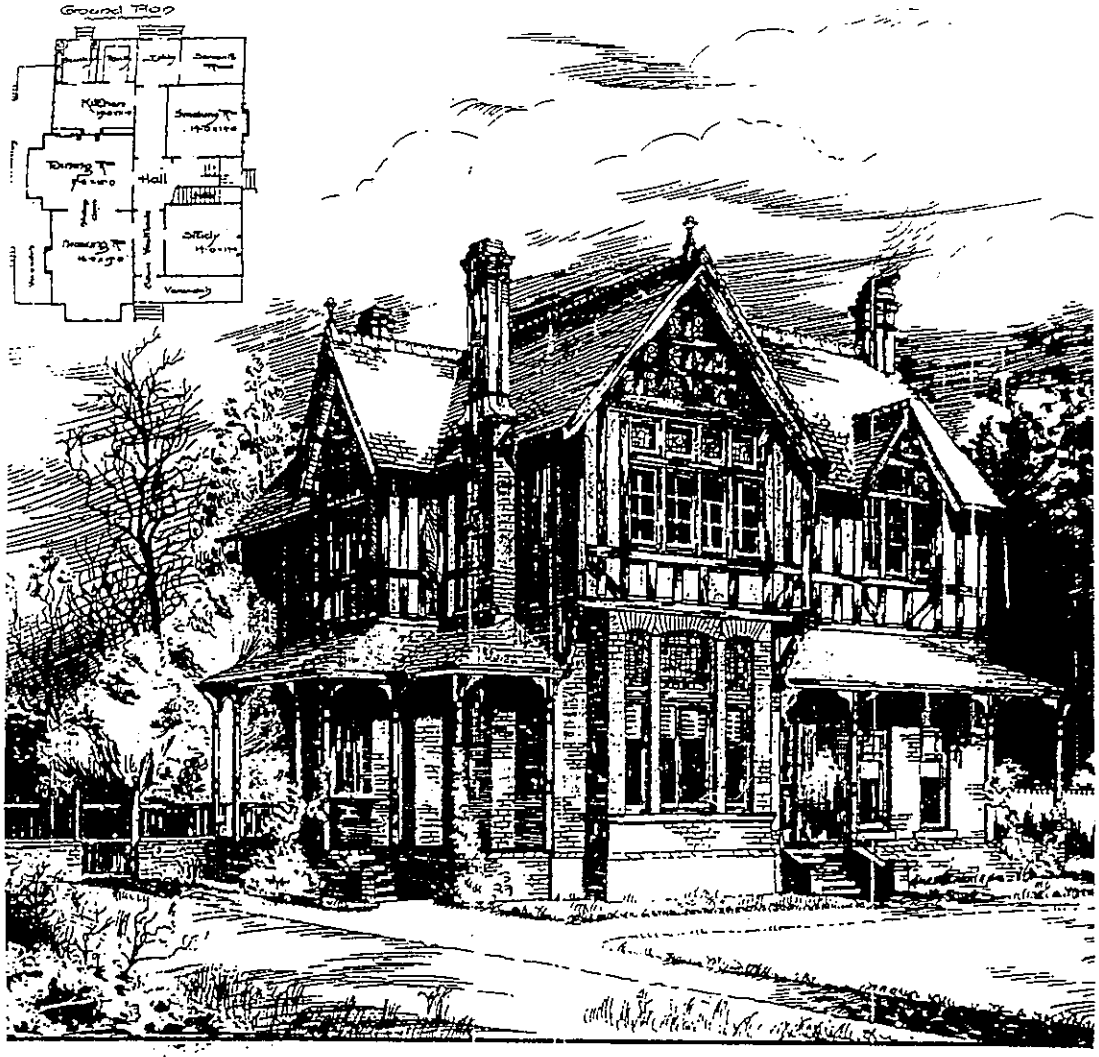
The use of half-timbered upper storey above a masonry base is characteristic of the 'Old English' style; as is the use of red brick work including tall strapped chimneys. Elements of particular interest include the use of cement in place of plaster, the hollow brick walls at ground floor level, and the elaborately decorated moulded panels in the gable ends. Significant front and side elevations have suffered only minor changes, but there have been more extensive alterations to the rear over many years.

Even if one includes H H Kemp's design for Woodlands at Essendon (1888), in which only the gables are half-timbered, the East Malvern house is still one of only four known comparable extant examples, and one of only two in Victoria. It is clearly of state significance and is arguably of national significance.

Refer to Appendix One for biographical notes on architect.

Westford is of state significance as one of the earliest examples in Australia of the half-timbered 'Old English' style as found in the works of W Eden Nesfield and R Norman Shaw, in England in the 1860s and 1870s. (1)

1 Extract from National Trust Classification Report.



WILLIAMS AND WALLACE, CONTRACTORS.

HOUSE AT MALVERN, VICTORIA.

Glenview, 15 Ash Grove

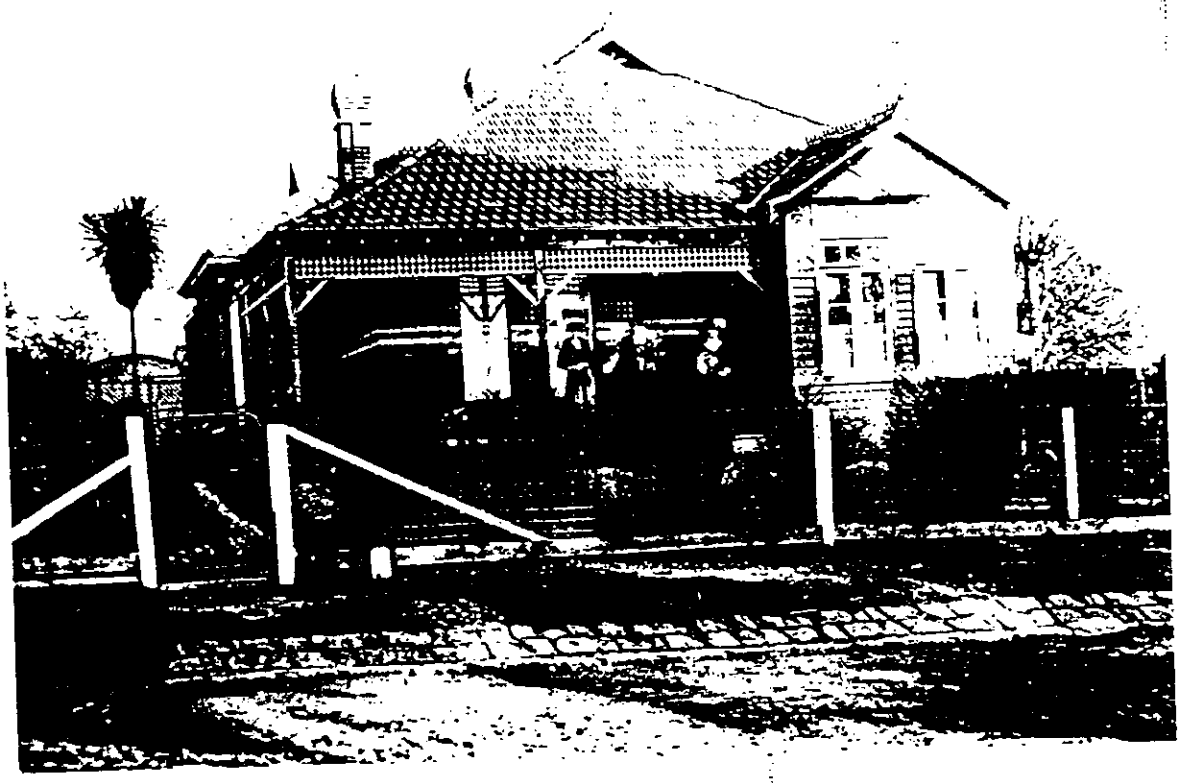
1890: William Douglas contractor Bk hse 5 rms (Pine Gve) (Malvern Rate Book)
1917: MMBW Drainage Plan No 106777 prepared for W B Rogerson, owner. Renamed 'Wilga'.
Note: two adjacent allotments fenced and apparently in the same ownership.
1892: Vacant
1893-95: Liddelow, Arthur
1900-02: Chalmer, Walter
1903-06: Corkill, Wm J
1909-11: Lehman, George J
1916: Pockett, Thomas
1919-35: Rodgerson, Mrs M E 'Wilga'
1940-73: Gillespie, Fred J P
(Sands & McDougall Directories)

This house was the residence of Thomas Pockett, prominent nurseryman and horticulturist. Early photos appear to be contemporary with his occupancy and show a carefully cultivated side garden with staked dahlias and a glass frame. Pockett's nursery in Malvern Road, between Shaftesbury Avenue and McArthur Street, had been previously subdivided in 1913 and the Ash Grove property enabled him to maintain his horticultural activities on a more modest scale.

If this house was built in 1890 or even 1893, this represents a remarkably advanced design for that period. The roof form and verandah detailing are characteristic of the later Edwardian era. The projecting wing of notched weatherboard and timbered rough cast provides an unusual character to this building and it may have been added to the main brick structure at a later date. The verandah frieze and brackets and turned columns are unusual for the 1890s.

The double stripe of cream brick work bisecting the main brick walls reflects a carry over from the popular use of polychrome brick work of that period. The house is totally intact as can be confirmed from the early photographs.

Glenview is of local significance as an early and intact example of a Federation villa and for its association with nurseryman Thomas Pockett.



15 ASH GROVE

1 Avenel Road

1930: Residence Avenel Avenue, Toorak for Mr Friend (Malvern Building Plan 10518)

1 Avenel Road is an Old English style attic residence. It is notable for the articulated roof form with a double gable facing the street, creating an attic room on the first floor and also in the manner that a secondary, lower gable forms a side wing to the north. This lower gabled section reduces the bulk of this building. The combination of this wing, the chimney on the gable end and the attic form provides a cottage character. It has a mixed colour glazed terracotta tile roof and vertical timber clad strap work to the gable end facing the street. Clinker brick is used for the most part of the building. Arches to the front porch add an emphasis to this element; angled brackets highlight the projecting gables. The fence is later with a concrete block and paling structure that is out of character. The house is enhanced by the mature trees in the garden.

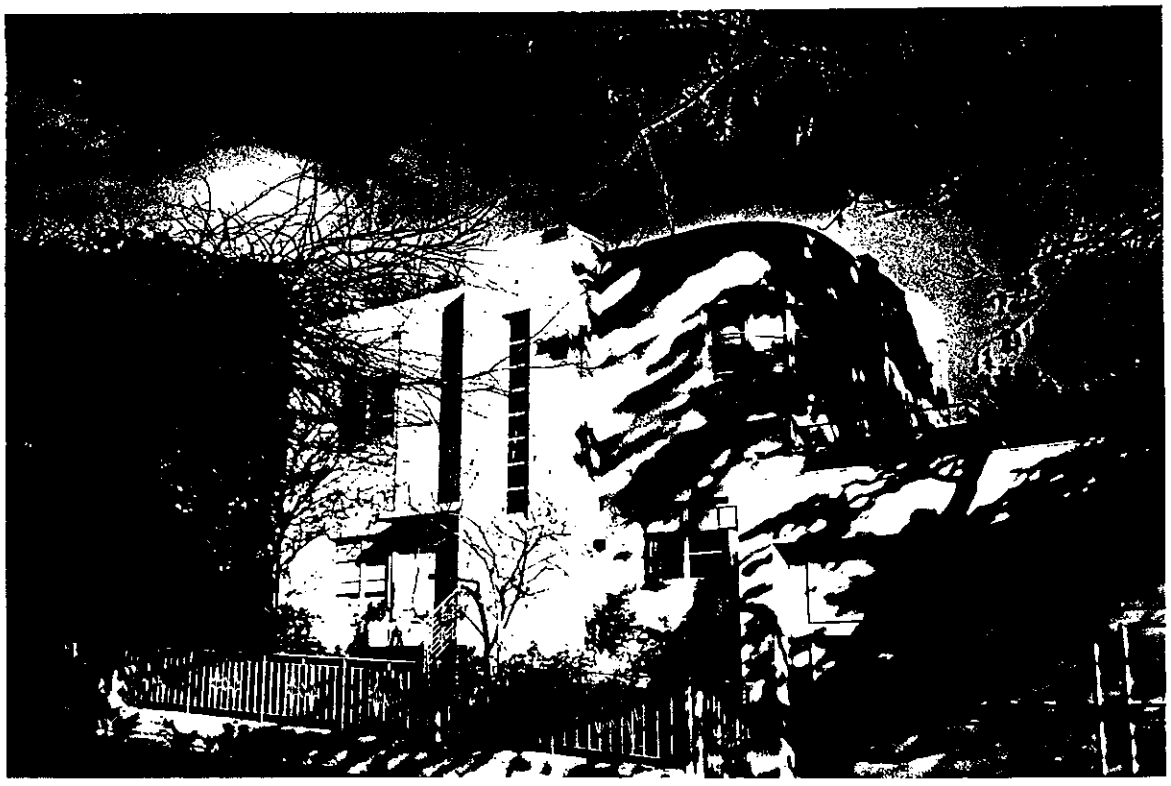
1 Avenel Road is of local significance as a intact example of the Old English style of residence, popular in Victoria during the inter-war period.

Anmer, 31 Avenel Road

1947-59: Leschen, H H
(Sands & McDougall Directories)

A two storey Moderne style residence, it features the simple parapetted forms of this style which conceal the flat roof. It curves on the north east corner and the front facade is further enhanced by a projecting pier over the stairwell. The entry is served with a small cantilevered curved return porch. It has simple window massings with paired windows being predominant. These have a horizontal emphasis provided by glazing bars. It has a simple wrought iron front fence which has the same iron work as the upstairs balustrade. This pattern breaks from the streamlined Moderne style and repeats on the upstairs deck and the entry stair balustrade. It has a flat roof deck on the projection of the northern end. The building has been repainted and has the appearance of having been updated several times. It has a new double garage on the street which does reduce the impact of the massing of building and the general condition would indicate that other alterations have taken place.

Anmer is of local significance as an example of the Moderne style. Its main attributes are the simple parapeted building forms.



14 Barnard Road
Architects: Walter & Richard Butler

1920: Residence for W G McBeath, shows building either in original form or to a slightly different design than existing; it has a single square projecting bay on the north elevation and none on the east. There is a different roof line in which the secondary gable is replaced by an extended skillion. (Malvern Building Plan 2350)
1920: Owner Mr W G McBeath Jnr, Mont Albert Road Canterbury; Agent T Donald, Glenlyon Road North Fitzroy - presumably the contractor (MMBW drainage plan for the original construction)

A massive two storey residence in the late Arts and Crafts manner. The principal feature is the massive terracotta shingled roof; this is generally hipped but has a massive jerkin gable at the north-east corner, with terracotta shingling beneath the eaves line; it extends with a slight curved lessening of pitch over two projecting bays. The other features are strong building forms, simple windows of a Georgian revival massing, projecting angled bays on the two street elevations, the secondary wing at the rear with a tall chimney and two massive oak trees. The integrity of the building is low integrity and it is a neglected condition. It has been altered with later windows at the ground floor level; the rough cast has been painted which has strongly eroded the building's character.

This building does not conform in several ways to important elements of Butler's original design. It is possible that McBeath and the assumed builder, T. Donald, amended the plan without Butler's involvement since Butler is not shown as the agent on the MMBW house cover. This may explain the slightly clumsy character of some of the building details. In the general context of the area, the two trees and the roof are the most important features.

Refer to Appendix One for biographical notes on architect.

14 Barnard Road is of local significance. It lacks the coherence of Butler's other designs, appears not to have been built according to his plans and has low integrity.

Westbrook, 4 Belmont Avenue

1912-13: Tooronga Estate developed by the State Government under the 'Closer Settlement Acts'. Land prices were scheduled and applications for purchases were invited with specific closing dates, in a similar manner to the current sale of land by the Urban Land Authority. It included not only Belmont Avenue but Osborne Avenue and Edgar Street. It generally extended between High Street and Malvern Road although a small section extended to the railway north of Malvern Road. This estate saw the construction of a number of weatherboard villas of a relatively uniform Federation character which once created a strong identity to this area. There are some large eucalypt surviving street trees, apparently dating from the subdivision; this would have emphasised the Federation character. Few of these original houses are now left. The plan of subdivision shows 4 Belmont Avenue as being Lot 49 of this estate. The scheduled sale price was £163 with a £6 15s deposit and half yearly installments of £4 14s 6d. This was amongst the highest prices for the estate. The highest prices were for lots along the Malvern Road and High Street frontages, generally around £200 while elsewhere the cheapest blocks were £81 facing the railway line.

1914: G A Laird, Westbrook, O & O (MMBW Drainage Plan 85895)

The Tooronga Closer Settlement Scheme

This scheme was developed from the purchase in 1910 by the Government of Victoria of the Belmost estate that had been owned by John Scott and William Osborne. This estate covered 100 acres of land that was bordered by Gardiner's Creek and intersected by both High Street and Malvern Roads. Belmont House was a large brick mansion of two storeys with a slate roof that was the landmark of the district. Extensive outbuilding included stables, coach house, dairies and barns. The homestead was sheltered by avenues of pine trees. The property came on the market in early 1910, just when the closer settlement branch of the Victorian land Department was looking for Melbourne lands for housing purposes. The Belmont estate was offered by the Osborne family and recommended by the Department's valuers who reported it as being suitable for the scheme then being considered. The site, it was reported, was chiefly a slope and afforded good natural drainage. The land was sandy loam of a clean character for

traffic in wet weather and 'easy working for gardening'. The estate was only two and three quarter miles by rail from the industrial centre of East Richmond and five and three quarter miles from Melbourne. Gardiner railway station was on the north-east side of the estate. The Prahran electric tram line was only 12 chains on the south-west side and the Malvern Town Hall only 83 chains away. The estate was in the midst of a progressive building area and within a few chains to the west side was a large brick works. Along the south side and through the centre were two main metalled thoroughfares - High Street and Malvern Road. It was estimated that by allowing 50ft frontage to each allotment 325 sites could be provided on the estate, after allowing for a substantial area surrounding the homestead which would not be included in the sale. An appealing feature to the valuers was that rail fares from Gardiner to Melbourne by steam train were 8s 5d return first class and 7s 5d second class. The Osborne estate asked £200 an acre for the site, but after negotiation accepted £175 per acre. The contract was signed in July 1910 and possession secured in January 1911. Public and press applauded the purchase as a piece of good business. On 15 September 1910, a writer from the *Melbourne Herald* quoted land valuers as believing that when the site was subdivided in quarter-acre blocks, a handsome profit should be realised. The Minister of Lands, William Watt, commented that the Department considered the purchase price was reasonable and expected to make a gross profit of £245,000. Much work had to be done before the estate was subdivided with roads and right of ways mapped and blocks made ready for occupation. About 40 acres of the estate fronted Gardiner's Creek, some of it low lying, and some of which had been used for rubbish dumping. Much of this low-lying land became useful when drained and levelled. About 25 acres contiguous to Belmont homestead was of good quality. Some had been cropped and the balance was good pasture land. The land was offered on conditional purchase terms, with a small deposit and the balance payable over a long period. The first subdivision totalled 90 blocks, for which applications were called in 1911. Only 37 blocks were applied for by the closing date. Some newspaper complaints were made about the money that had been spent on provision of roads and right of ways which, it was said, raised the price of some blocks to £450. Road works and the provision of services such as water and electricity were carried out by the Closer Settlement Board in the early years of the scheme, but later became the responsibility of the Malvern City Council and private contractors. All of the blocks were taken up by the mid-1920s. At least 2 of the original blocks were bought by the Council and became part of the first Malvern Municipal Baths. There was some criticism of the method of purchase from the Closer Settlement Board. A Council member was warned in the local press that if he favoured the conditional purchase system - called 'socialistic leasehold' - rather than freehold titles granted to block holders, he could expect opposition. In later years the method of purchase was altered and titles issued to purchasers. Some excisions were made from the original plan of subdivision. Some 2 acres of the original Belmont estate was not included in the land that was sold to the Department of Lands. This land surrounding the homestead included the gardens and pine tree avenues. About the same area of land was excised in 1914, as a site for the Osborne Avenue State School. The Belmont homestead changed hands several times in the years that followed the original subdivision. Most of the homestead land was sold, and very little remained when it was demolished in about 1955. (1)

4 Belmont Avenue has a complex building form with a projecting wing towards the street. This enabled an entry porch to be constructed at the intersection of this wing with the cross gable of the main house. There is also a secondary verandah, now enclosed on the opposite side of this front wing. The building is elaborately detailed with a terracotta tiled roof, shingled gable ends, tiled canopies over windows, projecting casement windows, rough cast walls with a bullnose hardwood weatherboard dado (presumably once stained) and decorative timber fretwork to the entry porch. This house is apparently intact other than the painting of the previously stained finishes to the shingles and weatherboards. It is enhanced by a mature garden, which appears to be original in terms of layout and much of the planting.

Westbrook is of local significance as an important and intact building from the original development of the Tooronga Estate and is now one of the better examples of the few buildings that remain from its initial development. The estate was important as a government initiative to provide affordable land free of speculative pressures. It also created a strong

Federation character through street planting with Australian trees and the architectural character of the predominantly timber houses.

Westbrook is of local significance as an intact and architecturally interesting example of the Federation character that marked this government-sponsored estate.

1 Material provided by Malvern Historical Society Inc.

The Closer Settlement Acts.

TOORONGA ESTATE.

Applications are invited by the Lands Purchase and Management Board until Monday, 6th January, 1913, for Allotments on this Estate. The Land Board to deal with applications will be held at the Public Offices, Melbourne, on Wednesday, 15th January, 1913, at 10 a.m.

THE Tooronga Estate is in the well-known suburb of Malvern, which has recently been proclaimed a city. It is well situated in regard to railway communication, as the Glen Iris railway line intersects the property, and the Tooronga and Gardiner stations are conveniently placed. The present terminus of the High-street electric tramway is within easy distance of the southern part of the estate, and a further extension of the line through the estate is proposed.

The portion now being made available, coloured red on plan, comprises 56 allotments, varying in area from about ¼ of an acre to nearly ½ an acre, with values as shown in schedule. Provision has been made for the construction of the roads and rights-of-way, also tree-planting, and the streets will be reticulated by the Metropolitan Board.

The two large allotments in Section 20S, which are suitable for garden purposes, &c., will be sold with a residential site in the same section.

The large allotments, and the amount of money which the Board is prepared to advance to assist lessees in erecting comfortable residences, should ensure this area becoming a model portion of the city. The drainage is perfect and the soil good, while the situation of the estate on the sunny slopes of the Glen Iris Valley leaves nothing to be desired.

J. E. JENKINS,

Secretary, Lands Purchase Board.

PUBLIC OFFICES,
MELBOURNE, 13/12/12.

1000.—17420.

Tatra, 3 Benson Avenue

1933: MMBW Drainage Plan No 192052 prepared for L T Glover, owner
1935-74: Henderson, Ian B &/or Henderson, Mrs K W
(Sands & McDougall Directories)

A superb example of the use of ashlar sandstone. The building has a late Arts and Crafts character created by the articulated massing of forms, with the two storey projecting gable facing the street balanced by a single storey gable on the lower wing parallel to the street. The simplicity of the strong chimney forms and fenestration create a powerful design expression. The building is of particular note for the stonework which is generally sawn smooth with fine joints; occasionally sections of rough facing relieve the surface. The windows have a simple and unusual double casement design. The house has a terracotta tiled roof and a stone front fence which features a variety of stones including granite in a random ashlar pattern. This building is extremely intact.

This building can be compared with 11 Grosvenor Court designed by Bernard Sutton for its use of ashlar stonework and general design; it is possible that he is also the architect for No 3 Benson Avenue.

Tatra is of regional significance as a residence which which uses late Arts and Crafts designs and materials, especially natural masonry and bold building forms.

2 Boyanda Road
Architect: Percy Oakley

1919: Viewbank Estate created Boyanda Road and Wandeen Road while the original house Viewbank at the corner of Burke and High remained. No 2 Boyanda was Lot 36 of this estate.

1922: Amended plan, residence for A Patterson Esq. Boyanda Rd. East Malvern, 30 November 1922 P A Oakley FRVIA, 360 Collins St. (Malvern Plan No 3858)

1924: Owner A T Patterson, 325 Flinders Lane, Melbourne Agent: Mr P Oakley, 360 Collins St. Melbourne (MMBW Drainage Plan 130534)

1926: 'Alterations and additions to residence at Glen Iris for R C Harper Esq., W & R Butler & Martin, architects' - shows the addition of a large nursery at rear and sleep out to north-east corner, new laundry at rear to replace original in location of nursery and a separate plan showing a garage (Malvern Building Plan 8032)

This house represented an early design by Oakley prior to his partnership with Stan Parkes and their lucrative commissions in Canberra including the Prime Minister's Lodge. The addition and alterations by Butler were confined to the rear and were undertaken for R C Harper of the Harpers Rolled Oat Company.

This house is a modest single ridged gable design facing the street with a rear wing concealed behind it. The front facade is dominated by the unglazed concrete tiles of the single gable roof, unpainted rough cast chimneys and a simple portico and pergola extending across the front on massive rough cast finished piers (the central section has a flat roof to create a porch). Fenestration is of a simple Georgian Revival character and is of note for the sliding timber louvred shutters running in metal tracks. The entry doors are of note for their original timber fly screens which reflect the Georgian Revival design and fenestration. The house is well planned with the main living rooms interconnected and opening on to a private porch on the northern side. The interior is characterised by refined detailing of joinery that is similar to later Oakley and Parkes residences. The large diagonal lattice of the front fence is another feature of this house and is apparently original (it is similar to the square large scale lattice of Alsop's Stonnington place houses). This house is relatively intact other than painting of the external rough cast.

Refer to Appendix One for biographical notes on architect.

2 Boyanda Road is of local significance as an important early example of a Percy Oakley design (who was later joint architect of the Prime Minister's Lodge and other prestigious residential commissions in Canberra). It is an excellent example of rational planning, the design of the front porch and pergola facing the west and northern porch is of particular note, as are his details including the sliding louvres and the simplicity and elegance of the internal joinery.

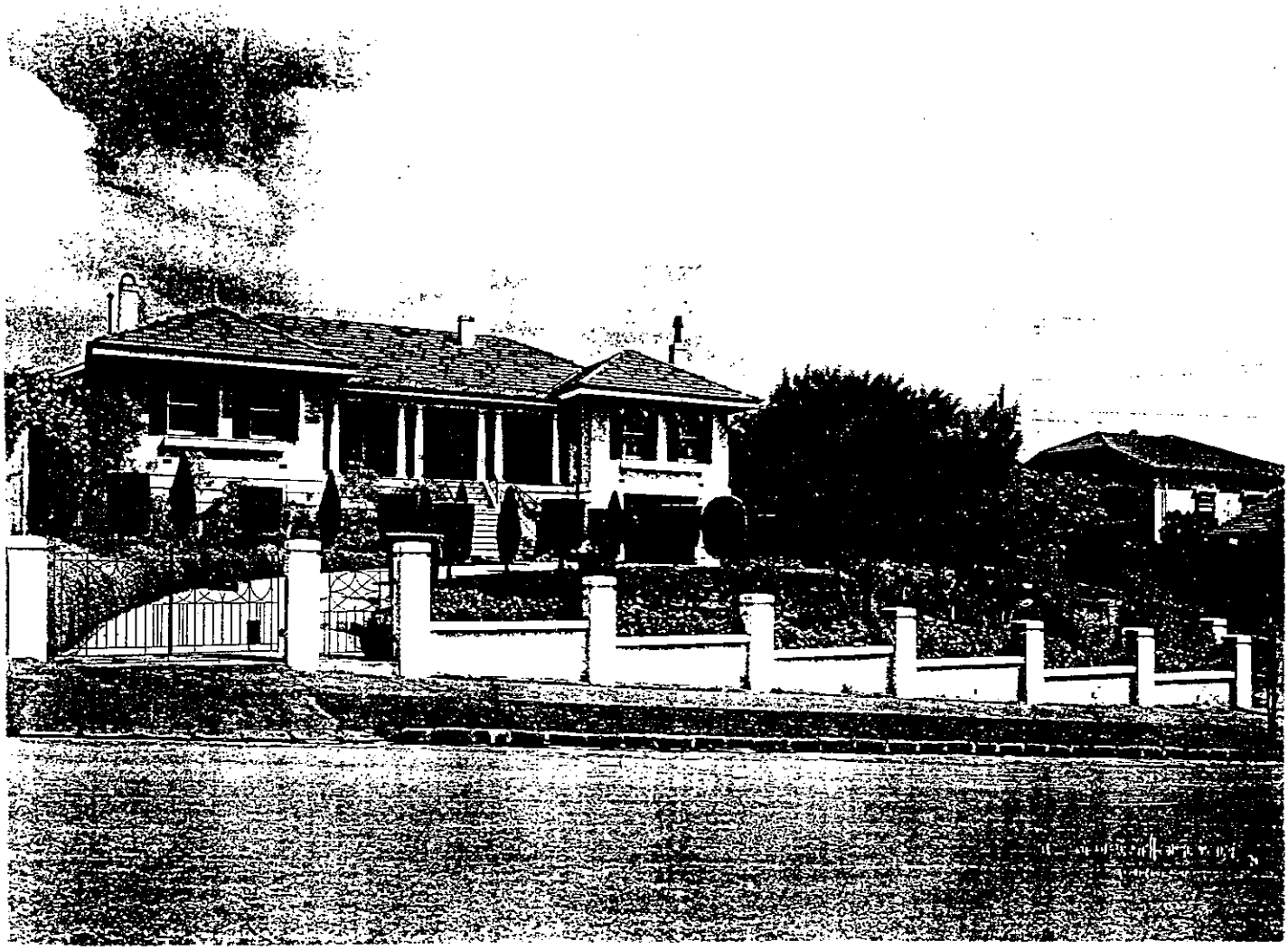
11 Boyanda Road
Architect: R Le Poer-Terry

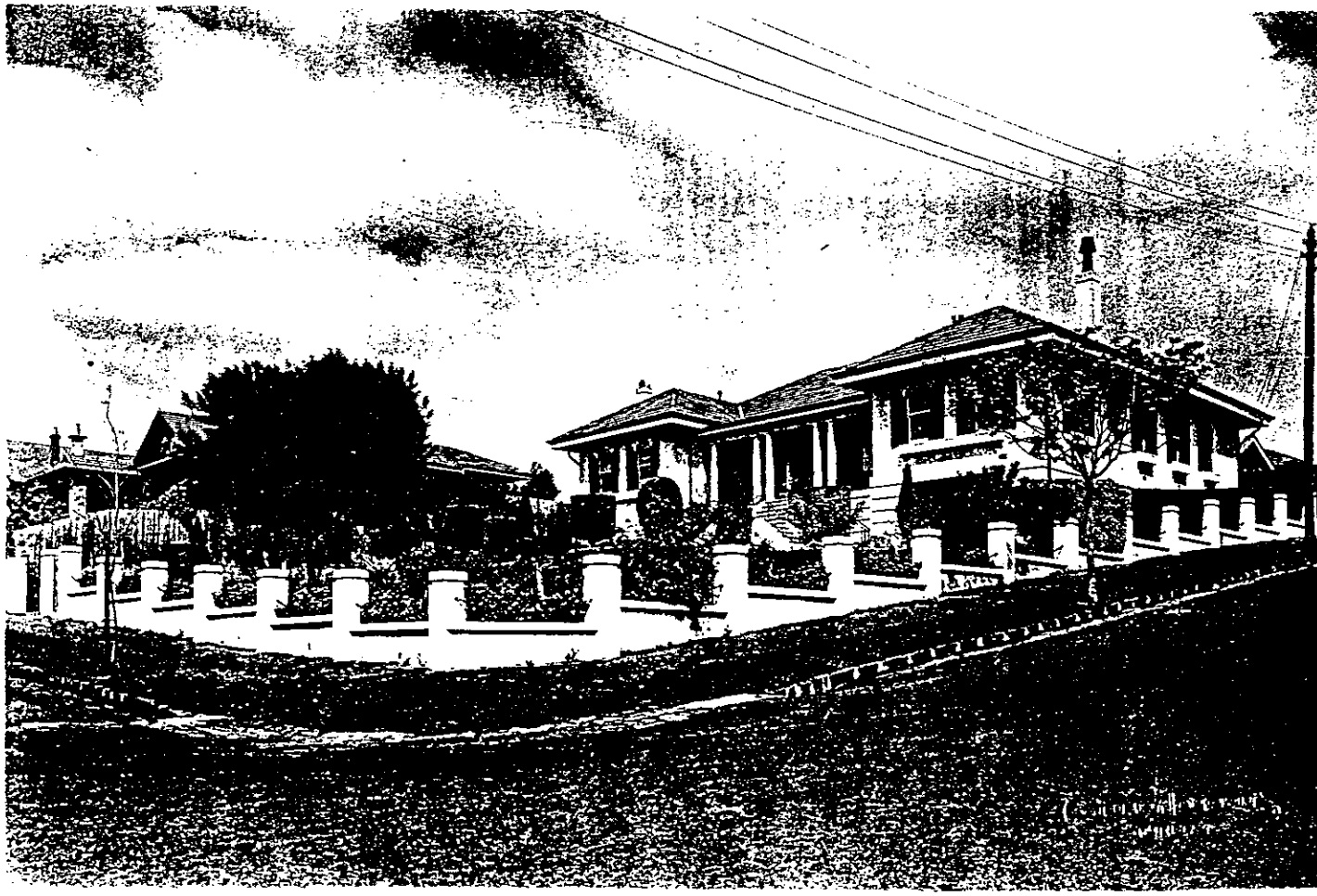
1919: The subdivision of Viewbank Estate created Boyanda Road and Wandeen Road and the original house Viewbank at the corner of Burke and High was retained. 11 Boyanda was Lot 42 of this estate on the corner of Glenvale Road.
1927: Plans lodged by R Le Poer-Terry for Miss E G Terry. (1)
c.1930s: Two external and two internal photographs show house in original condition.

A commanding Georgian Revival residence set high on a corner block, this single storey building has a large base including a garage under the living area. The elevated front loggia is accessed by a double flight of stairs. The building has a symmetrical composition with two projecting wings connected by a wide entry porch with Tuscan columns. The roof is hipped and uses a mixed coloured terracotta tile. Windows are arched with curved glazing bars of a Regency style and arched headed shutters. The garage retains its original folding timber door design with windows in the upper section of the panels. The walls are rough cast rendered at floor level and smooth rendered with deep bands on the high base. A wrought iron balustrade is used for the stairs, and was once repeated on the loggia. These details are repeated on the extensive fence. This is rough cast and smooth rendered with capping to match the banded section of the building base and wrought gates matching the balustrading. A catenary chain connects the piers of the fence which extends on both street frontages and steps to take account of the steeply falling land. The original crazy paved concrete driveway and rockery edging remain. The house is relatively intact other than external redecoration in a modern colour scheme, the enclosure of the loggia in a full height wrought iron screen of a similar design to the original and a recent rear extension. The building remained in single ownership until its sale in the late 1980s.

11 Boyanda Road is of local significance as a fine example of a Georgian Revival villa. It is of particular note for the refined design, the manner in which it exploits the site to create a commanding presence on the street corner and the detailing and finishes. It is also relatively intact.

1 R. Le Poer-Terry may well have had the surname Terry; the original drawing is difficult to decipher.





1 BOYANDA

The Bungalow, 221 Burke Road
Architect: Robert Haddon

1913: Application received by MMBW
1913-14: Malvern Rate Books show house in course of erection for Felix Levey, accountant.
1915: Examined and house cover drainage plan prepared by MMBW. Mr A Levey, owner, D Begg, agent (presumably builder or developer). Illustration of house appears in *Haddon's Architectural Annual*, 1915 and *Home and Garden Beautiful*, October 1915, p.132.
1915: House occupied by Weller (Malvern Rate Book)
1937: Alfred Levey paying rates
1940-58: Albert J Weller (directory listing)

A simple single storey brick residence which contains many of the features of the Californian Bungalow but has been given some prominence by the massive columns to the front porch. It has an unglazed terracotta tiled roof which is of a plain hipped form other than the massive projecting gabled roof vent over the main entry. The walls are plain brick work unrelieved by decorative patterning, the composition is composed of a series of strong elements. The projecting bay under the front verandah is not shown on the illustration, nor the MMBW house cover and would appear to be a later alteration. Otherwise, this house is substantially intact although concealed from the street by a high fence.

Robert Haddon described it thus:

> At the request of the owner, this house was built upon semi-American lines, and contains a number of novel features of interior planning. The floor is built high up above the ground and there is a wide front verandah supported by four massive white columns right across the front. The wide, broad, spreading roof gives great protection to the walls as well as pleasing shadow inthe Summer days. The Motor Garage, Entry and Garden have all come in for special design.

Refer to Appendix One for biographical notes on architect.

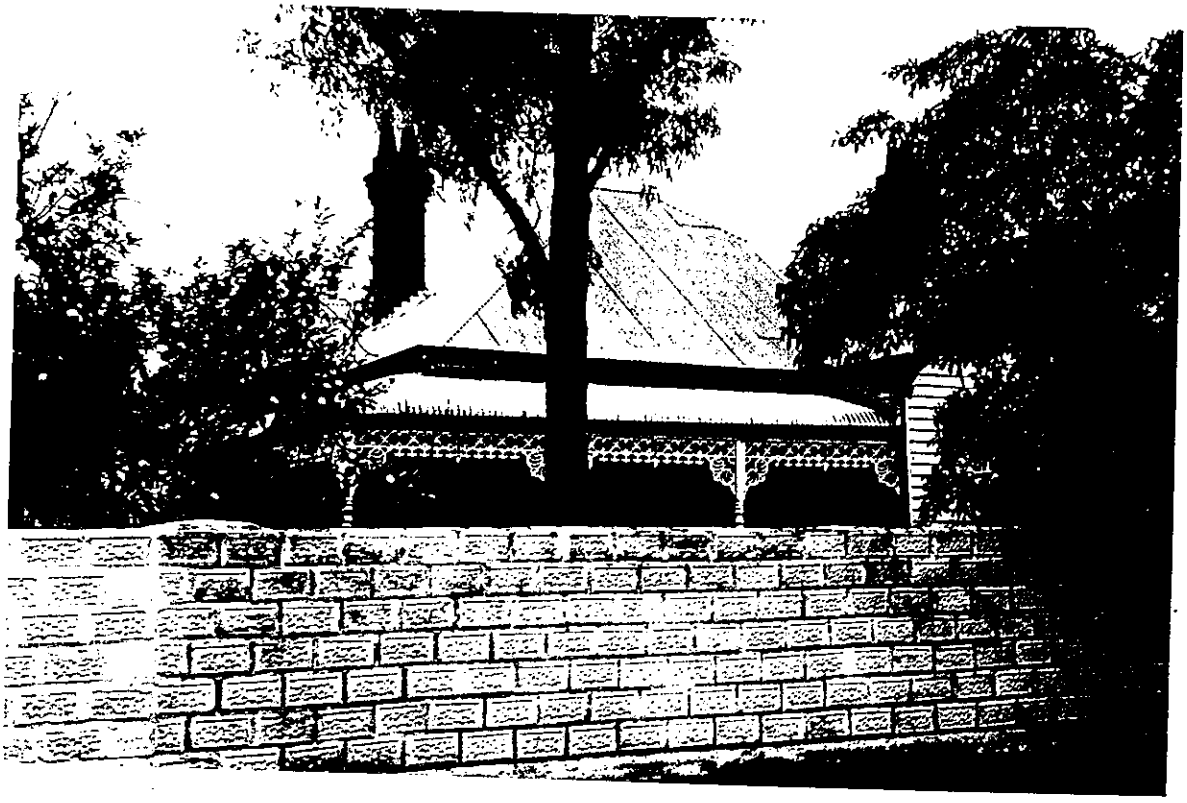
The Bungalow, 221 Burke Road, is of regional significance as an important example of the work of Robert Haddon and the manner in which he utilised the Bungalow form.

11 Camira Street, Chadstone

1850s: The intersection of Dandenong and Warrigal Roads developed as a small village.
1912: Land only
1913: Tutton, William, gardener, owner and occupier, W H 5 rms (Elm St)
(Malvern Rate Books)

A simple weatherboard Edwardian villa, this building has a steeply pitched hip roof with two projecting gables which enclose a return verandah. The gable ends are rough cast with decorative strap work, the bull-nose verandah is supported on turned timber columns with an Art Nouveau pattern of cast iron brackets and frieze. It has two elaborate window hoods with decorative brackets. Two imposing brick chimneys dominate the roof line. This building is substantially intact although concealed from the street by a high concrete block wall constructed in the 1930s from blocks with a verniculated surface.

11 Camira Road is of local significance for its semi-rural character and indicates the nature of the development around the corner of Warrigal and Dandenong Roads as an outpost settlement established in the middle of last century. It survives as a reminder of this development pattern and is reinforced by other buildings remaining from this period as well as the much older church at the above-named intersection.



1 Carmyle Avenue
Architects: Ballantyne & Hare

1918: Auction of Carmyle Estate which extended from Kooyong Road to Albany Road. Auction plan 1918. (Malvern Historical Society Inc.)
1921: Plans lodged by Ballantyne & Hare for an apartment block comprising two apartments on each level, for Mrs F Howell, plans dated December 1920. These plans show balconies on the main east elevation.
1925: Conversion of Carmyle into apartments by the same architects (refer 7 Carmyle Avenue)

This simple apartment block has a hip roof and projecting angled bays facing north, east and south. It has rough cast walls relieved by a simple decorative device of a row of small raised squares beneath window sills. The bay windows on the north and south elevation are original although their cladding appears to have been altered. The building has been subject to some modifications from the original plan including the loss of chimneys, the infilling of the open balconies and the recladding of the projecting bays of balconies and windows. This recladding has involved the loss of the original belled section at the bottom and the balustrade detailing. The new windows enclosing the verandahs are not sympathetic, neither is the high masonry fence.

Refer to Appendix One for biographical notes on architect.

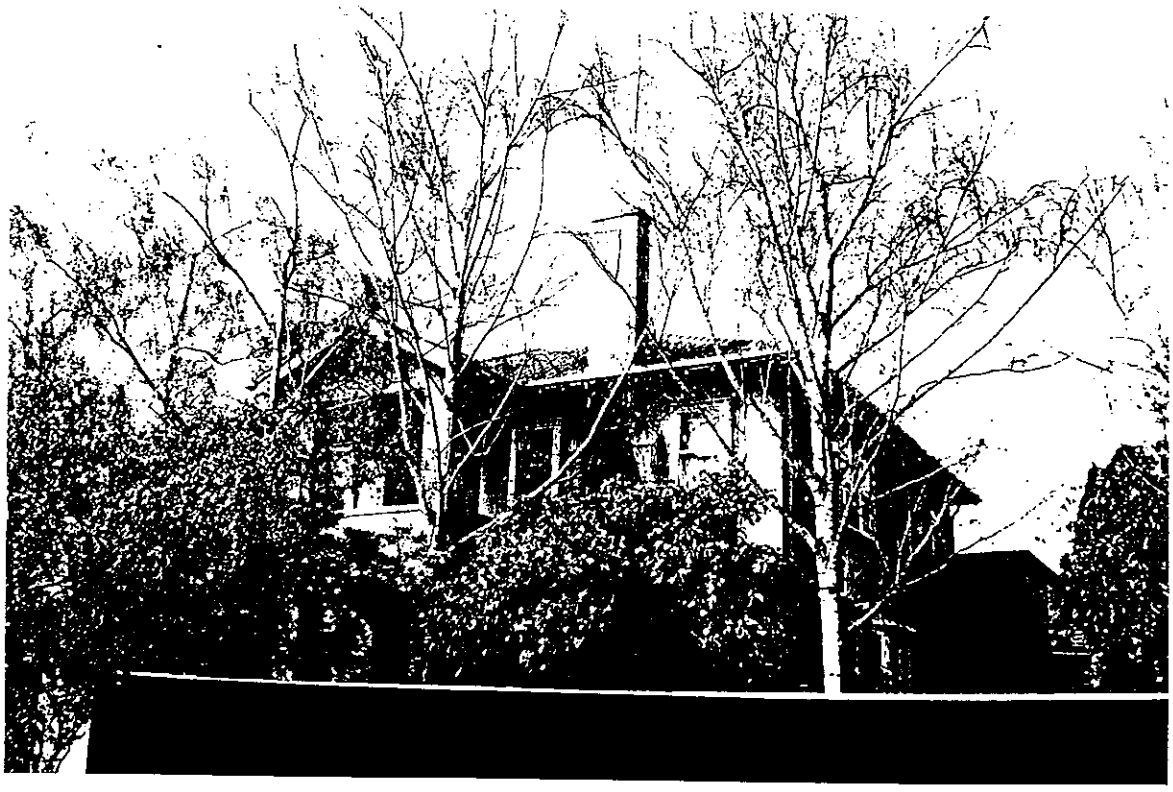
1 Carmyle Avenue is of local significance because of the relationship with the building opposite (2 Carmyle Avenue) using similar materials and for these apartments being designed by the same architect who undertook the later conversion of Carmyle (at 7 Carmyle Avenue) into apartments. These buildings have a unifying character and history having a common architect and date of design (when Carmyle Avenue was created).

2 Carmyle Avenue

1923: untitled building plans and west elevation (Malvern Building Plan 4649)
1924: J B Mackintosh, Holmes Rd & Learmonth St, Moonee Ponds, Owner. Agent A Parker, 61 Kooyong Rd, Armadale (MMBW Drainage Plan 135443)

2 Carmyle Avenue is an imposing Georgian Revival residence. The main roof is hipped with a projecting gable over the entry facing Carmyle Avenue. Beneath this is a two storey porch which, in combination with paired chimneys which flank this porch, form the most distinctive features of this house. The rough cast finish is smooth at the lintels above the porch and on the projecting angled cappings of the chimneys. Fenestration is of a simple Georgian disposition that incorporates projecting sash boxes to the double hung windows. The projecting wing to the south, with a flat roof, is a later extension with a terrace at the upper level. There is a later timber paling fence of a sympathetic character, otherwise the property is apparently intact.

2 Carmyle Avenue is of local significance for its relationship with 1 and 7 Carmyle Avenue and the imposing Georgian Revival of the west elevation.



Carmyle, 7 Carmyle Avenue

1879-88: Fisken, Archibald
1886: Simpson, Colin
1907-17: Poolman, Ernest and Poolman, Mrs Belinda. Named Carmyle.
1918: Williams, Mrs Mary
1902: MMBW 40 foot to the inch plan shows Carmyle with gates at the corner of Malvern and Kooyong Road, a service drive from Malvern Road and main elevations to the west and south with a service wing and outbuildings and stables all now demolished, mostly for the 1918 subdivision. (derived from National Trust File No 909)
1918: Auction of Carmyle Estate which extended from Kooyong Road to Albany Road (Auction plan 1918, Malvern Historical Society Inc)
1925: Plans for alterations for J.B.Overall by Ballantyne and Hare, showing the new street entry on the east for apartments on the first floor (Malvern Building Plan 4172)

Carmyle at 7 Carmyle Avenue Toorak was erected in 1879 for prominent Scottish born pastoralist, stock-agent and Government Land Tax Commissioner, Archibald Fisken. The 20 room two storey brick and stucco mansion, designed in the Conservative Italianate tradition, was acquired by Colin Simpson, a retired Western District pastoralist in 1886.

Carmyle has lost its original vast grounds and service wing and outbuildings. The surviving main section has been restored as a private house and medical consulting rooms with a new street facade dating from 1925. This conversion followed the construction of the apartments at 1 Carmyle Avenue and was undertaken by the same architects, Ballantyne & Hare. The balance of the building fabric is well maintained and appreciably intact externally, although altered internally.

While it has been suggested that F.M. White designed Carmyle, this reference appears to refer to a house designed for Simpson, and not Fisken. (1)

Carmyle is of regional significance as a typical Melbourne mansion house styled in the popular Conservative Italianate tradition of the 1870s. It has been attributed to, and is characteristic of, the work of important Victorian architect, F M White. The Ballantyne and Hare refacing of the truncated service wing adds a distinctive architectural character. Archibald Fisken, a noted pioneer pastoralist, stock agent and public identity built the mansion, but occupied it for only 7 years (1879-1886). (2)

1 White designed Colin Simpson's house in Toorak, see *Victoria and its Metropolis*, 1888, Vol 2 p.542.
2 Adapted from the National Estate citation.

1-3 Cawkwell Street

1881: No brick houses in sec. 15
1882: Cartledge, Esther occupier, Cawkwell owner, Pt. 15 Allot. 42, 4r. Bk. off High St, 4r. Bk. off High St
1883-84: Cartledge, Sam. (Tile Maker) occupier, Cawkwell, Henry owner, Pt. sec. 15, 4r bk. cottage off High Street. Pt. sec. 15 4r bk. in course of erection. H Cawkwell owner
1885: Cawkwell, Henry A, Manufact., Hse. Bk. 4 rms., Hse. Bk. 4 rms. (Malvern Rate Books)

Cawkwell's Tile Works

Henry Cawkwell arrived in Australia from England in 1856 and bought some land in the then outer suburb of Malvern. The clay here was excellent for tile making and he established a large works. The business prospered and some of its craftsmanship was displayed at the 1880 International Exhibition in Melbourne. The Victorian Railways Head Office building in Spencer Street features a fine example of nineteenth century mosaic tiling in the former centre entrance. When this building was opened in 1893 - at the height of the land boom - marble and mosaic floors were very popular, but there were only two top class tiling suppliers - Walker's and Cawkwell's. Cawkwell's also supplied tiles for many well-known buildings including Parliament House, Stonnington, Valentine's Mansions, many Melbourne churches and the Maryborough Railway Station. In company with many other businesses, the Cawkwell empire collapsed during the land boom of the 1890s. The works were idle for years until bought by a former apprentice, who later went bankrupt. All that remains today is the street alongside the original works, named after its founder, featuring two small brick cottages. These two workers' cottages feature simple gabled roof forms broken only by chimneys on the ridge line. (1)

1 Cawkwell Street

This house has been altered in a late Edwardian manner; the roof now extends beyond the front wall to form a verandah which also features an Edwardian/Californian bungalow brick base for the columns and balustrade. Strap work has been added to the gable end walls. The

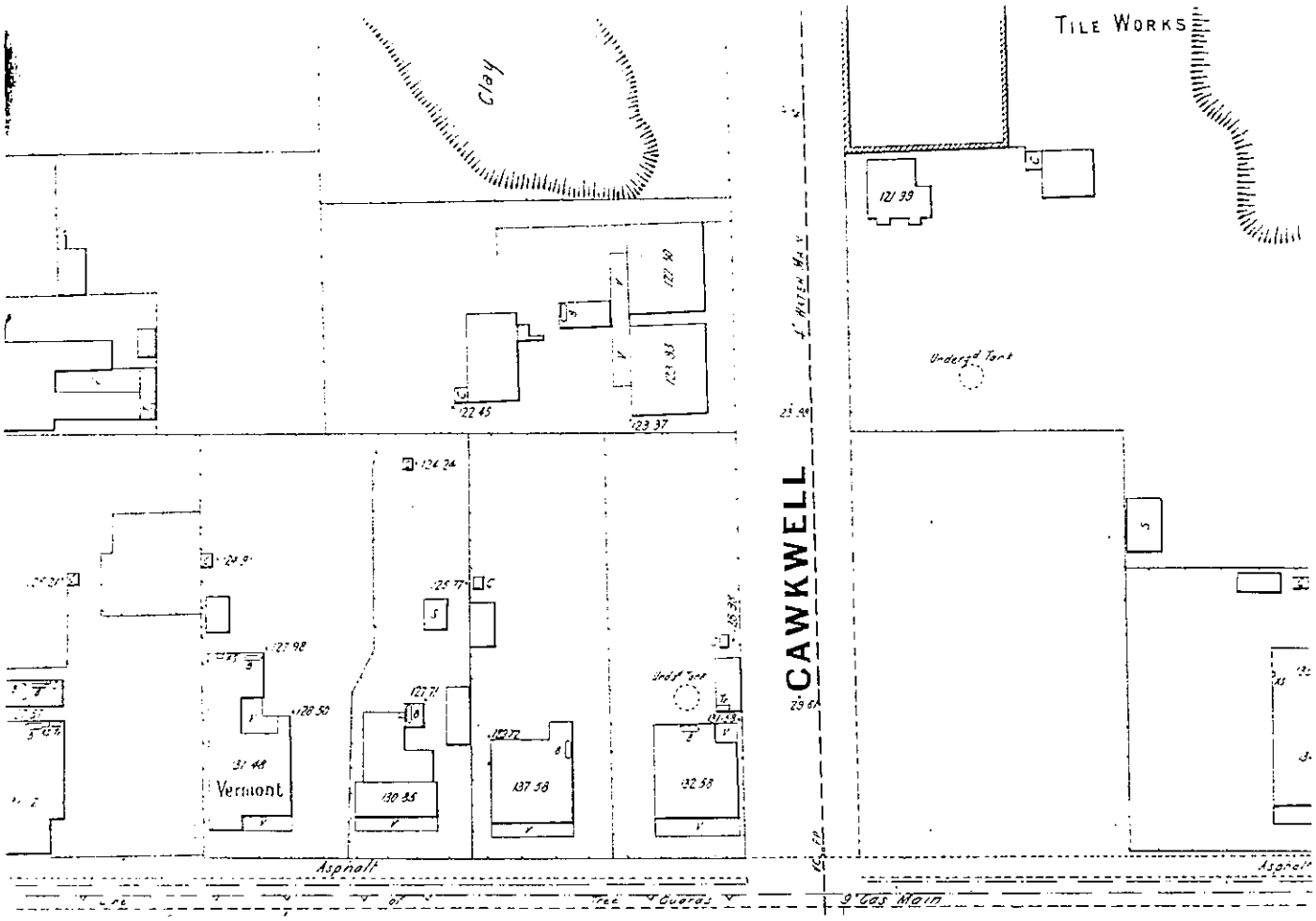
front wall of the original building fabric features red brick work with cream brick quoins. This building has remained relatively intact from the time these alterations occurred, other than the painting of the face brick work on the side wall and the modern low brick fence.

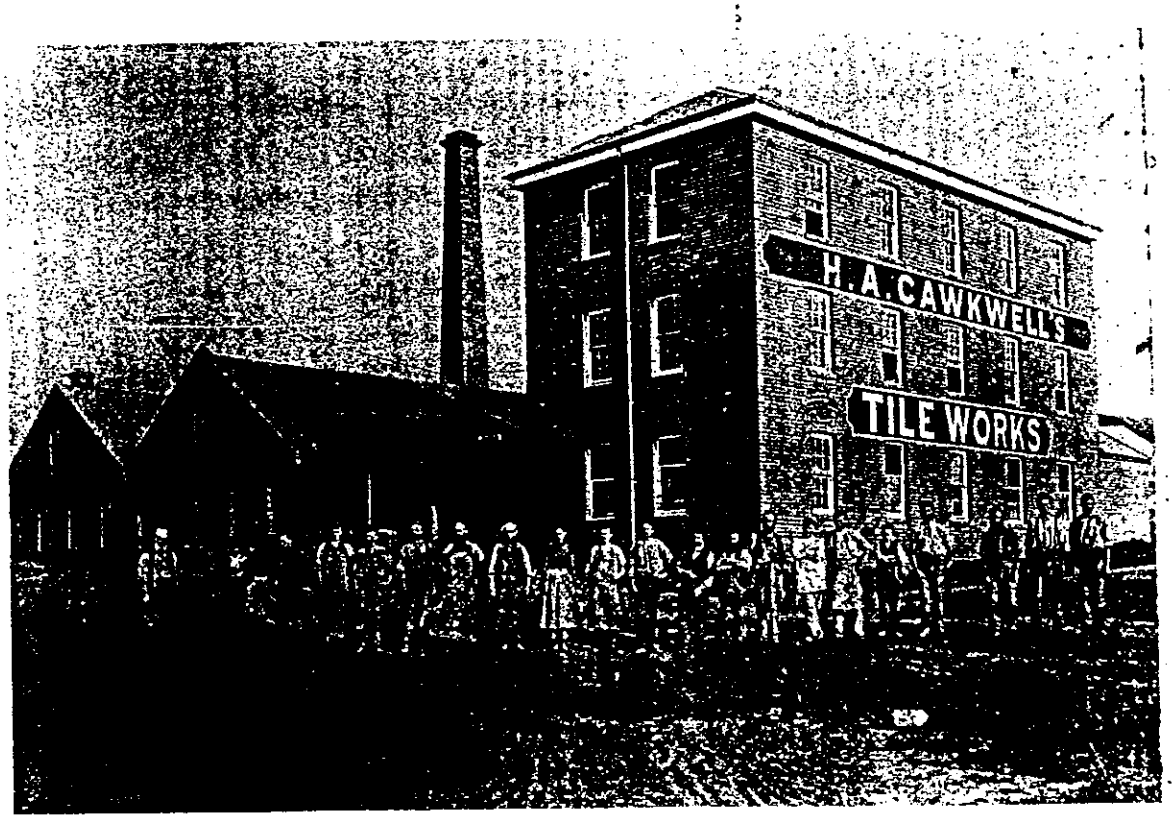
3 Cawkwell Street

This house was originally of a slightly different, and presumably earlier, design to 1 Cawkwell Street with the apparent use of older bricks to the building exterior. It features parapet end walls to the gable ends, the brick work is unrelieved by any contrasting work except the flat voussoirs which create the square window heads. The building has been substantially altered since its sale in 1983 with one chimney being removed and a simple hip verandah replacing the 1920s style bracketed canopy. This building may never have had a verandah (like 4 Acre Place) and the new verandah cuts across the window voussoirs. It has a simple low timber picket fence of a sympathetic design.

1-3 Cawkwell Street are of local significance as extremely unusual remnants of an important industrial complex, Cawkwells's Tile Works, an important supplier of mosaic floor tiles in the nineteenth century building boom. (2) The site included two large clay pits, one immediately adjacent to No 3 and a large three storey factory and works opposite next to the second clay pit. (3) While these buildings have been altered, they are essential to the interpretation of this once important manufacturing operation as the sole remnants of it.

1 Based on research by Malvern Historical Society Inc.
2 ibid.
3 MMBW Detail Plan 1756, 40 foot to the inch.


Tile Works
Clay
CAWKWELL
Vermont
Asphalt
Asphalt
Gas Main


H. A. CAWKWELL'S
TILE WORKS

Monterey, 16 Chesterfield Avenue

1856: Rosehill estate established
1888: The Great Toorak Estate created Chesterfield and Mayfield Avenues (see area citation)
1914: McKellar, James D, printer formerly Balmarino Avenue, Toorak. Weatherboard house, 6 rooms, lot 67 (1914-15 Malvern Rate Book)
1916: E C McKellar, publisher and newspaper proprietor owner and occupier of 6 rooms wood house (1915-16 Malvern Rate Book)
1916: Mrs E C McKellar shown as owner and occupier of Monterey, on a single allotment, design of drainage shows connection of existing building to sewerage system - 16.7.1916; work carried out 25.9.1916 (MMBW Drainage Plan No 103823)
1947: No 16 in original configuration on double allotment (MMBW 160 foot/inch revised plan 1947)

A simple single storey weatherboard bungalow which is dominated by the low pitch gabled roof. The wide verandah with a virtually flat roof encloses a multifronted facade. The wide eaves and gable overhang create a strong horizontal character. The projecting purlins, the design and detailing of the cement rendered verandah columns and stained shiplap hard wood cladding are other distinctive features. The garden has the simple informal character of the 1916 era; it comprises stone paving and bed edging and informal areas of lawn with mature trees and shrubs.

Internally the house retains much of its original character with intact fireplaces and inglenooks and unpainted panelling and strapwork. The external emphasis on hardwood is carried through to the floor and other items. The house retains the original room layout and many original fittings.

This building remains in virtually original condition both internally and externally, apart from the roof being apparently changed from the original, presumably Malthoid bituminous roofing. The landscaping also appears to be unaltered in design although the high metal sheet fence is extremely intrusive.

This is an unusual example of the low pitch gable form pioneered by C S Greene and H M Greene in their Gamble House in Pasadena, California in 1908-09. The projecting gables with projecting purlins reflect the North American interest in the Japanese design vocabulary and the Craftsman design of the Vernacular Revival. The Californian association is emphasised by the name Monterey. This property is of particular note for its integrity, it represents one of the few remaining stained hardwood houses representing the architectural revolution of the bungalow form. Based on John Clare's analysis of the Bungalow style, this building is an early surviving example of an adaption of a contemporary Californian stylistic development. (1) The architect is not known at his stage, but it is interesting to note other architects living in Chesterfield Avenue, Richard Butler (next door at No 18 - now demolished) and two others, who are assumed to be the founding partners of Godfrey and Spowers.

Monterey, 16 Chesterfield Avenue, built in 1916 for newspaper proprietor James McKellar, is of state significance; it provides an important, pioneering example of the contemporary Japanese refinement of the Craftsman style in California. Specific attributes are the low pitched projecting gable roof form, projecting purlins, the unifying and horizontal verandah design, the stained hardwood shiplap cladding and the overall intactness of the house and grounds. The distinctive design and intactness of this building provides an unusual opportunity to interpret a significant but fleeting period in an important era in the architectural development of the suburban house in Melbourne.

1 This analysis has been based on John Clare, *The post-Federation house in Melbourne: Bungalow and Vernacular Revival styles 1900-1930*, unpublished thesis, Faculty of Architecture and Planning, University of Melbourne, 1984.

6 Church Street
Architect: Rodney H Alsop

1927: House at Malvern for Mrs Moore, Rodney H Alsop, 501 Lt Collins St. Melbourne (Malvern Building Plan No 9427)
1929: Moore, D (Sands & McDougall Directories)
1930: House and garden featured in *Australian Home Beautiful*, July 1930. Note, attribution was to Rodney H Alsop and A Bramwell Smith, architects - this was at the time Alsop formed his last partnership with Bramwell Smith.
1947: Whitehead, G
1959-74: Glover, P F
(Sands & McDougall Directories)

A charming two-storey cottage with a simple gabled roof form extending down low at the front elevation to retain a low scale character to the street. The simple massings of the gabled building envelope broken only by the protruding room on the first floor; this has a low pitched skillion dormer. The chimney forms and small porch complete this cottage's character. The whole is enhanced by the landscaping, the gravel path, the low retaining walls, stone paving stepping stones and steps to the front garden and the low key unpainted weathered timber fence. The garden has the character of the Mediterranean popular in the 1930s and is dominated by a massive eucalupt near the street.

The *Australian Home Beautiful* article provides floor plans and internal and external photographs which indicate the intactness of the front exterior. The article enthusiastically describes how the house possesses the attributes of an English cottage and garden.

Refer to Appendix One for biographical details of architect.

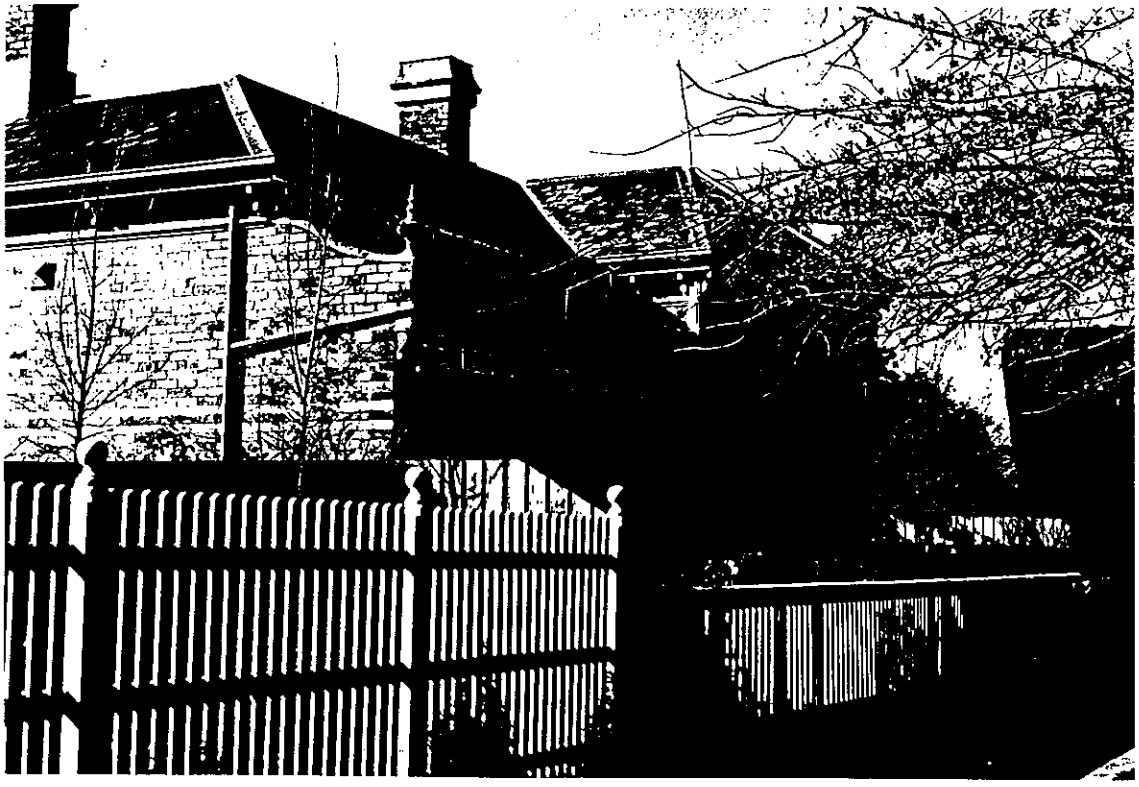
6 Church Street is of regional significance as an important, relatively intact example of Alsop's cottage style. Major attributes include the cottage character of the building form, the simple detailing and the high degree of intactness of the house and garden.

Amaranth, 33 Coppin Street

1889-90: Campbell, Crosby Builder. Aust. Mortgage Finance Lot 189 'not quite complete'
1890-92: Campbell, Crosby. Bk. 7r. w/shop & con. Lot 189. 56x144 NAV £50
1895: Balfour, Robert. Fed. Bank of Aust. NAV £36 (Malvern Rate Books)
1911-17: Muirhead, George Occ.
1927: Hendrey, Mrs Myra. Private Hospital
1942: Lawrence, Hrld.
(Sands & McDougall Directories)

An unusual asymmetrical polychrome brick villa. It has engaged columns at the corners of the projecting bay which support a pointed arched architrave over the windows of the bay which add a Venetian Gothic character to the typical Italianate suburban form. The frieze at the verandah and entablature moulding are other unusual details. The house is important for the general intactness of the front facade.

Armaranth is of regional significance for the unusual richness of the architectural details applied to an Italianate villa form as well as for the intactness of the main facade.



1 Denham Place

1890: Gertrude St. Gates, Alfred O/O. W.B. hse. N.A.V. £60. (Malvern Rate Books)

An elaborate single storey timber Victorian villa, with some unusual design features. These are the decorative brick work to the chimney, the shallow hipped roof with a band of decorative slates, timber eaves brackets, ogee profile verandah roof, the return verandah and an unusual Gothic timber verandah decoration (with double timber columns, connected by a lancet arch and cut out trefoils and quatrefoils), the ashlar block fronting and intact tripartite windows. The house is substantially intact.

1 Denham Place is of local significance for its elaborate detailing and in particular the design of the return verandah. In conjunction with 2 Denham Place and other smaller houses in this section of the street, it provides a contrast to the later, larger developments in this area, indicating how this area was subdivided and developed while the large mansion properties to the north remained intact.

2 Denham Place

1901-02: Gertrude Street. Warner, G.F. builder. O/O W/B house. 6 rms N.A.V. £27
1902-04: Gertrude Street. Warner, G.H. O/O W/B house. 6 rms
1904-05: Gertrude St., White, Herbert. Traveller. O/O W/B hse. 6 rms. Sold for £550. 45' (Malvern Rate Books)
1903: Herbert E White O & O (MMBW Drainage Plan 34043)
1911: Lewis Fred, occupier
(Sands and McDougall Directories)
1947 & 1950: Lewis, Fred, Dir. State Fisheries Game Dept. (Who's Who)

A modest timber Edwardian house with a weatherboard dado to window sill level, rough cast above. It has a high pitched hip roof which breaks its pitch and continues to form a verandah. It has two projecting gabled wings enclosing the return verandah. The house features two brick and rough cast chimneys, an iron roof, an Edwardian style timber verandah with simple vertical rods creating a frieze with simple diagonal verandah brackets. The house is apparently intact and has been redecorated in a manner that enhances its original character. It has a simple picket fence of a restrained Edwardian design.

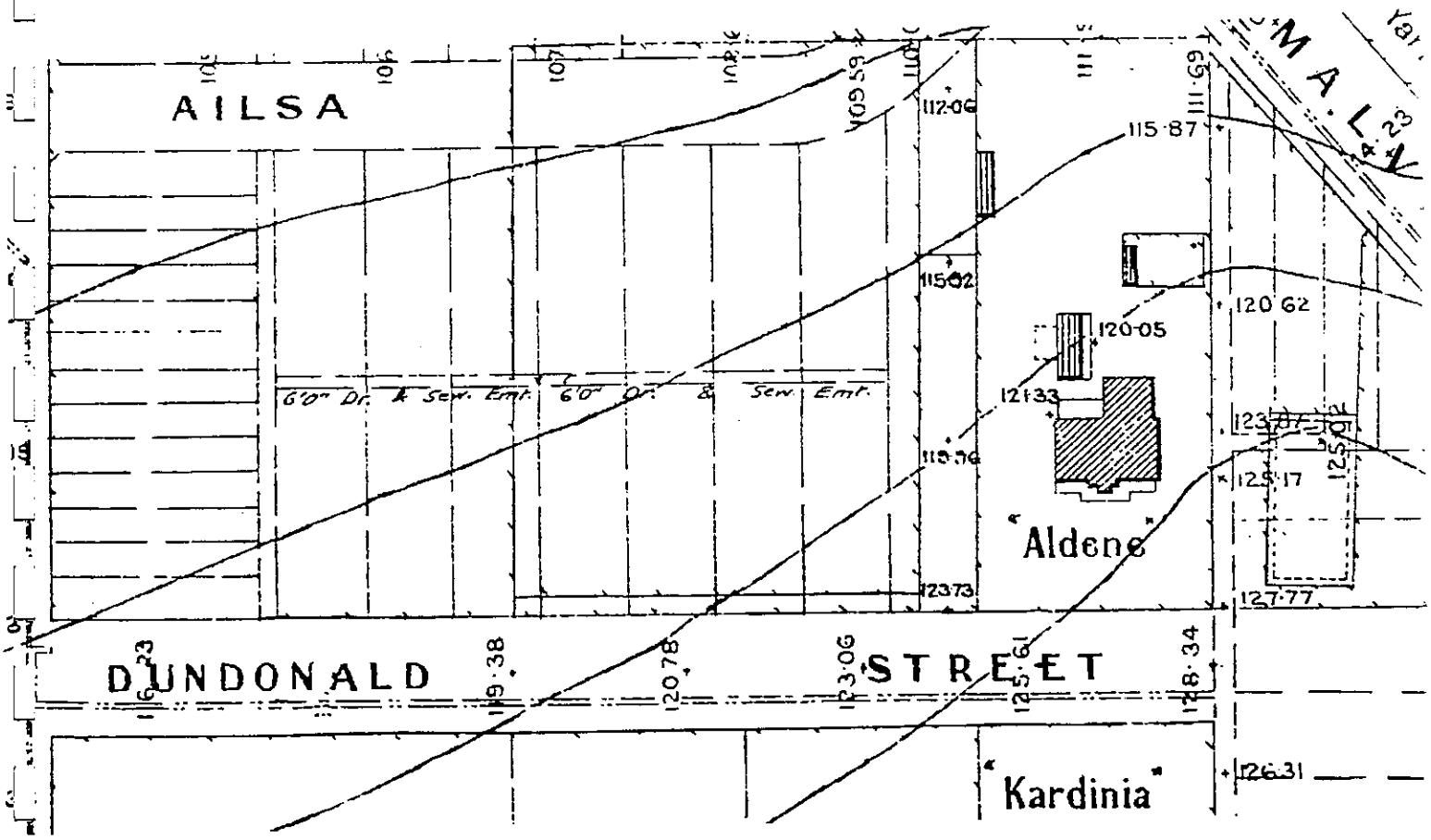
2 Denham Place is of local significance as an unusually modest building for this part of Toorak and apart from its intact character and simple charm, it serves to contrast with the elaborate grand buildings of the vicinity and to indicate the housing of people who provided the workforce for nearby mansions.

Aldene, 17 Dundonald Avenue, East Malvern

1890: Constructed by George Waterstrom, iron founder - manager of McLean's Foundry in Franklin Street. McLean Brothers and Rigg Ltd was one of the most extensive and prosperous hardware concerns in the colonies.
n.d.: The building is shown in its original form in an early undated photograph.
1897: Financial difficulties with the firm apparently lead to its sale to William Borron who changed its name to Woldon
1901: Sold to William Davidson, bank manager, name changed to Aldene. Davidson owned 13 lots in the street by the time ownership was transferred to Mrs Davidson in 1918.
1920s: The Davidson land gradually sold to prospective home builders, retaining possession of Aldene.
(Extracted from National Trust research notes by Carlotta Kellaway, 11 February 1975)
1919: Mr W L Davidson O & O (MMBW Drainage Plan)

This building is a curious combination of a late Victorian Italianate villa combined with an attic gable of an Edwardian character. The main lower level has a low pitched hipped slate roof and a restrained balcony with a cast iron frieze. It has conventional double hung windows and projecting bays, polychrome brick work. The upper level is far more elaborate. It has cast iron cresting on the ridgeline, three bands of decorative slates and a complex timber fretted detail to the gable end of the attic. The barge boards have an unusual cast iron cresting, the gable end is clad in terracotta shingles and there is an Art Nouveau pattern to the cast iron balustrading beneath the attic casement window. The building has been partially altered, in particular the verandah at the ground floor has lost the verandah brackets and gablet and cast iron pediment over the entry. On the upper level the terracotta shingles have now been painted.

Aldene is of regional significance as an extremely unusual villa that marks the transition between Victorian Italianate and Edwardian design characteristics. The unusual attic and details are of particular note.


AILSA
MALY
DUNDONALD STREET
"Aldene"
"Kardinia"
6'0" Dr. & Sew. Emt.
6'0" Dr. & Sew. Emt.
112·06
115·87
115·62
120·62
120·05
121·33
123·73
127·77
126·31

72 Elizabeth Street

1890: Tooronga Station Estate owned by the Melb. Prop.Co.Ltd
1890: Lots 23 and 24 purchased by Robert Salkfield, publican, Pier Hotel Pt Melb.
1891: Lots 23 and 24 Salkfield, Robert. Hotel keeper o/o Bk hse. 10 rms. stables & c. 110'x265' (Malvern Rate Books)

A two storey Italianate villa whose massive scale is emphasized by the steepness of the roof pitch and the complexity of the roof form which creates projecting bays. These contain a two level return cast iron verandah. Specific attributes are the elaborate and dominant chimneys, slate roof, elaborate detailing to cement render (especially architraves and paired eaves brackets), intact window fenestration (including a stained glass stair window at the rear) and cast iron verandah. The only alteration has been the addition of a small skillion extension off the side ground floor verandah and a high timber fence and later garage.

72 Elizabeth Street is of regional significance
This building is typical of many suburban villas although larger and more dominant. It relates to the group of Victorian villas further south in Elizabeth Street.

73-75 Elizabeth Street

Occupants
1911: Spear, Harold S; Spear, William F
1917: Spear, Harold S; Alsop, Frederick
1924: 73/Ryan, 75/Roff
1927: 73/Ryan, Mich., 75/Roff, G H
1942: 73/Anderson, A L, 75/Roff, George H
(Sands & McDougall Directories)

Owners
1908-09: The Co-operative Brick Co. O/O. c/- J J Osborne Sec.120-122 Queens St Melb. Land 3 acres.
1909-10: 75/Rate Payer - Spear, Fred. Blacksmith. Owner City Brick Co. Bk. hse. 5 rms. NAV £22. 73/Rate Payer - Spear, Harold. Brickmaker. Owner City Brick Co. Bk. hse. 5 rms. NAV £22
1910-11: As above - Spear, F. Brickmaker. Owner - as above. £24. As above - Spear, H. Brickmaker. Owner - as above. £24
(Malvern Rate Books)

These buildings were constructed for workers of the Co-operative Brick Company which operated on the south side of Toorak Road on the area now forming the Robert Menzies Reserve. They manufactured a brick that was trademarked as Spear. These bricks were pressed reds and widely used in the eastern suburbs of Melbourne such as Hawthorn and Camberwell. The brickworks used a Hoffman kiln which operated until the late 1970s.

This pair of brick houses is of a terrace form, unusual for an Edwardian design. The simple gabled roof is broken by the party wall and chimneys and has unglazed terracotta Marseilles patterned tiles and decorative terracotta ridging. It extends down over the front verandah with a slightly reduced pitch.' The verandahs are contained by wing walls and are reached by stairs which are supported on a large arch to create a slender balustrade to the steps. The brick work is pressed red, corbelled for the party wall and chimneys. The verandah has a simple Edwardian bracket detail and simple vertical balusters.

73-75 Elizabeth Street are of local significance as particular historical and architectural interest. They are unusual survivors as workers cottages for an adjacent industry (similar to Cawkwell's Tile Works nearby). They also act as a showcase for the products of the brick company who constructed them, especially for the manner in which the face brick work is exploited. They are also of interest architecturally as an unusual example of a terrace pair being constructed in an Edwardian idiom and are of particular interest for their simple massings and strong forms.

90 Elizabeth Street

1882-83: William Bailey o/o. Pt sec. 22. 7 acres 8 rm. bk. cult. orch. fruit rm. & hay loft. House £1000 (Malvern Rate Books)

1882: Built by William Bailey, nurseryman. Bailey was a member of the Malvern Shire Council and was previously involved with his uncle T C Cole as a nurseryman in Richmond on the site later occupied by Vickers Ruwolt in Victoria Street. Bailey previously lived near Dandenong Road where Bailey Avenue is now located.

1925: The land between Toorak Road and Elizabeth Street and the railway line sold as Bailey's Estate, Malvern North; his house on Lot 4 is described as a two storey brick residence, slate roof, eight rooms and conveniences.

1925: Transferred to Henry Dorrell. Building is shown as an 8 room brick house

1926: Transferred to Miss Elizabeth Purton.

Early 1930s: Miss Purton made additions by a 6 room brick flat

(Extracted from historical research by the National Trust File No 1151, prepared by Carlotta Kellaway, 1 September 1976 and Malvern Historical Society Inc research)

The early section of this property is best seen from the east across the South Eastern Arterial. It is a slate hipped roof Victorian villa with a wide verandah encircling it. As the land falls to the rear a second storey is created. It is dominated by two chimneys which appear to have been modified in the 1920s. The detailing of the verandah with the timber balustrading also has the character of the 1920s. The new section which now faces Elizabeth Street is an attic style late Californian Bungalow form, under a large single gable roof. Facing the street is a porch built around circular concrete columns with a flat tray roof. At the upper level the gable is clad with timber shingles.

The original building provides a link with an important pioneering nurseryman and resident of Malvern and was among the earliest houses developed along the Gardiner's Creek Gully in this area. The land below the house was used for market gardening until the 1930s. In later years this was run by Chinese market gardeners. The enlarged house has a composite character with contrasting architectural styles. The Elizabeth Street section is a pleasant but not remarkable

example of its type but the rear section still has an important presence on the land rising above the railway line and Talbot Crescent.

90 Elizabeth Street is of local significance on account of its historical associations with pioneer horticulturist William Bailey and the diverse architectural character of this complex.

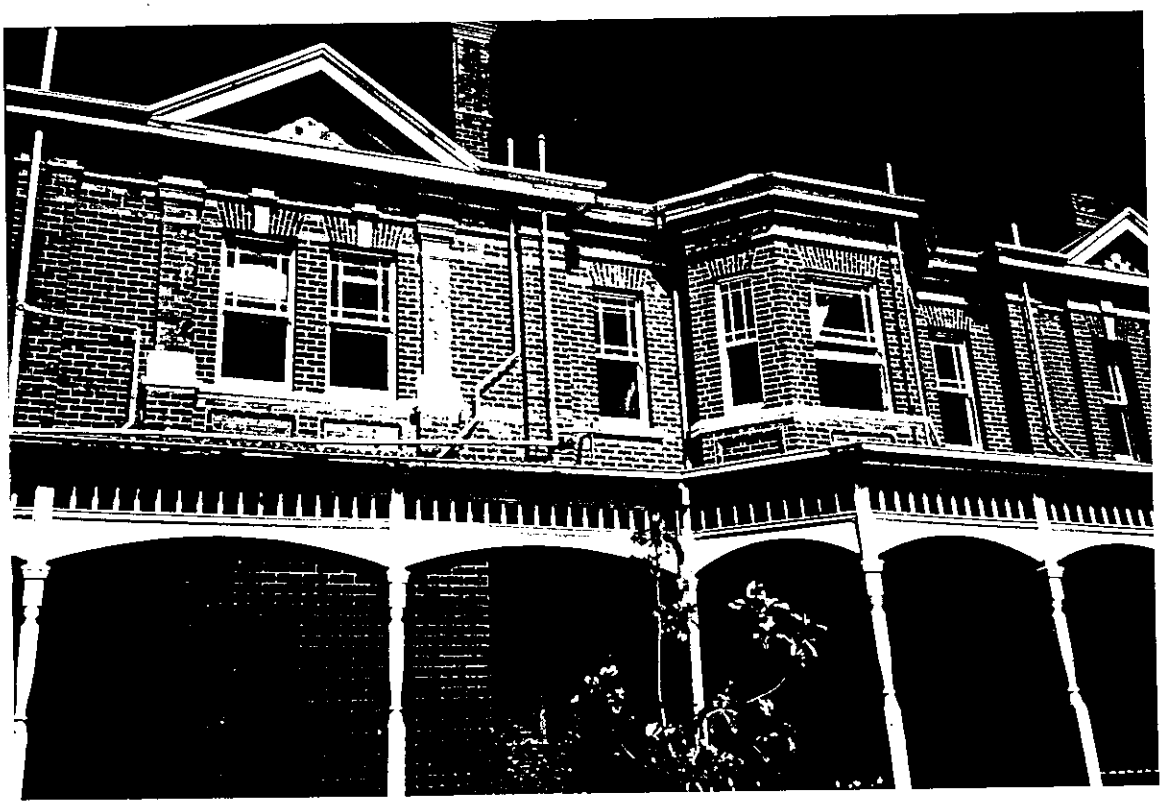
Glenburn (later The Elms), 7-11 Elm Road

1889: Land only
1891: Elm Rd. King, Samuel G Gent o/o Bk. 4 rms. & land 700' NAV £120 Burke Rd Station Reserve Sect. D.
1894: Elm Rd. King, Samuel o/o. This name is then crossed out & replaced by Watkin, Edwin. Minister. (Wesleyan Conference Office). Bk. 14 rms. stables. £110
1896: Watkin, Rev, owner. Ormond, James, occupier. Bk. 14 rms. stables. £80
1897: As above
(Malvern Rate Books)

After 1900 the property had a number of different inhabitants and was purchased by the College of The Bible in 1907 for the Church of Christ (Malvern Rate Books). The house was known as Glenburn at the turn of the century. (Material extracted from Nicole Tabbernee, Glenburn: A private mansion to a theological college', unpublished report held by Malvern Historical Society Inc.)

The history of Glenburn by Nicole Tabbernee states that Glenburn was built by or for Joseph Britten who owned & lived in a second property in Elm Rd. The Malvern Council Rate Books do not list Britten as the owner of Glenburn. (The owners listed in the Rate Books do not agree with the owners on the Title.) Britten is listed at the second property in Elm Rd. According to Tabbernee, Britten is described as an Estate Agent in the Victorian Post Office Directory. The source used by Tabbernee was *'Australian Christian'* 1905 - perhaps Britten was a speculator and the house was sold immediately on completion.
(Malvern Historical Society Inc)

Glenburn is located just above the flood plain of Gardiner's Creek and once formed the focus of a large holding. The building is a massive two storey polychrome brick structure which was designed to overlook Gardiner's Creek. It has a single storey verandah which extends around the ground floor on the three sides overlooking the valley. At the upper level the building has a facetted elevation comprising several square bays and a central canted bay; two triangular pediments create small gables above the two end bays and these feature a checkerboard tiled pattern matching the brick colours. The chimneys are important with dominant sections



expressing the coloured patterned brick work of the rest of the building. Vertical red brick strapping emphasises the verticality of the chimneys. A strong projecting cornice separates the slate roof from the walls on this principal elevation. The brick work is relieved by red brick pilasters and voussoirs with a flat arched window piece and a cream brick band (which descends to form key stones to the voussoirs). The treatment at ground level is simpler as it is enclosed by a timber verandah of a characteristic Edwardian design; shallow timber arches linking turned timber columns. The building also has a number of decorative windows with coloured glazing and leaded glass. The principal windows on the upper level all have glazing bars in their margins containing coloured glass. At the rear (which provides the entry), the building is of a simpler design but still retains much of the attention to detail of the other facades. An arcaded section creates the entry at the ground level.

Internally the building features an impressive stair hall and stair structure of a polished dark timber, it is lit by elaborate leaded glass windows. The building also retains several original fireplaces.

The alterations that have been undertaken by the College of The Bible over its eighty year occupancy have not irreversibly compromised the original design. The construction of new buildings that abutt the existing at the ground level on one side and the infilling of a section of the verandah could be easily removed and the original structure restored. The major changes have been to the grounds, with the construction of a chapel and other buildings. The construction of the South Eastern Arterial has created a major impact on the amenity of the building but that has not appreciably lessened the building's significance.

Glenburn is of state significance as a very important surviving link with the early residential development of the Gardiner's Creek valley with large houses and estates late last century. The building represents a refined and innovative use of polychrome brickwork and is an important example of the architectural transition of the period.

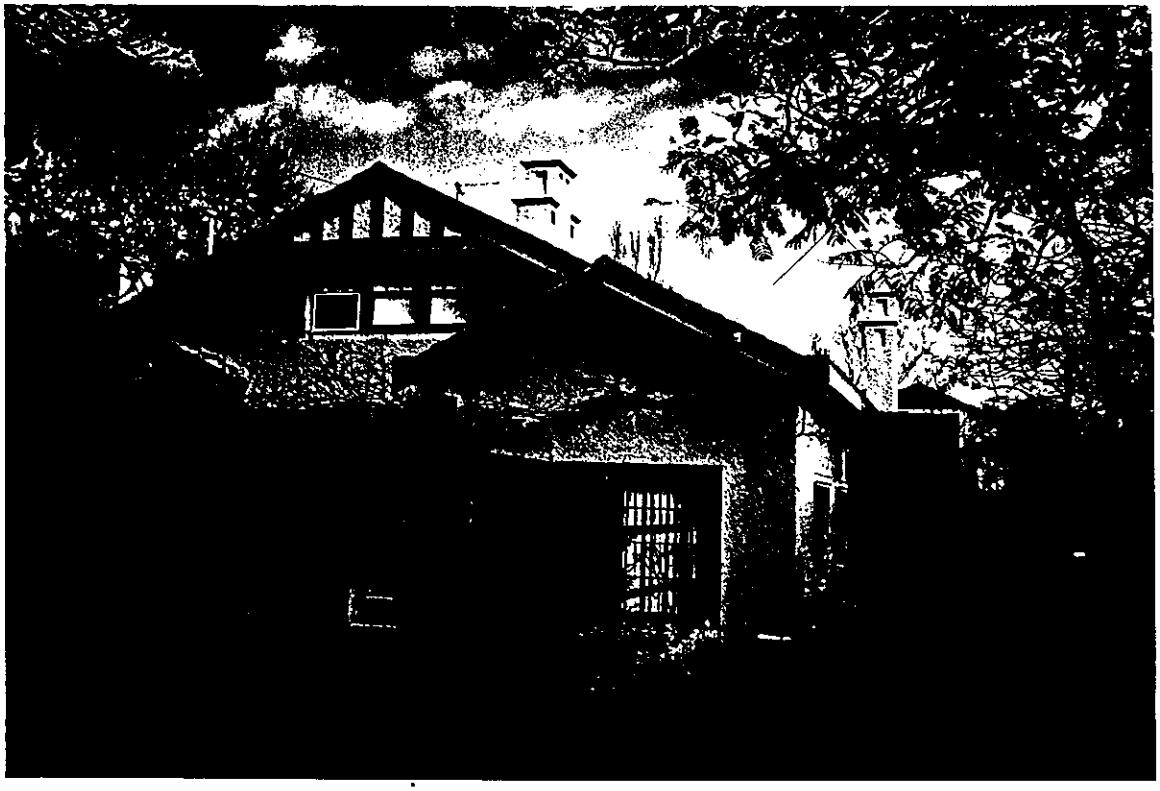
6 Erskine Street
Architect: Harold Desbrowe Annear

1919: Plans prepared for a residence for A G Brown (Malvern Building Plan 1762)
1922-35: Brown, Archie G.
1940-60: Stevenson, Guy K.
(Sands & McDougall Directories)

This house is a low pitched gabled roof attic style residence. The chimneys provide a dominant expression to the roof, embodying the Annear design motifs of a central flue rising above two side flues; the capping and rectangular recessed slots also add to the distinctive character. The single large gable of the main roof is broken by a projecting single storey gable and side entry porch as well as an extension to the building at the south-east corner. The apex of the main gable is unusually detailed, with the apex being of the same alignment as the main barge boards and infilled with a vertical half timbered and rough cast panel acting as an eave to the attic window beneath. In the original design this was a louvred roof vent of a horizontal proportion. At the ground level there is a projecting pergola over a terraced area originally described as an open air room. The walls are rough cast finished. The building has been altered with some windows being enlarged as well as the new wing at the front and the addition of an attic room at the front. A high brick fence does not contribute to the character and acts to conceal much of the building.

Refer to Appendix One for biographical details of architect.

6 Erskine Street is of regional significance as an example of Annear's work when he was still designing in the bungalow idiom. The simple proportions and massing of the building were quite refined in comparison with many contemporary examples. The building retains a number of the essential elements of the original design.



Mararoa, 7 Ethel Street

1890: Melb. Prop. Co. owner. Land only. Lots 69 & 70. Tooronga Station Estate. (Tooronga Station Estate surveyed September 1890)
1891: McIntosh, Theodore, Acc, o/o. Bk. hse. 7 rms. Lots 69 & 70. (Malvern Rate Books)
1923: Alterations undertaken to the rear including a new kitchen and verandah as well as alterations to the existing building to accommodate some room changes. These were prepared for Mrs A H Piper by Harry A Norris, architect. (Malvern Building Plan 4567)

This building is an austere example of a rendered Italianate villa form with a return verandah. The house has a projecting front bay from the centre of the front facade. A return bull-nose verandah extends around the three sides of the building that face the street as well as the semi-hexagonal projecting bay. The axis of the main hall runs parallel to the street with an entry off the end of the verandah on the north side. The building features two large decorative chimneys, slate roof and eaves brackets. The building is intact other than the loss of the cast iron brackets and frieze to the verandah and the front fence which was replaced by the existing cement render and chain mesh design. It is possible that this work was undertaken by Norris although it appears to have the character of the 1930s.

Mararoa is of local significance as an Italianate villa of particularly unusual form on account of the central front bay and the side entry to the front hall running parallel to the front of the building.

17 Ethel Street

1891: Urquhart, James owner. Bought off T McIntosh. Land only. Lot 66. Tooronga Stn. Est. (Tooronga Station Estate surveyed September 1890)
1892: Urquhart, James. o/o Bk. hse. 9 rms. Lots 65 & 66 (Malvern Rate Books)
1892-98: Directory confusion between No 7 and 17.
1898-1942: Urquart, James
1947: Seymour, S. B.
1952-59: Graham, Doug.
(Sands & McDougall Directories)

An imposing two storey building of face red brick work with cement rendered trimmings at the lower level. The building was designed in the picturesque manner and the roof is dominated by an entrance tower which provides a medieval character. The design also incorporates classically derived detailing at the ground level, in rendered cornices and architraves at the entry and projecting window bay. The verandah is of an Edwardian character with intersecting rods used in a Chinoise manner. Miles Lewis has drawn attention to the similarity of the verandah detailing to the rear verandah of John Beswicke's Warwilla in St Kilda Road. (1) The house is apparently intact.

17 Ethel Street is of regional significance as an unusual two storey combination of architectural styles including Queen Anne and other Mediaeval sources. Major attributes are the picturesque roof form, the entrance tower and the Edwardian detailing.

1 Correspondence to Malvern Historical Society Inc, 18 August 1992

23 Ethel Street

1890: Nicholas, F T C Manager. Lots 59 & 60. Tooronga St. Est (Tooronga Station Estate surveyed sep. 1890)
1891: Nicholas, Lucy E. o/o Bk. hse. 7 rms. Lots 59 & 60 (Malvern Rate Books)
The occupants are listed as follows:
1892-94: Nicholas, F.
1895-98: Thorpe, Charles
1899-1902: McKee, T
1903-07: Finley, Frank H.
1908-17: Hood, George
1924-29: Jones, Ed. G.
1942-74: Sharp, Arthur and then Mrs A.E. Sharp
(Sands & McDougall Directories)

An ornate Italianate villa which has a similar building form to 7 Ethel Street. In this example, however, the projecting bay occurs at the corner of the building, which faces two street frontages. The verandah is of particularly elaborate cast iron with cast iron columns, grouped in threes on the projecting bays. The elaborate brackets and the cast iron balustrade panels avoid the need for a cast iron frieze. The building is essentially intact and has a recreated Victorian fence.

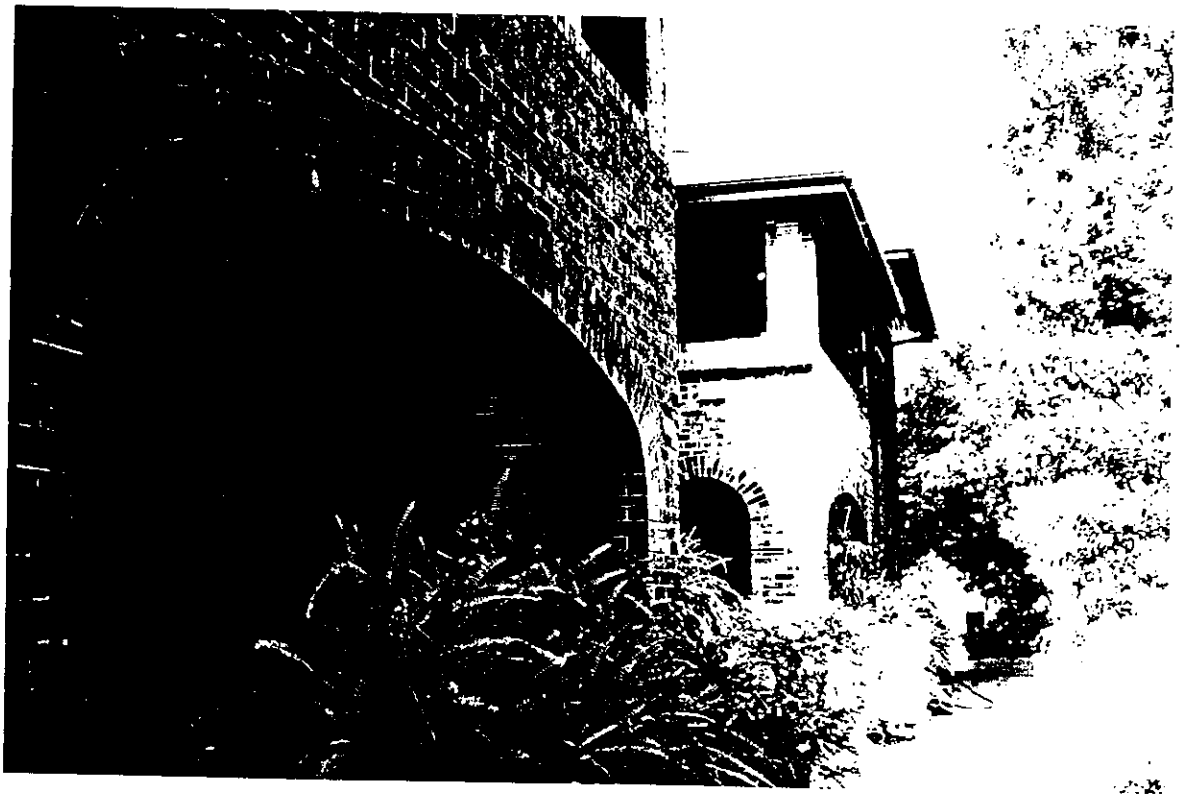
23 Ethel Street is of local significance as an ornate Italinate villa. It is of note for the projecting bay and return verandah.

1 Evans Court (and 625 Toorak Road)
Architect - Joseph Plottel

1933-34: Detailed description of this development, in particular the maisonette section, described as being recently completed by architect and owner Joseph Plottel. Includes external and internal photographs as well as ground floor plans of both the maisonette and the apartments. (*Australian Home Beautiful*, July 1934, pp.15-18)

This development comprises a block of four apartments facing Toorak Road. Designed to be occupied by long term tenants, a rear maisonette of a matching design was constructed for the owner. It provided an investment and residence for Plottel for many years. These residences have had a history of long tenancies and have seen few changes internally or externally. For example, one of the upper level apartments was occupied by T and M Hartigan, step children of noted geologist, O.A.L. Whitelaw, from the time of construction until Miss Hartigan's death in the early 1980s.

This development was constructed in a Georgian Revival style with some Old English style characteristics. The development has hipped roofs, reduced in pitch over the wide eaves. This accentuates the eave width without increasing the bulk of the roof. The canopy over the entry loggia of the apartments has a flat deck. The walls are red clinker bricks with glazed terracotta tiled roof. The simple loggias and entry porches for both the flats and the maisonette are the main elements to both street facades. The fall of the land has enabled a caretakers residence to be constructed beneath the apartments as well as a garage and service rooms underneath the maisonette. Continuity between the maisonette and the Toorak Road apartments is provided by an arched link between the two buildings. The apartments and the maisonettes are built on a generous scale and are representative of the care and attention to detail and generous layout that was associated with luxury apartments of this period, despite rental occupation. The apartments have a generous lounge opening onto the loggia facing Toorak Road and double doors lead to a dining room. There is a separate servery with a sink as well as a separate kitchen, two bedrooms and a bathroom. The kitchen and servery cupboards of these are believed to have remained in original condition. Many original fittings and finishes could be expected to be found in these apartments. Careful attention to detail is



625 TOORAK ROAD

found in such items as a tenants directory, originally all lettered in a gothic hand-written script.

The landscaping to Toorak Road is dominated by oaks, shown as young trees in 1934. The maisonette comprises three reception rooms and three main bedrooms and a separate maid's room on the first floor. Each flat had a separate servery with sink and a kitchen breakfast nook. The porch on the upper floor was designed as a sleeping balcony fitted with up to date sun blind fittings to provide weatherproofing. The childrens' rooms were interconnected by double doors. This complex provides an important corner where Evans Court intersects with Toorak Road.

While these building have used the Georgian Revival forms of the period, the use of clinker bricks and tapestry brick detailing is reminiscent of the Old English style of the period but without the accompanying architectural detailing. It is a more subdued design than the English derived work of Robert Hamilton in similar apartment developments of this period. It represents a dramatic break with Plottel's earlier building at 377 Glenferrie Road which is more of a late Art Nouveau character in cement render with decorative detailing. It again differs dramatically from one of his last works, a cream brick villa in Olive Street, East Malvern. Being his own development and remaining in his ownership, it clearly reflects his own interests and tastes. This development is also important as a prominent development in Evans Court which was produced as a sub-division, initially at the lower section, from the part of the garden of Grong Grong and apparently of Glyn at a later date.

The architectural character of this development also blends with the streetscape qualities of Evans Court with its narrow concrete roadway and wide sweeping nature strips. These apartments represent the high standard of design, refined taste, careful attention to detail and creature comforts provided by apartment living in the 1930s and are of particular interest that such attention to detail and refinement was provided for rental properties. The occupancy of them by affluent long term tenants also represents a different attitude to home ownership than currently prevails.

Refer to Appendix One for biographical details of architect.

1 Evans Court is of regional significance as an accomplished example of luxury flat development of the 1930s. Major attributes include the manner in which the Georgian Revival style is enhanced with Old English style detailing. The level of appointment of the flats built as an investement for the owner and architect Joseph Plottell is commensurate with the standard of the attached luxurious maisonette built for Plottell's own use.

1 EVANS COURT

The Gables, 15 Finch Street
Architect: Ussher & Kemp

1902-03: Birtchnell, Mrs Louisa o/o Bk. house erecting, NAV £42
1905-06: Birtchnell, Mrs Louisa o/o 15 rms. & land to Clarence St NAV £230 (Malvern Council Rate Books)
1910: Sewerage connection to The Gables, S H Wilson agent, L A Birtchnell owner.
1911: Birtchnell, L A, The Gables
1927: " "
1942: The Gables Reesption House
(Sands & McDougall Directories)

This is one of the more important buildings in the Gascoigne Estate. Architects Ussher & Kemp were responsible for a number of buildings in the Gascoigne and Waverley Estates (1) including a sequence of six brick villas of different designs in 1889. (2) These were a group of six houses in Finch Street, Nos 21 - 33. (3) Specific confirmation for Ussher & Kemp's authorship of The Gables comes from a drawing of a mirror image plan and elevation that conforms to the design of The Gables. (4) The design and detailing of The Gables is totally consistent with the work of this firm as are the two adjacent houses Nos 9 and 11 also dating from 1903.

The Gables is an imposing picturesque house in the Queen Anne idiom. It has assembled the main elements of the style, gables, attic dormers and porches along the front elevation. These relieve the main hipped roof; the other elevations lack this articulation. The roof is clad in Marseilles patterned terracotta tiles, the chimneys are rough cast render contrasting with red brick corbels and strap work, the gable ends are half timbered and rough cast is used to relieve the red brick of the ground floor. The verandah and porches have stout turned verandah columns and segmental arched verandah friezes in a characteristic form of Ussher & Kemp's work. The building is relatively intact other than the front fence.

Refer to Appendix One for biographical details of architect.

The Gables is of state significance as one of the most prominent houses in the Gascoigne and Waverley Estates by the firm of Ussher & Kemp. This firm had a major impact on the residential character of this area which is renowned for Queen Anne architecture. Major attributes of the house include the imposing picturesque composition in the Queen Anne idiom, with the following elements: half timbered gables, attic dormers, porches, Marseilles patterned terracotta tiles and elaborate chimneys with contrasting strap work.

1 George Tibbits. 'The So-Called Melbourne Domestic Queen Anne' published in *Historic Environment*, Vol 2, No 2, 1982.
2 *Victorian Contractors Gazette* - supplement to *Building Engineering & Mining Journal*, 5 August 1899.
3 Stephen Clements, 'The Gascoigne and Waverley Estates, Malvern - A Study of Suburban Land Development 1885-1915, unpublished research report, p.44.
4 A Trollope, 'H Kemp', History of Architecture 5A, University of Melbourne 1967, quoted in Clements, op. cit. p.45.

50 Finch Street

1885: Land only
1886: Mercer, Peter. o/o House lots 22 & 23
1887: (Coppin St) Owner Mercer. Sim, William Gent. occ. 10r. Bk. garden & conv. lots 23.22.21 245x149 Cnr Water & Coppin St NAV £110
1888-89: As above
1890: As above, Mercer, James o/o also lot 20. NAV £125
1891: Owner Mrs Hardy. Occupier Sawrey, Joseph acct. Bk. 9 r. & stables 311x149 NAV £125
1892: As above
1895: Hardy, Mary Anne o/o Bk. 9r. & stables NAV £100
1898-99: As above NAV £80
1899-1903: As above
1905-06: As above, £85
1907-08: As above, £100
(Malvern Rate Books)
1911-27: Hardy, Mrs Wilson, 'Larnokk'
1942: Hardy, Miss Ada (28 Finch St)
(Sands & McDougall Directories)

A large Italianate mansion with a concave verandah roof profile to the two storey cast iron return verandah. This roof form and the verandah decoration is characteristic of the late 1870s to early 1880s. The building has a simple hipped roof and a projecting wing to contain the return verandah. The house appears intact though it has a high timber fence.

This house is an early development for this estate dominated by Queen Anne houses and contrasts stylistically with them. The design is conservative for the period of construction and is of principal note for the general intactness and the two storey cast iron verandah.

50 Finch Street is of regional significance as one of the earliest buildings in the Gascoigne and Waverley Estates. It is good example of an Italianate villa with projecting bay and return two storey verandah.

Werai, 92 Finch Street

1890: Hobday, Arthur. Organ builder. Lot 71. B/g. in progress. Aust. Mortgage & Finance Co.
1891: Hobday, Arthur. o/o Lots 71, 72, 79, 80. 115'x264' NAV £130
1898-99: Herald, David, H. Solicitor. Bk hse. 10 rms. NAV £95
1899-1903: As above
1905-08: As above, NAV £100
(Malvern Council Rate Books)
1911-17: Herald, D H 'Werai'
1927-42: Seeley, Mrs A
(Sands & McDougall Directories)

An unusually powerful composition incorporating Queen Anne and Gothic Revival elements with decorative gable joinery and finial. The asymmetrical gables break a simple steeply hipped roof. The angled grouped chimneys relate more to the Arts and Crafts idiom. The half timbering of the gable ends and the contrasting use of red brick work with render and rough cast are characteristic Queen Anne elements; the castellated window bay and entry porch are derived from other styles. Apart from the fence the house is basically intact.

Werai is of regional significance as one of the most dominant houses of the Gascoigne Estate. It is of two storeys when the prevailing Queen Anne villa was either single storey or attic style. It is of note for the unusual juxtaposition of elements from various stylistic sources.

Flete, 2 Flete Avenue
Architect: Thomas Watts

1881: Tenders wanted for erecting residence at Toorak for his Hon. Mr Justice Williams (*Argus*, 15 October 1881, p.6)
1883: 12 room single storey brick residence built for Judge Hartley Williams. Williams was the youngest Judge in the colony and succeeded Sir Redmond Barry.
1889: Purchased by Stratford Strettle, auctioneer.
1894: Williams repurchased Flete
1902: Capt Charles Lawrance purchased. MMBW plan shows building without the two rear wings.
1921: Purchased by Eleanor Latham the wife of Sir John Latham, Chief Justice of the High Court and occupied by the Lathams till the early 1940s
1946: Purchased by the Melbourne Bible Institute
1977: purchased by the Yooralla Society
(National Trust file No 357. Report by Carlotta Kellaway 1979)

A Victorian Italianate style brick and stucco villa with a wide encircling verandah. The building is of note for the manner in which the massive chimneys dominate the very low pitched slate roof as well as for the projecting bays reflected in the roof form and the manner in which the elaborate verandah follows this building outline. The enclosed cast iron frieze, the paired columns with connecting brackets, the intactness of the fenestration and impressive entry screen are other important features. The picket fence is of an Edwardian design that is unusual for such an extensive frontage and the cypress hedge also adds to the character of this important building. The building appears substantially intact externally but was badly damaged by a fire in 1979. Alterations to the landscaping of the garden and rear accommodation units for its current use (as a residential complex for handicapped persons) have made some impact on the significance of the building.

Refer to Appendix One for biographical details of architect.

Flete is of regional significance as an Italianate villa notable for the elegant design of the low pitched hipp roof, projecting bays and wide return verandah and restrained stucco detailing. The building is representative of the diverse practice of architect Thomas Watts whose work included many commercial, religious and residential commissions.

Oxonia, 3 Forster Avenue
Architects: presumed Crouch and Wilson

1889: Land only in Jessie St (Forster Ave). John Gourley owner of Glen Iris Park Estate (Mavern Rate Books)
1892: Crouch & Wilson, 114 Elizabeth St. Letting of tenders - erection of villa residence, Glen Iris Park, East Malvern (*Australian Builders and Contractors News* 9.7.1892 - Architects Index)
1892: No. 3. Rose, Frederick. o/o Bk. hse. 8 rms. Oxonia 66'x176' (Malvern Rate Books)
1894-1922: Rose, Frederick, J
1925-35: Sanders, John
1940-60: Knaggs
(Sands & McDougall Directories)

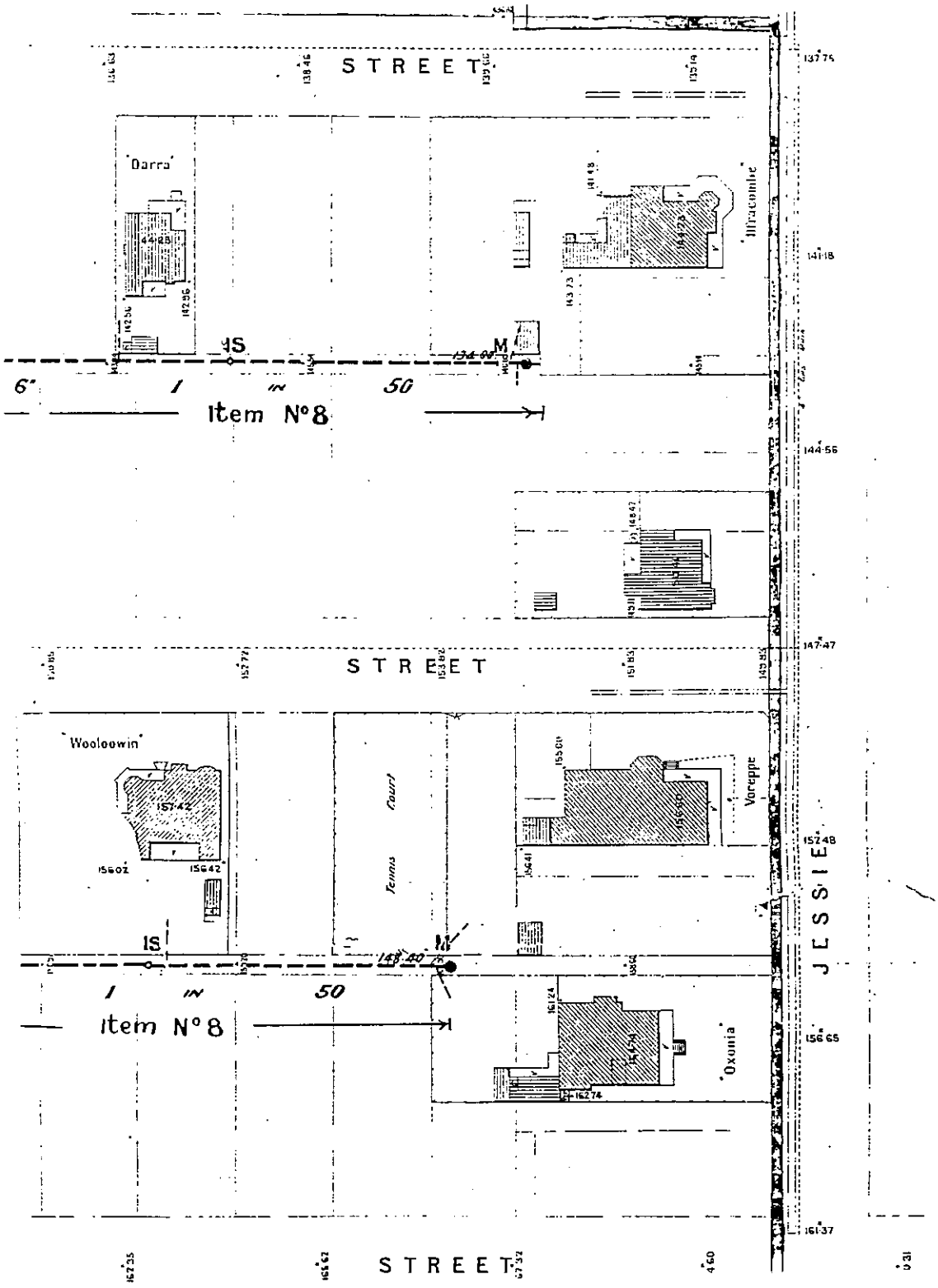
Oxonia was built c1892 for a Mr Frederick J Rose, who made a notable contribution to Melbourne by founding the Victorian School for Deaf Children in St Kilda Road. Frederick Rose came to Australia from Oxford, England, hence the nameplate Oxonia (Latin for Oxford). The nameplate is still the original one. He trained as a cabinet maker in England and after a successful attempt at prospecting he established a building business at Emerald Hill. He established a school for Deaf Children in Peel Street, Prahran before he constructed the present Deaf Institute St Kilda Road in 1866. This was designed by Wilson & Son who it is presumed designed Rose's own house at Forster Avenue. Coincidently, Wilson's son (Sydney H Wilson), who conducted a separate practice, built 15 Forster Avenue for himself in 1890, and the Australian Builders and Contractors News reference coincides with the known construction date and the description of the area. (1)

An attic style late Victorian/early Edwardian residence, this building embodies a number of stylistic characteristics from both eras. The polychrome brick work using Hawthorn bricks with red and cream brick trimmings, the mouldings at impost level running around the front facade of the building (and linking the architraves of the windows and the console brackets at the entry recess) and the double hung windows have a Victorian character to them. However, the steeply pitched complex hip roof with its slating and terracotta ridging and projecting gables and porches and the attic forms create a strong Edwardian character. It is possible that the attic roof was added at a later date, it bearing some resemblance to the work of Ussher and Kemp of the mid 1900s. The chimneys in coloured brick work with terracotta chimney pots also have an Edwardian character by their

irregular placement and differing heights. The verandah has turned timber columns and expressed rafters above the verandah beam, which create further Edwardian features. The house is relatively intact although the verandah decoration is partly missing. The front fence, however, a high face brick structure of a modern character and the wrought iron gates, do not relate to the character of the house itself.

Oxonia is of regional significance as an unusual house of the Victorian and Edwardian transitional style, in which a number of diverse elements are placed together in a relatively ad hoc manner. The unusual front gable attic and adjacent gabled open portico are interesting eclectic elements. It bears some relationship with the equally unusual building at 17 Dundonald Avenue.

1 Research by Malvern Historical Society Inc.



Voreppe (later Remo), 9 Forster Avenue

1890: Samuel Grant coach builder occ. John Gourlay owner. Gent. Bk. hse. 9rms. (in progress) (This is then crossed out - indicates house completed) 124'x132' (Malvern Rate Books)
1892-94: Grant, Samuel
1895-1922: Permezel, E A H
c.1900: Photos showing front of house, also house with 3 Forster Avenue in the background (copies held by Malvern Historical Society Inc.)
1925-45: Residence changed its name to Remo in 1925 after James Lewis moved in using the name of his former house in Kooyong Road. It was the retirement house of Lewis who was a civil engineer and an associate of John Monash. He was responsible for the construction of the Princess Bridge, Heyington Railway Bridge and the Emu Bay Railway Line on the west coast of Tasmania as well as being mine manager at Daylesford, Derby, Tasmania, and Lottah, Tasmania. (Source: Nigel Lewis)
1950-55: Dexter, Rev Walter Ernest
1960: Thurlby
(Sands & McDougall Directories and Who's Who)

This single storey late Victorian house was constructed on a large corner allotment and was originally separated only by a right of way from Oxonia. In contrast to the adjacent building, this is a far more conservative late Victorian design. The only concession to the newer tastes of the period are the transverse gablet with a finial and turned timber in the decorative open gabled end. It has a low pitched slate roof, regularly spaced brick chimneys having a massive cornice and semi-circular flue fins. Apart from the gablets, it has elaborate bracketted eaves, polychrome brickwork, a low pitched convex verandah roof with a plain finely detailed decorative frieze enclosed with a secondary bressemer and conventional cast iron brackets to the verandah columns. The brick work features cream brick quoins around corner projections. The building form is asymmetrical, with the verandah returning on the side street frontage, with a projecting bay window adjacent to the main entry hall. The gablet attempts to provide some balance to the design. The house is relatively intact and appears to have had some alterations to the metal tray roof over the central flat section (the roof was built as a form of shallow mansard). The original timber picket fence shown in an original photograph has been

replaced by a low, plain paling fence. The side garden has been subdivided and the direct link with Oxonia has been compromised.

Voreppe is of regional significance as one of the substantial early houses located in what was an undeveloped semi-rural area in 1890. It is distinguished by idiosyncratic design combining Victorian and Edwardian elements in a similar manner to its original neighbours.

Ilfracombe, 15 Forster Avenue
Architect: Sydney Wilson

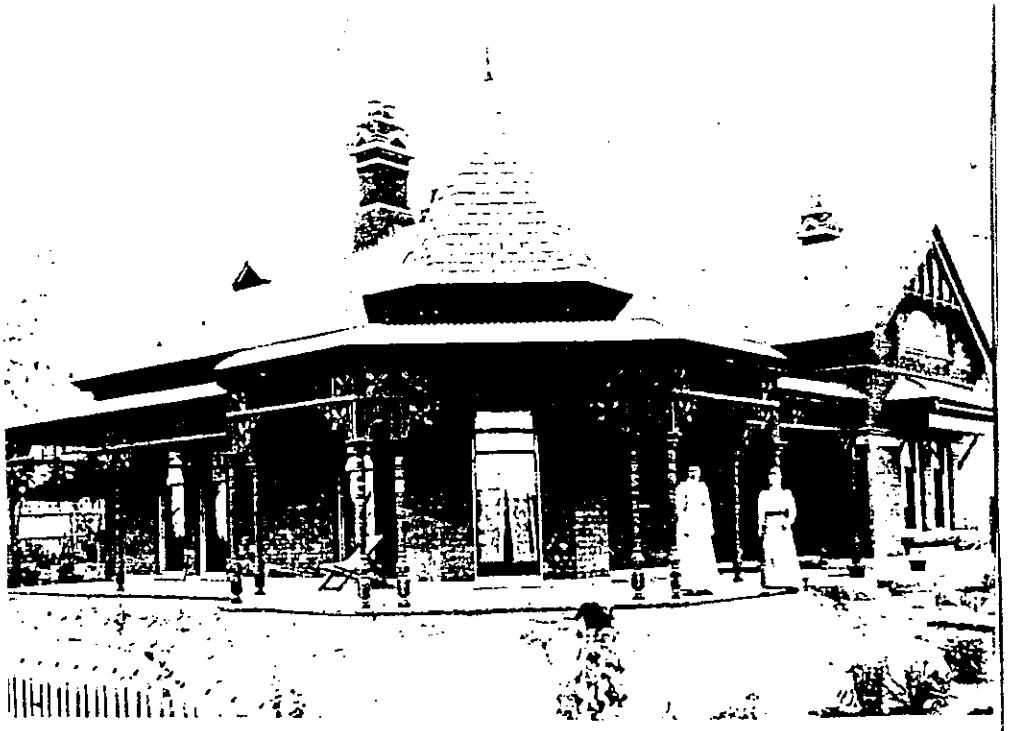
1890: Wilson, Sydney. Architect o/o Bk. hse. in progress. Cnr. Hilda St. 122'x132' (Malvern Rate Books)
c.1892: Early photo shows house in original condition with new garden (copy held by Malvern Historical Society Inc.)
1892-94: Wilson, Sydney H (Sands & McDougall Directories)
1895-98: Cameron, Alexander, occupant (leased from Wilson). Malvern Councillor 1902-8, advocate of Municipal tramways, Chairman Prahran & Malvern Tramways Trust. (Source: Cooper, History of Malvern)
1899-1925: Wilson, S H
1930: Fahle
1935-50: Leaver, Sydney
1950: Jex
1955-73: Jex. Tatham.
(Sands & McDougall Directories)

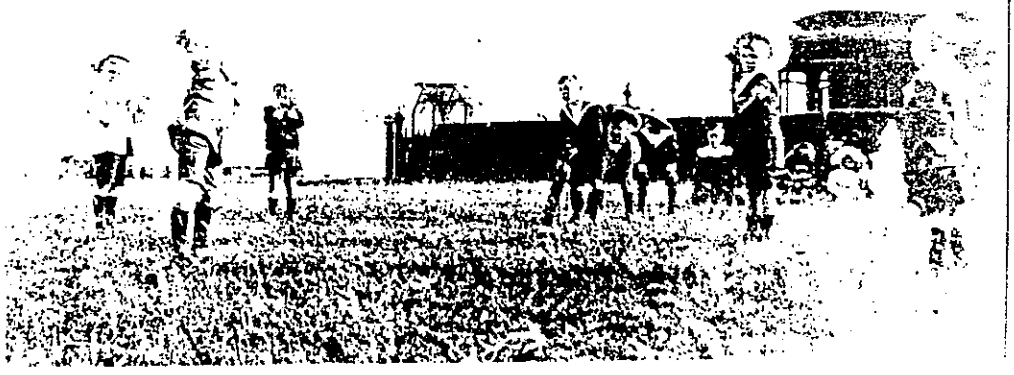
A substantial single storey Edwardian villa, it features a corner turret and a complex verandah which extends on both street facades of this corner house, as well as following the form of the corner bay with the turret above. It has a steeply pitched slate roof with decorative curved slates near the ridge line and iron cresting on the turret. The imposing red brick chimneys have contrasting rendered pedimented cornices. The building was constructed with facing red brick work which has survived on the chimneys but has been painted on the main section of the house. The original verandah design has been substantially modified from the unusual detailing shown on the early photograph. (This was of a distinctive Edwardian style with paired columns with fine, elegant foliated decorative iron surmounting them, the double verandah beam was otherwise open save for some widely spaced turned rods.) The building is asymmetrical and was constructed on a raised battered benched base. It had a front entry from the side street adjacent to a projecting gabled bay which featured vertical turned rods and a rendered sunburst design on a roughcast backing. Apart from verandah alterations, painted brickwork and rear extensions the building appears to be substantially intact. It has a

Victorian style fence which may have had its pickets based on the design shown in the photograph. This picket fence has been reduced in extent to the corner section of the property.

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 and practiced as Crouch and Wilson. 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. 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.

Ilfracombe is of regional significance as a restrained early Edwardian villa of note for the corner slate roofed turret and elaborate verandah form.





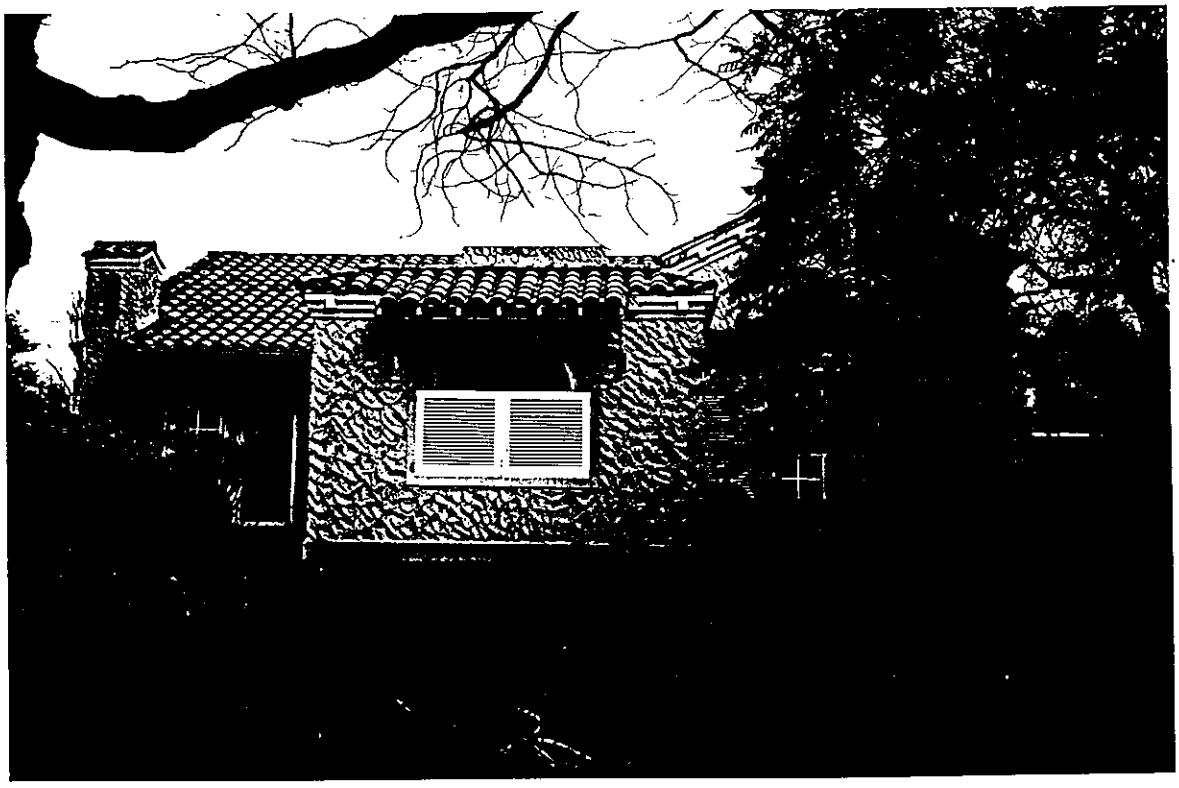
14 Glen Road
Architects: Barlow & Hawkins

1925: Plans prepared by Barlow & Hawkins (Malvern Building Plan 6066)

A single storey residence of a heavily ornamented Spanish design. It features a Cordova tile roof, chimney cappings and cappings to projecting bays. The walls are heavily textured with pre-cast twisted columns to either side of the entry and porch opening (now concealed). The building form has a complex character which exaggerates the detailing. The building is apparently intact internally and externally although the painting of the textured stucco has concealed the original ochre colours. The open porch archway has been infilled with glazing and the columns are hidden by the closed shutters which may be original despite not being shown on the plan.

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. It was 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. The roughly finished stucco of the walls contains large pebbles to heighten the texture, while precast twisted columns to either side of the entry (and an iron lantern above) and Cordova tiles on roofs and chimneys complete the effect. The low gabled and hipped roofs and overall planning are typical of the bungalow architecture already widespread throughout Melbourne, as well as reflecting the tendency toward low profiles established by George Washington Smith, Wallace Neff, James Osborne Craig, Gordon Kaufman and others in the Los Angeles district. 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. (1) His Manchester Unity building is a simplified copy of Howell & Hood's Tribune Building, Chicago. (2)

Barlow and Hawkins parted company in the late 1920s. Hawkins shifted to Perth and 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. He also followed American Zigzag Moderne precedents. (3)

14 Glen Road is of regional significance as the earliest example of Spanish Colonial revival by Barlow & Hawkins, already noted for their work in domestic Colonial and Arts and Crafts. The Baroque qualities follow the southern Californian or Florida precedents. Barlow practiced on his own in the late 1920s and shifted his practice to commercial buildings in Neo-Gothic and Jazz Moderne including the Manchester Unity building and Century Building both in Swanston Street. The intactness of this building results from it still being in the same ownership.

1 Carol Hardwick, 'The Influence of Art Deco on Australian Architecture', master of Architecture thesis, Department of Architecture, University of Melbourne, 1981, p.20.
2 Bryce Raworth, 'Domestic Architecture in Melbourne, 1919-1942', M. Arch thesis, to be completed 1992.
3 Hardwick, op.cit.

1 Glenbervie Road
Architect: Robin Boyd

1970: Owner, I J Milne. Agent, P M Versteegen & Son Pty Ltd (MMBW Drainage Plan 455685) Constructed in the garden of Ingleburn

This was one of Robin Boyd's last houses. It followed the late 1960s fashion of steep skillion roof forms in opposing combinations. The building comprises separate wings with skillion roofs with white roof decking, fascias and bagged brick walls. Windows are virtually eliminated from any of the street elevations. The use of one colour for all elements breaks from Boyd's earlier work where the character of different materials was emphasised. The house is apparently intact although the growth of ivy has reduced the impact of the simple strong lines of this building.

1 Glenbervie Road is of local significance for its strong massing and simple detailing. This house represents the architectural mainstream of the period rather than being characteristic of Boyd's earlier more individualistic work.

2 Glenbervie Road

1934-35: Misses Broughton purchased No 4 Glenbervie and sub-divided the property, selling 73' to Mrs E King. This portion was vacant land. (Malvern Rate Books)
c.1936: presumed construction date, no MMBW plan located
1942: King, Stephen, occupier (Sands & McDougall Directories)

A stylish Georgian Revival mansion with Art Deco influences. This building has a low pitched hip roof curved out over the wide eaves. Horizontal banding beneath the eaves creates a streamlined character, as does the horizontal emphasis of the glazing bars of the windows and shutters which meet in their open position for at least one pair of windows. The stylish character of this building is further emphasised by the vertical slash which creates a stairwell window, the projecting cantilevered entry porch and the masonry grill which disguises toilet windows. The sunken garage and the brick base of this rendered building are other significant attributes of this design. This building is apparently intact including the original fence.

2 Glenbervie Road is of local significance as a fine example of the crossover between the Georgian Revival, the Art Deco and the International style that occurred in the late 1930s. Its simple massing of forms and stylish detailing create an impressive composition.

Ingleburn, 3 Glenbervie Road

1911: Owner, W C Guest, Finch Street, Malvern. Agent, W R Flewellen, Hotham St. Footscray (MMBW Drainage Plan 78073)
1935: Owner, G C Scantlebury, 675 Toorak Road, Toorak. Agent, Oakley & Parkes, 472 Bourke St. Melbourne (MMBW Drainage Plan 78073)
1966: Additional work - no names appear (MMBW Drainage Plan 78073)

A large gabled mansion with strong lines influenced by the Craftsman idiom with its emphasis on single ridged gables. This building once occupied a large corner allotment facing Toorak Road. This building has been substantially altered having lost its original landscape setting, the roof being reclad in slate in lieu of the original tiles and it is likely that other major changes have occurred.

The bold massings of the house and the simple advanced design would appear to indicate this was designed by an architect. The simple roof forms and chimney detailing are typical of such architects as Rodney Alsop.

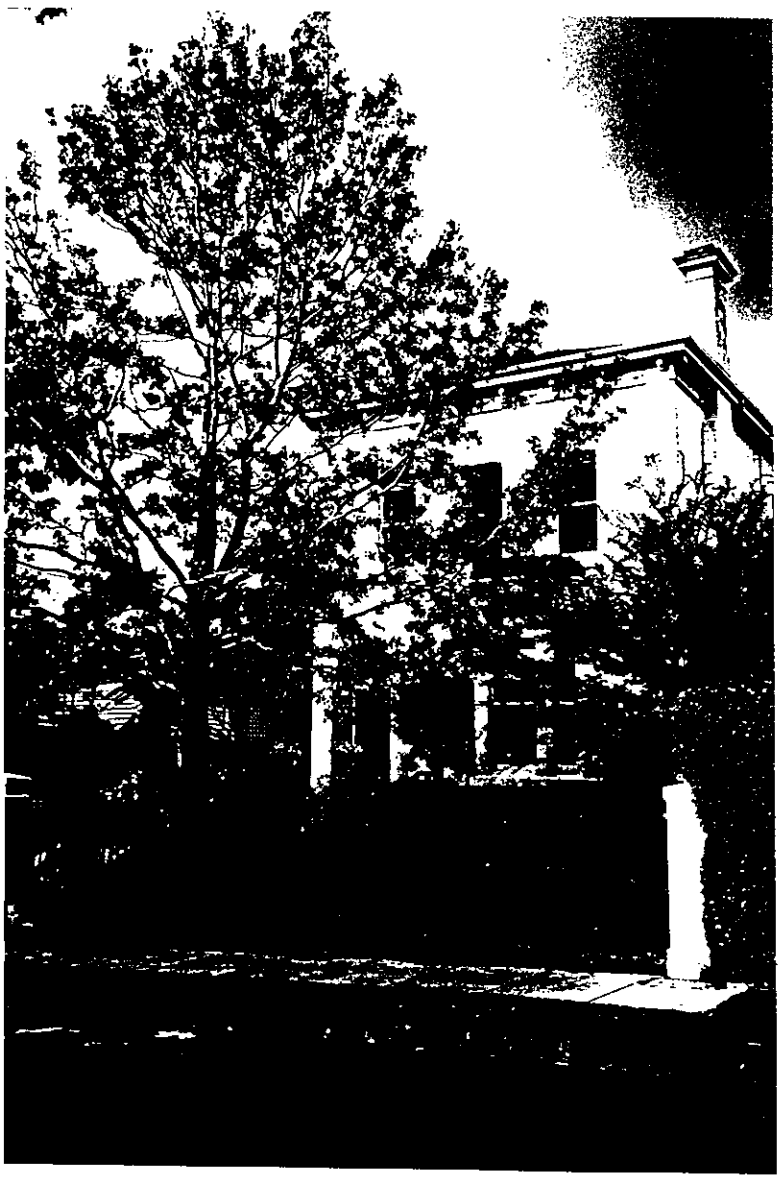
Ingleburn is of local significance as an early example of the single gabled house form
The building is important in the context of Glenbervie Road due to the strong roof forms and powerful massing of building elements.

6 Glenbervie Road

1889: Glenbervie Rd. not located, year of subdivision.
1890: Glenbervie Rd. Lot 43. William White gent. (dec) O O. bk. hse. & conv. N.A.V. £70.
All other lots land only owned by Progressive Land Co.
1891: White, John. Occ. White, Mrs Lillies (widow) Owner. Bk. hse. 11 rms. Lot 43 £75
1895: Clark, Rev. John. O/O Bk. 11 rms. £70
(Malvern Rate Books)

A two storey Victorian villa, this building was the earliest house in this subdivision. It is of a simple cubic form with a plain facade of double hung windows on the top floor and a door reveal and projecting bay window on the ground floor. The slate hipped roof is punctuated by tall chimneys and the eaves are decorated with garlands and brackets. The building has apparently lost a two storey verandah at the front, presumably of a cast iron design. The other major change is the sympathetic period fence.

6 Glenbervie Road is of local significance for its ability to demonstrate the historical development of this estate. Its main attribute is the simple Victorian building form.



7 Glenbervie Road

1934-35: First owners, Bloch & Cohen (Malvern Rate Books)
No Drainage Plan located

An imposing Georgian Revival two storey residence. The gabled roof is punctuated by a number of squat but well detailed chimneys and a projecting gablet over the break fronted entry. This incorporates French doors and shutters at the upper level which opens on to a small balcony with a wrought iron balustrade. This forms the roof of a semi-circular entry portico, supported on circular columns. The fenestration is restrained having double hung sashes with shutters. At one side is a projecting angled bay with a convex sheet metal roof. The mixed coloured terracotta tile roof is separated from the clinker brick of the walls by a wide cornice section beneath the eaves. The portico is also of render. The driveway is in patterned brick work as is the gateway and low fence which also is embellished with tapestry brick work. There is a secondary single storey gable for a garage on the south side while the north side opens on to a private garden which is concealed by a high brick wall. The house is apparently intact.

7 Glenbervie Road is of local significance as a fine example of the formal layout and siting of a Georgian Revival house. This comprises a formal drive loop behind a low wall with a private garden to one side. The simple and near symmetrical building forms provide a strong sense of character. The rich use of materials makes a clear contrast with the contemporary version of the Georgian Revival mansion.

9 Glenbervie Road

1934-35: First owner, Francis, Sydney Wright (Malvern Rate Books)
No Drainage Plan located

A substantial attic style Old English residence. It is constructed of a relatively smooth clinker brick with a mixed coloured terracotta tile roof; dark glazed terracotta shingles are used to clad a hipped dormer extension. The roof has a principal large gable (which extends down to ground floor level) facing the street over the entry, with an arched doorway and tapestry brick voussoir leading onto a small balconette at the upper floor. Beside this is a projecting two storied bay with a hipped roof; this is half timbered at the upper level. The windows are essentially multi-paned with fine timber glazing bars. The building has a number of interesting details, including the wrought iron gutter brackets fixed to the projecting roof rafters.

The front garden is quite small and is dominated by a large elm tree. The formality of the entry with the low fence, is emphasised by the raised fence on the side to protect the side garden.

9 Glenbervie Road is of local significance as an extremely good example of the picturesque character of the Old English style. This building is substantially intact and of note for the elaborate detailing and quality of materials. The second storey is substantially contained within the roof to create an attic character. This reduces the overall scale and provides a picturesque cottage character.

Glenbervie, 11 Glenbervie Road
Architect: Arthur R Barnes

1924: Residence at Kooyong for Chas Ruwolt Esq. Arthur R Barnes, Architect & Structural Engineer, 440 Lt Collins St. Melbourne, May 1924 (Malvern Building Plan 5012)
1951: Glenbervie purchased by the Education Department from the Hamilton family to open the Toorak Teacher's College. The first Principal was Mr Frank Lord.
1954: A number of other properties were also purchased for the Teachers College. The vacation of Stonnington by the Red cross enabled the Teachers College to be relocated there, although some sections of the Health Department remained for another four years. (Morna Sturrock, *Stonnington A Centenary History*, published by Victoria College Press, Burwood, 1990)

Charles Ruwolt was a director of Vickers Ruwolt, the large engineering works formerly located in Victoria Street, Abbotsford. This house was later the first home of the Toorak Teachers College and then subsequently housed Australian Council of Educational Research before the subdivision of the northern allotment with its tennis court and sale by the State government.

A relatively simple Georgian Revival mansion, the multi-hipped roof was a departure from the simpler forms associated with this idiom. The roof is dominated by massive chimneys. The facade is symmetrical, other than the projecting northern bay. This is stepped out in the centre where it meets the flat decked porte cochere, supported on a combination of square and round Tuscan columns. The secondary facade provides a projecting bay for the front rooms before a further setback on either side. The fenestration is of a Georgian Revival character with the windows being a set of four, double hung at the ground floor level and three double hung at the top floor. At the upper level a pair of small arched windows disguise the bathroom. The simple low front fence and gate piers remain for the return driveway through the porte cochere. This house is relatively intact, although the original natural render finish, which survived until recently, has been over-painted and the paving and landscape has a more modern character than the earlier design.

Glenbervie is of regional significance historically as the residence of one of the 'captains of industry' of the State's once important engineering and manufacturing sector. It is also of interest for its association with the establishment of the Toorak Teachers College which provided an alternate education establishment to the Melbourne Teachers College, established in 1889. The house is an impressive, if conservative, example of well detailed Toorak residential architecture of the post First World War period.

12 Glenbervie Road

This simple single storey Edwardian house was of principal note for its low roof line, encircling verandah, deep garden and mature landscaping. It has subsequently been altered with a second extension which negates any significance that was formerly associated with it.

12 Glenbervie Road is now of little significance due to the recent alterations.

298 Glenferrie Road

1935: L Levy, Waveney, Hampden Rd. Armadale (MMBW Drainage Plan 195897)

A modest apartment block of the Old English style. The roof is hipped with the exception of the front gable. Cladding is of mixed coloured terracotta tiles and clinker brick walls with some decorative brick tiles. There is a two level open porch which is half timbered at the upper level and has a rendered segmental arch at ground floor level, providing a mediaeval character. Other significant elements are herringbone and basket weave brick panels and simple double hung windows with glazing bars to the top sash. The entry is defined by a shallow gable projecting from the building with a narrow terracotta shingle roof and manganese and tapestry bricks. The original low timber brick fence remains.

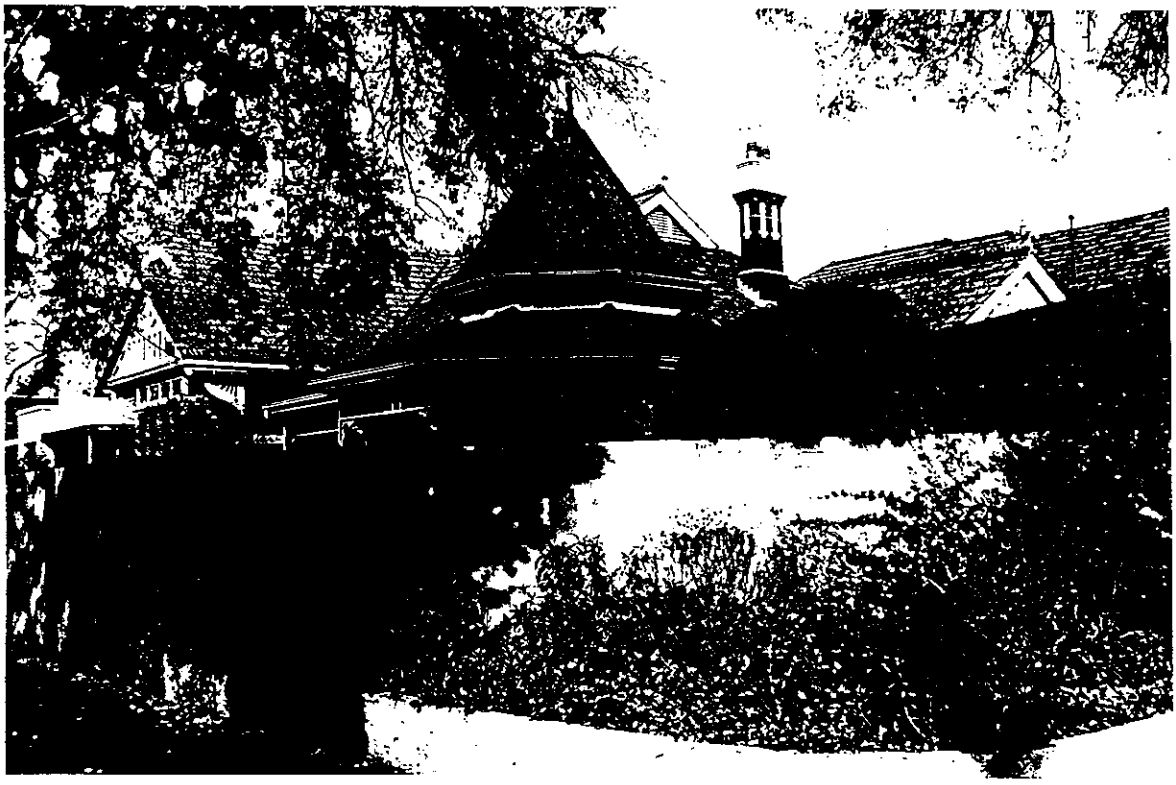
298 Glenferrie Road is of local significance as an Old English style apartment block. Its significant features are the intact detailing such as the half timbering and decorative brickwork. The property is enhanced by its proximity to St George's Church and large oak tree (next door).

Aramae, 300 Glenferrie Road

1906: Owner, Mr W R Thomson, Malvern. Agents, Leonard Bros, Church St. Middle Brighton (MMBW Drainage Plan 54905)

An elaborate and decorative single storey Edwardian villa, dominated by the unglazed terracotta tile roof and the decorative corner turret. The main roof extends over the verandah except on the corner where it extends around the octagonal turret form. Details include terracotta cresting and gablets on the main ridge. The end gables have half timbered projections from the main wall below, supported on sunburst patterned brackets. Elaborate casement windows contain five sashes across the front with side returns and a circular bay beneath the projecting corner turret. Red face brickwork changes to rough cast render at the transom level of the windows and door. The verandah has a typical Edwardian character to the detailing of the frieze, vertical members with arched heads to the enclosed spaces, as well as elaborate turned timber columns. The integrity of this building has been adversely effected by the construction of a large carport in the front garden of a design that repeats the verandah and roof detailing. This unfortunately detracts from the house. (It is a popular misconception that extending the period character of the building into large elements in the front garden is necessarily the most respectful method of treating additions such as carports.) The high bagged brick wall is another intrusive element as is the large rear extension. The building is enhanced by its proximity to the large elm tree at the start of Sorrett Avenue.

Aramae is of local significance as an interesting and elaborate Edwardian villa, whose original features incorporate most of the possible decorative elements used for this style. This building has served as an important 'gateway' building to Sorrett Avenue, although it was built 20 years after the Avenue was formed.

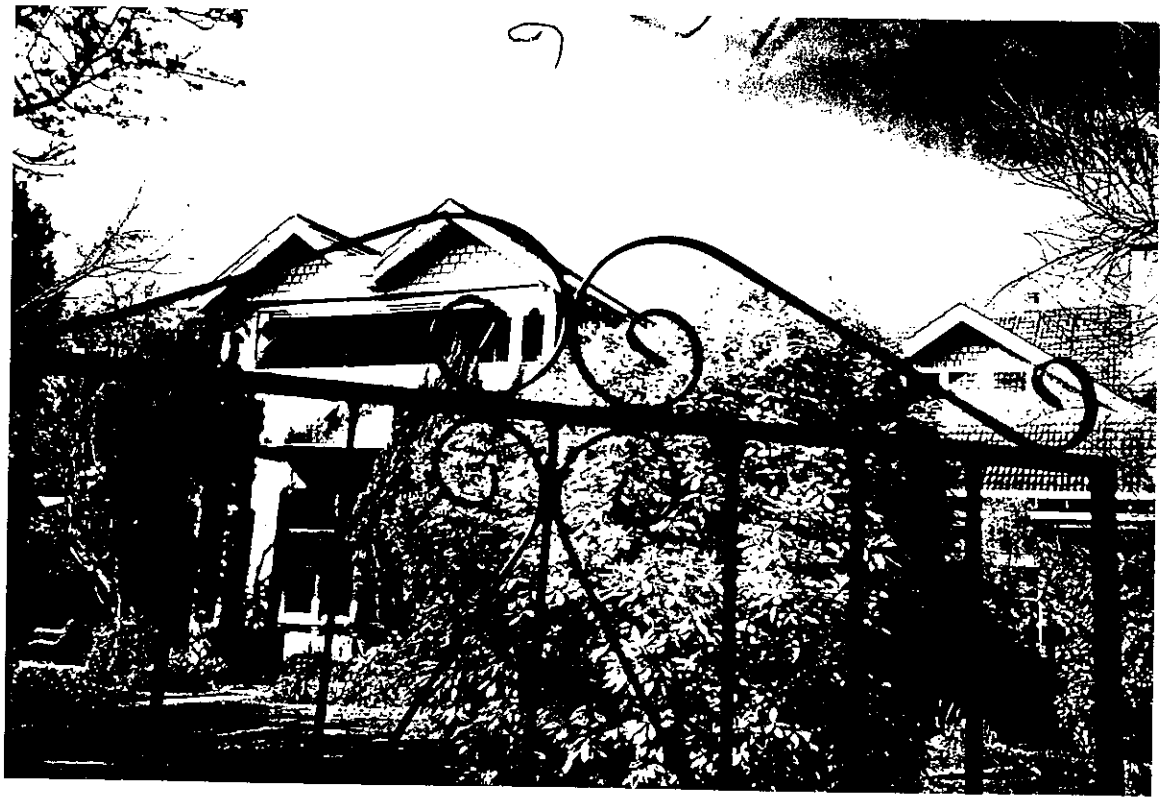


304 Glenferrie Road
Architect: G.F.Ballantyne

1918: Proposed residence for Glenferrie Road, Malvern G F Ballantyne, architect and builder (Malvern Building Plan 1106)
1925: 'Proposed alterations and addition to brick residence in Glenferrie Road Malvern for William Brunton Esq., Leslie J W Reed, consulting architect Etc. 967 High St. Armadale November 6, 1925' - shows addition to north-west corner increasing the size of the sitting room and replacing original conservatory shown on the Ballantyne plan. This has also extended the northern verandah. It is not certain if other alterations occurred to the attic area, a billiard room and balcony is shown on the Reed plan but stairs already existed on the original plan. The Reed plan does not show the forward extension to the porch and upper balcony with the Tuscan columns. (Malvern Building Plan 6165)
1933-34: Brunton, Sir William (Who's Who)

It is not certain who is responsible for the extension to the front porch and balcony with the Tuscan columns, nor whether architect Leslie Reed was responsible for the distinctive double gable which may have been required to create the billiard room and balcony.

This house is dominated by the forward projecting double gables. These apparently were employed to increase the width of the attic floor without creating an excessively dominant front gable above the main ridge line. The double gable draws on the English Arts and Crafts influence of architects such as Richard Norman Shaw and enhances the expression of the projecting front balcony and porch. The small double gables have timber shingles in the apex. The main roof ridge is parallel to the street; there is a secondary gablet with leaded glass windows. The chimney is a simple rough cast finished structure with a wide smooth rendered capping. The roof is also of interest for the manner in which the apex of the projecting front gables extends down to form a single storey roof on the sides. There is a wide panel of rough cast beneath the porch balustrade and paired timber posts at the corners. At the ground level there are Tuscan columns for the extension to the porch. Behind is the original verandah with simple square openings rounded only at the corners. The windows at ground level are simple



double hung projecting casements. A flat decked extension leads from the drive to the front door. The house has remain relatively intact since the 1925 alterations other than the modern glazed tiles to the roof which detract from the original character, as well as the front fence of concrete block.

Refer to Appendix One for biographical details of architect.

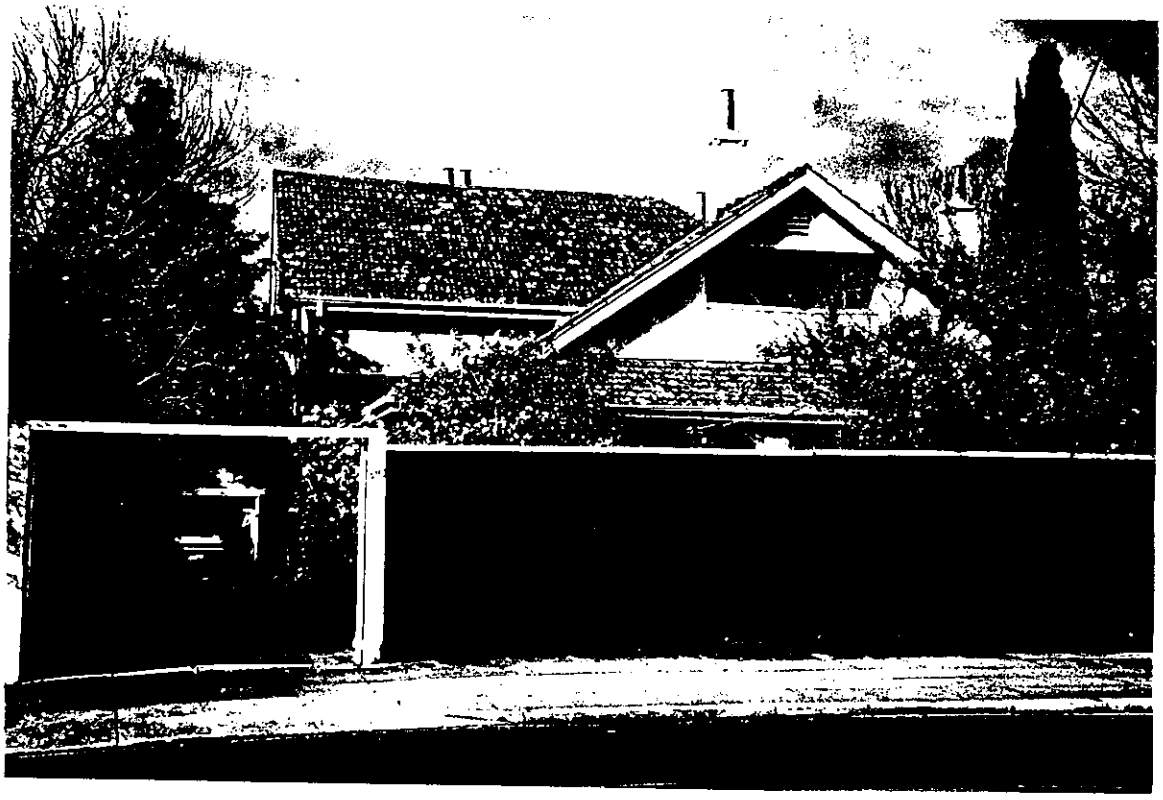
304 Glenferrie Road is of local significance for its striking overall design with the main roof forms and double gabled porch being the dominant elements.

310 Glenferrie Road

1911-12: Johns, Mrs Isabella O/O Land only £9
1912-13: As above, O/O Bk hse 8 rms £90
(Malvern Rate Books)
1912-13: First owner, Johns, Mrs Isabella Bk. 8 rms. (Malvern Rate Books)
No Drainage Plan located

An attic style residence of a prominently single storey character, with Federation style detailing. It has a terracotta unglazed tile roof. The chimneys have high terracotta chimney pots. Rough cast is used at the upper level to reduce the effect of height and bulk of the building; this is articulated with vertical strap work. There is a projecting gable facing the street with an open porch and a side gable with windows to the north. The rough cast is also used for the porch columns at the ground level, a distinctive feature. Simple Art Nouveau timber brackets contribute to the restrained character of this building. Most of the ground floor is face brickwork with simply massed fenestration, other than the projecting curved bay. The porch, with a separate roof, is a dominant element extending across the front elevation to the front bay. The building is extremely intact but is hidden from the street by the high timber front fence. The unusual patterned brick drive may be original.

310 Glenferrie Road is of local significance as an important example of an attic gable house with late Federation detailing. It represents the transition between the Federation and the Craftsman/Bungalow style and is an intact and well designed example.



312 Glenferrie Road
Architects: Blackett and Forster

1914: Illustration of house just after completion shows dark stained shingles contrasting with face plain red brickwork and painted joinery; open sleepout porch at first floor over a ground floor porch (with simple brackets to the massive piers) extending across the end of the building; these combined to create a striking composition (*Real Property Annual* 1914, p.75)

A single ridged attic villa which was an architectural form first appearing at this time. The strong gabled roof form, clad with terra cotta tiles, is punctuated at the front of the ridge line with a striking chimney form (a geometric pattern created by the decorative corbels and wide cement capping). The projecting eaves of the front gable have elegant curved brackets. The gable facing the street has an wide porch opening (now infilled) retaining the original surrounds. The shingled gable end has a bellcast base, anticipating the bungalow style. The balustrading of the porch is of some note as the scalloped curved design to the base of the balustrade is of a late Art Nouveau character. The original front ground level porch is now restricted to two thirds of the front elevation beneath the upper gable. The side of the roof has a projecting low pitched skillion dormer window shingled on the sides. Fenestration is simple with double hung windows generally used. This is a very powerful building form and has changed little in basic form from the early illustration, other than the extension under the southern end of the porch. However a number of reversible works detract from a casual inspection. These include the infilling of the upper porch, the wide sun awnings which project from the front apparently in a permanent position hiding the porch from the street, the white paint which covers all surfaces, disguising the articulation of materials (shingles, rough cast and face brick work) and the high concrete masonary fence which substantially hides the ground floor.

Refer to Appendix One for biographical details of architect.

312 Glenferie Road is of local significance as an important pioneering example of a single ridged attic villa undertaken by a distinguished architectural practice.

314 Glenferrie Road
Architect: G E Nichterlein

1923: Residence etc. Cr. Glenferrie & Embling Rds. Malvern for W Cleal Esq. G E Nichterlein, 6 Beaver St. East Malvern, Architect (Malvern Plan 4610)
1950: Anderson, Archibald Simpson. Orthalmic Surgeon. (Who's Who)

A restrained Georgian Revival single storey residence dominated by the wide hipped roof form which has a symmetrical design. The main hip extends forward at a lower pitch to form the front porch and this is symetrically flanked by two secondary hipped bays. One projecting bay has a projecting casement window, the other a simple double hung window with shutters. The porch is dominated by three large circular Tuscan columns. The low timber planked fence is of a sympathetic design as is the entry pergola which may be based on an earlier design.

314 Glenferrie Road is of local significance as a restrained Georgian Revival single storey residence. The low scale of the porch and the entry and the strength of the roof form creates a distinctive Georgian Revival character of some refinement.

317 Glenferrie Road
Architect: Gerald Ryan

1925: Architect - Gerald M Ryan, 352 Collins St. Melbourne Owner - Dr A Machen Hill (Malvern Building Plan 5412)

A striking, large two storey residence. It has an unglazed cement tile roof with unpainted grey rough cast walls; these are relieved by a section of clinker brick work for the balustrading of the upper porch, as well as areas of timber shingling. This shingling has been recently replaced and is lightly stained. The roof has a simple hip form which projects as an angled bay form over the front porch. The windows are of particular note for the geometric leaded glass and design of the upper sashes which provide a Prairie style character. The manner in which corner windows return without major columns creates a special quality to the glazing. The massing of the main two storey section is relieved by a single storey bay with its own roof form projecting at the north-east corner. This was designed as a suite of consulting rooms with a separate entry. There was an open porch at first floor level above part of the consulting suite which has now been glazed in a fairly inconspicuous manner. The main entry on the southern side provides a duality of expression with the porch on the east. The entry has a projecting flat tray roof with simple clinker brick piers. There is a separate free standing garage in the north-west corner in a matching style. Another feature of this building is the original fence. Its piers are a combination of grey unpainted rough cast with clinker brick base and capping. This contrasts with the heavy jarrah planks which have a wide flat capping. The front garden is enhanced by a number of significant mature trees including a large Arbutus, a very large Silky Oak and several large Lilypillys. The relationship with the deep front garden of Waiora is another attribute. The building is in excellent condition.

317 Glenferrie Road is of state significance for its articulated architectural expression, the manner in which the windows are designed, the strong forms, the unpainted materials and its general integrity and intactness.

Waiora, 321-327 Glenferrie Road

1877: Current allotment created by Henry N Wolaston
1881: Site purchased by Charles Washington Umphelby for £900
1884: Certificate of Title created, approximately 3 acres. Umphelby, a wine merchant, lived in Malvern from 1856 and previously lived in Nerrena opposite in Glenferrie Road (Sorrett Avenue defines the line of the old carriage drive)
1883: Umphelby sells Nerrena
1887: Rate increase shows house constructed - 18 rooms
1888: Purchased by Bowes Kelly for £10,000
1902: Bowes Kelly family moves to Moorakyne (mansion property formerly located north of Stonnington)
1902-21: Waiora tenanted, various tenants including Mr C W Gray 1903-1904, Mr James Marshall 1909-1910 (retired Melbourne manager of the Orient P&O Company), Mrs L Williams 1912-1920 ran Waiora as a convalescent hospital, Miss Maud Shepherd formed a partnership with Mrs L Williams in 1915
1921: Mrs Kelly sells Waiora for £6,000 to Mrs Janet Williams and Mrs Mathilda Williams. Waiora continues as private hospital, managed by Mrs Ada Ford until 1941, an associate of Miss Maud Shepherd.
1924: Waiora purchased by the Hill family
1941: Waiora Private Hospital administered for the trustees of the Hill family and a medical clinic was built at the rear with a ward block. The hospital then was described as having 34 beds in the original building, 26 in the new ward block and nurses quarters, 14 bedrooms in the original coach house
1959: Property purchased by the Mental Health Authority and became the Malvern Clinic

Bowes Kelly was one of the most famous nineteenth century mining magnates. He was an original director of the Broken Hill Proprietary Company Limited and the principal developer of the Mt Lyall mine in Tasmania. Bowes Kelly also was involved in property development in Melbourne.

Waiora is a single storey Italianate villa of extensive proportions set in large grounds with the original coach house at the rear. The dominant feature of the house is the low pitched slate roof with two bands of decorative curved slates as well as the roof lantern at the south-west corner. This rises above the main roof line over the later billiard room. Whilst the chimneys have lost their cappings, the building is of note for the detailing of the cement render (eaves brackets and the cornices above and below the verandah), as well as the extensive verandah which returns on eight sides. The verandah is of a simple cast iron design with a modest patterned freize of a foliated form, simple round columns and cast Corinthian capitals. The brackets are integrated with the design of the frieze. The building has several large tripartite windows with decoration to the casement boxes as well as a projecting bay window. The front entry has a projecting gablet covering the steps to the verandah. Internally the main house contains a number of important features. The principal rooms have elaborate decorative plaster ceilings with a geometric pattern of a dominant hexagonal design. The walls have deep dados, apparently finished in an embossed papier mache moulding. Fire places are elaborately carved in what appears to be blackwood and some retain their original tiled surrounds (some are of a particularly unusual decorative character of floral and traditional medieval designs popular in the late nineteenth century) and hearth and cast iron grates. The archways in the hall are traditionally treated with moulded arches and elaborate capitals of a semi-Corinthian character. The billiard room has a spectacular roof lantern which has exposed and elegantly curved timber beams supported on projecting consoles which rise to the central roof lantern. This is glazed with sashes having glazing bars in the margins with decorative coloured glass.

Waiora is also enhanced by the extensive stables and coach house which is located on Adelaide Street at the rear. This has a complex building form with a high roof lantern and a narrow cross gable creating a loft. The former storeroom and laundry at the rear have a further section of cast iron verandah but this is of a different design. These buildings are unusual in the manner that decorative detailing is used to provide a picturesque character.

The former house is set well back on a very large site and is enhanced by its fence and entry gates. These are of a particularly distinctive character and provide an important sense of reminder of the former character of this section of Glenferrie Road. The later outbuildings are generally concealed from Glenferrie Road. There are several large and significant trees, mainly located near the street. Among the most important characteristics of the grounds are the fence and the wrought iron gate. The gate is of an unusual early style that has a rural character associated with the wrought iron 'estate fencing' that was used around larger prestigious holdings. The gate has wrought iron loops with stiles which terminate as loops on the top rail. Diagonal bracing completes this simple design. A cast iron pillar was used to close the main gate and a side pedestrian gate. (The drive has been widened so that the original gate cannot now be closed.) The picket fence has an unusual character with alternate raised pickets, perhaps of an Edwardian era. It is an intact and important remaining picket fence from that period.

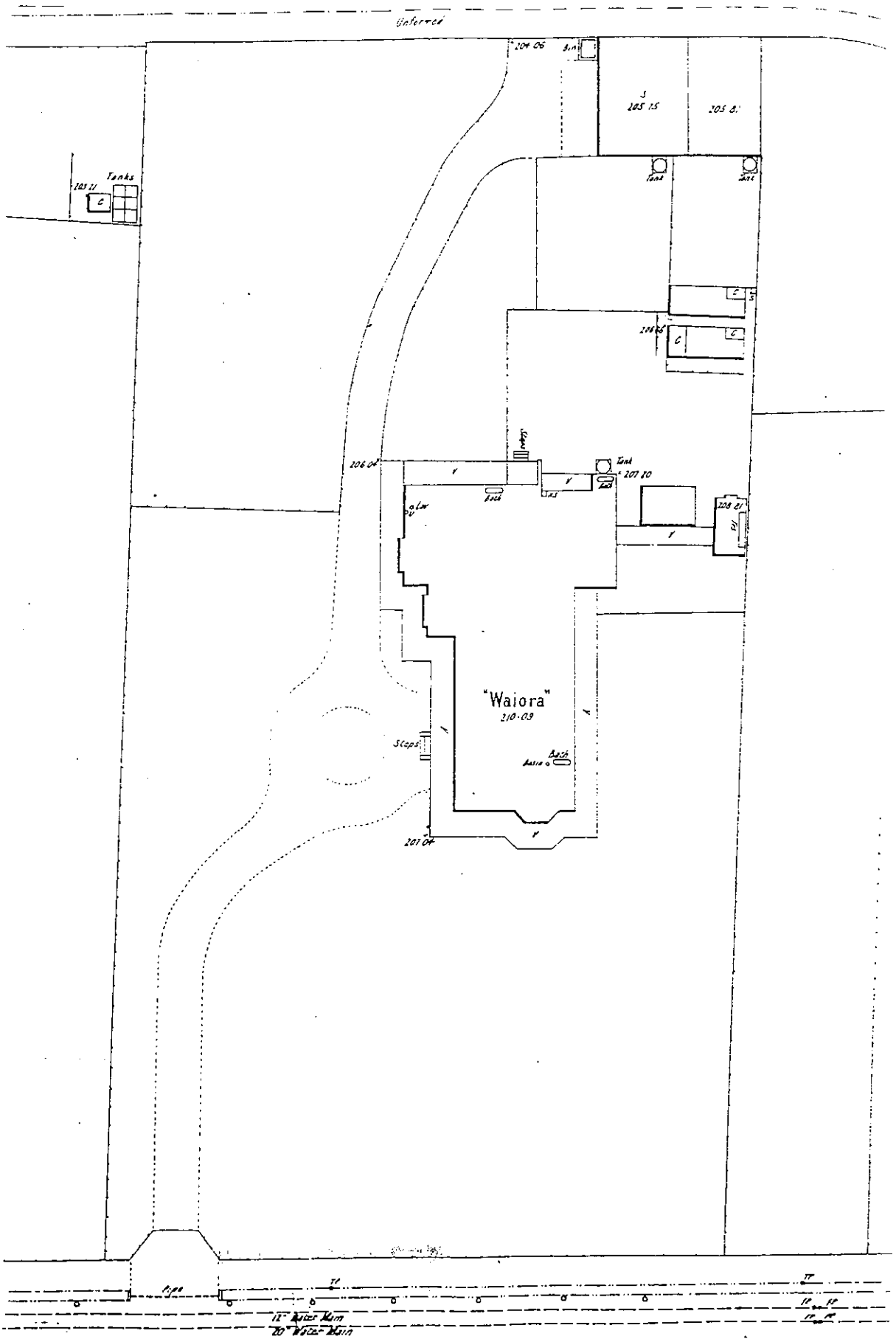
The house has been subject to various alterations. On the principal section of the house chimney cappings have been removed; the original verandah floor has been replaced with concrete; the decorative detailing to the gablet over the front entry has been removed; and various other piecemeal external additions have occured. Several later buildings related to its current institutional usage superficially detract from the character but not the significance of the original building.

Waiora is of state significance on account of the following attributes:
- its association with one of Australia's pioneering mining magnates, Bowes Kelly, a founder of the Broken Hill Proprietary Company Limited and a later owner of Moorakyne, the neighbouring mansion property to Stonnington;
- the manner in which this property represents the nineteenth century development pattern of this part of Malvern;
- the architectural character of this unusually large single storey Italianate villa (both externally and internally),
- the surviving architectural details including the verandah, intact fenestration and impressive

interiors with elaborate walls and ceilings and fireplaces;
- the substantial outbuildings of the original development including the stables and coach house; and
- the generous landscape character of the front garden, mature trees, Edwardian picket fence and unusual wrought iron gateway.

WAIORA 321 - 327
GLENFERRIE ROAD

WAIORA 321 - 327
GLENFERRIE ROAD


Unformed
Tanks
"Waiora"
210·03
Steps
Bath
Tank
12" Water Main
20" Water Main

329 Glenferrie Road
Architects: Klingender & Alsop

1911: Owner, Mrs Mary Bell, Marven, Glassford St. Malvern. Agent, Klingender & Alsop, 90 William St. Melb. (MMBW Drainage Plan 77445)
1950: Ferguson, Donald McLeish, Hon. Treas. Aust. L.T.A. (Who's Who)

An early and very simple and refined Georgian Revival residence. This house reflects a more conservative aspect of this outstanding architectural partnership. It has a dominant simple hipped mixed coloured glazed terracotta tiled roof which has a slight projection at the north-east corner and distinctive chimneys of a simple stylish rectangular form (not tapered but with discreet angled cornices at the top). The building has rough cast walls. The windows are double hung of a wide proportion with shutters and glazing bars to both sashes. The building has a mature garden with no front fence. The house is apparently intact externally.

Refer to Appendix One for biographical details of architect.

329 Glenferrie Road is of regional significance as a refined interpretation of the Georgian style as promoted by Hardy Wilson and other revivalist architects of the period. Its date (1911) makes this amongst the earliest known examples of Georgian Revival in Melbourne. It is one of the earliest works of the distinguished practice of architects Klingender & Alsop. The elegant proportions of and the overall design of the roof, chimneys, and fenestration make this modest building one of considerable architectural distinction.

331 Glenferrie Road
Architect: Schreieber & Jorgensen

1918: (House) Glenferrie Road, Malvern Schreiber & Jorgensen, 360 Collins St. Melbourne (Malvern Building Plan 1486)

This house was an advanced design for this date. It incorporates some characteristics of the Craftsman style on a plan form that has a late Federation character. The detailing of this building indicates an attempt to use masonry, and roughcast in particular, in an expressive manner. This firm was noted for several buildings with distinctive Craftsman detailing in Malvern at this period. The Craftsman design motif of a single ridged gable has been tempered with a cross gable form that balances the projecting front gable. The roof has a low pitch and a projecting skillion roof vent (with a narrow row of louvres after the style of Alsop) facing the street which defines the opening to the porch. There is a projecting gable slightly lower than the ridge line of the main roof and a wide and deep porch. The building is rough cast other than small sections of face brickwork, supporting brackets and the building base. There is a section of timber shingling beneath the curved bay on the verandah. The massing of the forms is quite powerful. The square piers to the porch, the chimney breasts which extend through the front gable, the piers surmounting the windows and the chimney breasts create an interesting pattern to that bay. The simple paired double hung windows, with flat projecting canopies, augment the horizontal emphasis of the ridge lines.

The building is enhanced by the pairs of columns on the gate capitals which appear to have once had a cross member forming an entry gateway. The wrought gates are apparently original. The fence is a modest timber affair which may relate to the original design. The building is substantially intact.

331 Glenferrie Road is of regional significance as a powerfully composed building, utilising Craftsman detailing with masonry construction, which anticipates the Bungalow style of the 1920s.

333 Glenferrie Road
Architect: Arthur and Hugh Peck

1918: Proposed residence Glenferrie Road, Malvern for Major Player. Arthur Peck and Hugh L. Peck architect (Malvern Building Plan 1520)

An imposing attic style residence which anticipated the fashions of the 1920s. The attic form provides a dominant expression to the massive steeply pitched roof clad in unglazed terracotta tiles. The chimneys are of a simple tapered design. The main transverse gable has attic windows at either end and a slightly lower projecting gable facing the street which terminates with an open 'sleeping out balcony'. This has a terracotta shingle balustrade, bell cast at the bottom and with an apex of terracotta shingles above. The large arch and entry porch below is another distinctive feature. There is a deep verandah adjacent to the entry porch. On the other side is a projecting bow window. The building is relatively intact other than the rendering of the face brick work which has disguised its original character to some extent. It has a high brick fence which does not add to the significance of the building.

Refer to Appendix One for biographical notes on architect.

333 Glenferrie Road is of regional significance as an important early example of the attic style which evolved from the Craftsman idiom. It is of note for the powerful roof form, porch openings and verandah, as well as other details.

335 Glenferrie Road

1904: Owner, W H Ridgway, 459 Lit Collins St. Melb. (MMBW Drainage Plan 39396) This plan refers to a previous house. The plan shows a house called Denbigh Oak with a verandah extending along the front and extending past a slight projecting bay at the south end.

1929: Owner, G H Downer, Carmyle Ave. Toorak; W G Reeves. 22 Whit3e Street, East Malvern, Agent (MMBW Drainage Plan 39396)

This house virtually coincides with the footprint of the previous house. It appears that it may incorporate some of the wall structures, although with a completely new roof structure.

A single storey bungalow style building dominated by the gables facing the street and the timber shingling to the gable ends. It has a glazed terracotta tile roof which runs the extent of the building. Materials include tuck pointed plain red bricks, relieved by clinker bricks. It has a number of complex forms including a distinctive front porch with brick piers. These narrow from the clinker brick base to slender brick piers above and are separated by a projecting squared render cornice capping. There is a wide arched window with bull-nose brick work and leaded glass to the front bay, presumably to the entry hall. There is a small projecting section to the left of this with a slate roof with another complex form adjacent. The gable apexes have a separate projecting section at the apex with a decorative vent on the top gable. The building is enhanced by the matching original fence which combines the use of red brick and clinker brick in a decorative design with rendered capping and piers.

335 Glenferrie Road is of local significance as a complex building of particular interest for the decorative brick work and unusual details to windows and projecting bays as well as the gables and entry porch.

343 Glenferrie Road
Architect: A S Eggleston

1902: 40' to the inch plan (MMBW Drainage Plan 1761)
1903: Owner, Mr Henry H Gault, Rose Street, Armadale. Agent, J E Morgan, 52 Barkly Avenue, Malvern - For connection to existing house, this property, name Fairholme, now demolished (MMBW Drainage Plan 39035)
1936: Owner, Mrs M M Gault, Tooronga Road, Auburn. Agent, A S Eggleston, 370 Little Collins St. Melbourne (MMBW Drainage Plan 39035)

A quite narrow but imposing attic residence of a late Arts and Crafts design. It has a glazed terracotta tile roof with a jerkin gable (or Dutch gable) for the main gable with a simple projecting secondary gable. The chimney provides a strong vertical element. The gable ends are clad with dark stained planked timbers. The attic windows have an awkward design and may have been a porch that has been infilled. The entry porch is located below the attic windows and has a clinker brick surround contrasting with the rough cast walls of the ground floor. The garden retains original crazy paved paths and low clinker brick fence and is extremely overgrown. The building appears to be extremely intact but unmaintained.

Refer to Appendix One for biographical details of architect.

343 Glenferrie Road is of local significance as an attic residence of a late Arts and Crafts design. This building, while making a contribution to the overall Glenferrie Road streetscape, is of marginal local significance. This building is of a slightly awkward design on account of the clumsy design of the main gable and attic window. It is only of note for its general massing and intactness, including the planked gable ends.

345 Glenferrie Road

1902: 40' to the inch plan (MMBW Drainage Plan 1761) Not shown on this plan.
1909: Mrs G E Taylor O & O (MMBW Drainage Plan 53515)

A very late single storey Italianate villa. The principal features include ornate chimneys with garlands and mouldings, two projecting asymmetrical bays, a slate hipped roof, and verandah roof. The integrity of the building has been reduced by the missing verandah decoration, painted face brick work and a very high timber fence.

345 Glenferrie Road is of local significance as a single storey Italianate villa, albeit of an extremely dated design for this period. This building, while making a contribution to the overall Glenferrie Road streetscape, is of marginal local significance. This is because the design is not of particular individual interest, apart from the asymmetrical bays, and because of the various alterations that have occurred.

347 Glenferrie Road

1902: 40' to the inch plan (MMBW Drainage Plan 1761)
1909: G F Ballantyne (MMBW Drainage Plan, Melbourne Water, pers. comm.)

This house was apparently occupied by builder George Ballantyne at the time he was constructing Yately, 3 Yar-Orrong Road. (Refer citation) This house has some relationship with another house built by Ballantyne at 1 Spring Road.

A late Edwardian villa, it has a number of elaborate details and finishes consistent with it being constructed by a builder for himself, incorporating desirable features from other commissions. The characteristic hipped roof of the era has terracotta tiles and ridging, this extends over the front verandah. A projecting attic porch, with a hipped dormer surmounted by a terracotta finial, dominates the front elevation. The workmanship of the red brickwork, tuck pointed in black, with distinctive verandah columns of bull-nose brick with chamfer returns, provide a distinctive character, as do the sawn basalt window sills and tessellated paving to the verandah floor. The brickwork is complemented by a strip of rough cast below the eaves. The elaborate casement windows are the other important feature. They include four piece casements with unusually wide hoppers at the top, with coloured leaded glass. The lower windows have a simple rectangular pattern. The lightness of the angled bay on the verandah return, balances the solidity of the verandah columns. The building is substantially intact apart from the fence.

347 Glenferrie Road is of local significance for its quite distinctive Edwardian character and detailing as well as for its intactness. The association with prominent builder G F Ballantyne adds to the significance of this property. It contributes to the overall character of Glenferrie Road in this block.

Katanga, 372 Glenferrie Road
Architect: Harold Desbrowe Annear

1931 and 33: Plans prepared for Wesley Ince and his wife (National Trust Classification Report, 12 December 1990)
1947: Ince, Wesley Armstrong, Solicitor. (Who's Who)

Externally this house is a relatively plain two storey Georgian derived design, finished in an unpainted, sand coloured stucco. It has a simple terracotta hipped roof, tall chimneys and the entry, which faces Hamilton Avenue, has a pedimented break front which is further extended by a porte cochere, simply arched. The windows are arranged symmetrically and are unusual large six pane sashes which are triple hung. Decoration is limited to the circular motifs abutting the entry and on the pediment. The fence steps down around the curved driveway and garage entrance. This is enclosed by a wrought iron gate. Along Glenferrie Road the fence is raised to give privacy to what becomes in effect a side garden. The garage and single storey kitchen wing relieve the simple symmetrical character of the entry facade as does the unusual shallow angled bay of the west facing wall. This predelection for unusual geometry is also seen in the stair design, which projects from the main building. The building was totally intact both internally and externally, until its recent sale, other than the enclosure of the sunroom on the ground floor. Externally it has remained totally unchanged. This important building is best summarised by the Statement of Significance prepared by the National Trust prior to its sale.

'One of Harold Desbrowe Annear's last works, 372 Glenferrie Road was designed for Mr Wesley Ince and his wife and completed early in 1933 a few months prior to the architect's death in June of that year. Recently, the house was described as 'an austerely dignified representative of the Georgian revival' but that description was immediately modified with the concession that the house was 'a romantic interpretation that only faintly echoed a true Georgian character'. (1) In fact, the Ince House is a fascinating example of Desbrowe Annear's final manner - functional, somewhat eccentric and essentially theatrical in its combination and use of elements. Most importantly however, the house is the core of a total environment designed by the architect, which includes the garden and garden wall, garage and

ancilliary outdoor spaces and buildings, the interior decoration, built-in furniture and a complete suite of dining-room furniture.

Harold Desbrowe Annear has long been recognised as one of Australia's most important domestic architects and in Robin Boyd's view he was one of the 'pioneer moderns' of the twentieth century. (2) Refer to Appendix One for biographical details of architect.

Katanga is of state significance as characteristic work of the noted architect Harold Desbrowe Annear. The house displays all of the characteristics for which the architect is best known, and many of the features that he himself advocated in his 1922 publication 'For Every Man His Home' (3). But as well it stands as a witness to the relationship between the client and the architect and as the physical embodiment of the clients' social and cultural aspirations. So successful was the house in doing this, that it has been left virtually unchanged since it was completed in 1933, and until his recent death, occupied by Mr Wesley Ince.

1 *The History and Design of the Australian House*, ed. Robert Irving, Oxford 1985 p.128
2 Robin Boyd, *Victorian Modern*, Melbourne, 1947.
3 *For Every Man His Home*, ed. Harold Desbrowe Annear, Melbourne, 1922.

A Residence of Dignity and Charm

The Last Work of a Noted Australian Architect

By "OBSERVER"

THE work of the late Desbrowe Annear is destined to become a classic in the annals of Melbourne architecture; indeed, it is already being recognised as such, for he was an artist as well as an architect, an artist who [illegible] his ideas along original lines and who, although

cipal living and sleeping rooms with accompanying bathrooms are contained in the main building, while kitchen, servery and maid's quarters are housed in a single storey wing built out at the rear. The square Georgian facade is broken by a shallow projecting central gable and porte-cochere, the

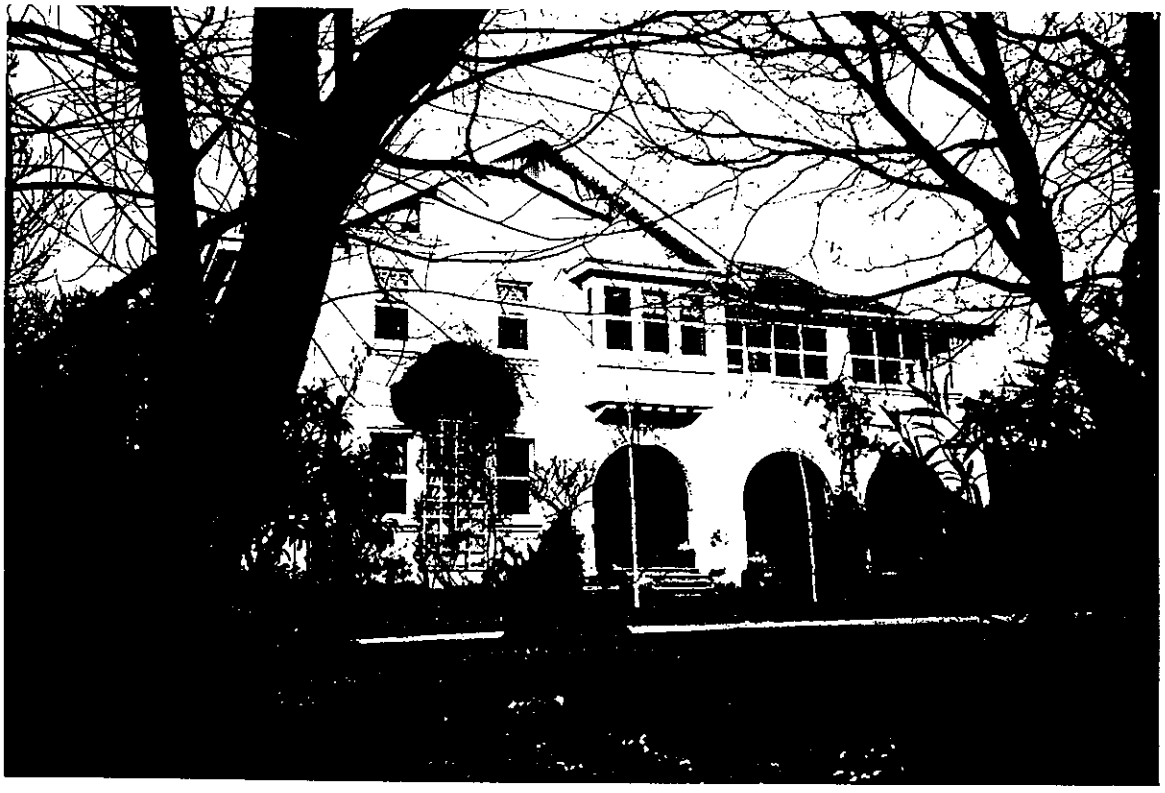
377 Glenferrie Road
Architect: Joseph Plottel

1917: Proposed residence Glenferrie Road, Malvern for Mrs E Kaye, J Plottel Architect, Queen Street, Melbourne (Malvern Building Plan 1247)
1947: Newton, Wilberforce Stephen. Member Medical Referee Board. (Who's Who)

A large two storey mansion in an unusual Bungalow influenced Georgian Revival style. There is also a Mediterranean influence with the arcaded porch and entry. The roof form has a dominant single gable, with secondary transverse gables. The building facade is faceted with projecting window bays and exaggerated chimney breast which forms a shallow bay. The roof is clad in unglazed cement tiles and this may indicate the original colour for the cement render. Decoration is spare apart from the small foliated design around the arches. The building sits imposingly on an angle on a deep block whose large trees are enhanced by the mansion garden of 'Stonnington' opposite. It has been alleged that Edna Walling was responsible for the garden design. The building is apparently intact other than the infilling of the loggias on the south-east side as well as above the main porch.

Refer to Appendix One for biographical details of architect.

377 Glenferrie Road is of regional significance as an interesting example of the work of Plottel and a dominant and important contributor to the inter-War mansions of Glenferrie Road. The building is dramatically different from his later residence (in 1934) at 1 Evans Court which, in combination with the adjacent apartments in Toorak Road, reflected the Old English.



Ranmoor, 395 Glenferrie Road
Architects: Beaver and Purnell

1919: Illustrated in *Real Property Annual* (p.39), entitled 'Ranmoor', as an architectural sketch by Beaver and Purnell
1924: Residence of Mrs Tinsley illustrated in *Real Estate and Home Journal* showing original timber lattice panels between the existing masonry piers.

The tiled hipped roof of this building is only just visible above the parapet. The wide slender cornice hangs just above two massive projecting piers on the front elevation which enclose a horizontal band of double hung windows divided by secondary piers. This has some of the character of Walter Burley Griffin's work at Castlecrag, New South Wales. The flat decked front porch further extends this horizontal expression, as does the possibly later porch on the side abutting the driveway (not shown in the original sketch). This building appears to be intact other than the painting of the original grey cement render and the replacement of the lattice panels to the front fence and gates as well as canvas blinds and pelmets above the upstairs windows.

Refer to Appendix One for biographical details of architect.

Ranmoor is of state significance as one of the most innovative designs for its time of construction in Malvern. The simple blocky massing and wide cornice has been compared by John Clare to Frank Lloyd Wright's Unity Temple at Oak Park, Illinois. (1) It certainly represents an isolated and unusual example of this expression of the Prairie School.

1 'The post-Federation house in Melbourne: Bungalow and Vernacular Revival styles 1900-1930', Unpublished thesis, Faculty of Architecture & Planning, University of Melbourne October 1984.

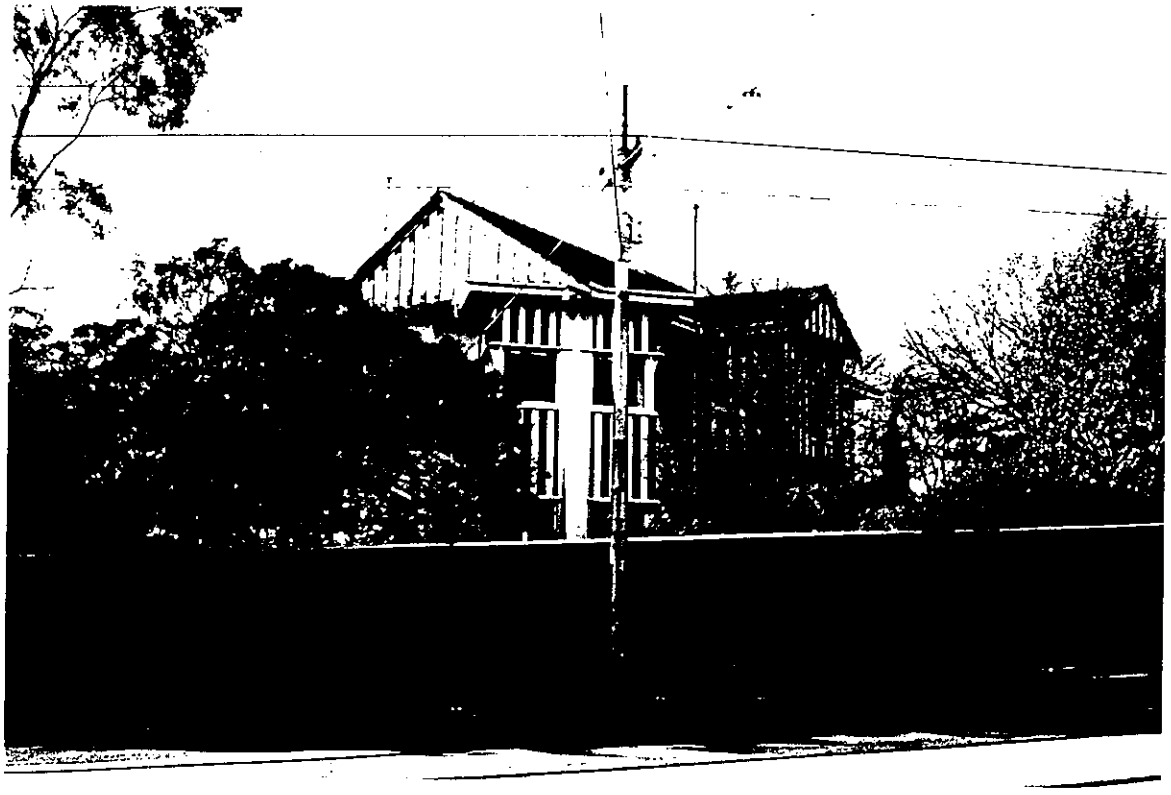
404 Glenferrie Road
Architect: Harold Desbrowe Annear

1911: H Desbrowe Annear, tenders wanted for brick and rough cast residence at Toorak for C Engholm (*Cazaly's Contract Reporter*, 1.8.1911, p.1 - *Architect's Index*)
1912: Owner: Chas. Engholm, 113 William St. Melbourne Agent: H Desbrowe Annear, 406 Collins St. Melbourne (MMBW Drainage Plan 80693)

This house was constructed to the design of Annear not long after his innovative houses at Eaglemont, with which this shares the same use of vertical timber strap work. This two storey residence sits dramatically angled on the Glenferrie Road hill. An angled corner projecting bay (parallel to the street) is capped by a flat canopy with wide eave overhangs and is clad with half timbering. The main roof is a large gable form with a simple pattern of vertical half timbering for the gable ends. This is repeated at a projecting secondary gable wing and upper level of this section over the main entry porch. The building has a terracotta tile roof and features a characteristic Annear chimney but omits the stepping of the side sections. The main walls of the house have a rough cast finish. The building appears to be intact although the painting of the building in a contrasting black and white would appear to be quite different from the architect's original colour scheme. It is likely that the walls would have been in a natural grey cement colour which would have blended with the dark stained timber. There may have been some minor alterations to window sashes. The timber paling fence is of a later period but its stained finish and materials blend with the house.

Refer to Appendix One for biographical details of architect.

404 Glenferrie Road is of state significance as an accomplished work of the distinguished architect Harold Desbrowe Annear. It provides a dramatic contrast to Annear's later Katanga further south in Glenferrie Road and stylistically relates to the Eaglemont group and to 4 Como Avenue. It represents one of the most interesting building forms surviving of Annear's work of this idiom.



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

1938: The project is described as having been 'recently erected' in *Journal of the Royal Victorian Institute of architects*, May - June 1938.
1947: Wilson, Edward James Gregory. Gen. Man. E S & A Bank (&50). (Who's Who)
1950: Rothstadt, Leon Eric. Hon Physic. Royal Melb. Hosp. (Who's Who)

This group of apartments is situated around a return drive and is linked by rustic pergolas. The roofs are steeply pitched multi-hipped and clad in terracotta shingles which provide a dominant character to the complex. The buildings are primarily finished in red clinker brickwork which is extended to form massive chimneys and is also used in conjunction with a tapestry pattern of terracotta shingles for the rustic fence and gateways. The bulk of the building is relieved by numerous projections and several gables which, in conjunction with balustrades of adjacent porches, are half timbered. Fenestration is relatively restrained and leaded glazing is confined to decorative projecting gables which also feature iron weathercocks. The complex is enhanced by its garden design and mature planting which further emphasise the picturesque qualities of this development.

This complex represents the high point in the Inter-War development of apartment blocks set in garden courts and designed in the Old English style. The precursor for this idiom was Hartpury Court in Milton Street, Elwood designed by Arthur Plaisted in 1923. Denby Dale comprises twelve flats in three blocks of two storeys in height and each storey contains two flats. An interesting contemporary description is found in the 1938 *RVIA Journal*:

> *The central building contains a main entrance hall giving access to a flat on each of the ground and first floors. Each flat includes an entrance hall, lounge, sunroom, dining room, kitchen, service pantry, maid's room, two bedrooms, bathroom, toilet and a small study. The other two blocks contain similar accommodation with the exception of the study.*

Services

Each building has self-contained services including a coke boiler, hot water, gas, electric light, refrigeration, central heating and sewerage. (The cost of providing these services to the tenant is included in the usual rental charge). Should the owner so desire, therefore, any block may be sold as a self-contained unit.

Refrigerating cabinets, which are operated from a central unit at the rear of the building, are provided in each service pantry, as also are crockery and wine cupboards. Each kitchen includes a gas stove recess, stainless steel sink, drainer, swivel tap, built-in soap holder, towel rails, cupboards for pots and pans, dresser cupboard, enclosure for brooms, vacuum cleaner and general cleaning utensils, and trades' delivery cupboard. The kitchen has a dado in ivory tiles to a height of 4 ft. 6 in. and the walls and ceiling are finished in flat oil paint.

Each bathroom includes either an ivory or a green coloured bath, ivory tile dadoes, mosaic tile floors, glass and tooth brush holders, a medicine cabinet with mirror door and a toilet table in cream enamel with a mirror and light bracket overhead.

The entrance hall has a built-in cloak cupboard, heating unit and telephone, the latter having an extension to the main bedroom. Each bedroom is provided with built-in cupboards having hanging space, sliding trays for underclothes, shelves for hats and shoes and a full length mirror.

Finish

The general finish of the walls is in coloured plaster which prevents chipping showing or discolouration. The joinery is executed in kiln-dried hardwood and all fire places are of the open brick type with cupboards and bookcases built in on either side.

Ceilings on the first floor are of fibrous plaster, the cornices being of the same material on the ground floor they are of sand finished plaster. All floors are of concrete construction to assist in preventing the carriage of sound from one room to another, special attention having been given to the construction of the first floors, where cork insulation has been installed.

All flats are provided with box-room accommodation, either in the basement or in suspended racks over each garage. The garages are equipped with a new type of door which is hinged to the side walls and when opened is attached to the ceiling.

The general treatment of the exterior is simple in character, the walls being of clinker brick, relieved by timber work at the entrances and wrought iron lamps and weathervanes. The roof is of shingle tile construction with 'eyebrow' ventilators in suitable positions. All exposed timber to the eaves, gables, balconies, etc. is sawn Oregon treated with Stockholm tar.

The main staircases, six in number, are constructed of concrete which is covered with clinker brick on edge. The balustrades are of wrought iron.

Attention has been given to avoiding standardization and monotony in the treatment of each flat and to that effect the design of the internal and external doors, mantlepieces, door knobs and general fittings has been varied, thus giving each unit an individual character.

In the installation of the electric lighting, preference has been given to the placing of light and power plugs in suitable positions rather than to the provision of fixed ceiling lights. This allows the individual tenants more elasticity in arranging their lighting requirements to suit their own schemes of furnishing. Bracket lamps have been introduced in the entrance halls and bathrooms.

Layout of grounds
The layout of the grounds includes a service court which is located at the rear of each building and which has a separate entrance from Glenferrie Road. A laundry is attached to each building together with an incinerator for the disposal of general refuse. Accommodation for garbage bins is provided in the form of flower boxes at each tradesman's entrance.

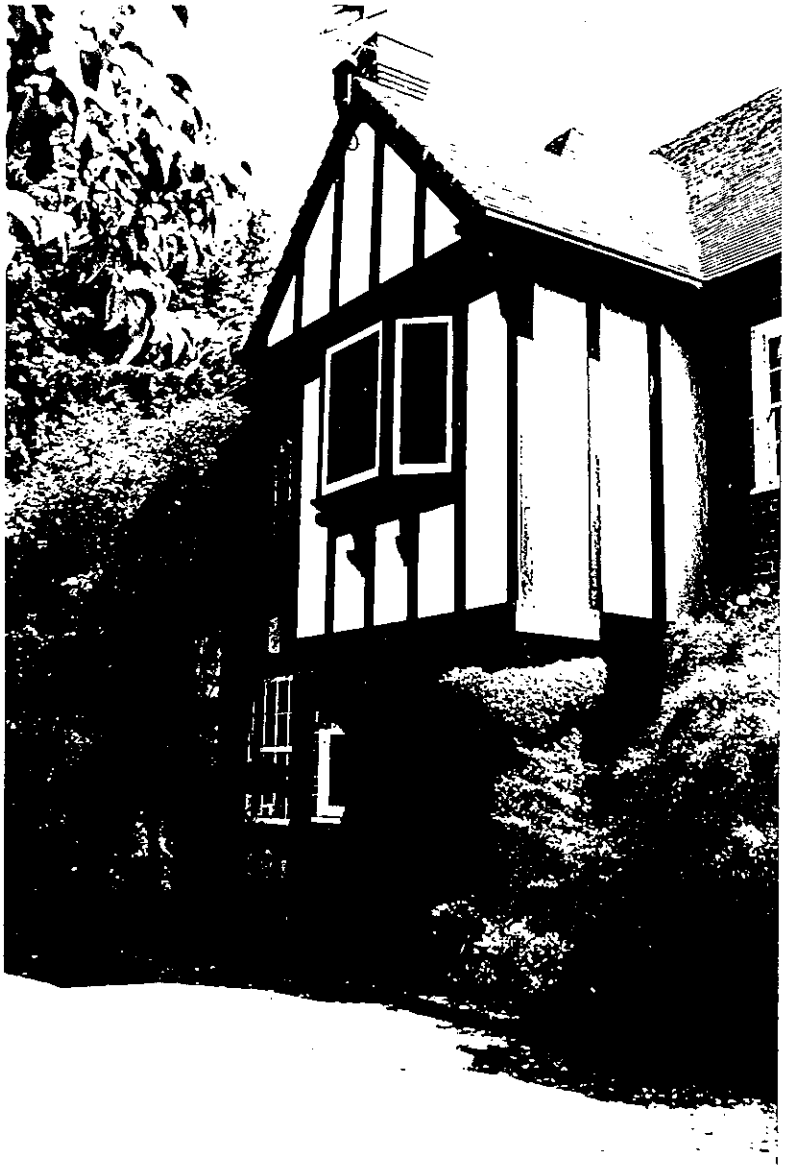
Particular attention has been given to the layout of the garden, the focal point of the fore-court being a fountain, surrounded by a sun terrace, which will be screened from the street by a collection of trees and shrubs. The drives are in concrete construction, finished in coloured cement and sub-divided to give the appearance of individual slabs. Creeping vines and roses have been planted to soften the walls and the pergolas and the garden generally has been carefully planned to become an important part of the whole building scheme.'

A early brochure by the managing agents Abercrombie & Beattie provides a picturesque elevated view of the complex and extolled some of the principal features. (1)

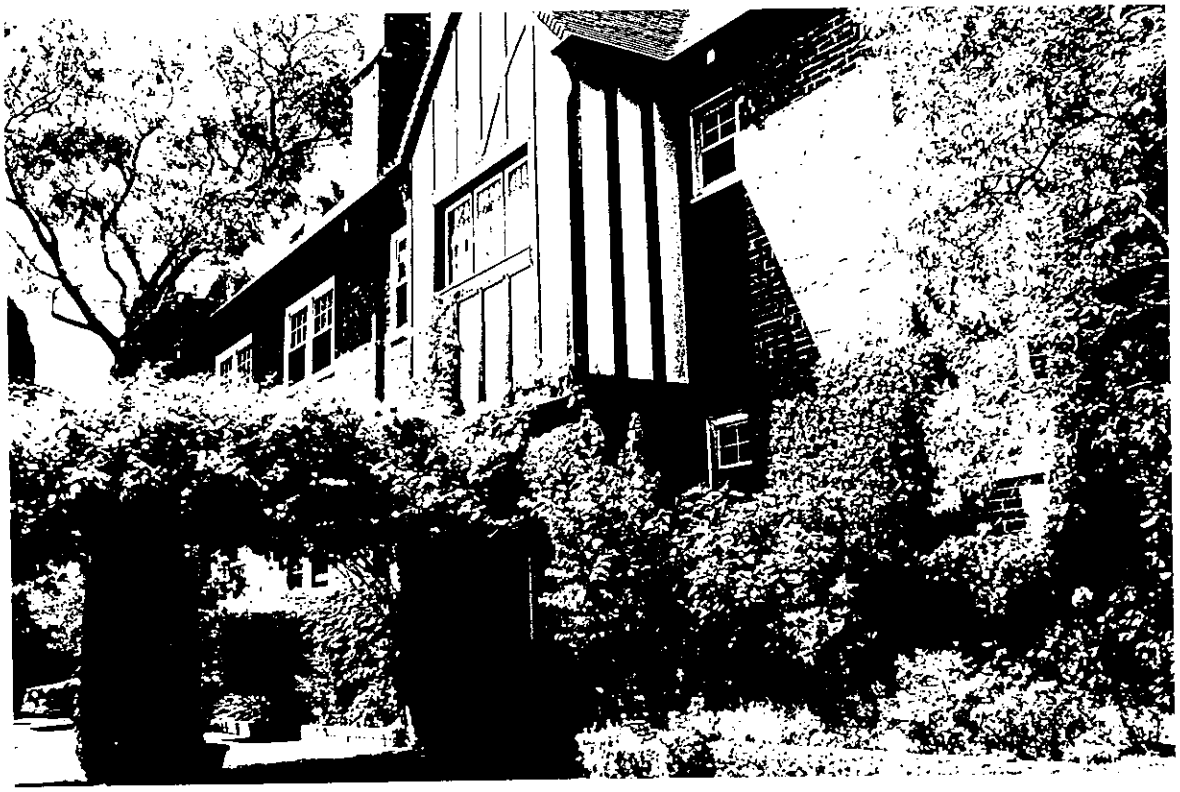
Refer to Appendix One for biographical details of architect.

Denby Dale is of state significance as one of the best examples of the Old English garden court flat development in Victoria. It reflects the skill of architect Robert Hamilton in using Tudor and other Mediaeval elements to articulate this complex into a picturesque assemblage. Attributes include the articulated steeply pitched roofs, projecting half timbered bays, connecting pergolas and the mature original landscaping and fence.

1 Copy held by Malvern Historical Society Inc.



DENBY DALE



DENBY DALE

Carn Brae, 429 Glenferrie Road
Architect: Eric Beedham

1927: Brick residence, two storeys, 12 rooms, 43 squares, estimated cost £6,500 C H Quail, Smith St. Bentleigh, builder; Mr Sanders, owner: care of E C Bedham (sic), Stock Exchange Building, Lt Collins St. Permit fee £7.15.0 (Building Permit Register No 9031)

1927: A.B. Sanders, 173 Swanston Street Melbourne, owner and occupier (MMBW Drainage Plan 163825)

1928: Detailed article describes the house, apparently newly built, with external and internal photographs of main rooms. The owners were Mr and Mrs A B Sanders. (*Australian Home Beautiful*, pp.12-18, November 1928)

1989: Real estate advertisement provides detailed description, gives architect as Eric Beedham (*Age, April 1989*)

An extremely imposing Old English style building, it is of particular note for the massive two storey form and the large terracotta shingle roof, slightly curved out at the eaves. This extends down from the main ridge in a continuous plane over the porte cochere where it curves out to the gutter line. It has a projecting hipped dormer above the porch and a series of gables at the other end. The chimneys are also striking features rising in simple tapered forms to terracotta chimney pots. The main walls are rendered with subtle quoins to the returns of the columns of the wide porch with Tudor arches and mouldings. Relief is provided to the render on the chimneys with some projecting face bricks at random space and a decorative 'S' plate. There is half timbering on one upper level window bay. Face brickwork is limited to the base of the house and one window bay, manganese or clinkers. The windows have diagonal leaded glazing upstairs and downstairs.

The deep front garden is formed around the return drive, which has a simple basket weave pattern with a central grass strip, all finished in clinker bricks. There are two gateways and a huge deep garden which features massive oaks and a *Eucalptus citriodora*. Other trees in the garden are cedars, elms and two very large *Eucalyptus camaldulensis* on the street alignment, major landmarks on Glenferrie Road and possibly indigenous remnants. The front fence is a

simple affair, presumably original, with double gates, including a separate pedestrian gate on the north side, with brick piers of a light clinker finish; the main fence is of dark stained jarrah planks. The property is apparently intact with respect to the principal features.

Refer to Appendix One for biographical details of architect.

Carn Brea is of regional significance as one of the most imposing Old English revival houses in the area on account of its massive scale dominant projecting porte cochere extending out from the extraordinary roof form. It is enhanced by the setting on a deep block with mature landscaping.

The eastern aspect of the house, which faces Glenferrie road.

The Tudor Note in Australian Architecture

Some Pictures of a Beautiful New Home in Malvern

By EASTER SOILLEUX

Photograph by NASH-BOOTHBY

THERE is something very reminiscent of an English home about "Nullagai," the attractive residence of Mr and Mrs A. B. Sanders, in Glenferrie road, Malvern. A broad sward of English grass, the greenest of the green and smooth as a billiard table, sweeps in a gentle incline from the front fence to the entrance portico, and one is impatient for the time when the young poplars and the like, that are at present dotted about its surface, will have grown into shade-giving trees that will partly conceal the house from the road, giving it that appearance of privacy and seclusion that such a home needs.

The present bareness, however, has one advantage, it provides an excellent opportunity for studying the architecture of the house, which is after the Tudor style, modernised to suit Australian requirements. The steep roof with its

From the front door can be seen a roomy lounge hall of a type seldom included in the modern home, where the hall is generally reduced to a minimum or done away with altogether. It would be possible to write much about this hall, for it is a cheery, inviting sort of place that seems to welcome the incoming visitor by dispensing with formality. Besides, it is in itself beautiful. Big, and with a tendency to ramble round odd corners, it creates an impression of space which is further enhanced by the broad flight of stairs at one end. All round it are the handsome Tudor doors of oak which are used throughout the house and add so materially to the dignity of the interior.

Beyond these are the living rooms. The reception room is particularly interesting, for it is both unusual in its scheme of decoration and very happy in its placement. It occupies

Windarring, 2 & 2a Glyndebourne Avenue
Architects: Oakden & Ballantyne

1918: Mrs J Russell-Butchart residence Glyndebourne Avenue, Toorak Oakden & Ballantyne Architects, Melbourne (Malvern Building Plan 1523)
1928: Cover illustration and an article 'Windarring - The Home of John W Derham - Toorak' written and illustrated by Hedley Sanders (*Australian Home Beautiful*, March 1928). This article enthusiastically praises Windarring for it being 'a complete departure from the commonplace'. It describes the care of the design of the house and the garden and its modest but artistic character, but does not mention the architect.
1928: 'Alterations and additions to residence, Windarring, Glyndebourne Avenue, Toorak for J W Derham Esq., W & R Butler & Martin, architects' - Plans showing extensions to the west and south but retaining the main east and north elevations. It is assumed that Butler & Martin were responsible for the original building although they were not mentioned in the Sanders article which pre-dates the extension. (Malvern Building Plan 9685)
1928, 1947: Derham
1959: Bednall
(Sands & McDougall Directories)

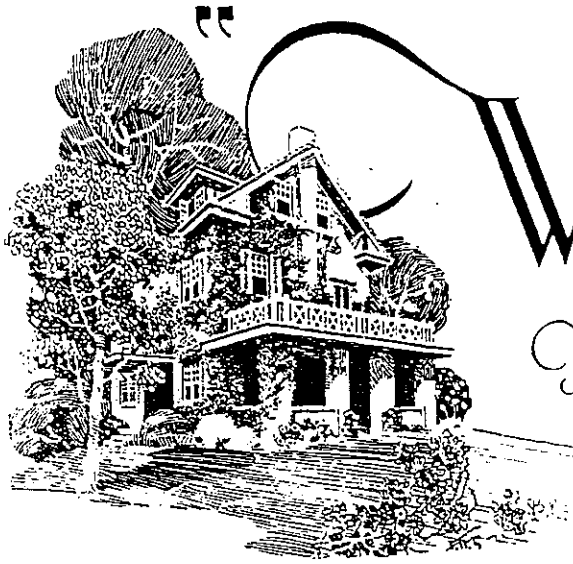
This house is a striking gabled two storey residence with attics creating a third level. Located on a sloping site, it has a commanding presence resulting from the principal gable and central chimney facing the street and the stylish flat decked dormers to the east. The extensions have hipped roofs but are subordinate to the main original gable structure.

The building has remained substantially intact after the extensions although the large porch facing the street is now of a different design than shown in the architect's drawings and Sanders' sketches. Similarly, the cantilevered awning over the east entry has been removed.

Refer to Appendix One for biographical notes on architect.

Windarring is of regional significance as a distinctive high gabled residence of the Craftsman idiom. The strong roof forms are complemented by the projecting elements and the striking massing of chimneys and fenestration. An important late work of architects Oakden and Ballantyne. It has been complemented by the sympathetic additions of W & R Butler & Martin.

THE AUSTRALIAN HOME BEAUTIFUL March 1, 1928.



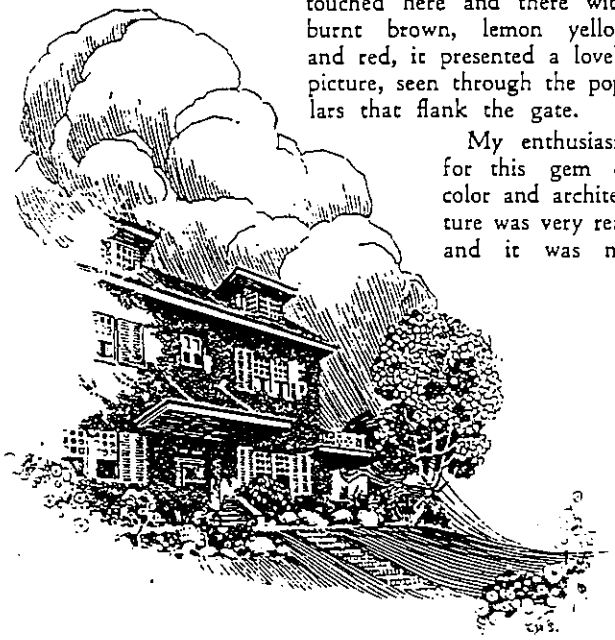
"WINDARRING"

The Home of John W Derham-Toorak

Written and illustrated by F. Hedley Sanders

TO anyone who finds a delight in wandering abroad in search of the beautiful—and the useful—in homes and gardens, Heyington offers a rich and a comparatively unexplored field. Heyington might be described as a suburb of Toorak, and, being newer, is not so well known. Here one finds a greater range in architecture and garden planning. There are residences on which money has been lavishly spent, and there are homes of very modest proportions which reflect the taste and the care of the artist in their building and their environment. In almost every case money has been expended —for Heyington, if not exactly an offspring of Toorak, is by no means a poor relation—but the money has not always been laid out to best advantage.

It was during one of my rambles amongst the homes of Heyington, after climbing the slopes from the willowed Yarra, that I first came across the subject of these sketches. A quaint appealing home of green and grey, with two stories and attics, reflecting both English and American architecture, it stands well back amidst a bower of foliage. Almost completely covered with the tender green of Virginia creeper lightly touched here and there with burnt brown, lemon yellow and red, it presented a lovely picture, seen through the poplars that flank the gate.

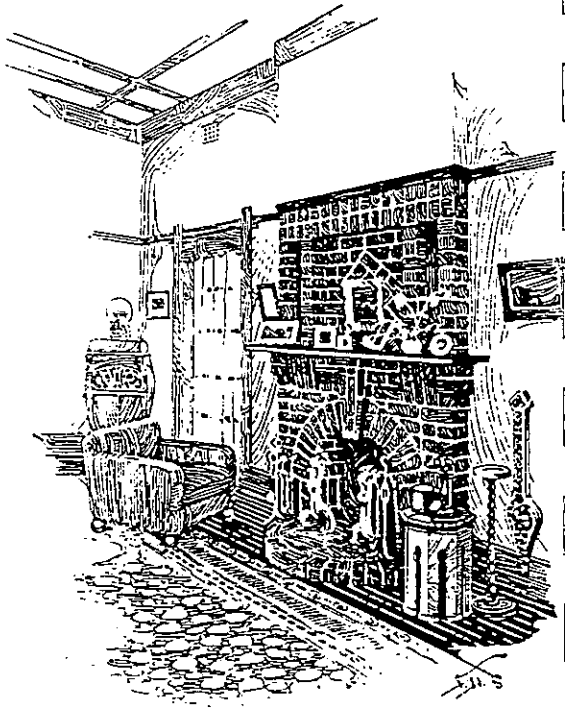


My enthusiasm for this gem of color and architecture was very real, and it was not long before I was encamped with easel and paints beneath the shady trees of Windarring.

With the assistance of brilliant sunshine, not a little rain, and the caperings of a tubby Sealyham puppy which found great interest in wet washes and oozing tubes, the water color reproduced upon the cover of this month's Home Beautiful was accomplished.

Standing as it does high upon the slopes of Heyington, Windarring commands an extensive view of the Yarra and its valley, Scotch College and the Kooyong tennis courts, whilst in the far distance a fine panorama of Croydon and the Dandenongs, a line of palest blue, makes a pleasant prospect.

Viewed from the gateway, a riot of green splashed here and there with color greets the eye. A perfectly unorthodox and charming path of single white flagstones set amidst spreading lawns leads to the well-shaded cantilever porch. This quaint



3 Glyndebourne Avenue
Architect: Gordon Sutherland

1923: Plans prepared by Gordon Sutherland for D W McLachlin Esq (Malvern Building Plan 4347)

This building is a strongly composed two storey gabled residence of a Craftsman derived design, the main gable being parallel to the street and with secondary gables projecting from all elevations on the south-east and north elevations. The roof is dominated by elegant tall chimneys and unglazed concrete tiles. The house is sensibly orientated to the side entry and to the north and west facing rear garden. Simple window massings are emphasised by projecting bays and sash boxes of a Bungalow design. The building originally had a generous porch on both levels facing the east and north, with elaborate lattice work. The upper level of the eastern porch has been filled in and the lattice work removed. Otherwise, apart from the later fence, the building remains substantially intact.

3 Glyndebourne Avenue is of local significance for its strong building form and is an unusual two storey expression of the Craftsman form popular at the period. It is enhanced by the relationship with Walter Butler and Marcus Martin houses nearby.

6 Glyndebourne Avenue
Architect: Marcus Martin
First owner: Marcus Martin

1925: Building plan lodged showing a revised first floor plan stuck over the original (Malvern Building Plan 5765)

This building is a simple composition in a restrained Spanish style. It has a Cordova tile roof with a main two storey gable with a single storey section behind, balanced with a single storey wing at right angles to the side. The walls have retained their original ochre finish. The main gable faces the street and is a simple composition with paired windows and shutters on the first floor and a triple arched loggia with twisted columns opening off the principal rooms downstairs. It has side entry stairs and a recessed porch also of an arched form. The building also retains its original low rustic stone wall, which returns along the driveway, as well as the original gates. It is likely, as has been claimed, that Edna Walling designed the garden. The garage is a later addition. The building appears to be substantially intact externally and for the main rooms; however there is a new kitchen and family room across the rear. Virginia creeper completely covers much of the exterior facade.

Refer to Appendix One for biographical notes on architect.

6 Glyndebourne Avenue is of state significance as one of Melbourne's best examples of a restrained version of the Spanish style. It has simple and elegant massings of building forms and carefully resolved details. It was built for and designed by Marcus Martin, a significant architect of the 1920s and 30s. This style is usually more ostentatiously expressed, such as the modest example at 14 Glen Road (Barlow and Hawkins) or the massive, flamboyant example at 622 Toorak Road (Cedric Ballantyne). The building is also of special note for its general external intactness.

7 Glyndebourne Avenue

1925-26: Richards, Arthur (Manager) (Malvern Rate Books)
1926: Owner, A Richards, Pt. Melb. Agent, A G Youngs, 80 Smith St. B'wick (MMBW Drainage Plan 152833)
1930: Alterations and additions to residence, Glyndebourne Avenue, Toorak for A Richards Esq., W & R Butler & Martin, architects, 84 William Street, Melbourne (Malvern Building Plan 10541)

It is possible that the original architects for this house were Butler & Martin given their activity elsewhere in the street. This house is significant for the main building forms, the hipped roof and chimney punctuation. Other features are the projecting porte cochere by the main entry steps and the intact fenestration. This house appears to have been further altered since the 1930 alterations, with the enclosure of the front verandah off the living room and the second storey extension at the north end of the east elevation. The front fence appears to be an adaptation of the original structure. The balustrades are obviously not original.

7 Glyndebourne Avenue is of local significance for its important relationship with the architecturally significant buildings nearby in Glyndebourne Avenue, especially in relation to the general massings and details such as the porte cochere and intact windows.

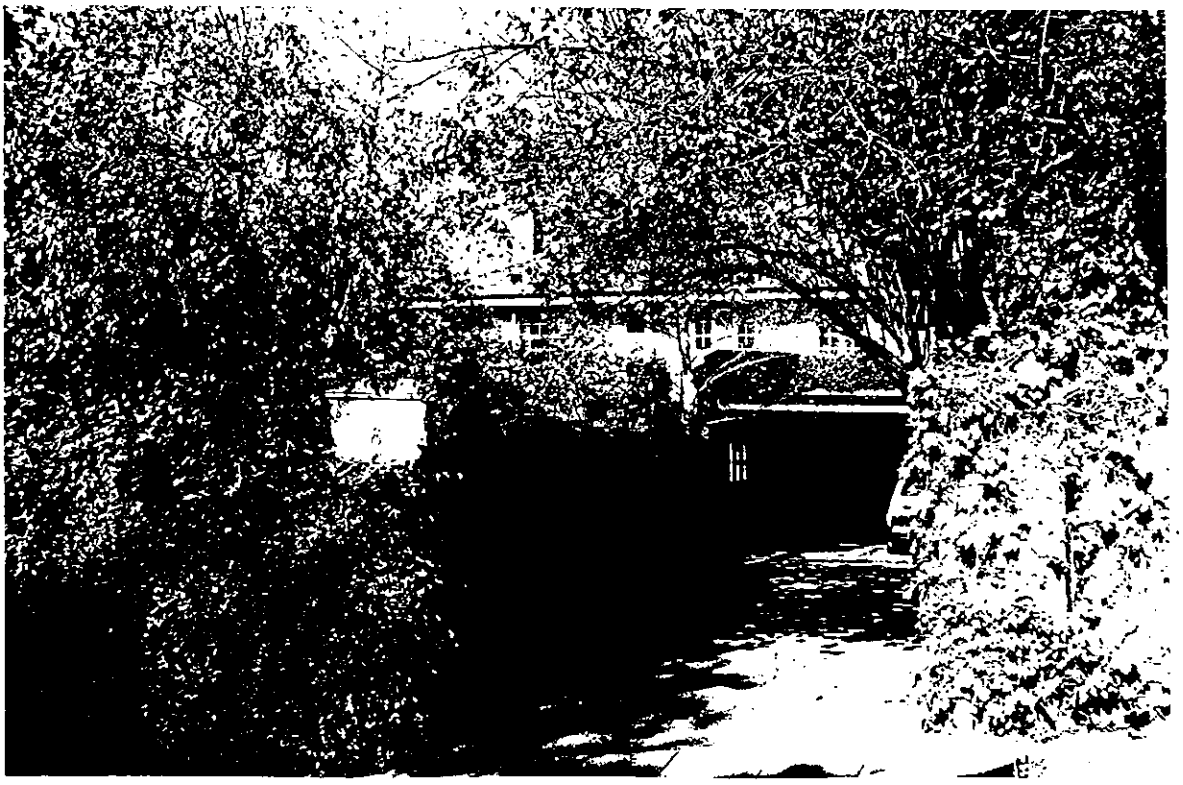
Banchory, 8 Glyndebourne Avenue
Architects: W & R Butler & Martin

1928: Owner, M W Martin, 24 William St. Melbourne (MMBW Drainage Plan 168366)
1928: Amended Plan of residence in Glyndebourne Avenue, Toorak for M W Martin Esq., W & R Butler & Martin, architects (Malvern Building Plan 9509)

This house was constructed for Marcus Martin by his firm W & R Butler & Martin. It follows Martin's earlier house, also built for himself at 6 Glyndebourne Avenue constructed in 1925. 8 Glyndebourne Avenue is of an elegant Georgian Revival design with a simple hipped roof with wide eaves. The windows are unusually wide, a characteristic exaggerated by the use of shutters. Above the main entry is a projecting semi-circular balconette served by French doors. The main elevation is not symmetrical; a projecting garage, a pair of smaller windows serving the upper stair hall, the offset entry steps and terrace, combine with a fall in the land, to create a subtle balance of forms that would be lacking in a symmetrical composition. The wide lines of the building created by the eaves are further emphasised by the windows extending to the eaves soffit on the upper level. This house is apparently intact and appears to retain its original fence. The deep front garden and mature landscaping further add to the special character of this property.

Refer to Appendix One for biographical notes on architect.

Banchory is of state significance as a sophisticated interpretation of the Georgian Revival idiom and complements Martin's elegant Spanish Revival residence adjacent at 6 Glyndebourne Avenue. It also complements the important architectural characteristics of a number of residences in the street, also designed by associates of this firm.



Cavendish Lodge, 15 Glyndebourne Avenue

1927: Glyndebourne Avenue W R Carty, 4 Belgrave Rd. Murrumbeena (Malvern Building Plan 9138)
1927-28: Land only (Carty)
1928-29: Vine, Francis, owner and occupier, Bk. 8r.
(Malvern Rate Books)
1941: Vera G Hodgson (MMBW Drainage Plan 164197) - Earlier Drainage Plan not located.

A strongly massed Georgian Revival influence design, this house has a hipped roof with a secondary wing projecting to the street and a front porch with a hipped roof in the return between the two wings. The front porch has an unusual character in the manner in which the single storey hipped roof sits in the return of the two wings and has an enclosed character, resulting from a massive pier and surrounding balustrade. The hipped roof has mixed coloured terracotta tiles, simple chimneys and wide eaves. The walls are rough cast finish and fenestration is simply arranged with multiple double hung sashes on the projecting wing. The front fence matches the house and would appear to be original. This house is apparently intact other than the painting of the rough cast finish. The garden layout has remained unaltered.

Cavendish Lodge is of local significance as an intact, strongly composed example of the Georgian Revival style and complements other buildings in the street designed by either Marcus Martin or Walter Butler.

16 Glyndebourne Avenue
Architect: Walter Burley Griffin

1923: First listing in rate book, Stanley R Salter, warehouseman, owner and occupier (Malvern R.B. 1923/24, North Ward No 145)
(Further references in National Trust File No 1386)

This single storey house comprises a number of components that have the distinctive hallmark of Griffin. The low pitched roof has exaggerated overhangs with raked projecting gables and is clad with diamond patterned flat cement shingles. The walls are 'Knitlock' masonry, a construction system devised by Griffin. The casement windows with glazing bars combine to form a chevron pattern for each pair. These distinctive details clearly set this house apart. The plan form, with its central courtyard garden, the formality of the room layout and the focus of the lounge on the projecting fireplace are characteristic of much of Griffin's work. The house is enhanced by its setting at the rear of a deep, wide block that straddles the former creek bed that runs across Glyndebourne Avenue from Moonga Road and Merriwee Crescent. The garden contains a number of mature trees.

With the demolition of the Paling House at the north end of Kooyong Road the importance of this house is heightened. James Birrell in *Walter Burley Griffin*, 1964, has claimed that the Salter House is more important in the development of Australian domestic architecture than any other house in the country. While this may be an exaggerated claim, this building is of undoubted significance in a national context.

Refer to Appendix One for biographical notes on architect.

16 Glyndebourne Avenue is of national significance as one of the finest remaining examples of Walter Burley Griffin's Knitlock houses. It is also significant for the distinctive architectural details including roof form and fenestration, as well as for the innovative open plan around a central courtyard.

1 Golden Quadrant
Architect: Robert Haddon

1915: The completed house is described and illustrated in two journals, *Haddon's Architectural Annual* 1915 and *Home and Garden Beautiful*, October 1915
1925: Proposed addition to residence of Reverend John Gray at East Malvern (Malvern Building Plan 5807)
1924-29: Occupied by Reverend J Gray
1947-74: Richardson
(Sands & McDougall Directories)

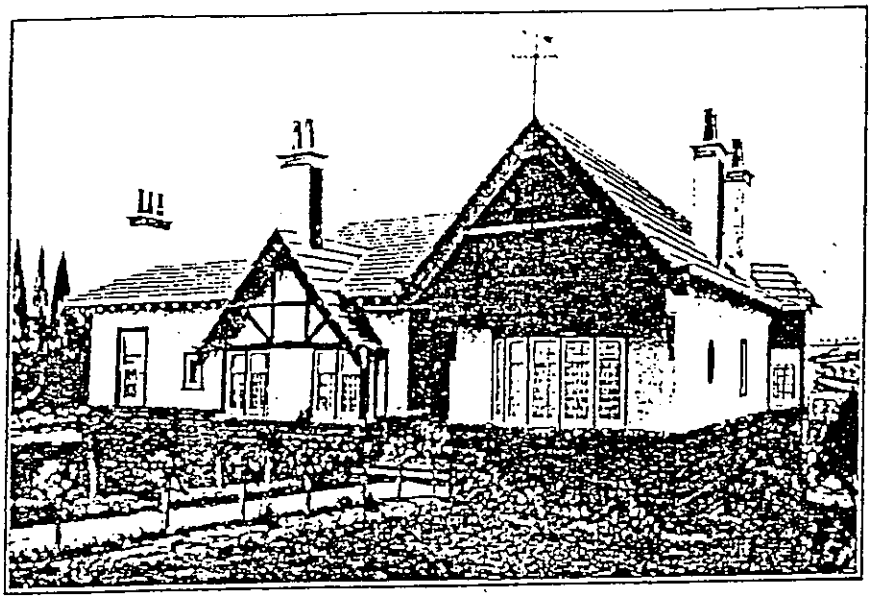
This dwelling is an early example of the use of the Old English style (perhaps dictated by the client's English origin rather than Haddon's more usual design expression). It has a steep pitched gabled roof with projecting gables to the front, providing decorative gable end treatments with half timbering and (originally) dark stained timber shingles. The roof is clad in unglazed terracotta tiles and the building has simple vertical chimneys with a cornice capping and chimney pots. These are more characteristic of Haddon's other work. The building is clad in weatherboard, again originally dark stained, to a dado height beneath the windows and the balance of the wall to the eaves is finished in a coarsely textured rough cast. It has casement windows designed for leaded glazing of a square grid pattern. Perhaps the most distinctive feature of the house is its advanced plan form where rooms are orientated according to function. The kitchen and dining room are adjacent and face the street. The north facing sitting room at the rear of the house takes advantage of the view (the land slopes to the rear) and has direct access onto a wide verandah that returns on the west, also providing access from the kitchen.

The building is substantially intact, although a later addition extended the main elevation to create a maid's room with a separate gable roof. The exterior has been painted in one colour which has changed the distinctive character, shown in the early illustration, with contrasting dark stained timber work against the light coloured rough cast finish.

Refer to Appendix One for biographical notes on architect.

1 Golden Quadrant is of local significance as an early example of the Old English style. It is important because of its functional plan form and as a work of the noted architect and architectural writer Robert Haddon.

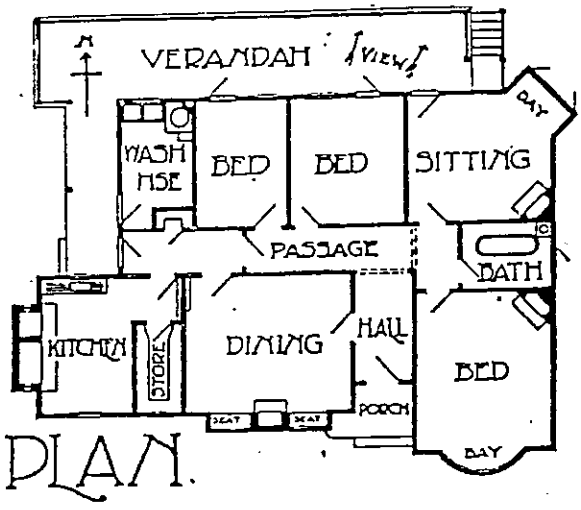
VILLA AT GLEN IRIS



THIS villa occupies one of the most charming of suburban sites, commanding a great panoramic view of the Glen Iris valley and the undulating lands beyond, right away to the blue hills of the Dandenong Ranges.

¶ It is built in Gardiner Crescent, off Burke Road, upon a steeply sloping piece of land of irregular shape, which has lent itself happily to garden design. Being built for an Englishman, it partakes somewhat of the English manner of Domestic Design with steep pitched, semi-Elizabethan gables, and small paned casement windows. The front is without a verandah, and the main gable is crowned with a weathervane.

¶ The plan shows the house widely spread to the Main Street, and the domestic offices grouped well to the left. It also shows the spacious back verandah and Sitting Room commanding the main views.



11 Grosvenor Court
Architect: Bernard Sutton

1936: A proposed stone house designed by Bernard Sutton in Grosvenor Court was illustrated with plans and perspectives in the *Argus*, 19 November 1936 (filed in Royal Victorian Institute of Architects press cuttings 1936 - Architects' Index)
1937-38: Wenzel, A. Bruce (Sands & McDougall Directories)

This is an imposing two storey gabled roof, ashlar block, sandstone residence. It shares some similarities with 3 Benson Avenue, which may also have been designed by Sutton, although 11 Grosvenor Court lacks the rusticated random blocks of the other building. The street elevation is dominated by a central projecting full height gable and two subordinate lower gables which flank this central element; these three gables project from the principal transverse gable. The roof is steeply pitched and slate clad. The building has no fascias to the gable ends. The windows are of a simple Neo-Georgian design. The front fence is a random course ashlar construction with some colour variations to the sandstone to create a rustic effect, contrasting with the house. This building is totally intact.

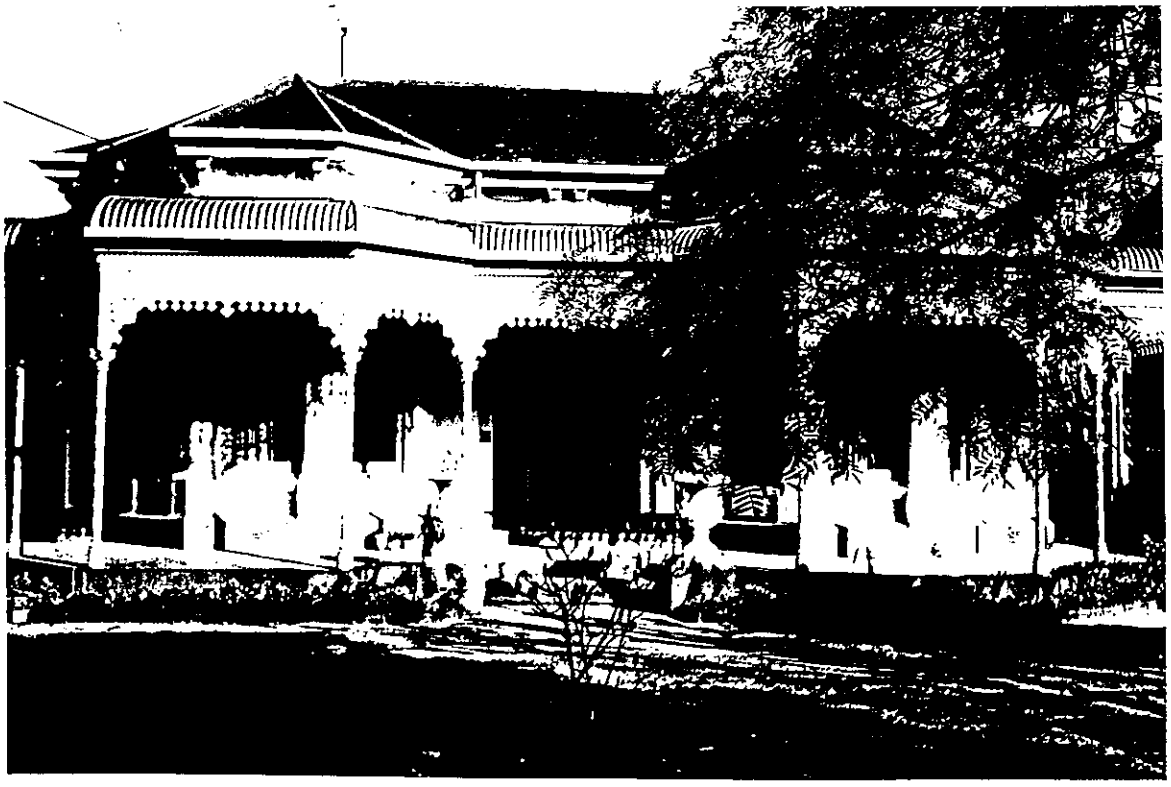
11 Grosvenor Court is of regional significance as a striking composition notable for its strong gabled forms, simple detailing, the use of ashlar sandstone masonry and its overall integrity.

Wynduk, 1310 High Street

1890: Bloomfield, Sam. owner. land 75'
1891: Bloomfield, Sam. Broker owner. Bk. 8r. 70'
(Malvern Rate Books)
1892: Vacant
1893-94: Bloomfield, S
1895: Clarke, William T
1896: Fink, Benjamin
1897-1902: Bloomfield, Samuel (Sands & McDougall Directories)
1902: 'Wynduk' shown as house name (MMBW 40 ft to the inch Plan No 1744)
1903-04: Dickinson, Will. 'Wynduk'
1905-07: Jarrett, Henry
1908-09: Skene, George
1911: Hatton, J D, Burton, T E
1917-59: Scott, J A Surgeon
1942-59: Scott, Brenda Phys.
(Sands & McDougall Directories)

An imposing single storey late Italianate villa. The street elevation is dominated by the two projecting semi-octagonal bays and the verandah which returns on both sides. The verandah is an elaborate cast iron bull-nose design, characteristic of the later Victorian period. The building has a slate hipped roof and stuccoed chimneys with heavy cornices. The walls are stuccoed with paired eave brackets separated by garlands. The windows are set between projecting piers. The main walls have a bluestone plinth as does the tiled veranadah. The building is substantially intact and may retain its original garden layout. The fence relates to the character of the house.

Wynduk is of regional significance as the sole remaining Victorian villa which once formed part of a sequence of equally elaborate buildings, built at the same time along High Street and shown in an early twentieth century panoramic photograph taken from the Town Hall Tower. It thus serves as an important reminder of the original substantial residential character dating from the Boom-era.



Colwyn, 1458 High Street

1911: No entry (Sands & McDougall Directories)
1913: MMBW drainage plan prepared for Mr E Edwards Kelly owner and occupier, indicates the house name Colwyn. The drainage plan indicates revisions to existing drainage fittings. Thus the house may have been existing prior to this plan.
1914: Kelly, Edward E
1916: Ditto
1919-25: Coffey, Mrs Isabella
(Sands & McDougall Directories)

This is an unusually decorative single storey Federation villa. The Art Nouveau fretwork to the verandah, the angled projecting corner gablet and the gable brackets are exceptionally refined for such a modest house. The fretwork design is repeated in the front fence which is a most unusual design stepping down the hill with a series of arched panels. The house has a terracotta tile roof with a hip extending over the verandah. Projecting gables to the front and side enclose the return verandah. The chimneys have an elegant Art Nouveau quality with their slender, wide cornice capping and narrow tapered chimney pots, terracotta cresting and finials which add further character to the roof line. Casement windows are used throughout and curved projecting bays are employed for the gabled projections and where the verandah returns on the side wall. The building is clad in rough cast.

Colwyn is of regional significance for the Art Nouveau elements in timber fretwork to the main house and the fence. This unusual combination with the overall design of the house was used as an example by J M Freeland (*Architecture in Australia*, F.W. Cheshire, 1968, p.214). The house is widely known for these characteristics.

2 Hopetoun Road
Architects: Gawler & Drummond

1921: P Owen Esq. Residence, Hopetoun Rd. Malvern, Gawler & Drummond Architects, 443 Lt Collins St. Melbourne October 1921 (Malvern Building Plan 3097)
1922: Owner: P Owen, Hopetoun Rd. Malvern Agent: Gawler & Drummond, 443 L Collins St. Melbourne (MMBW Drainage Plan 124374)

This building is an imposing single storey gabled residence. The strong single gable ridge line running parallel to the street is broken only by the central projecting attic gable. The main roof is extended at a lower pitch to form a wide front verandah symmetrically disposed between the projecting gable above. Elegant tall chimneys help balance the impact of the steeply pitched roof. The ground floor walls facing the street are virtually concealed by the low eave overhang and front porch. The original pergola crosses the driveway. The building features oiled timber shingles to the gable ends, formerly unpainted rough cast cement for a narrow band between the eaves and a clinker brick dado at sill height. The clinker brick extends along this to form the massive piers for the front porch. There is a discrepency between the current building and the design shown in the plans.

The building is substantially intact other than the recent painting of the rough cast in a matching grey colour, timber shutters to the attic window, a tall chimney on the north-west corner located above the kitchen has been removed and an iron pallisade fence (of an out of character Neo-Victorian design) above the existing low clinker brick wall.

Refer to Appendix One for biographical notes on architect.

2 Hopetoun Road is of regional significance as an outstanding and elegant example of the bungalow idiom and makes a contrast with much of the later work of Gawler & Drummond, in particular, the Percy Grainger Museum at Melbourne University.

3 Hopetoun Road

1930-32: Owner: K D Macdougall, 365 Collins St. Melbourne Agent: H L Peck, 99 Queen St. Melbourne (MMBW Drainage Plan 185359)

This two storey Old English style mansion features a main hip roof with three matching projecting gables facing the street. The central bay is extended with a projecting flat topped portico with a large Tudor arch. This has an angled bay window above, whereas the side gables have a row of leaded glass casements creating a horizontal band in the Elizabethan manner. The gabled ends have a half timbered patterned design. The half timbering extends with vertical strapwork down to the first floor level on these bays.

The building is predominantly finished in render with mouldings around the Tudor porch. It appears that the clinker brick strapwork and capping of the chimney would have been also reflected in the main walls but these have been painted to match the render. The building is substantially intact although the painting of face brick work and lack of contrast to the strapwork and half timbering, detracts from the original design. The front fence is of a reproduction Victorian character that does not relate to the architectural style of the building.

3 Hopetoun is of local significance for the imposing massing and symmetrical disposition of the three projecting gables and their detail.

5 Hopetoun Road
Architects: Irwin & Stevenson

1926: Residence Hopetoun Rd & Church St Malvern for A B Hardy Esq., Irwin & Stevenson Architects, 422 Collins St. Melbourne (Malvern Building Plan 8809)
1932: Photo of exterior in the *Royal Victorian Institute of Architects Journal* March 1932
1930s-50s: Extension over west portico
1950s-60s: Single storey addition to the front

5 Hopetoun Road was designed as a two storey Spanish Mission building with a single gabled roof with Cordova tiles and a simple Georgian Revival fenestration. The plan shows an open deck at the west and a loggia at the ground floor level. At a subsequent period the main gable of the roof was extended, the loggia filled in and the arched openings of the ground floor re-executed as a window opening for the projecting parapeted extension. At an even later date a pleasant single storey Spanish style extension was added to the east. The building is now considerably altered from the building envelope of the original design, although some original detailing has survived on the north facade. The high modern face brick wall is out of character.

Refer to Appendix One for biographical notes on architect.

5 Hopetoun Road is of local significance as an interesting composite form in which the Spanish detailing has been retained throughout, in particular the Cordova tiles.
This building has, however, been much modified from the original design and lacks the simple massings and forms of the original building.

5 HOPETOUN ROAD

6 Hopetoun Road
Architects: Walter & Richard Butler

1925: Brick residence at Corner of Hopetoun Rd and Church St Malvern for Mrs A R Butler, Walter & Richard Butler Architects (Malvern Building Plan 6089)

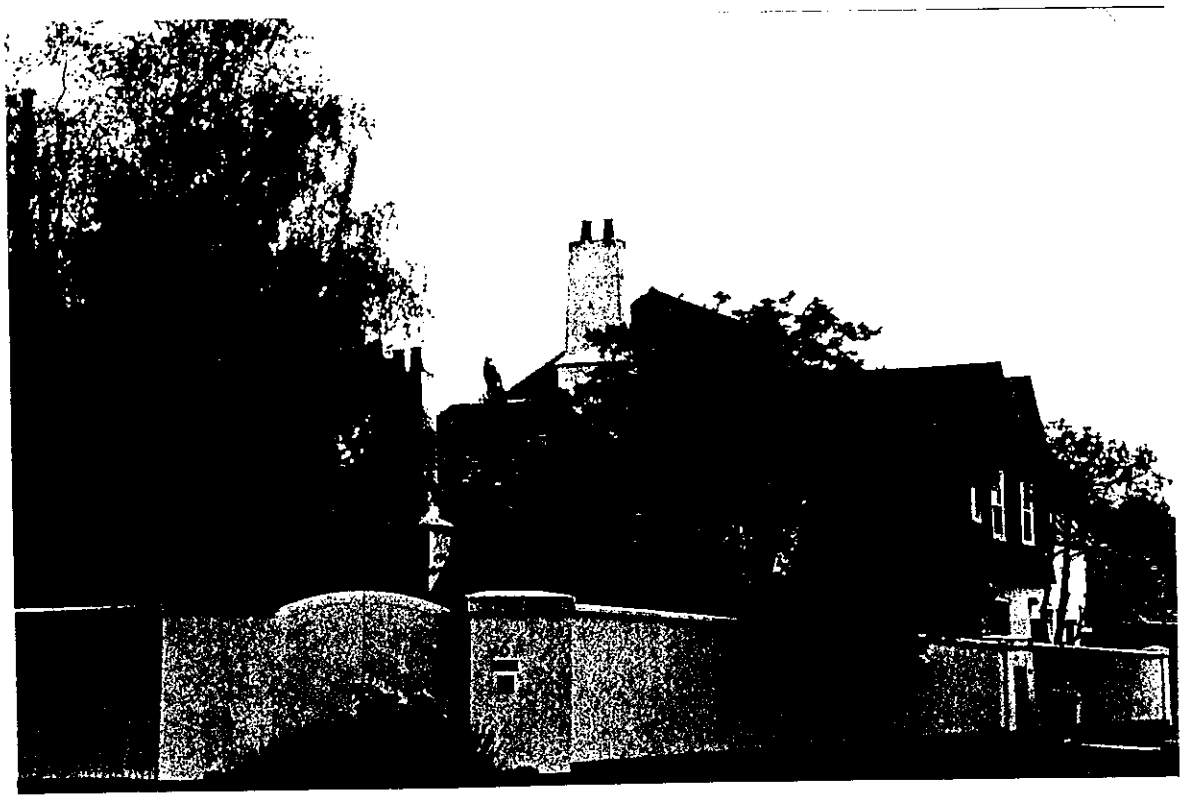
Mrs A R Butler was the wife of Austin Richard Butler known as Richard Butler in the partnership W & R Butler. Richard Butler built other houses for himself, including 18 Chesterfield Avenue in 1922 (now demolished).

This building has a compact design of a cottage character contained within a relatively large two storey building form. The terracotta shingle roof has a main central hip with a large projecting gabled wing which is double gabled at the apex to reduce its scale. This is extended in a continuous run to create a single storey entrance porch at ground floor level. The gabled ends are infilled with stained timber while the rest of the walls are finished in a textured render. The chimneys have an elegant tapered design and are of a dominant scale and form. The single storey wing at the west (not shown on the original plan) uses matching materials and detailing and adds further interest to the original design. This wing appears to have been of an early date. The windows throughout are of a simple Georgian Revival character, double hung with Georgian glazing bars in the top sashes.

The house is substantially intact although there is a later garage of a sympathetic design and a high fence which is also sympathetic and of an early date. (They may be contemporary with the single storey west wing.)

Refer to Appendix One for biographical notes on architect.

6 Hopetoun Road is of state significance as one of the finest Old English style houses in Melbourne. Attributes include the modest scale and picturesque massings, including the roof and chimney forms. The design reflects the architectural skills of Walter & Richard Butler. It is important historically for its association with A.R. Butler.



22 Hopetoun Road

1932: Owner, Mrs M Rodd, 19 Plant Street, Malvern. Agent, W A Medbury, Cheel St. Oakleigh (MMBW Drainage Plan 190208)
1932-33: Mrs Muriel Rodd Bk. Hse. lot 3 (Malvern Rate Books)

A Georgian Revival residence which has a hipped terracotta shingle roof, slightly belled out over the eaves. A small projecting wing creates an entrance. Apart from the decorative brick work to the chimneys and the fence, the house is of a textured render finish. Fenestration is simple multi-paned windows with shutters. The cantilevered balcony supported on paired, shaped beams has a simple wrought iron balustrade, the entry portico has an elaborate moulded entry entablature. The projecting wing and the garage to the side is linked to the house by a simple sweeping parapet, creating pleasantly informal asymmetry. This house appears to be totally intact.

22 Hopetoun Road is of local significance as a refined and well detailed Georgian Revival residence that contributes to the architectural diversity and character of Hopetoun Road. This house typifies the restrained Toorak residence of this period which has given Toorak much of its distinctive character.

25 Hopetoun Road
Architect: Chris Cowper

1916: Building plan prepared by Chris A Cowper, Architect, 359 Collins St. Melbourne (Malvern Building Plan 898)

This building is an unusually modest Georgian Revival derived design. It has an architectural character that is unusual for this early period. The terracotta tile single hipped roof, wide eaves and symmetrical front facade provide an austere character to this building. Paired projecting double hung windows and a small central window provide a simple expression to the prominent upper facade which is emphasised by a rough cast finish. The lower section of the building, by contrast, is finished in pressed red brick relieved only by a small projecting course at first floor level. It has a rendered porch opening of a Classically-derived form. The red brick fence appears to be contemporary with the main building. The front facade is apparently intact although the upstairs left-hand window is shown as a balcony opening of the same size on the original plan. There have, however, been major alterations on the side elevation facing Russell Street which detracts substantially from the integrity of this building.

Refer to Appendix One for biographical notes on architect.

25 Hopetoun Road is of local significance for its understated Georgian Revival design. It has, however, been subject to major alterations on the southern street elevation that detract from its significance. This simple building is of interest for its association with architect Chris Cowper.

Somerset, 26 Hopetoun Road

1929: Lewis Levy, 14 Hawthorn Rd. Caulfield - Owner (MMBW Drainage Plan 180480)

A striking two storey Old English design with a large and dominant terracotta shingle roof. This incorporates both hips and gables and is continued to projecting canopies as well as being extended to a single storey section at the entry. The building has textured rendered walls and separate casement windows with diagonal leaded glazing. The shutters to the upstairs windows have an unusual louvred and cut-out design. The building is substantially intact although the front fence is of a more modern design.

Somerset is of local significance for its contribution to the architectural character of this part of Hopetoun Road with its bold building forms, Old English design and imposing terracotta shingle roof.

32 Hopetoun Road
Architect: Neville Hollinshed

Drainage plan not located: Assumed construction in the late 1930s
1947 and 1950: Tait, Frank Samuel. Joint Man. Dir. J C Williamson (Who's Who)
1980s: Attributed to Neville Hollinshed by an undated real estate advertisement

The association with noted theatrical entrepreneur and the architect of the Comedy Theatre is of considerable interest.

32 Hopetoun Road is a distinctive Old English style attic style gabled residence. Its principal features apart from the shingle roof are the imposing chimneys, the articulated building form and the unusual use of random coloured cream brick work. This provides an unusual quality associated with some of the early houses of Melbourne that use handmade cream bricks. The windows are a simple Georgian Revival design with shutters. The house is substantially intact other than a modern flat roof extension, hardly visible from the street and a modern masonry wall that does not reflect the character of the original building.

Refer to Appendix One for biographical notes on architect.

32 Hopetoun Road is of local significance for its contribution to the distinguished architectural character of other buildings of the Old English style in Hopetoun Road. It is also of interest for the association between a famous theatrical entrepreneur and renowned theatre architect Neville Hollinshed.

Hopetoun, 38 Hopetoun Road

1933: Mrs Emma W Hornabrook 'Medindie' Medindie Court, Toorak (MMBW Drainage Plan 192588)
1933-34: Emma Hornabrook - vac. land
1934-35: Bk. house (Malvern Rate Books)
1947: Kumm, Frances Gertrude. Pres. National Council of Women V & YWCA. 1950 Pres. YWCA. (Who's Who)

This building is one of the more evocative Old English style houses in Toorak. This is due to its single storey scale steeply pitched terracotta shingle gabled roof and slender faceted clinker brick chimneys. Other attributes are the manner in which clinker brick masonry is contrasted with sections of plaster and half timbering, rusticated stone work and medieval style timber beams, brackets and columns to the front porch. The house is enhanced by its large allotment extending around three street frontages. The garden has an Edna Walling character, which combined with the unpretentious, unpainted paling fence and several massive trees, creates an outstanding and attractive landscape feature.

The relevant documentation to establish the architect of this house has not been availalbe at the time of completion of this study. This house has the characteristics of architects such as Robert Hamilton, Eric Beedham, and other architects fluent in the Old English style.

38 Hopetoun Road is of regional significance as a residence in a picturesque Old English style. This derives from the unusual single storey building forms, richness of materials and detailing and unique garden setting. This property is one of the principal contributors to the special 1920s and 30s quality of Toorak.

38 HOPETOUN ROAD

39 Hopetoun Road
Architect: Cedric H Ballantyne

1932: W K Fethers, Lillimur Rd. Ormond - Owner. C H Ballantyne & Associates, 416 Collins St. City - Agent. (MMBW Drainage Plan 196016)
1950: Fethers, Col. Wilfred Kent, Manager for Aust. Roy. Insurance Co. (Who's Who)

39 Hopetoun Road is an imposing Old English style residence, and makes a dramatic contrast with Cedric Ballantyne's normal preoccupation with the Spanish Revival idiom. The fall of the land has enabled this two storey house to have a low level entry driveway and a garage beneath the ground floor. This has provided a dramatic emphasis to the massing of this building in combination with the steeply pitched terracotta shingle roof and tall chimneys. The roof consists of several ancillary hips to the dominant principal hip as well as an octagonal turret (which presumably serves as a stairwell). The light coloured clinker brick work is relieved by a section of half timbering. The house appears to retain its original garage doors, brick driveway and rustic stone fencing. The garden is enhanced by the terracing, the mature trees and general landscape character. The house is apparently intact.

Refer to Appendix One for biographical notes on architect.

39 Hopetoun Road is of regional significance as one of the most impressive English style residences in Toorak. Its powerful massing can be compared with Plaisted's 655 Toorak Road and provides a strong testament to the skills of Cedric Ballantyne. The attention to details and materials of both house and landscaping provide an impressive character to this property.

50 Hopetoun Road

1935: Smibert, Mrs Rose (Malvern Rate Books)
No Drainage Plan located

This massive two storey Georgian Revival residence sits high on a rising allotment. It has a symmetrical facade with a central projecting break front. This incorporates a semi-circular porch, above which is a wrought iron handrail creating an open balcony. The house has a simple high pitched tiled roof broken by a series of tall chimneys and a central pediment over the central break front. The French doors and windows of the break front at first floor level are of a Serlian form (i.e. a central arched window and two lower square headed windows forming a unified design). The windows are simply massed in the Georgian Revival manner, being double hung with shutters, walls are rough cast render. On the north elevation there is a secondary angled wing and a lower projecting bay with a single storey hipped roof. This house is substantially intact with its original clinker brick fence, herring bone brick driveway and entrance steps.

50 Hopetoun Road is of local significance as an impressive building that shares with 54 Hopetoun Road a massive scale resulting from the building envelope and the rising land creating an elevated aspect.

52-54 Hopetoun Road
Architect: R B Hamilton

1933: Owner: E B Myer, Clivedon Mansions, East Melbourne Agent: R B Hamilton, 89 Queen Street, City (MMBW Drainage Plan 191547)
1934-35: Baevski & Myer. Then Mrs Myrtle Myer (Malvern Rate Books)

An imposing Georgian Revival mansion with a hipped tiled roof with two lower projecting wings. These serve to partially enclose a projecting porch and balcony. The building has simple Georgian Revival windows with shutters, generally square headed except above the open balcony on the first floor. The house is apparently intact, although the balustrading of the porch may have been altered.

Refer to Appendix One for biographical notes on architect.

52-54 Hopetoun Road is of local significance for its imposing presence in this section of the street. The house retains the character of some other large buildings that have been demolished further north in Hopetoun Road. The recessed break front is distinctive.

Lyndhurst, 64 Hopetoun Road
Architects: Bates, Peebles & Smart

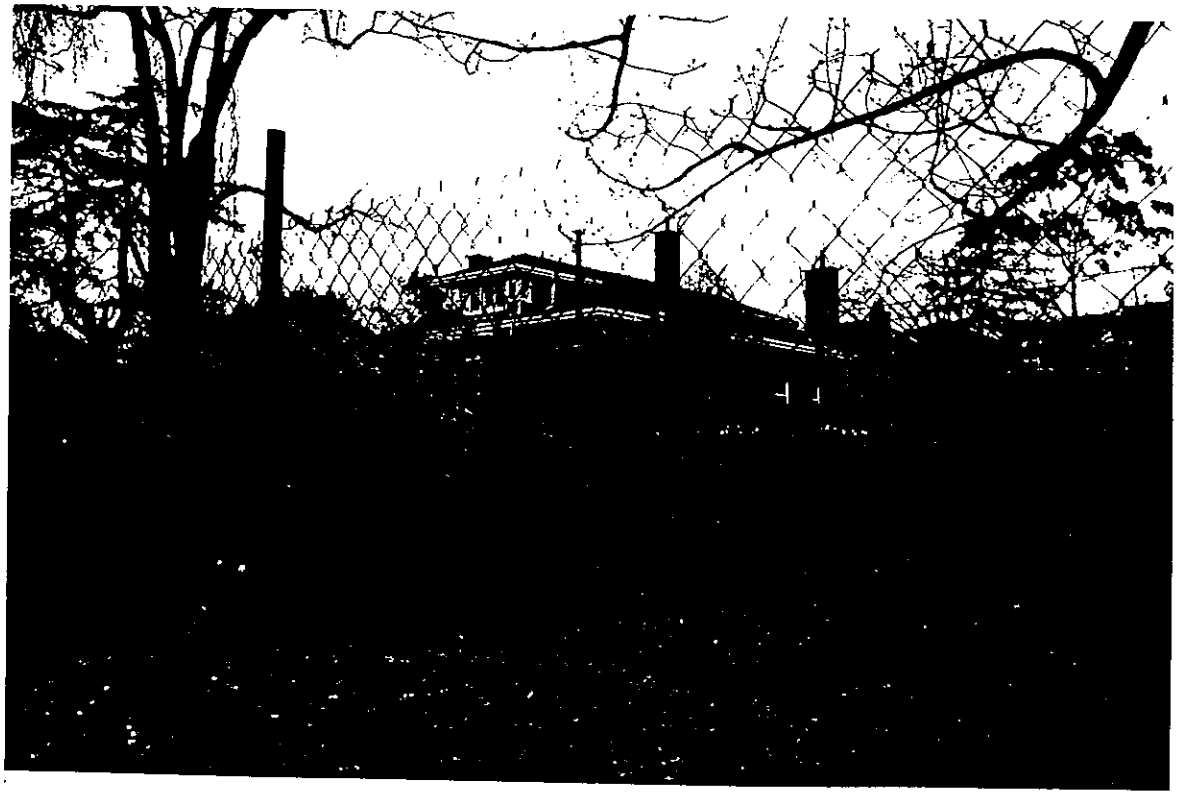
1918: 'Residence at Toorak for F N Pleasance Esq., Bates, Peebles & Smart, York Chambers, 47 Queen Street, Melbourne' - the drawing of the elegant timber front gate shows the house name Lyndhurst (Malvern Building Plan 1472a)

This house is a sophisticated interpretation of the Bungalow idiom combined with Georgian Revival elements. It has a hipped roof form, from which a simple attic projects at the upper level on the street facade. There are other projections to the side and rear. There is a flat decked loggia at the front with a wide shallow arched entrance beam and expressed, shaped rafters. Beneath this loggia is an open porch entitled 'Garden Rm' in the original design. This element and the projecting windows are in the fashion of the Bungalow style. Elegant tall chimneys, an unglazed cement tile roof and natural grey rough cast walls provide special interest to this property.

The building is substantially intact, especially the materials and finishes. The enclosure, however, of the upper floor sleep-out of the attic room superficially disguises the original design. The front gate shown in the plans is no longer extant.

Refer to Appendix One for biographical notes on architect.

Lyndhurst is of regional significance as an interesting and intact example of the evolution of domestic design and compares favourably with this firm's other domestic work of the period such as the McCutcheon House, 20 Studley Avenue, Kew.



Eyre Court, 65 Hopetoun Road

1924: 'Proposed villa at Hopetoun Road, Toorak' - shows a different residence with a similar footprint to the existing building. Original design has an attic roof and a two storey projecting portico at the front. (Malvern Building Plan 4752)
1924: M Sala, Cnr Toorak Rd & Hopetoun Ave (MMBW Drainage Plan 136583)

The 1924 building plan does not coincide with the existing building other than siting and general layout. The current building is larger and of a simple Georgian Revival form and appears to date from the late 1930s to 1940s. The documentation of these changes has not been found. The changes to this property were quite comprehensive, although they obviously built on the existing landscape which provides such a strong character to this property. The pergola would appear to date from the original construction date.

Eyre Court is of local significance as a late Georgian Revival house that has a number of Art Deco elements. It is set at the bottom of a deep garden created because of a drainage easement. The house is relatively simple with Georgian Revival windows and shutters and the use of wrought iron of an Art Deco character. The curved drive, the pergolas and the garden layout and stone edging and the general landscape character of the garden and the Art Deco character of the front fence are important attributes of this property.

68 Hopetoun Road
Architect: A Mortimer McMillan

1936: Building shown near completion in *Australian Home Beautiful*, March 1936
1947: Graham, Howard Boyd. Physician to Inpatients Royal Child. Hosp. (Who's Who)

The following quotation from *Australian Home Beautiful* probably understates its impact for such a modern design:

> Conspicuously placed, ultramodern in style, and with the cement rendering tinted to a decided pink, the building has attracted a great deal of attention. It has nine rooms and several sun-decks, and has been angled to take as great advantage as possible of sunlight and air.

This house has the sophistication of the 1920s European Modern designs, including the De Stijl group, Luckhardts' Berlin houses or the Bauhaus Maters' houses by Gropius. It is dramatically angled on this prominent intersection. This creates an impressive interaction both within and from the site. Angled walls skilfully avoid a monotony of forms that can arise from this style. Horizontal canopies link window groups and building forms.

Refer to Appendix One for biographical notes on architect.

68 Hopetoun Road is of state significance as an outstanding example of the International style which achieves its architectural character without resorting to any decorative devices. It is one of the best examples in Melbourne of the European Modern Movement. (1)

1 Based on citation prepared by Graeme Butler.

Glenunga Flats, 2 Horsburgh Grove
Architects: Romberg & Shaw

This flat block was built in 1941 for C Stratman of Talbot Crescent, Malvern, to the design of architects Romberg & Shaw. The firm's principal, Frederick Romberg, is recognised as bringing European Modernist architecture to Victoria, in particular its application to flat construction which was very topical in periodicals published during the war period.

Contemporary with Romberg's Keam Street house in Ivanhoe, Glenunga also departs from the International Modern Movement towards the romantic strain of German Expressionism based on, in part, rustic village housing. Expressed eaves rafters, a rough stone chimney and simple skillion roof belied the modern smartness of the earlier Stanhill and Newburn flat designs, in Queens Road South Melbourne. (1) The design of Glenunga broke new grounds in the manner that compact flat accommodation was arranged.

Refer to Appendix One for biographical notes on architect.

Glenunga Flats are of state significance as an outstanding small flat development by renowned Modernist Frederich Romberg who was responsible for many important flat projects, including Stanhill. Glenunga is distinguished by the simple plan and building form (arranged around a garden court) with prismatic windows providing interest. The contrasting materials, rough hewn stone and smooth planes of render, and the porthole windows are all hallmarks of Romberg's designs and his principal design architect, Mary Turner Shaw.

1 Based on citation prepared by Graeme Butler.

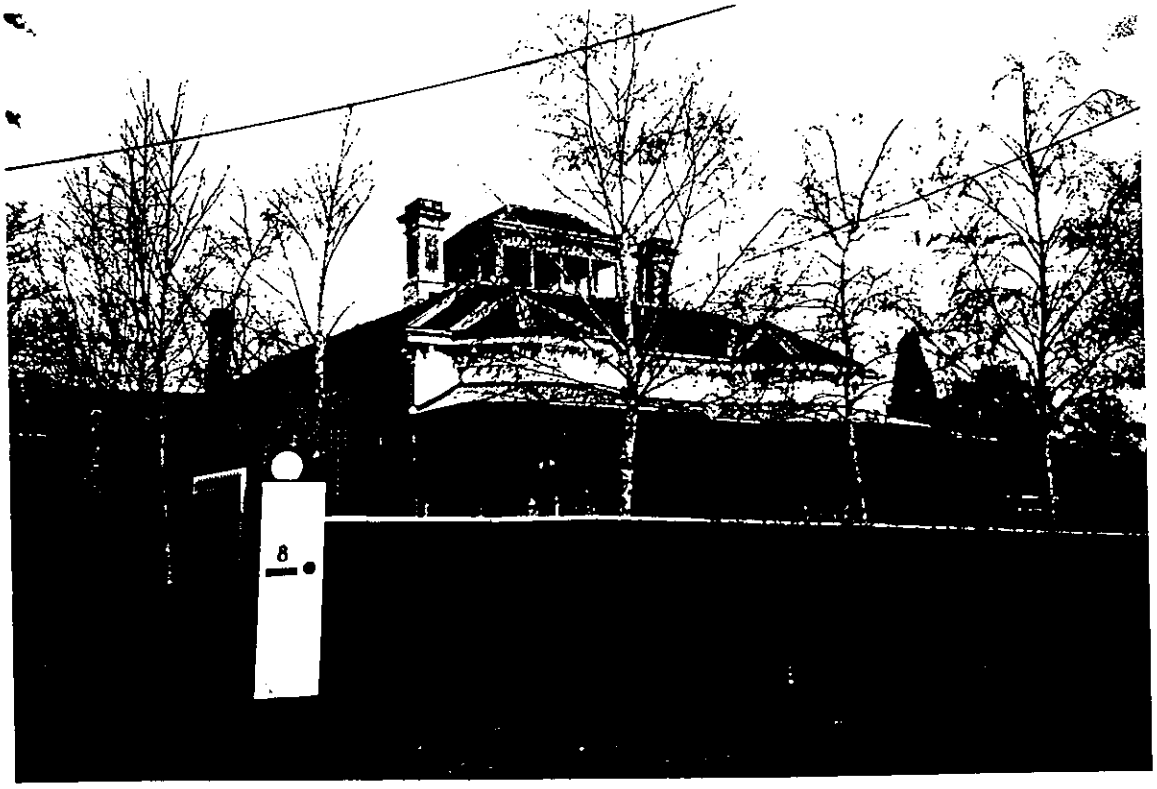
6 Horsburgh Grove

1887: Conolly, Daniel occ. Jones W B owner. (Purchased land from Dawson who owned all land in street). Bk. hse in progress 11 rms. 66'x140' (Malvern Rate Books)
1888: Conolly, Daniel. Ladies College
1889: " Mrs M V E " "
1890-92: Guiness, E
1893-1900: Keogh, Edmund
1901-03: Nelson
1904: Ellis
1905-19: Parkinson, Basil
1925: Eadie, Clive. Physn.
1930: Quilliam, E
1935: Bennet, R J
1940: Waugh, J L
1945-55: Horner, Wm D
1960-73: M B I staff
(Sands & McDougall Directories)

It was built on a large allotment which extended to the rear of Kooyong road properties to the west. A matching building was constructed to the east.

This house is a typical late boom era single storey Italianate villa, distinguished by the distinctive and dominant roof lantern. This has a decorative frieze and a small hipped slate roof. The building has two projecting hipped bays with a cast iron verandah that returns on the west side. The building is similar in detailing (although in a more modest manner) to 1026 and 1034 Malvern Road. The building is substantially intact although the high timber paling fence does not contribute to its character.

6 Horsburgh Grove is of local significance as typical late boom era single storey Italianate villa, distinguished by the distinctive and dominant roof lantern.

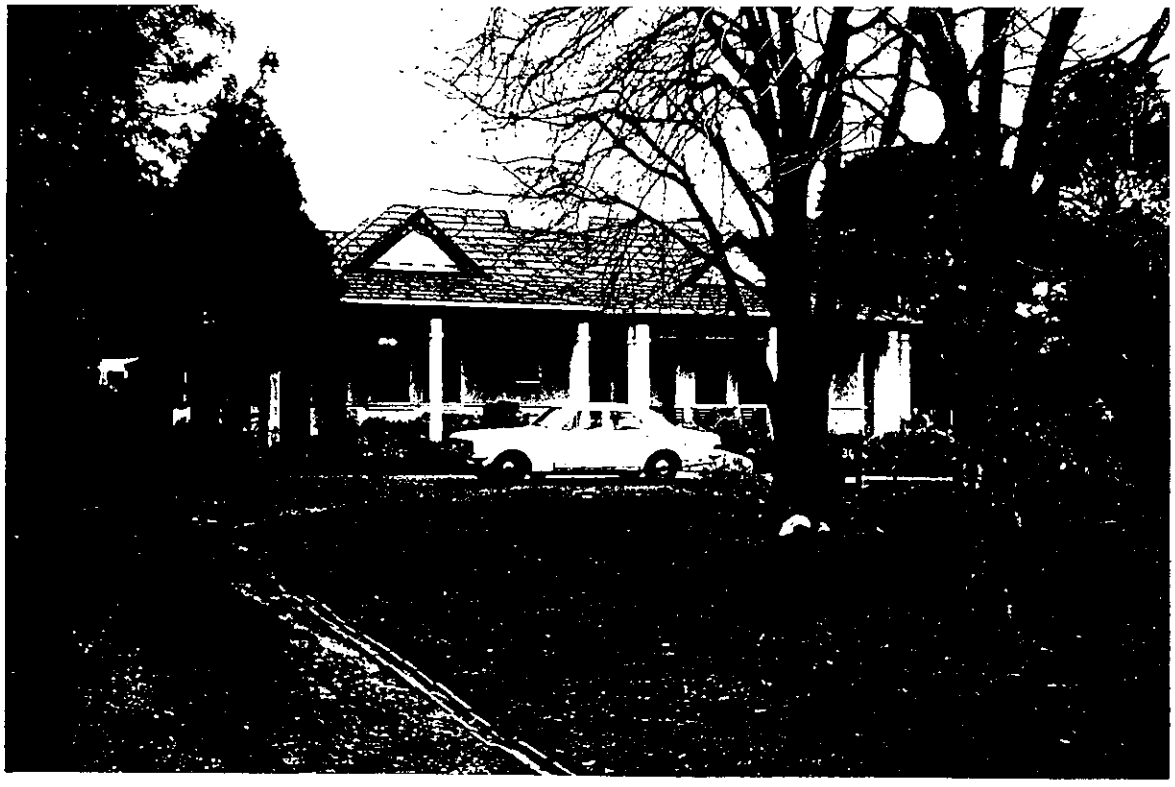


White Lodge, 32-34 Huntingtower Road

1900: Jones, Mrs Charlotte. o/o Bk. hse 5 rms. Note - Mrs Jones, widow of William Bushby Jones grocer/merchant owned many lots in the Brocklesby Estate. In 1903, Mrs Jones is owner of house ('Hyde' - under erection) next door to 'White Lodge'. The architect Charles D'Ebro was the first occupier of 'Hyde'.
(Malvern Rate Books)
1901-05: Jones, Mrs W B 'White Lodge'
1906: McCurtrie, Wm
1907: Watson, Mrs M E
1908-09: Wall, A
1910-11: Woods, Foster
1917-52: Ward, A E and then Ward, John
(Sands & McDougall Directories)

A low scale hipped roofed house with a symmetrical elevation to the street. This comprises a pair of small gables and projecting bays extending over the full width front verandah, a central entry and a massive central chimney stack. This symmetrical building form is characteristic of a Victorian villa. The building has a terracotta tile roof with pebble dash rendered walls. These use an uncommonly large aggregate and the slender verandah columns are also finished in pebble dash, an unusual detail for such columns. The building has painted face brick work for the dado below window level. The verandah frieze is a simple small diagonal lattice pattern. The building is extremely intact, the colour scheme of white rough cast with mid green trim is characteristic of the era.

White Lodge is of regional significance as a distinctive and unusual early Federation style house of restrained design. It has pleasing proportions and detailing, The pebble dash finish provides a special character on account of the unusually large aggregate in the render. The building is enhanced by its intactness.



15 Inverness Avenue

1890: Studdert, Walter, Builder o/o Bk 4 rms.
(Malvern Rate Books)
1891-1911: Stutterd [sic], Walter (Sands & McDougall Directories)
1913: MMBW Drainage Plan prepared for Walter Stutterd [sic] shows various outhouses on St James Road. These included an indication of a proposed brick building to replace the existing weatherboard building as well as a triangular corner building at the street intersection. (MMBW Drainage Plan 38098)
1916-22: Coles, Edwin C
1925: Hammerberg, C F
1930: MacDonald
1935: Campbell, Mrs A L
1940-45: Stephens, David W
1950: Quelch, J S
(Sands & McDougall Directories)

This small polychrome brick Victorian villa is of a particularly unusual configuration due to its location on a triangular corner allotment with small setbacks. The main building comprises two hipped wings both terminating in semi-octagonal bays. The small triangular space between is enclosed by the front verandah. This has a small gablet over the entry. The building is notable for the decorative detailing of the dark Hawthorn bricks with cream trim and red and cream banded brickwork to the voussoirs of the semi-circular arch headed windows. The building is relatively intact other than some missing verandah decoration.

15 Inverness Avenue is of local significance for its unusual configuration, decorative polychrome brick work and elaborate design.

Dunrobin, 9 Isabella Street

1888: Shuter Charles Police Magistrate occ. Douglas & Sons own. 13 r. Bk. hse.
Listed under Edsall St. part of Pine Hill Estate. All houses listed in Edsall St in 1888 were under construction by John Douglas builder. (Malvern Rate Books)
1889: Vacant
1890: Meyer, Max
1891-92: Wilding, William
1893-98: Walsh, Robert
1899-1912: Moreton, Benjamin (Sands & McDougall Directories)
1902: MMBW 40ft to the inch detail plan 1742 shows a rear stable building and generous side gardens facing both street frontages
1918-22: Dow, Adams, Ogilvie
1922-74: Dunrobin Flats
(Sands & McDougall Directories)

This two storey polychrome brick Italianate villa has a return cast iron verandah on both floors enclosed by projecting wings with angled bay windows. The patterning of the brickwork is unusually complex for such a large expanse of wall surface. This building is relatively intact although the original slate roof has been replaced with tiles and the original fascia at first floor level of the verandah has been replaced.

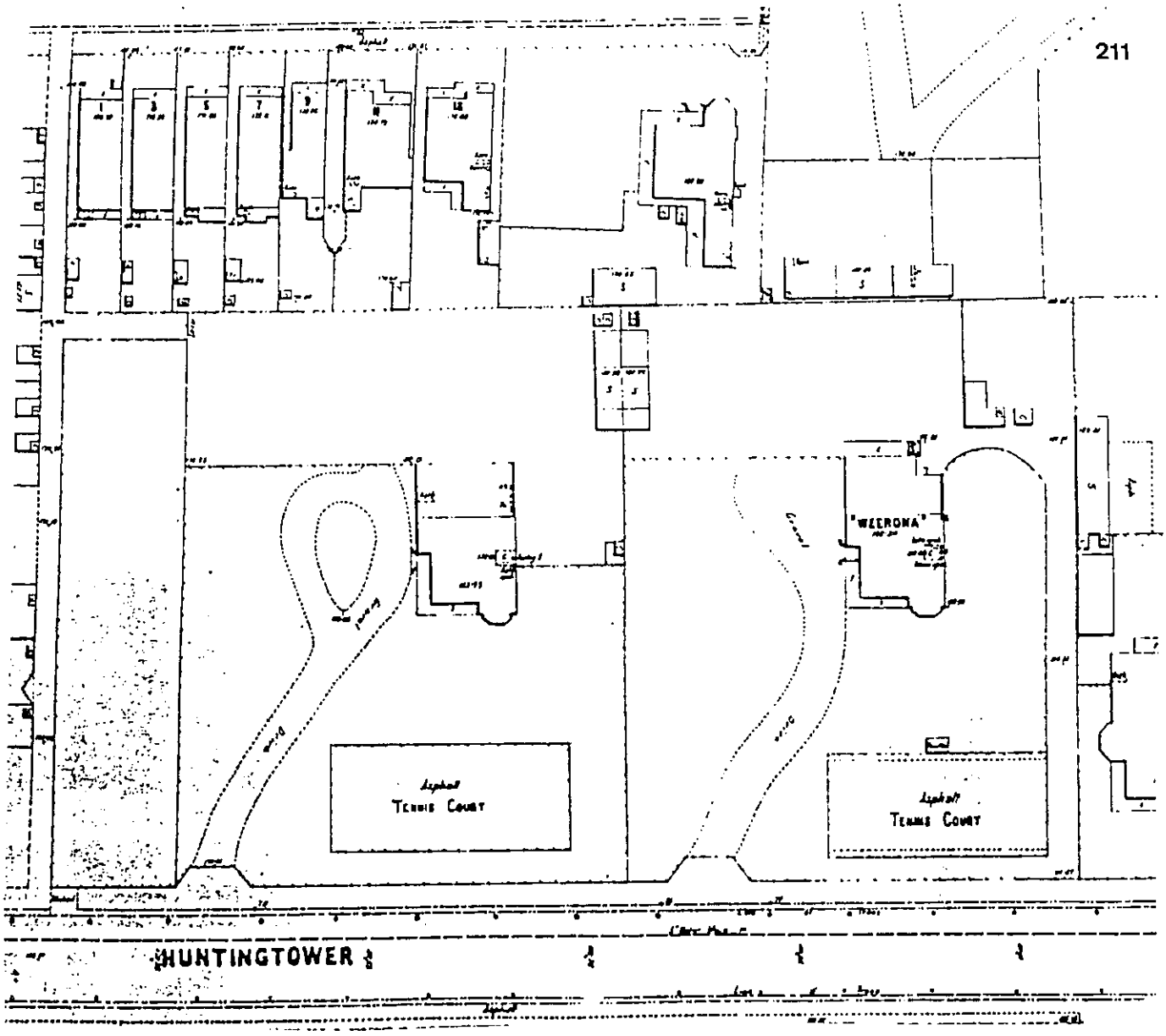
Dunrobin is of local significance as an elaborate polychrome two storey Italianate villa which is relatively intact.

2 Kelmscott Road

1883: Chomley, Hussey Malone. Chief Comm. of Police. Cnr. High St & Huntingtower Rd. £1600 house (Malvern Rate Books)
1885-86: Chomley, H M - High St cnr. Huntingtower Rd
1890-92: Blair, David (Huntingtower Rd)
1893-95: Chomley, Hussey
1896-1901: Fischer, Salis
1902-06: Chomley, Hussey. Comm of Police
1907-09: Chomley, Mrs E A
1910-14: Macrae, M R 'Oyama' (Kelmscott Road)
1922: Robertson, Wm A N
1925: Campbell, Chas W
1930-1960: Jona, Dr J Leon
(Sands & McDougall Directories)

An imposing two storey Italianate mansion which is dominated by the two storey cast iron verandah. This returns from a projecting semi-octagonal bay to a rectangular wing of the same width; there is an unusual continuation of the same design beyond, giving the impression of a terrace house abutting the main building. It has a hipped slate roof, relatively plain stucco walls with tripartite windows separately expressed by the arched architraves. The entry is through an arched opening with console brackets on the side projecting wing. The building was once set on a large allotment from which Kelmscott Road has now been created but retains some large trees from the original garden. The building is relatively intact, although recent alterations in the landscaping have removed much of its nineteenth century character.

2 Kelmscott Road is of regional significance as a substantial Italianate mansion with an unusual combination of return verandahs and a central projecting wing. It is also of significance for its association with Hussey Chomley, the Chief Commissioner of Police. This highlights the social status, power and wealth of this office at this period.


"WEEROMA"
Asphalt
Tennis Court
Asphalt
Tennis Court
HUNTINGTOWER

6 Kenley Court
Architects: Marcus Martin & Tribe

1939: Mrs F W Lloyd, 431 St Kilda Rd Melbourne - Owner. Marcus Martin & Tribe, 430 Chancery Lane, Melbourne - Agent (MMBW Drainage Plan 211291)
1947: Healy, George Daniel, former Superint. for Aust & N.Z. Bank of Australasia (Who's Who)

An elegant late Georgian Revival house it is of interest for the manner in which the house is angled towards the street at either end of the main facade to follow the curvature of the court. The slate hipped roof sweeps out to form wide eaves and has shallow roof gullies to accommodate the angled returns. Fenestration is of a simple Georgian Revival character with a large stairwell window above the entablature for the entry. The house has an Edna Walling garden dating from 1963. (1)

Refer to Appendix One for biographical details of architect.

6 Kenley Court is of local significance as an innovative derivation of the Georgian Revival form. It complements 4 Kenley Court, designed by the same architects.

1 Trisha Dixon & Jennie Churchill, *Gardens in Time: In The Footsteps of Edna Walling*, Angus and Robertson, 1988.

Carrington, 58 Kooyong Road
Architect: Alfred Dunn

c.1887: Plans prepared by Alfred Dunn for T E Moran - these show floor plans and two elevations (Alfred Dunn practiced in Melbourne from 1883 - 1894. Miles Lewis, Architectural Survey, 1977)
1902: The MMBW plan shows additional outbuildings other than the shed and washhouse and earth closet of the original building. This included a trellis fernery on the south boundary at the rear and a stable building extending across the rear boundary with a coach house adjacent to the side street as well as a photo studio. The original path layout of the front garden in asphalt was also shown in the architect's plan. (MMBW 40' to inch drainage plan)
1911-29: Moran, Mrs Eliz. R
1947: Kooyong Guest House, Warden, Mrs G M
1969-74: Kooyong Private Hospital, Warden H R
(Malvern Historical Society Inc)

In 1876 Thomas Edwin Moran commenced trading as a grocer in Queensbury Street, North Melbourne. By 1881 a branch shop had been opened at Fitzroy. The partnership between Moran and his cousin from New Zealand, Fred J Cato, was immediately successful. The responsibility of directing the rapidly growing organization fell on F J Cato, when T E Moran died in 1890, at the age of only 39 years. By 1898 there were 50 branch stores and 60 by 1906.

Approximately three years before his death, Thomas Moran's house, Carrington, had been built in Kooyong Road, Armadale. Designed by Architect Alfred Dunn, the house stands today on the corner of Inverness Avenue. Moran's widow Elizabeth and their five children continued to live in the house for many years. Mrs Moran kept cows at Kooyong Road and every year from 1896, they (people and cows!) went by ship to Portarlington where the family spent the summer holidays.

This imposing two storey boom style Italianate villa is of a relatively conventional design other than the pyramidal roof over the entry porch and upstairs bathroom. The building has a

hipped slate roof, imposing stuccoed chimneys with elaborate mouldings and flue fins, bracketed eaves, cornices at eaves level as well as first floor level and moulded arched window hood moulds. The building has a two storey return cast iron verandah on the south-west side and the north-west corner is dominated by a wide projecting angled bay. The building retains an early picket fence in which the principal spade headed pickets form a top lapped picket, over a simpler and lower picket behind. The corner post has a distinctive Edwardian character and the massive cypress hedge conceals much of the fence and the house. The house is substantially intact other than the new gateway with bluestone piers and wrought iron gate.

Refer to Appendix One for biographical details of architect.

58 Kooyong Road is of regional siginificance as an important surviving two storey Victorian mansion in this section of Kooyong Road. A number of similar buildings opposite have now been demolished and replaced by flats. It also provides a link with the prominent Moran family associated with the grocery trade.

104 Kooyong Road
Architect: Harold Desbrowe Annear

1922: Morris Sallman Esq. resident at Kooyong Rd. Malvern. H Desbrowe Annear, architect. (Malvern Building Plan 3785)
1922: Owner, M C Sallmann. Agent, C C Eilenberg (MMBW Drainage Plan - number obscured)
1924-27: Sallmann, M (Sands & McDougall Directories)
1927: Alterations and additions to residence at 104 Kooyong Rd. Malvern for Morris Sallmann Esq. Harry A Norris architect, 33 Swanston St. Melbourne (Malvern Building Plan 8905)
1942-58: Tallent, Dr G M
1967-74: Tallent, Mrs M
(Sands & McDougall Directories)

This single storey house with a simple hipped roof and exaggerated eaves, has a dominant semi-circular front porch with a flat tray roof. The roof tiles are unglazed cement, the chimneys are of a distinctive Annear design, stepped at the sides and with decorative rebates. The walls are rough cast and the front porch has paired Ionic columns modified with garlands and smooth shafts with exaggerated entasis. The porch roof overhang has tapered projecting rafters. Annear's influence is most obvious with the patent sliding sash windows which rise into the cavity above. This has created a lower than normal head height to the windows. The porch has been glazed in a patterned leaded glass after the 1927 alterations. The building is substantially intact despite recent major renovations which included a sympathetic rough cast finished front fence.

Refer to Appendix One for biographical details of architect.

104 Kooyong Road is of regional significance as an unusual example of Annear's work and for the manner in which it combines the simple building form with the projecting semi-circular front porch as well as for the symmetry of the design from the street.

108 Kooyong Road
Architects: Richardson & Wood

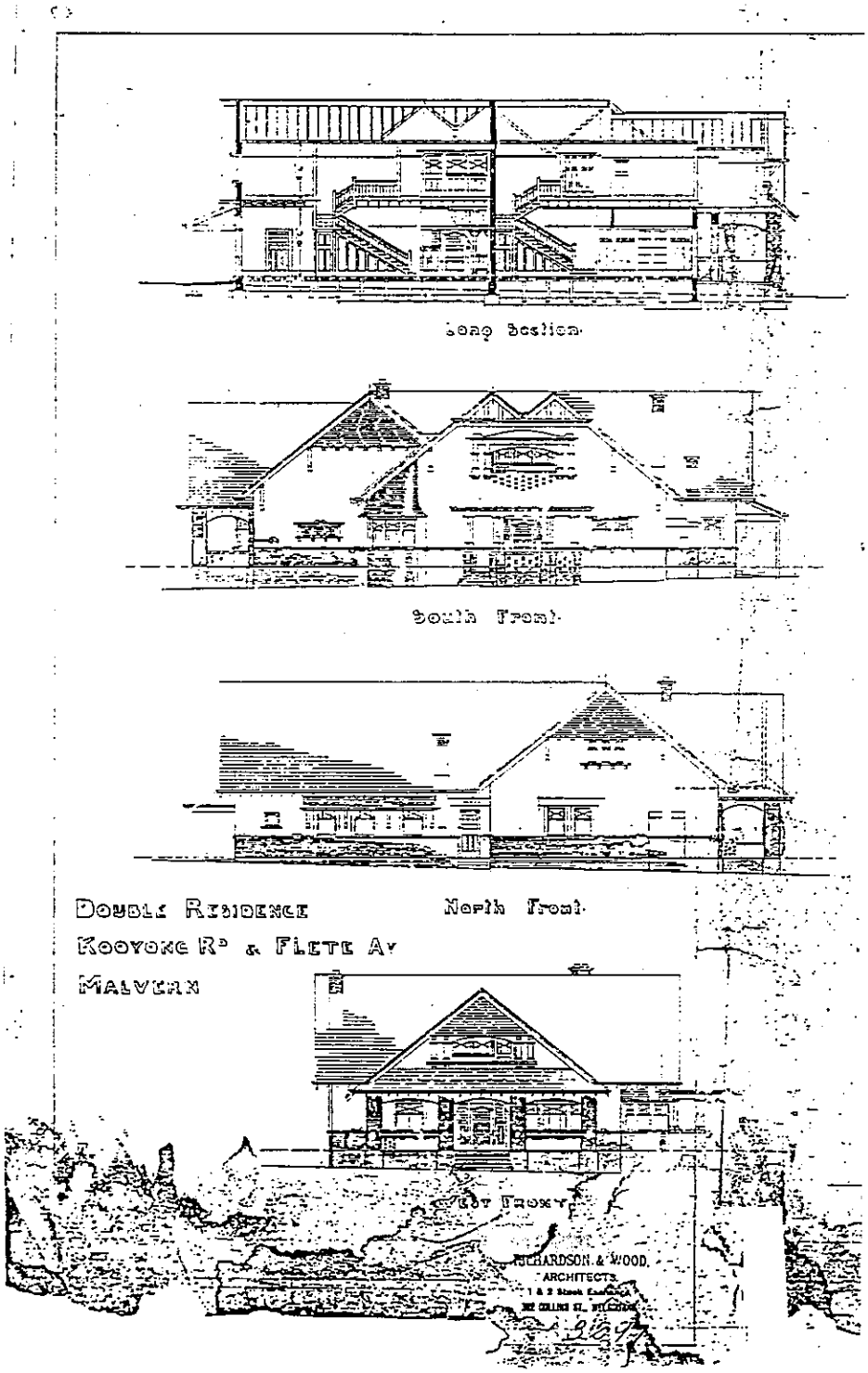
1922: Double residence Kooyong Rd and Flete Ave Malvern, Richardson & Wood Architects, 1 & 2 Stock Exchange, 382 Collins St. Melbourne. Plans lodged for a double residence Cnr Kooyong Road and Flete Avenue (Malvern Building Plan 3297)
1922: 'Garage and laundry, residence for Miss L Devereux and Mrs E B Forster, Kooyong Rd. Malvern Cnr. Flete Avenue Richardson & Wood Architects' - this supplementary plan presumably ammends the original plan showing the laundry and fuel shed being separate from the garage; (in both original and later designs the garages were located at the rear with access from Flete Avenue); it is assumed that Miss L Devereux and Mrs E B Foster would have occupied one residence each (Malvern Building Plan 3297)
1924-29: Foster, Ellis
1947: Hill, Will.; Meyer, Miss Vera
1959: Meyer
(Sands & McDougall Directories)

It appears that this property was constructed jointly for Miss Devereux and Mrs Foster in 1922 to the design of British trained architect, Herbert Wood.

This residence is a remarkably elaborate attic style design with large gables projecting to the main front and side elevations of this corner allotment. The large gable to the side has a double apex (to maintain a consistent roof line) and the articulation of the gable forms is reminiscent of the English Arts and Crafts architects such as Shaw and Lutyens. The gables have wide projections and are supported by a series of decorative angled brackets. The gabled apexes are either timber shingled or have free standing decorative timber detailing. Arched openings on the main gables originally served open porches or sleep-outs but these have now been infilled. The front elevation is dominated by a wide porch, the roof of which is supported by massive piers. The building has unglazed cement roof tiles and rough cast walls with a brick base. The windows are double hung but with the top sash being smaller and decorated with diagonal glazing bars.

Refer to Appendix One for biographical details of architect.

108 Kooyong Road is of state significance as one of the best examples in Melbourne of the highly articulated gabled attic form embodying a number of Arts and Crafts details. The design successfully conceals the dual occupancy of this building and creates the impression of a single residence.



Wyuna, 116 Kooyong Road

1890: Aplin, Fred. Builder. Cnr. Bk. hse. erecting (Malvern Rate Books)
1892-95: McCulloch, Sam
1896-1900: Keep, Ronald
1901-02: Dale, C
1903-04: Pym, M
1905-16: Fookes, William J 'Wyuna'
1917: Fookes, James B
1924: Fookes, Will.
1927-29: Stratmann, Carl (Sands & McDougall Directories)
1947, 1950: Stephen, Rt. Rev. Reginald. Former Bishop Tas. & Newcastle (Who's Who)
1942-59: King, Miss M A
1969-74: Crichley, C., Adey, Mrs
(Sands & McDougall Directories)

This building incorporates the features of a typical Italianate single storey villa with a return cast iron verandah, projecting angled bay and a hipped slate roof. The additional side verandah beyond the projecting wing and the square balustraded tower, however, make this building more elaborate than the typical example. The building has a late Victorian character resulting from the original use of pressed red bricks with contrasting rendered details to the tower balustrade and the chimney cappings. These are of an early Edwardian character. The cast iron bull-nose verandah and decoration also indicate a relatively late date, certainly no earlier than 1892. The building is generally intact other than the painted face brick work, a later window on the north elevation and the high timber plank fence.

Wyuna is of regional significance for its unusual verandah configuration and tower.

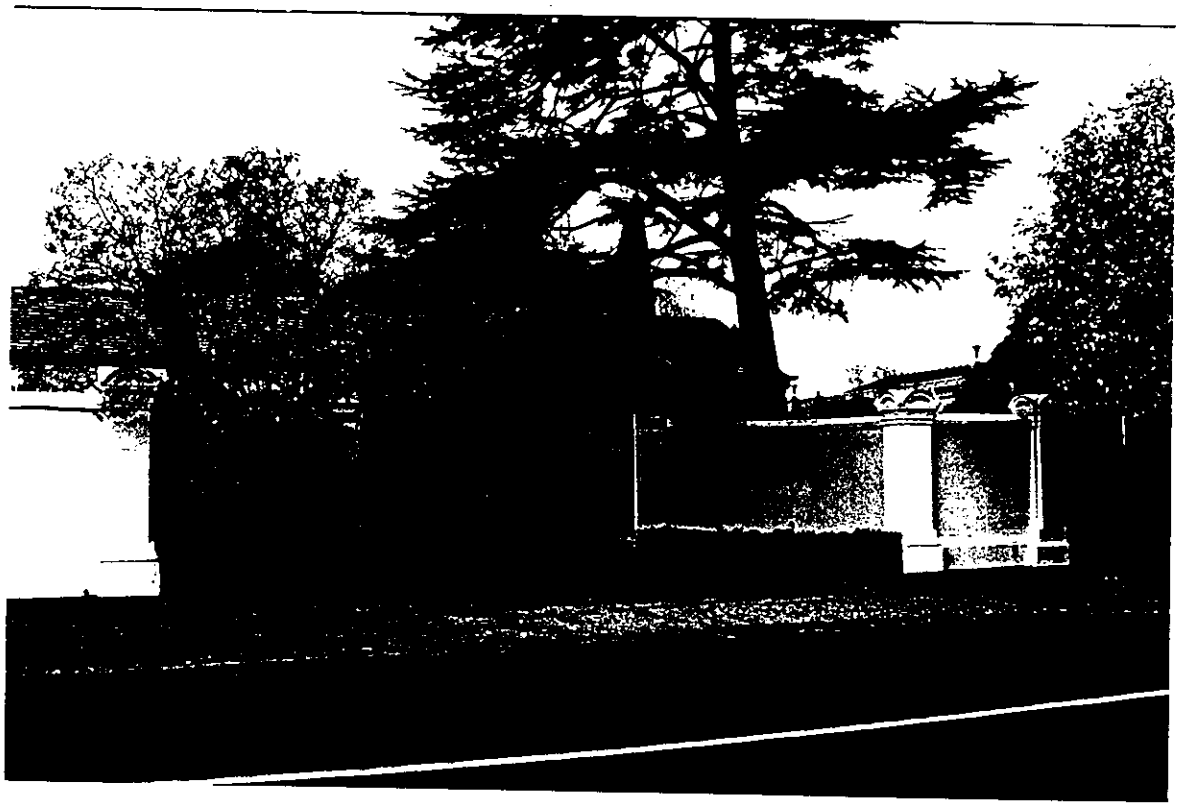
Oma (later Nareeb), 170 Kooyong Road (Gateway and fence only)

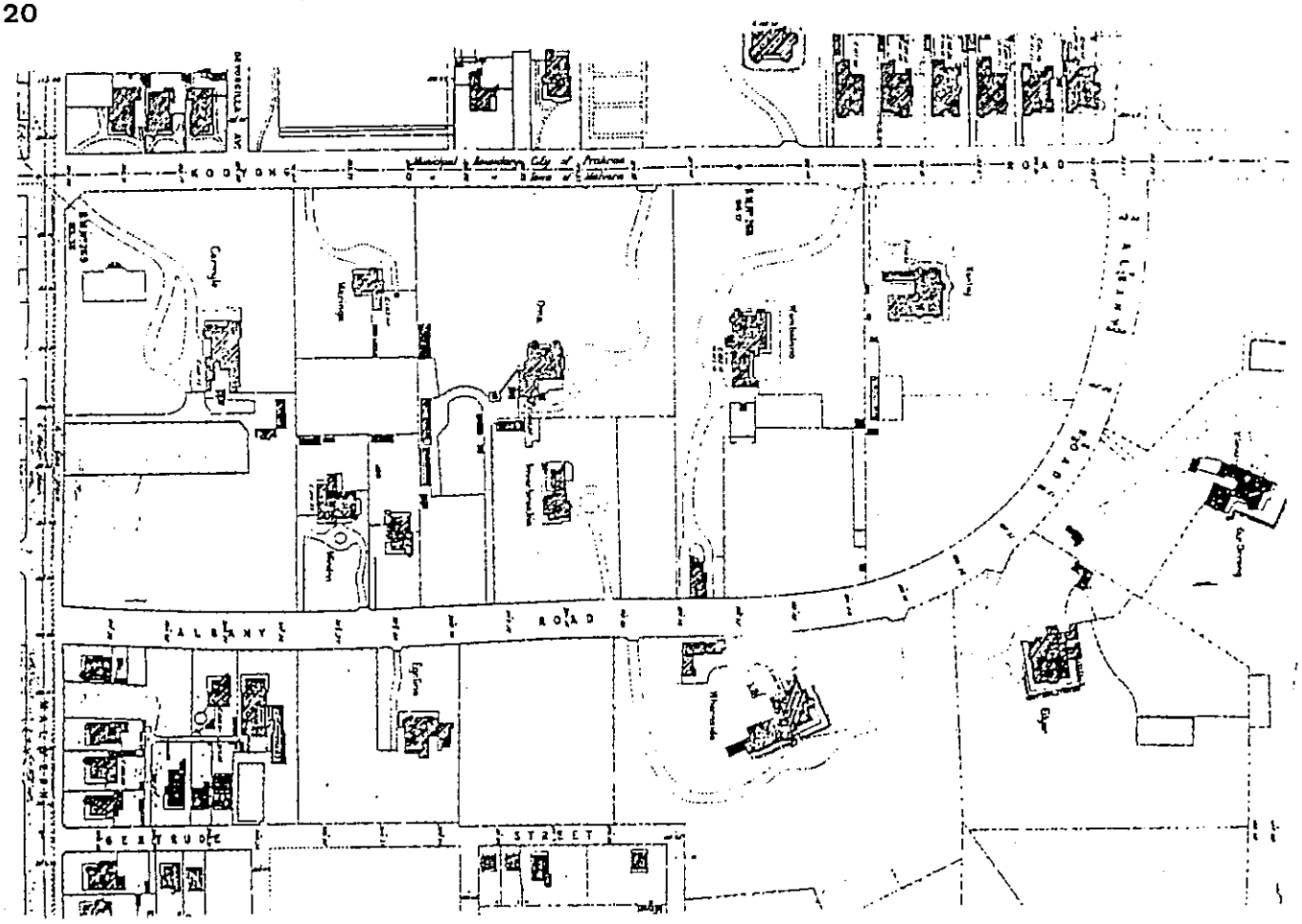
1902: MMBW plan shows the garden layout, gateway, plan of house and house name Oma (MMBW 160' to the inch plan 387 (59))

This structure once formed the entrance to Nareeb, the last grand mansion allotment in Kooyong Road. The massive two storied Italianate mansion was set behind a vast garden with many large trees. The property was subdivided and the residence demolished in the late 1960s. This brick section encompassed the gateway which had a recessed entry. It was constructed of face brick work with rendered cappings and originally had elaborate wrought iron gates. These are now relocated at D Gate at the Royal Botanic Gardens. In their place a period wrought iron gate served to close the gateway. These are of a different design to the original. The brickwork has been painted and small Castlemaine slate beds created within the recess. A single large tree survives from the original garden and a modern house is constructed almost immediately behind the gates.

This gateway in conjunction with 176 Kooyong Road provides a link with the massive mansion allotments of the nineteenth century that once extended between Toorak and Malvern Roads on the east side.

The former Oma gateway and fence is of local significance as it maintains a rare physical reminder of the many large mansion gardens formerly located in this area.





"WOODBURN," TOORAK, THE RESIDENCE OF J. M. BRUCE, ESQ., J.P.

Wombalano, 176 Kooyong Road (entrance gates and fence only)

1902: MMBW plan shows the garden layout, gateway, plan of house and house name Wombalano (MMBW 160' to the inch plan 387 (59))

This is a remnant of the mansion property shown on the 1902 MMBW plan. This was the residence of J M Bruce of merchants Patterson, Laing and Bruce. Tenders were called by Twentyman and Askew in the *Argus*, 13 June 1884, p 8, the interior decoration described in the *Argus*, 8 December 1885, p 8. (1) The exterior was illustrated in *Victoria and its Metropolis*, II, p 456 (see opposite). The vast garden, with many large trees and the mansion with a two storey balcony, is clearly shown in a 1925 aerial photograph of Toorak. (2) The gateways are sawn basalt with an elegant curved recess and comprise four principal piers with cappings also of sawn stone. The external piers have basalt balls surmounting them. The gates are of an elaborate and elegant wrought iron and cast iron composition with the side hinged stiles, curved over at the top in an elegant scroll form. The design of the gates, as well as the gateway, is extremely refined and represents one of the most important and elegant surviving gateways of a mansion allotment in Toorak. It is enhanced by the mature trees which originally formed part of the garden of this property and are of a character and age associated with a nineteenth century garden.

The former gates and gateway of Wombalano are of regional significance for their elegance and craftsmanship as well as for providing a rare reminder of the many large mansion gardens once found in this area.

1 Information provided by Dr Miles Lewis in correspondence with the Malvern Historical Society Inc. dated 18 August 1992
2 *City of Prahran Annual Report 1925-1926*, p.66.

184 Kooyong Road
Architect: Guilford Bell

A pioneer minimalist design of the 1960s, this house presents a series of brick planes to the street. These are focussed on the forecourt leading to the central proscenium opening, that serves as an entry. The simple detailing of the face brickwork and paving provides an elegance rarely achieved in this architectural expression. The sole tree is happily located on the axis of the entry and provides a Japanese character to this forecourt. Unfortunately an iron grille now detracts from this carefully designed character as does the replacement roller door to the garage which once matched the entry to the house. This house perfectly reflects Bell' design philosphy, for Georgian simplicity and a private inner living area accessed by a single opening. This house also encapsulated his concern for simplicity of form and careful detailing.

184 Kooyong Road is of local significance as a landmark design in this minimalist idiom which was subsequently widely developed by many architects.

202 Kooyong Road
Architects: Yuncken Freeman & Freeman

1934: Owner, C D Finch, 47 Caroline St. South Yarra. Agent, Yuncken Freeman & Freeman, 4 Bank Place, Melbourne (MMBW Drainage Plan 193889)

An early Georgian Revival townhouse of a design that has influenced Toorak architecture up to the present time. The simple street facade is symmetrically composed with a tiled hip roof behind a parapet punctuated with urns. The main facade of face brick work is relieved by several projecting bands of brickwork and pilaster to the parapet. This is capped in render matching the window sills, entry entablature and fence. The windows are simple double hung design, square headed at the upper floor and segmental arched at the ground floor. The entry entablature has an arched pediment and deeply banded pilasters. The house has a characteristic townhouse format with a low fence (which presents the house to the street), a gravel forecourt and drive through, a garage at one end and a gateway to a walled northern garden at the other. The characteristic of these houses is a well landscaped private garden concealed from the street. Normally only gravel and large single trees intrude into this forecourt area although in this instance a pair of topiaried shrubs and climbing plants on the face of the house relieve the starkness of the face brick work. This house is apparently intact externally.

Refer to Appendix One for biographical details of architect.

202 Kooyong Road is of local significance as an early and influential example of the Georgian Revival idiom that was an important component of the work of Yuncken Freeman at this time. In comparison with the current revival of this genre, the face brickwork and modest use of materials and details and simple proportions more successfully recreate the Neo-Georgian philosophy.

Glyn, 224 Kooyong Road
Architects: Klingender & Alsop

1902: MMBW plan shows the earlier Glyn on exactly the same site - remnants of the original structure may remain (MMBW Plan No 387(58), 160' to the inch.
1908: Owner, Mr Edward (sic) Miller, Toorak. Agents, Klingender & Alsop, 450 Chancery Lane, Melbourne (MMBW Drainage Plan 59647)

Built for Sir Everard Studley Miller in 1908 to the design of Klingender & Alsop, the house embodies the philosophies of the Arts and Crafts movement and its owner's taste. It also expresses the preoccupation held by Rodney Alsop for the aims of the Arts and Crafts Society, of which he was a founding member in 1908. Alsop is thought to have designed all of the internal elements, many being highly expressive of Arts and Crafts values. These include repousse and wrought metal work, leadlight windows and carved woodwork. English precedents may have included Baillie Scott's White Lodge (1899), Lutyen's Papillon Court (1903), or Homewood (1899) and Lethaby's Avon Tyrell (1893). All possess the picturesque gabled forms, display of natural materials and the inspiration of European Medieval domestic designs. (1)

This house was designed to be entered directly from the street frontage, from a large projecting entry porch, while the main rooms overlooked the vast garden to the side and rear. Alsop adopted this orientation for many other houses, which elsewhere provided an understated character, such as at 12 Uvadale Road, Kew. The house has an overall picturesque assembly of conical, bayed and gabled roofs and elegant tapered chimneys. The main walls and chimneys were finished in a distinctive pebble-dash highly textured stucco (with quartz river pebbles on an ochre coloured cement background). These once complemented the use of terracotta shingles on the massive roof and gable ends. Other distinctive elements include the Art Nouveau pattern wrought iron gate pairs, extended eaves brackets and oriel windows.

The house is substantially intact, despite the virtual loss of the surrounding land, although the painting of the pebble dash walls has substantially eroded the original character but not detailing of the building. The new fence and added wings have been carried out in a similar

style to the original building. Terraced near the house, the allotment extended to Toorak Road and included an open creek and large trees. At the rear, the land extended to the current position of Evans Court, from which location the house still presents an extraordinary appearance.

Refer to Appendix One for biographical details of architect.

Glyn is of national significance as one of the most important surviving Arts and Crafts residences in the country. The picturesque and unusual composition of forms, including the massive roof, chimneys, bays and the rich quality of the materials, set this building apart from any others and underscores the architectural mastery of Alsop at this early point in his career.

1 Citation based on the original by Graeme Butler.

c. 1960

41 Kyarra Road
Architect: Leslie M Perrott

1925: Proposed brick residence at Kyarra Road, Glen Iris for Mr F Kirkwood. Architect Leslie Perrott ARVIA, Fourth Victoria Buildings, 243 Collins St. Melbourne (Malvern Building Plan 5833)
1926: Article 'A Thousand Pound Home' in *Australian Home Beautiful* includes ground plan, architect's sketch and brief description of the house design. (*AHB*, January 1926 p.32)
1927-47: Kirkwood (Sands & McDougall Directories)
1959: Willoughby (Sands & McDougall Directories)

This modest hipped roof house embodies simple Georgian Revival window and roof forms. It has a terracotta tile roof, walls of rough cast brick work with a base of red bricks to match the chimney. It is intact externally.

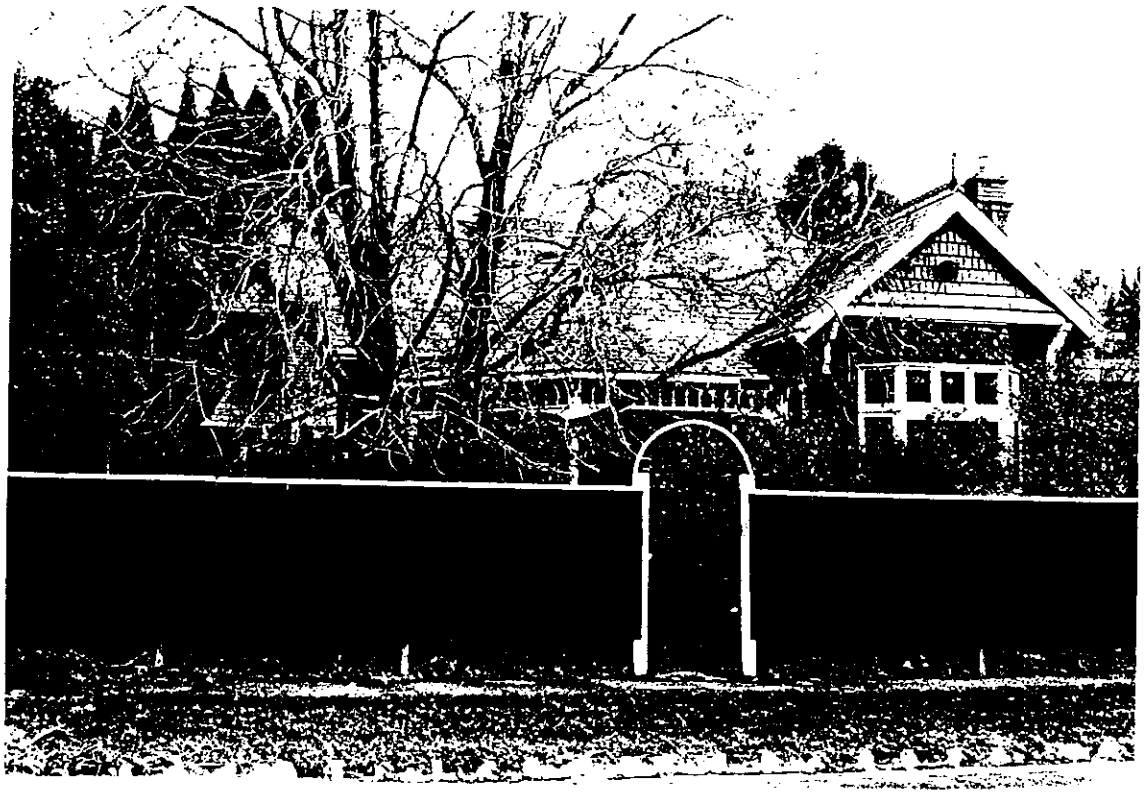
Refer to Appendix One for biographical details of architect.

41 Kyarra Road is of local significance as a publicised model house. It was featured in the *Australian Home Beautiful*, January 1926 as a good example of a compact home that could be built for £1,000. While architect Leslie Perrott was noted for his concrete housing at this period, this building utilises more conventional construction.

Tiri-Tiri, 44 Kyarra Road
Architect: H.W. Tompkins

1892: Frank B Tompkin's cottage near Gardiner Station (Victoria) described. Illustrated, perspective (*Australian Builders & Contractors News*, 27.2.1892 p.164 - *Architects Index*)
1892: Oak Rd Tomkins, (sic) H W Architect Owner/Occupier Bk. hse. Lot 15 in progress N.A.V. £46
1895: As above. Bk. hse. Lot 15 N.A.V. £39
1896: As above. " " " " £28
1897: Oak Rd Tomkins, Henry W. sold to H C Wade, clerk, for £3500. Lot 15 (no house is listed here - presume an error) N.A.V. £30
1898: Wade, H C clerk. o/o Bk. hse. 8 rms.
(Malvern Rate Books)
1899: Vacant
1900-03: Wade, Herbert C
1904-27: Loveridge, James E 'Tiri-Tiri'
(Sands & McDougall Directories)
1942-52: Margetts, Vernon
(Sands & McDougall Directories)

This house is of interest as being an early home of prominent architect Harry Tompkins. This house is a relatively typical Queen Anne villa with a complex and articulated roof form having gables and verandah incorporated into the main roof. The most unusual feature is the timber shingling to the gables, somewhat ahead of its time. In particular, the deeply curved window hood to the side bay window, is of an almost oriental character. (This has the character of the work of architects Beaver & Purnell. A.W. Purnell practiced in China and designed a number of eastern-influenced buildings in Melbourne.) The section of terracotta scalloped shingling extended the window bay to the projecting shingle section above on the front bay. The building has a slate roof, terracotta ridging and red brickwork elsewhere, with special moulded brick work to chimneys and other details. The verandah has restrained timber fretwork. Other than the later fence, this building is intact externally.



Refer to Appendix One for biographical details of architect.

Tiri Tiri is of regional significant as the early design and home of prominent architect, Harry Tompkins. It is also of interest for some unusual details, adding an Oriental charcter to this early Queen Anne villa.

1 Linlithgow Road
Architects: Walter & Richard Butler

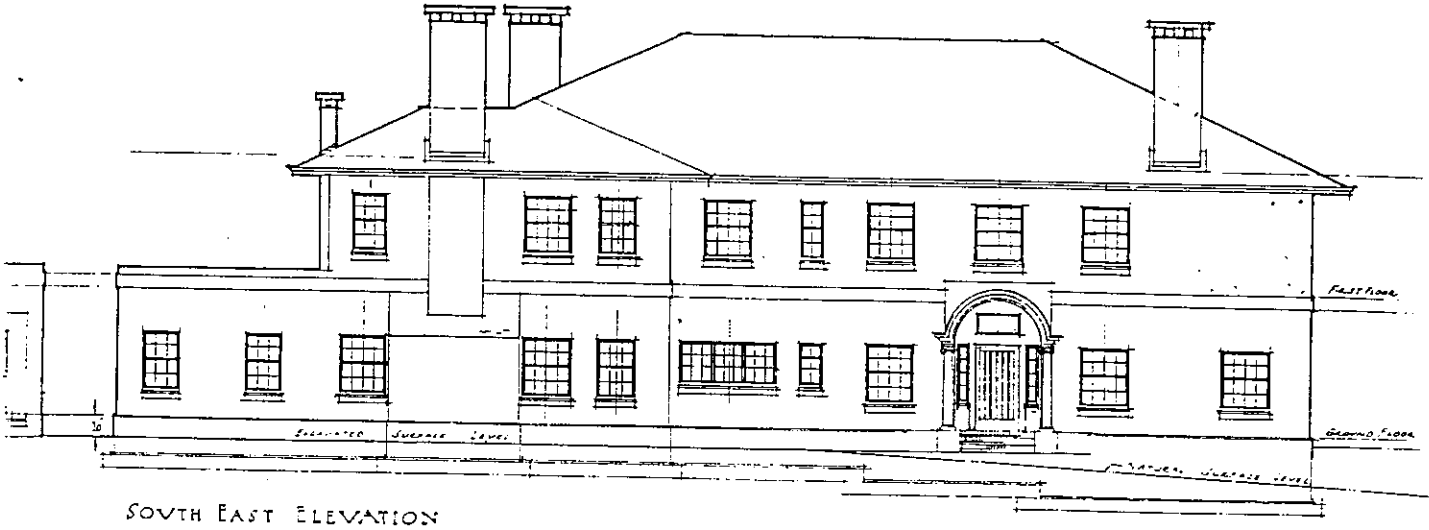
1919: Residence Albany Road, Toorak for E H Shackell Esq. Walter and Richard Butler Architects, October 1919. State Library of Victoria collection WD HOU.159-1,2. Second set of plans (blueprints) which shows a more elaborate entry entablature. (Malvern Building Plan 1959)

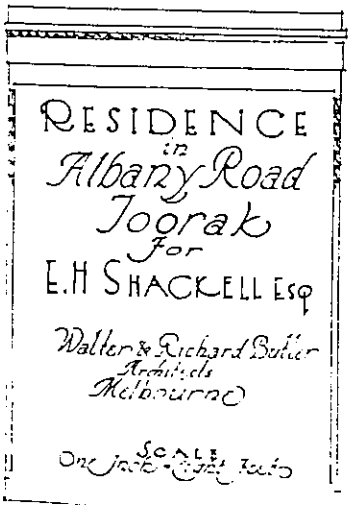
This restrained Georgian Revival mansion is of an advanced design for its period of construction. This building introduces a sophisticated style into the practice of W & R Butler. It appears to have been influenced by the low horizontality of the Prairie school in contrast with much of the Butler's work in the Arts and Crafts style.

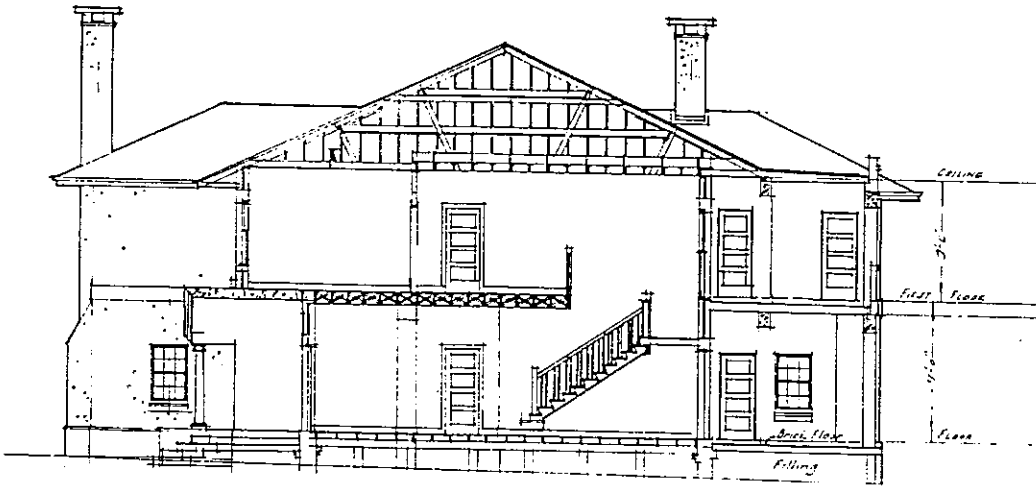
The house consists of two main building forms. The principal wing with the entry is set back and has a low pitched slate roof and wide eaves. The roof is dominated by a massive chimney. A secondary service wing projects towards the street and is of a slightly lower scale. Walls have a render finish principally of a rough cast texture, with smooth render for a band separating the floors, providing mouldings to the chimneys and defining the entry portico. The building has a horizontal emphasis created not only by the roof form but by the width of the window openings. The windows have glazing bars of a Georgian-influenced form. The entry porch comprises a classically-derived pediment set on Ionic columns. The principal rooms are orientated toward the large rear garden, well concealed from the street. The front forecourt has a simple double entry drive with rough cast rendered piers for gate posts, with a very low fence between. Two massive elm trees dominate this otherwise low key entrance garden. This house appears to be generally intact.

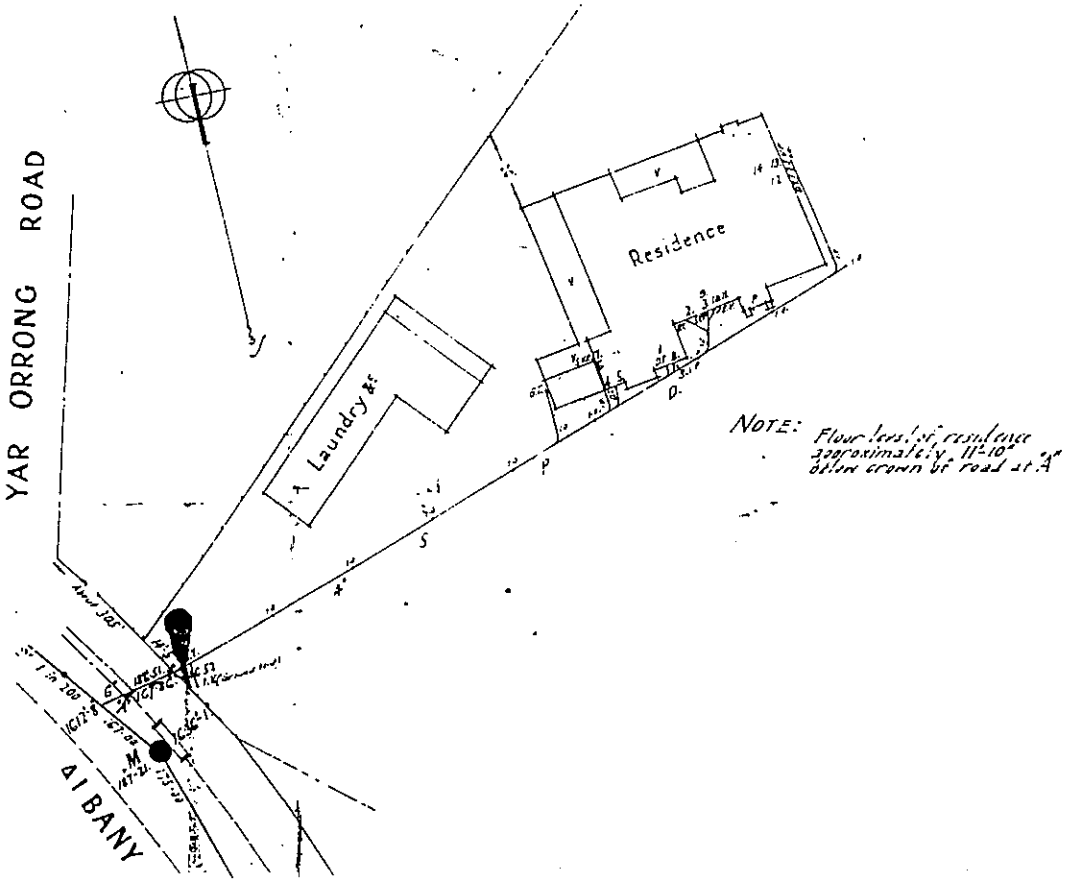
Refer to Appendix One for biographical details of architect.

1 Linlithgow Road is of state significance as an early interpretation of the Georgian Revival style with overtones of the Prairie style. It is an important building from the renowned practice of W & R Butler.


FIRST FLOOR
GROUND FLOOR
SOUTH EAST ELEVATION


RESIDENCE
in
Albany Road
Toorak
for
E.H SHACKELL Esq
Walter & Richard Butler
Architects
Melbourne
SCALE
One inch = eight feet


CEILING
FIRST FLOOR
BRICK FLOOR
FILLING


YAR ORRONG ROAD
ALBANY
Residence
Laundry
NOTE: Floor levels of residence approximately 11'-10" below crown of road at "A"

5 Linlithgow Road
Architect: Marcus Martin

1937: Article in *Australian Home Beautiful* featuring photographs of the exterior and interior of the house. (*AHB*, May 1937, pp.28-31)

A restrained design comprising a basic Georgian Revival form but relieved by detailing of a more streamlined art deco character. It forms an important relationship with the pioneering design of the W & R Butler designed residence at 1 Linlithgow Road.

The hip roof is in one single form apart from the projecting wing towards the street on one side, similar to 1 Linlithgow Road. It employs a large terracotta tile roof and the walls are of an unpainted, natural sand render finish. The building has unusual wide eaves with an enclosed box gutter. Decoration is sparse other than some horizontal banding and a grooved moulding running at the head of the upper floor windows. The principal design emphasis is the entry, with its simple cantilevered concrete canopy and tripartite stair windows above. The wide double hung windows are squared in proportion, which creates a horizontal emphasis to the building form. The only contrasts to the render material are the rustic stone gate pillars and the wrought iron fence, set on a low dwarf stone wall. This building has a large rear garden, concealed from the street. The forecourt comprises a simple return drive and a low key garden.

Refer to Appendix One for biographical details of architect.

5 Linlithgow Road is of regional significance as a stylish form of the evolved Georgian Revival style. It is of particular note for the natural cement render finish, simple lines and refined art deco detail of small items.

8 Macquarie Road
Architect: Robert Hamilton

1929: 'Residence in Macquarie Road, Toorak for Dr J H Kelly dated Feb 1929. Robert Hamilton, architect, 89-91 Queen Street, Melbourne'; block plan dated 6 May 1929; letter from Hamilton 're Dr T H (sic) Kelly's proposed house in Macquarie Road, Toorak' seeking permission to have the porte cochere extending to 16ft from the street boundary instead of the regulation 25ft, 6 May 1929; (Malvern Building Plan 10192).

This is an elegant Georgian Revival building. The roof forms have several distinct elements comprising a projecting hip over the porte cochere and a projecting wing above. The main roof rises above this and the two storey section is surmounted on both sides by single storey roof forms. All of the roofs extend over the wide eaves with a reduced pitch which gives this house a very distinctive character. The main massings of building forms are relatively simple as are the Georgian Revival windows and shutters. The fence, while sympathetic to the original, is possibly a later addition. This building is relatively intact although the porte cochere was originally designed as a single storey structure.

Refer to Appendix One for biographical details of architect.

8 Macquarie Road is of local significance as an excellent example of Robert Hamilton's work in a non-mediaeval style.

12 Macquarie Road
Architect: Robert Hamilton

1930: Robert Hamilton: Architect, specification only (Malvern Building Plan 10719)
1931: Misses Todd O & O Agent: R B Hamilton, The Metropolitan Building, 89 Queen St. City (MMBW Drainage Plan 186736)

An imposing two storey Old English style residence, typical of the work of Robert Hamilton. It has a dominant giant gable projecting to the street with a central chimney running through. A secondary transverse gable extends down to ground floor level. A further lower gable extends from this side gable to create an arched porte cochere. The articulation of the roof form provides a cottage character to this two storey residence on the southern or entry side. The chimney is flanked by two quadrant shaped louvred vents at the apex and paired windows. The north elevation has a single storey projecting bay with a hipped shingle roof. The house is constructed with a terracotta shingle roof and clinker bricks. Tapestry brickwork is used for the voussoirs of the arched porte cochere. The windows are simple, of a Georgian Revival style. The original herringbone brick driveway extends through the porte cochere to the rear garage. The house retains its original clinker brick gateway and has a paling fence possibly a replacement of the original (presumably jarrah planks). Two large eucalypts dominate the front garden. This house is relatively intact, although the French doors at the ground floor appear to be later.

Refer to Appendix One for biographical details of architect.

12 Macquarie Road is of regional significance as a striking example of the Old English style. The massive terracotta shingled roof and articulated roof form (including the arched porte cochere) are especially important features.

1010 Malvern Road

1890: Russell, Capt. occ. Everest, Henry builder-owner 'Building in progress' NAV £70
1891: Russell, William occ. Everest, Henry builder-owner Bk. Hse. 13r. NAV £110
(Malvern Rate Books)
1895: David Brown occupier. Perp. Exec. & Agency owner. Bk. House NAV £80
1911: Tedstall, Joseph T. (Listed as No 4 Malvern Road)
1917: Evans, Miss Jane B. Malvern Rd)
(Sands & McDougall Directories)

A stripped two storey Victorian villa designed with a principal front elevation in the manner of a terrace house. It has a hipped roof, rendered chimneys with elaborate cornice and fan shaped flue fins. The render of the front facade is quite restrained with simple label moulds above the windows terminated with small foliated consoles. Other features include arched mouldings around the ground floor windows and a simple cornice at impost level (i.e. where the arch meets the vertical section of the window) and a matching arched recessed front doorway. The ground floor windows are constructed in a projecting bay. This building was designed with a two storey verandah which has been removed. Another alteration is the new high masonry fence.

1010 Malvern Road is of local significance as a simple terrace form Boom style residence from a period when closer settlement was anticipated in this area. There are a number of similar examples also on the south side of Malvern Road but west of Kooyong Road.

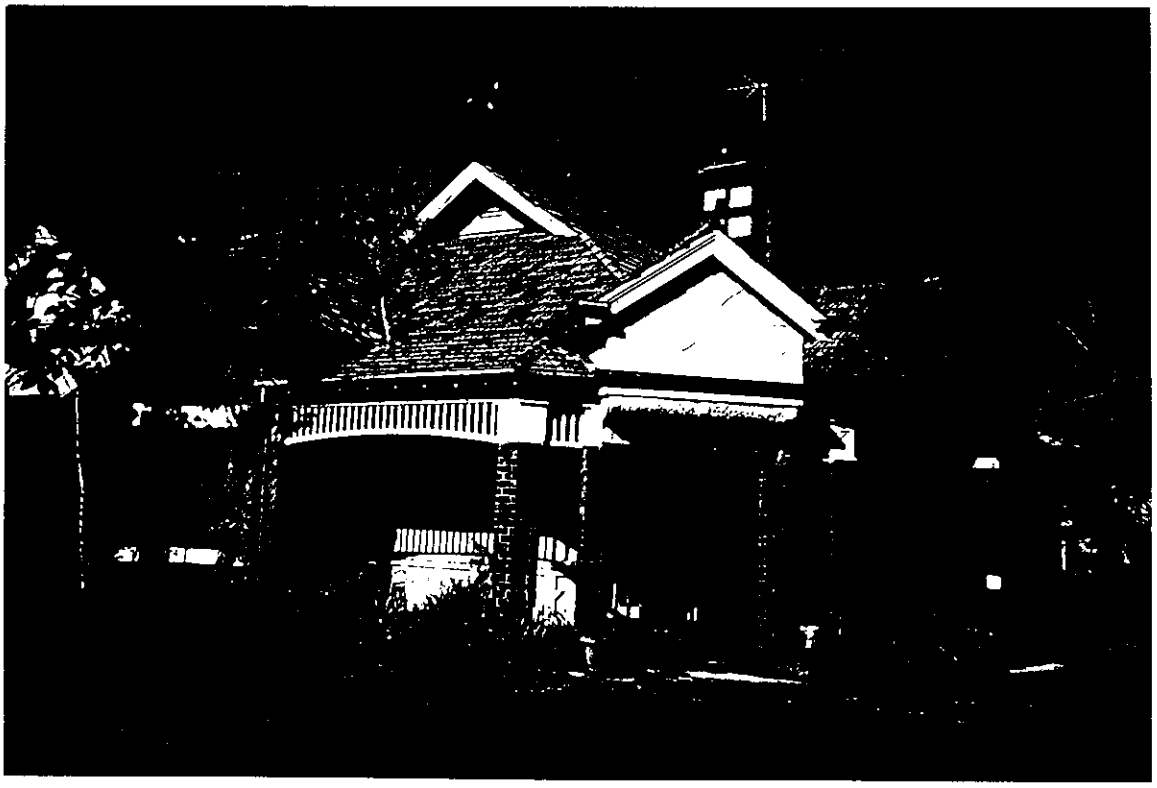
Taringa, 1018 Malvern Road
Architect: A Einsiedel

1903: Owner, Walter Murray, Booran Road, Caulfield. Agent, A Einsiedel, Kooyong Rd, Armadale (MMBW Drainage Plan 34828)

A single storey Edwardian villa which features a complex hipped roof form with projecting gables at the ridge, an angled verandah entry and two projecting wings. The location on a corner allotment has enabled the house to be designed to face both frontages and thus it has an almost symmetrical disposition. The roof extends down to form a verandah which returns between the two projecting gable wings. The house is notable for the terracotta tile roof and ridging as well as the face brickwork contrasting with the rough cast half timbering at the gable ends. The detailing of the brickwork on the verandah columns with bull-nose bricks adds strength to the design, as does the contrasting strapwork on the chimneys. The verandah has a simple arched pattern to the restrained Edwardian designed fretwork. This house is relatively intact other than a lightweight enclosure of one section of the verandah and painting of brick work within the verandah opening.

Refer to Appendix One for biographical details of architect.

Taringa is of local significance for its important contribution to Malvern Road through its architectural character, prominent location and general integrity.



1021 Malvern Road
Architect: Shreiber & Jorgensen

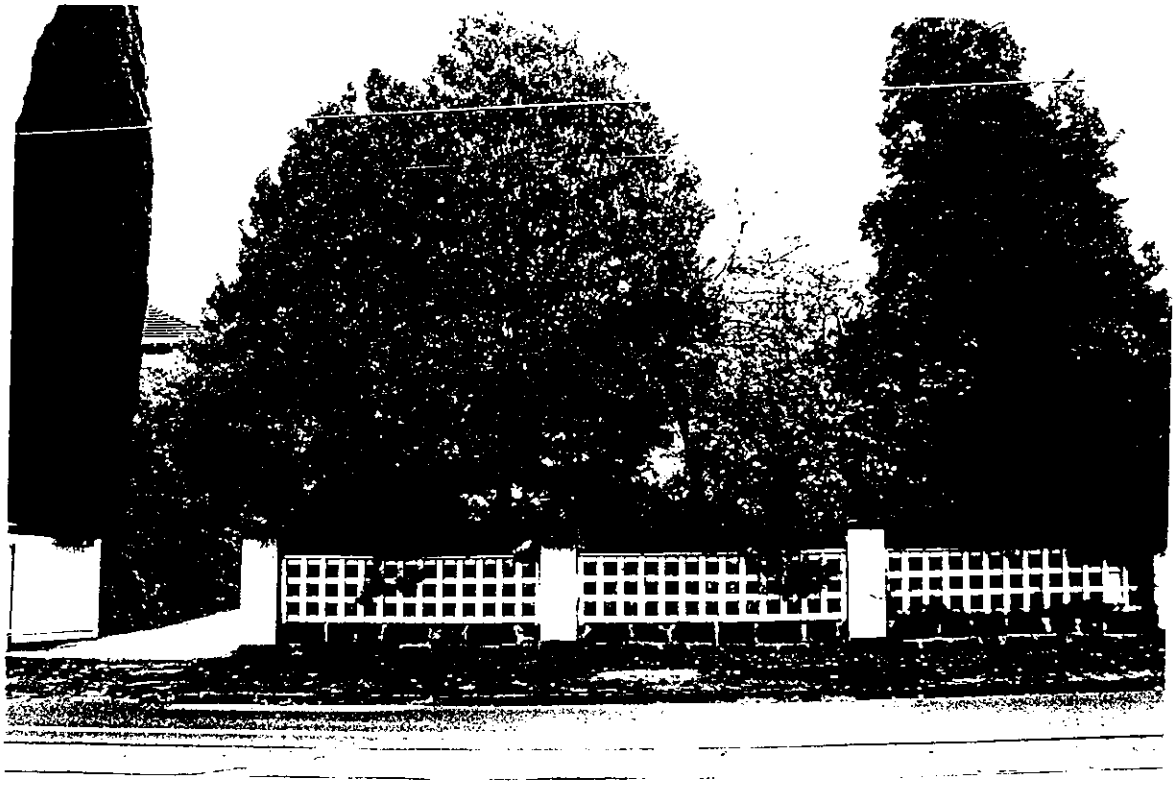
1923: 'Proposed residence in Malvern Road, Malvern for Mr Gason' (Building Plan 4576)

The building plans show a slightly different design to that constructed with an angled projecting bay for the front ground floor 'piazza' and first floor balcony. The floor plan however, shows these as constructed. Similarly, an angled bay window was shown for the livingroom, however, this was replaced by the small, square projecting bay.

An imposing two storey house with the design drawing heavily on the Georgian Revival style. It has a hipped roof finished in unglazed concrete tiles with two secondary hips, one to the front balcony and one to the side wing. The building is finished in rough cast render with smooth cappings to sills and balustrades. The open balcony provides an important aspect of the building's character. The windows are of a simple design of grouped sashes on the front elevation with a grid pattern to the glazing bars of the upper sashes. Internal details also reflect this use of a decorative grid pattern. The internal detailing shown on the plan reflects the influence of Charles Rennie Mackintosh. There is a pergola leading to the side entry porch. The fence is constructed with rough cast piers with timber lattice panels of a large square grid pattern. Other than the painting of the original rough cast finish and the bluestone pitchers to the plinth of the fence, the house is relatively intact.

Refer to Appendix One for biographical details of architect.

1021 Malvern Road is of local significance for its massing and also its detailing, especially the use of a square grid pattern to the glazing bars and the front fence lattice work.



1021 MALVERN ROAD

1022 Malvern Road

1890: Shuter. Lot 5 land only. N.A.V. £60
1891: Shuter, Charles. Police magistrate O/O Bk. hse. 13 rms. £160
1895: Shuter, Mrs. Owner. Payne, Thomas, H Occ. Bk. 13 rms. 80' N.A.V. £125
(Malvern Rate Books)

A single storey Edwardian villa. This building has a number of elaborate details in addition to the normal attributes of the Edwardian era (hipped and gabled terracotta tiled roof and decorative ridging and chimneys). The projecting front bay has an unusual angled bay window capped by a sun canopy with scalloped timber shingles. The verandah is a separate structure from the main roof and has a restrained verandah design with turned timber posts and simple timber brackets. The building is clad in face red brickwork relieved with sections of rough cast at the gable ends and a decorative render treatment around the window sills. The house retains remnants of the original picket fence, cut down to suit the tastes of a later era. This house is relatively intact other than the cubic two storey rear brick extension.

1022 Malvern Road is of local significance for its ability to demonstrate the transition from the Victorian building form (with the asymmetrical projecting angled bay window and separate verandah) into an Edwardian design. It is also of note for the elaborate character and general intactness of the front section.

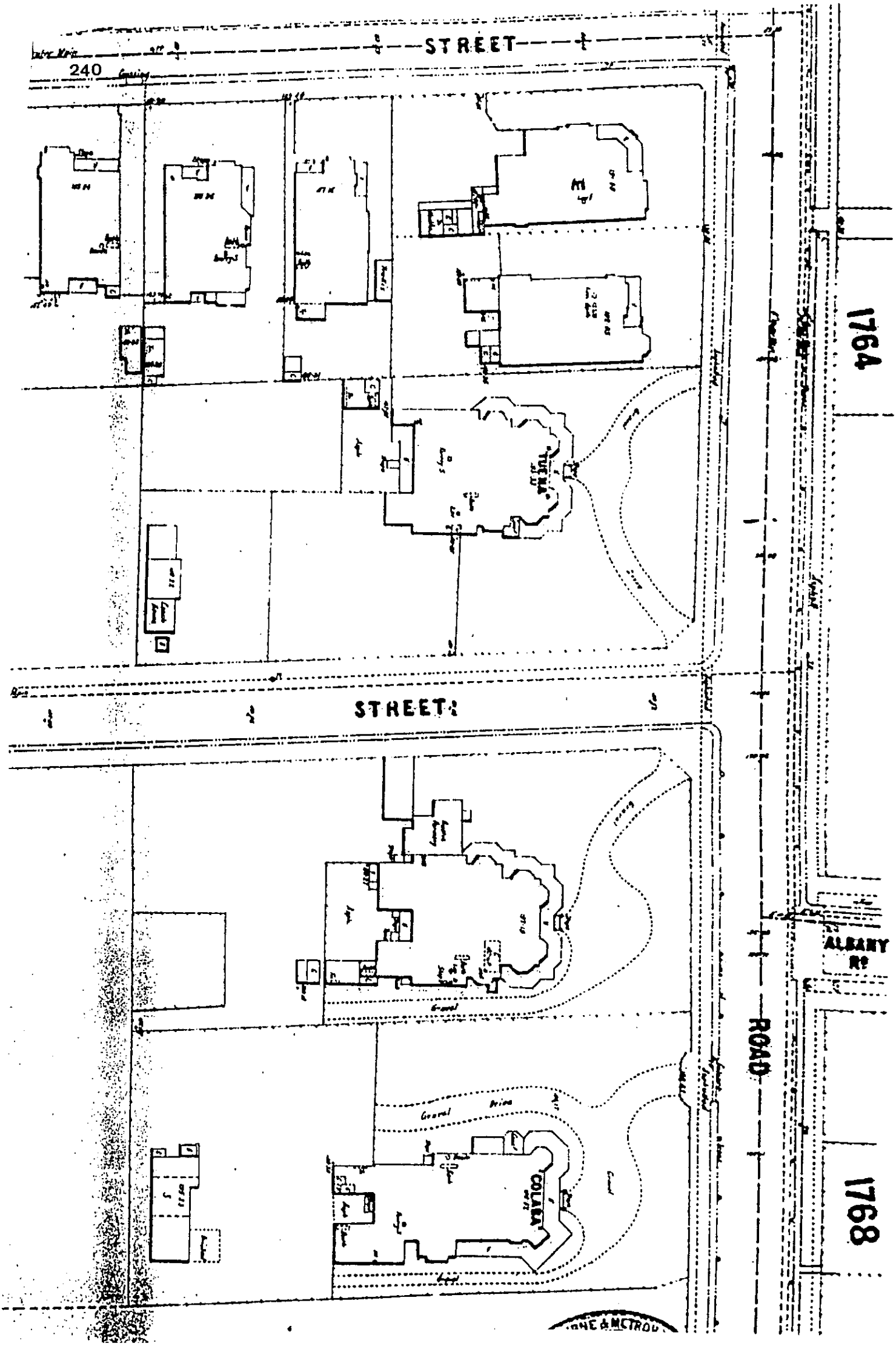
Teuna, 1026 Malvern Road

1888: McVean, Donald merchant. Owner. Pt. sec. 1 & 2 Bk. hse. in progress, 15 rms. & lots 1, 2, & 3. Malvern Rd. N.A.V. £200
1890: McVean, Donald merchant. Owner. Oliver, William acct. (left district) Bk. hse. & conv. & land N.A.V. £200
1891: McVean, Donald owner. Stewart, J.C. solicitor occ. Bk. 10 rms. £195
(Malvern Rate Books)

This house is strikingly similar to 1034 Malvern Road. Both were constructed in 1888 and they share the same unusual plan form and originally formed a mirror image around Murray Street. Teuna, however, lacks the imposing central tower of this other house.

Teuna incorporates many characteristics of the Boom era, Italianate style villa. The elaborate building form, with five projecting angled bays on the three main living rooms, has produced an extraordinarily elaborate roof form and building footprint. The construction of a cast iron verandah which extended around this footprint further emphasised the elaborate character of this design. The house has a pair of stuccoed chimneys (with cornices, flue fins and brackets), bracketed eaves and intact fenestration. The double hung windows are of interest for their detailing, with round returns to the sash frames. This house has been subject to a number of unsympathetic alterations, including the construction of a large projecting gabled entry porch, the removal of all of the cast iron from the verandah, the construction of a high front wall and garage in the front garden area. The house has lost its original corner frontage with Murray Street. It once had a similar deep block to 1034 Malvern Road but with a larger side garden. Subsequent subdivisions have also seen the loss of the subdivision of the rear garden.

Teuna is of local significance as an elaborate Italiante villa with an interesting building form that provides an important relationship with the neighbouring landmark villa at 1034 Malvern Road.


STREET
240
STREET
ROAD
ALBANY
Rd
1764
1768
COLLEGE
Gravel
Grass

1035 Malvern Road

1907: Owner, Elizabeth M White, Myamyn Street, Malvern. Agent, Leonard Bros. Church St. M. Brighton (MMBW Drainage Plan 57555)

A single storey Edwardian villa of particular note for the elaborate terracotta roof and the octagonal turret above the corner bay. Tall brick chimneys, with a rough cast band and terracotta chimney pots, further emphasise the roof line. The hip roof covers the verandah, which extends around the corner bay window and turret to return on the side. Rough cast is used for gable ends and the walls are of face brickwork with a decorative band. The windows are casement sashes with arched heads to the sashes. These form the octagonal bay and projecting square bays. Other than the painted brickwork, the loss of the decorative fretwork frieze to the verandah (although it retains its curved columns) and a high brick fence, this house is relatively intact.

1035 Malvern Road is of local significance as an elaborate Edwardian villa of particular note for its roof form and the octagonal turret.

1043 Malvern Road

1889: Execs. of J.W. Stoddart owner. Lot 2 Albany Estate. Building in progress.
1890: Stoddart, Mrs Louisa E. O/O bk. hse & conv. N.A.V. £120
1891: Stoddart, Mrs Louisa E. (widow). Owner. Dr. Ronald occ. Bk. 7 rms. 72' N.A.V. £125
(Malvern Rate Books)

An Italianate villa with a tower, an unusual feature for the relatively modest scale of the house. Otherwise the house is a typical asymmetrical villa with a slate hipped roof and a projecting wing. This has an angled bay window which is reflected in the roof form. The square tower has a stuccoed cornice, brackets separated by garlands and Corinthian pilasters. The tower is further enhanced (as is the bay window) by elaborate impost mouldings between the segmental arched double hung windows. Other than the front verandah being removed and the high timber fence, the house is relatively intact.

1043 Malvern Road is of local significance as a modest Italianate villa distinguished by a square tower.

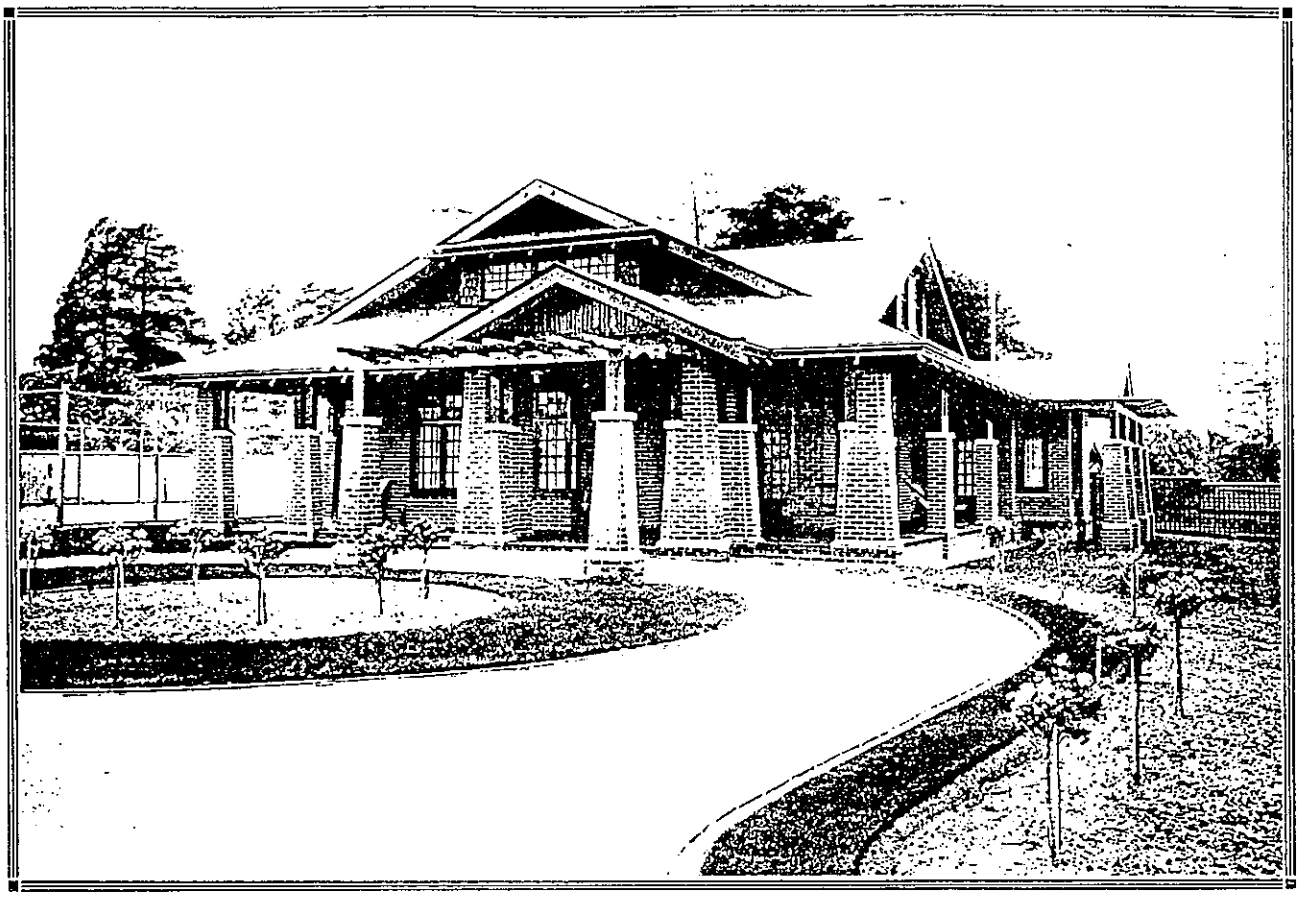
Shameen (later Moonambel), 1050 Malvern Road
Architects: Beaver & Purnell

1916-17: Mrs Jean Purnell o/o Bk. hse. 10 rms. in course of erection. (Malvern Rate Books)
1916: A W Purnell (Beaver & Purnell). Interiors of the villa 'Shameen', cnr. Malvern & Huntingtower Roads showing oak panelled entrance & lounge, dining room & drawing room. Purnell's own house. (*Real Property Annual*, 1916 p.49)
1917: Purnell, Arthur
1924: Hogan, J.E.
(Sands & McDougall Directories)

This building has an unusual and distinctive bungalow form. The low pitched slate roof is broken by two cross gables creating an attic. These gable ends are clad in timber shingles and have small canopies over the windows which have multipaned glazing glass. The chimneys are an important feature, being very slender but being terminated with wide slender concrete cappings. The encircling verandah is constructed as an extension of the main roof form and has tapered brick columns which, apart from corner and entry columns, are continued upwards with the top third being paired timber columns. The ground floor is constructed of red face brickwork and incorporates a series of multi-paned casement windows. The entry is defined by a secondary gable and was originally connected to a pergola which crossed the drive and was supported by matching brick piers on either side.

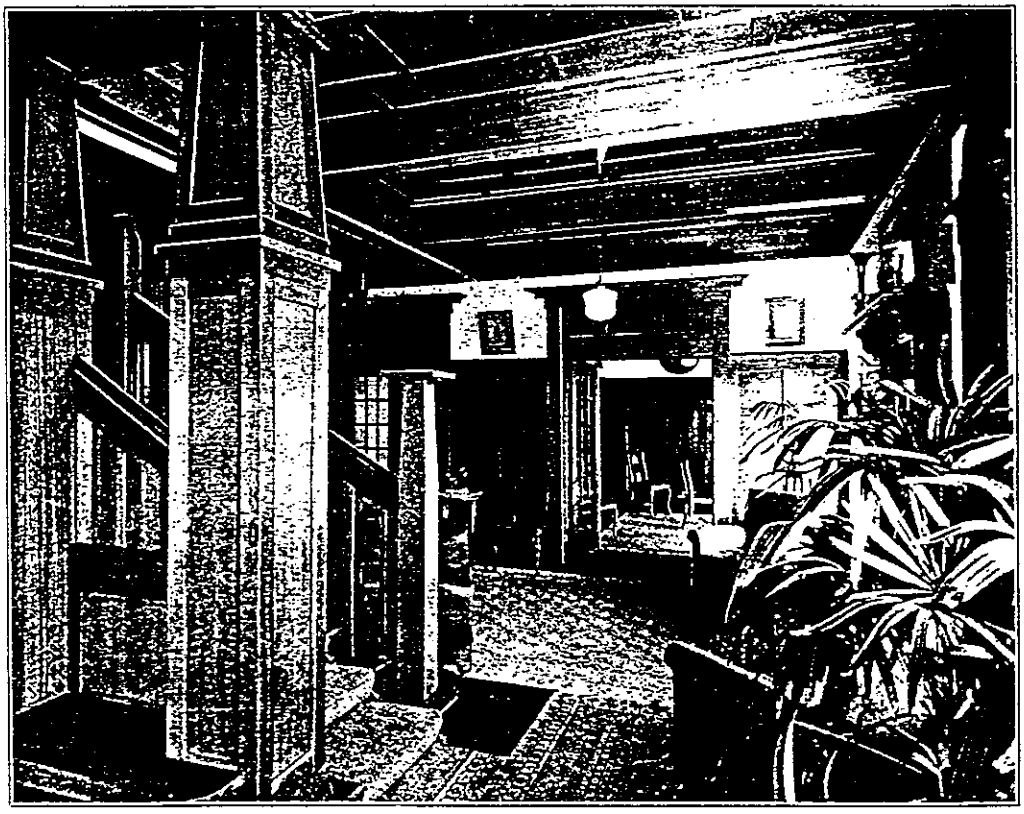
Refer to Appendix One for biographical details of architect.

1050 Malvern Road is of state significance as one of the most important and unusual examples of the bungalow style in Victoria and as an important work of architect Arthur Purnell. It is substantially intact including the garden layout and sections of the fence and gatehouse.



Distinctive Australian Design of Villa Residence, "Shameen," Malvern Road, Malvern

BEAVER and PURNELL, ARCHITECTS



OAK PANELLED ENTRANCE HALL AND LOUNGE

1050 MALVERN ROAD

1059 Malvern Road

1914-15: Reilly, John (surveyor) O/O Bk. hse. 10 rms. in course of erection £80 (Malvern Rate Book)
1947 & 1950: Upjohn, William George Dismore, Surgeon (Who's Who)
Note: No drainage plans available from MMBW

This is a substantial attic style residence. The large attic roof form helps conceal the size of this house. This house is of a restrained design reflecting a transition between the Federation style and the Bungalow/Craftsman styles. Detailing is comparatively simple and this contributes to the powerful architectural character of this building. The roof comprises a main gable facing the street, which rises above two secondary gables. These create ground floor projections, while three cross gables face the large side carriage loop. The upper transverse gable covers an enclosed open balcony. The roof is of terracotta tile and the gable ends are simple vertical strap work on rough cast. Shingles are used for the cladding on the upper floor around windows and also above circular window bays at the ground floor level which is clad in red face brickwork. The house is sited on a large allotment and the large side garden provides a second principal elevation. The house is relatively intact other than the high timber front fence.

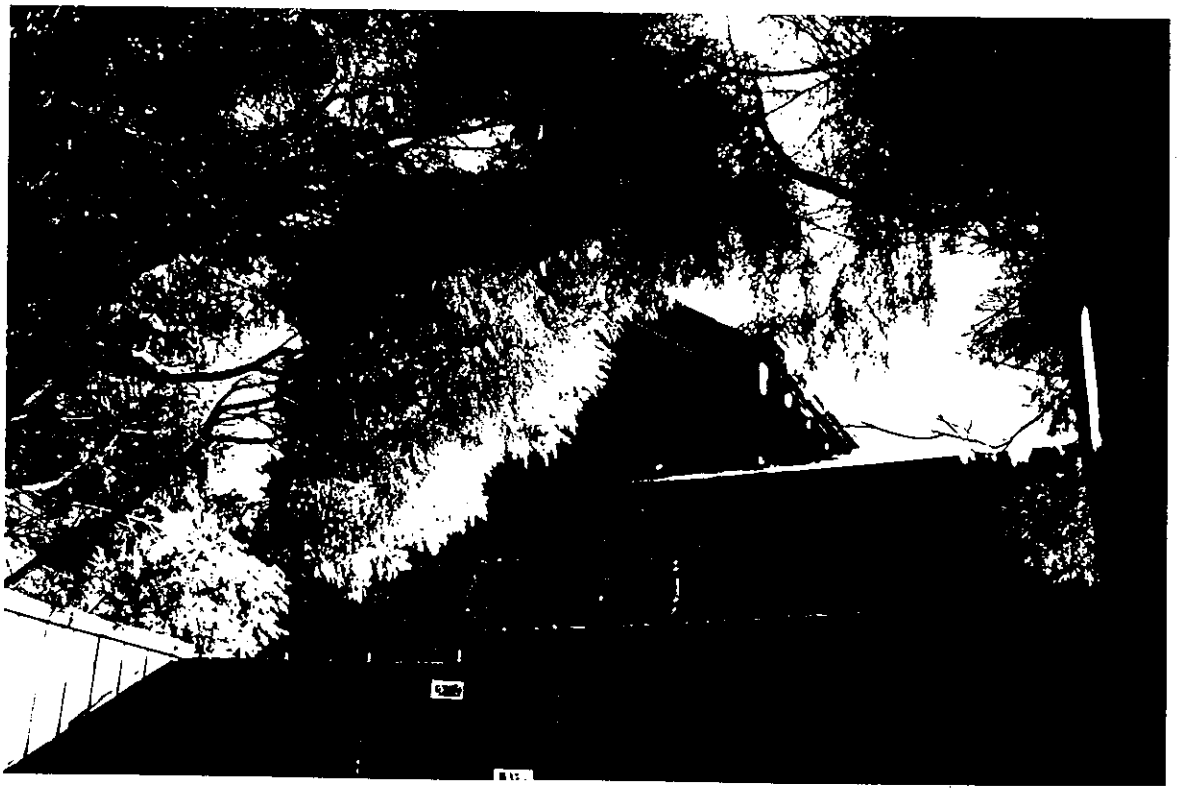
1059 Malvern road is of regional significance for its strong architectural character, the strong massing of the gable roof forms and the simple detailing. This building pre-empts the architectural developments of the post-World War I period.

1076 Malvern Road

1910: J Tallent, 164/8 Flinders Lane, Melb. (MMBW Drainage Plan 71889)

A single storey Edwardian villa which has a slate roof with terracotta ridging. The roof extends over the verandah but is interrupted by projecting gables. The walls are face red brick but projecting bay windows are continued to the gable end in rough cast and strap work. The bay windows are of a standard Edwardian casement design with highlight casements with decorative leaded glass. The verandah has turned Edwardian columns and an arch design to the verandah frieze. The house appears to be relatively intact, although it is almost totally obscured by a high timber fence and a row of cypress trees.

1076 Malvern Road is of local significance as one of a number of relatively intact Edwardian villas in this section of Malvern Road.



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

1939: Illustrated in *Australian Home Beautiful* in advertisement for Eureka Terracotta & Tile Company advertising the bonded hip tiles and mitred valleys, a characteristic unique to Eureka tiles. M R Barlow & Associates, Architects; A M & R R Gyngell, Builders
1949: Owner: Mrs H Williams Agent: H Hodseon & Robinson - refers to later alterations (Melbourne Water, pers. comm. from drainage plan)

These flats are an elaborate design utilising the Old English style. The roof is predominantly of a hipped form with a projecting gable over the half timbered bay. There are open balconies at first floor level which emphasise the adjacent projecting bay. The mixed coloured terracotta tile roof is of interest for the patent ridge and valley detail. The walls are of clinker brickwork, apart from the half timbered section. Tapestry bricks are used around entrance archways. Windows are of a simple Georgian Revival design. The fence is a low clinker brick wall with terracotta cappings matching the main building.

Refer to Appendix One for biographical details of architect.

1077 Malvern Road is of local significance as an Old English style building which provides a dominant character to this important corner with Hopetoun Road. The Old English style provides the opportunity to create diversity of design expression which integrates the design of the apartments to create the unified character of a single residence. It represents a diverse aspect of the work of Marcus Barlow.

BONDED HIP TILES

THE MODERN FINISH FOR MODERN BUILDINGS

1077 MALVERN ROAD

1078 Malvern Road
Architect: James W Lockwood

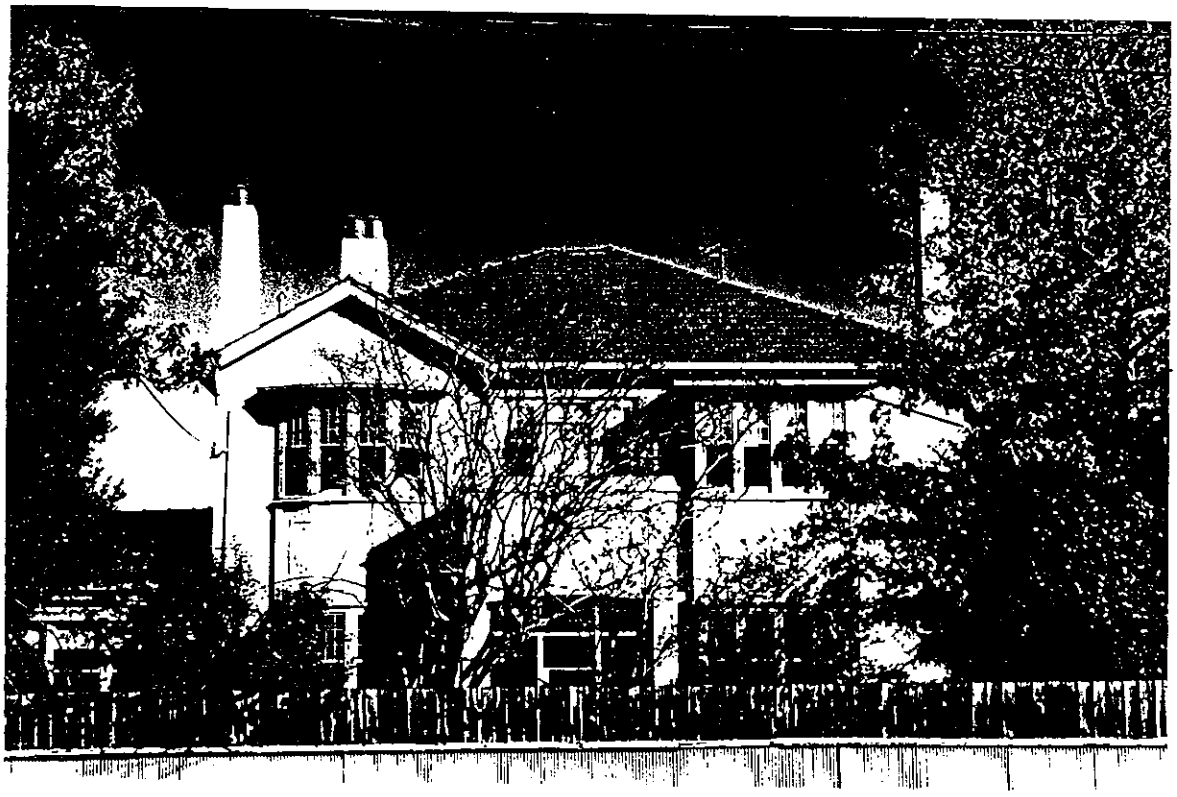
1916: Mr J W Lockwood, Loch St, St Kilda (MMBW Drainage Plan 95306)
1926: Alterations and additions to residence at Corner of Malvern and Mercer Roads for Ernest Marks Esq. J Plottel Architect. Building Plan No 8778.
1928: Garage added, architects Plottel, Burnett & Alsop. (Malvern Bulding Plan 9497)

A two storey house with a number of architectural influences. The Arts and Crafts are represented with the projecting bay windows and the slender tapered chimneys. The general form, however, with a hipped roof and a single projecting gable, has some relationship with the Georgian Revival. The roof is terracotta tiles and the walls are rough cast with plain banded strips creating decorative relief. The house has an angled bow window on one side and a square shallow bay on the other, both with flat projecting canopies. The house is externally intact other than the enclosure of the entry porch and first floor sleep out above.

The 1926 alterations included the single storey extension on the east and new rooms at the rear, as well as a new chimney to serve the single storey addition. The plan showed a block plan with a tennis court to the east now on a separate allotment.

James W Lockwood is known to have practiced in Melbourne and Adelaide between 1888 and 1892 and also to have been in practice with Rankin with projects in Bendigo and Kyneton in the same period. It would seem that the practice may have not flourished after the recession and this appears to be a house built for Lockwood, either for speculation or his own use.

1078 Malvern Road is of local significance for its strong architectural character, dervied from the design of the projecting bay windows and the chimneys.



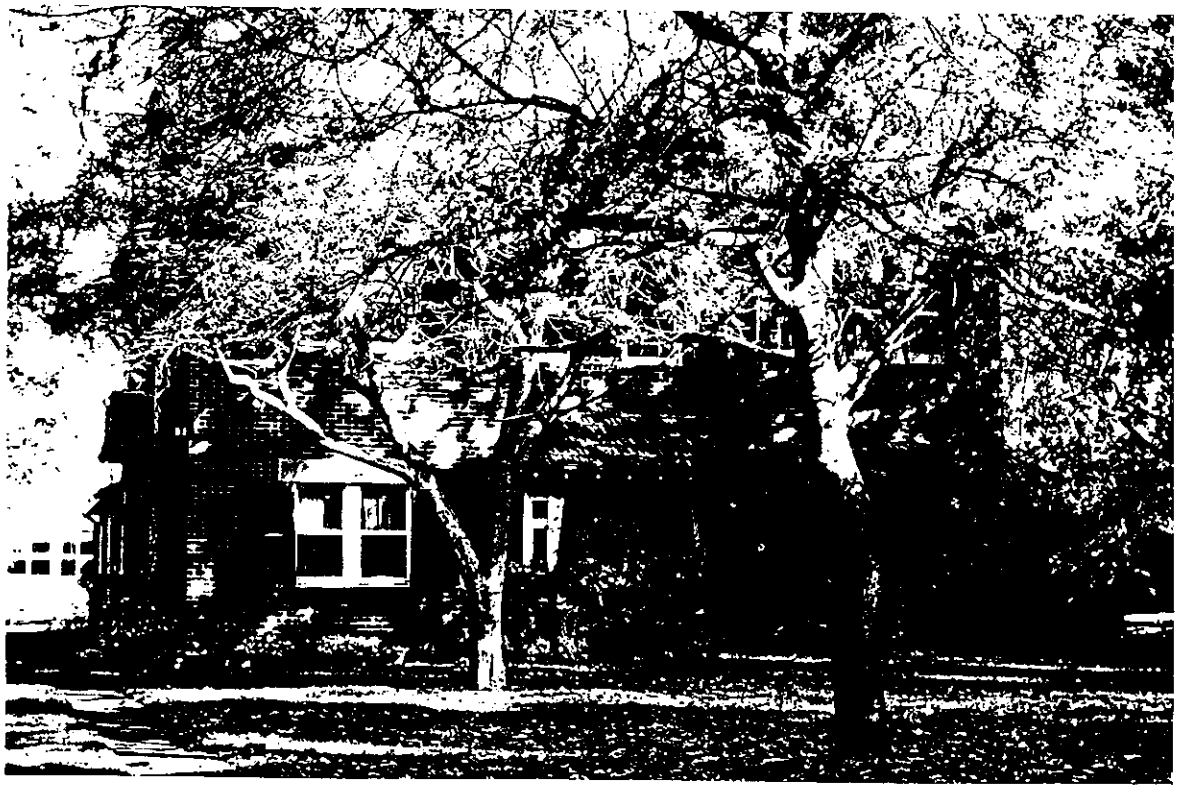
1088 Malvern Road
Architects: Klingender & Alsop

1916: Owner, Mrs F A Finlay, 'Thalia', Orrong Road, Toorak. Agent, Klingender & Alsop, 90 William St. Melb (MMBW Drainage Plan 102982)
1947 & 1950: Lawson, Hon. Sir Henry (Sutherland Wightman) former Vic. President & Common. Minister (Who's Who)

An imposing two storey house of relatively simple design. Architectural interest is created by the projecting shingled and belled balcony over the side entry porch, the loggia on the front facade which has paired timber columns rising from a brick balustrade with steeply angled brackets of a mediaeval character. There are few major projections other than a small bay in the front elevation. The hipped terracotta tiled roof is echoed on the loggia on the front elevation. Windows are of a simple Georgian Revival character with shutters and the unpainted concrete lintels provide some contrast with the predominant use of red brick. The house is situated at the end of a deep block with an extraordinary garden with massive trees and secluded lawn areas. A low crimped wire fence with timber posts and rails fence adds to the special character of the landscaping of this property. The house is apparently totally intact including the garden.

Refer to Appendix One for biographical details of architect.

1088 Malvern road is of regional significance for its garden setting and the intactness and simple strength of design. The lack of ostentation makes a dramatic comparison with more recent developments in the area. This house can be compared with the Wertheim residence, Whernside Avenue, also by the same renowned firm of architects. Large expanses of red brickwork and terracotta tiles provide an architectural character which avoids the elaborate excesses of some of the other revival styles of that period.



Lillirie, 1089 Malvern Road

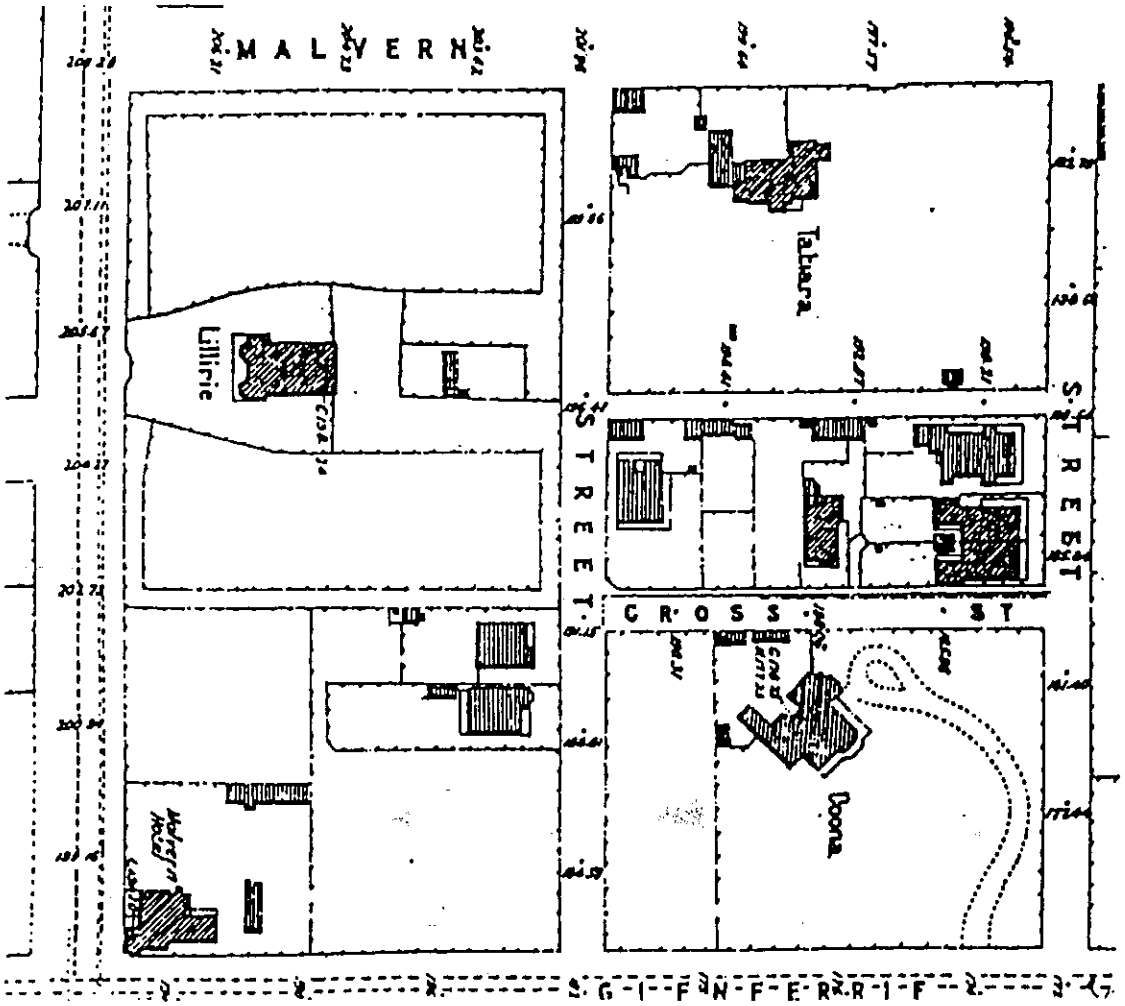
1856: Neil McLean bought part of lot 25 from Skinner for £260. 264' Malvern Rd., 130' Malvern Hill Rd., (Hopetoun Rd.), back to Church St
1856: Lot 25 David Dunlop O/O 2 acres cult. Bk. hse. 3 rms. wood smiths shop NAV £65
1858: As above. " " " 3 acres " " " 4 rms. " " " " £50
1859: As above
1860: As above " " " " " & forge £40
1861: David Dunlop occ. Neil McLean owner. Lwr. Dandenong Rd
1862-63: " " " House & land Lot 25 £40
1864: Dunlop, David occ. Neil McLean owner Bk. hse. 4rms. & shop 3 acres cult. lot 25 NAV £39
1866: As above £35
1867: David Dunlop O/O pt. sec. 25 abt. 3 acres. Bk. hse. 4 rms. smiths shop & market garden £40
1868: Neil McLean owner. pt. sec. 25 abt. 3 acres. Bk. hse. 5 rms. pasture & garden. kitchen & stables (say £90). was smiths shop & market garden Malvern Rd.
1869: Neil McLean owner John Gillespie Occ. House & Land £38 1870 - Neil McLean House & land Malvern £95
1871: " " owner. Henry McLean occ. Hse. & land pt. 25 £95
1872-80: Henry McLean Pt sec. 25 abt. 3 acres bk. hse 5 rms. kit. stable pasture Malvern Rd NAV £95
1881-82: McLean, Henry Merchant. o/o Pt sect. 25 3 acres bk. hse. 6 rms. kitchen outbuildings garden & pasture Malvern Rd NAV £105
1883-85: McLean, Henry. Merchant. pt. sec, pt. 25. 3 acres. 10 rms. bk. & kitchen. garden & pasture Malvern Rd NAV £125
(Malvern Rate Books)
1885-89: McLean Henry
1890-94: " Mrs Henry
1895-1903: MacMeikan, Norman 'Lillirie' (Sands & McDougall Directories)
1902: This house was still on a large allotment at this date. The original front fence location coincides with the enclosure of the garden area. This formal garden area bulged out on either side of the house separating it from two large flanking paddocks. (40' to the inch plan, MMBW Drainage Plan 1761)

1905: Water, Henry L.
1911: Tunbridge, Col. W.H.; Burton
1917: Wettenhall, Alexander; Read; Satchell; Burton
1924-49: Panter Mrs A.S.
1952: Panter, Misses V. & F.
1959-67: Telford, C.F.
(Sands & McDougall Directories)

A low Italianate villa of substantial form and massing. The low pitched hipped slate roof is dominated by four low brick chimneys as well as two projecting bays. The verandah is simpler and does not deviate around the bay windows. It has simple double hung windows to the projecting bays. The building has a circular drive which appears to have evolved from the original design and retains its original elaborate cast iron fence as well as some mature trees within the garden. The building is extremely intact. This building derives its substantial presence as much from the fence as it does from the architectural detailing of the house itself. The building is enhanced by its deep allotment.

There is a long continuity in the rate book entries for this residence and the earliest section may date from the 1850s. The front section is likely to date from the early 1880s.

1089 Malvern Road is of regional significance as an early agricultural property that has been modified by redevelopment of the 1880s, a period of great building activity in this suburb. The residence is now representative of a well sited and well designed 1880s Italianate villa. The cast iron fence of the 1880s coincides with the early fence alignment and width of this garden.



1097 Malvern Road

1915: Building Plan lodged showing existing house, crudely drawn, no architect's name given. Probably the work of a designer builder.

This house has a shallow hip roof of slate with terracotta decorative ridging, it angles to a lower pitch to extend over the wide verandah and is also balanced by two projecting wings that enclose the return verandah. Tall chimneys punctuate the elegant roof line. The wide verandah is of particular note for the brick piers with bull-nosed corners and shamfer stops at top and bottom. Red brick is used without being relieved by other materials. This house was until recently totally intact having been in the ownership of one family until its sale earlier this year (1992).

This house has some affinities with two houses constructed by builder George Frederick Ballantyne at 1 Spring Road and 347 Glenferrie Road. If this house was built by G F Ballantyne, it would have been prior to his son Frederick (J F W Ballantyne) establishing his architectural career with Burley Griffin in 1920s.

1097 Malvern Road is of local significance as a Federation villa with a strong design resulting from the return verandah, brick columns and low pitched roof.

1104 Malvern Road

1886-87: Horan, Thomas, clerk Lot 10 Malvern Hill Estate 82'x200'
1888: Horan, Thomas o/o House & Land Malvern Rd
(Malvern Rate Books)
1888-1911: Horan, Thomas (Sands & McDougall Directories)
1902: 40' to the inch plan (MMBW Drainage Plan 1761)
1917: Horan, Mrs Cath
1924-52: Bagot, H.C.
1959-67: Wilson, J.B.
(Sands & McDougall Directories)

A substantial two storey Victorian house which is a free standing variation of a typical design of a Victorian-era terrace. It has a projecting wing in the front with a two storey verandah that returns on three sides. The cast iron verandah has elaborate detailing reminiscent of numerous terrace houses. The brick work of the building is an unusual elaborate polychrome decoration. The house has simple double hung windows which are emphasised by the contrasting brick work. The building is enhanced by its deep allotment. This building is apparently intact.

1104 Malvern Road is of regional significance as an excellent example of a polychrome brick residence with a cast iron verandah which has an architectural character normally associated with terrace housing but in this instance designed to be free standing with a return verandah.

1181 Malvern Road

1913: Owner, W J Paris, 40 King Street, Prahran. Agent, Vaughan & Head, 115 Dickens St, St Kilda (MMBW Drainage Plan 90996)

This property is a combination of a residence, with a shop added at the front of the house extending to the street boundary. It is one of a number of small shops that were erected along this section of Malvern Road to provide services to the large estates and residential developments of the area. The house is of face brickwork with a simple hipped roof and bull-nose verandah which could be of an Edwardian design but possibly much earlier. The shop extension is the most distinctive aspect of the complex as the parapet has bold sweeps of a Jacobean or Dutch Colonial character. The timber shop front has typical detailing for the Edwardian era. The house and shop appear to be built from pressed red brick possibly manufactured at the nearby brick works in Toorak Road. This property is relatively intact (assuming the house is more or less contemporary with the shop) other than the painting of the face brick work and the possible loss of a post supported verandah for the shop. The low picket fence is of a sympathetic design.

The 1913 reference would appear to coincide with the likely construction date of the shop and possibly the house.

1181 Malvern Road is of local significance for its relationship with the other shops and early developments along this section of Malvern Road and Acre Place. It demonstrates a diversity of social mix to provide services to the prosperous residents of this area. The isolated projecting shopfront is a distinctive feature of this property.

1215 Malvern Road

1882-83: Dalton, George Labourer. Occ. Brown, Thomas George Owner Pt sec. 24 1/4 acre. 4 rms. W/B Malvern Rd. N.A.V. £20

According to the title information this property with its 31' frontage to Malvern Rd. was sold to Brown by Woodmason in 1883 for £190. The appearance of this building would indicate a much earlier date, the late 1860s to 1870s.

This building is a humble single storey weatherboard gabled roof (running parallel to the street) workers' cottage. It has a hipped verandah which is supported on timber posts with a simple timber fretwork bracket. This building has been modified slightly with Edwardian era casement windows on the front elevation.

1215 Malvern Road is of local significance as a remnant of the original cluster of workers' cottages in this locality. These dated from the early development of this part of Malvern.

1225 Malvern Road

1859-60: Thomas Robinson is listed as O/O of a 4 room W/B house & shop in Malvern Rd. From 1872, Robinson is shown as a wine-seller, & in 1874 a wine-grower, with the property containing a cellar and vineyard on 4 acres. Robinson owned various properties in Malvern Rd. and it is unclear which property has the shop & vineyard.
1877: The present building at 1225 Malvern Rd. is clearly listed in 1877 as a 4 rm. W/B cottage in Malvern Rd. N.A.V. £18. Thomas Robinson is the O/O of this property to 1890. From the Rate Book information, it is difficult to determine if 1225 Malvern Rd pre-dates 1877. (Malvern Historical Historical Society Inc. based on Malvern Rate Books 1856-1885)
1885-91: Robinson, Thomas
1892: Ferguson
1897: Snell
1898-1903: Waters, Thomas
1904-05: Forest, Mrs Anne
1906-07: Keenan, Mrs Elizabeth
1909: Reardon
1910-11: Goddard, Sydney
1917: Keedle, George
(Sands & McDougall Directories)

Thomas Robinson came to Gardiner from Shropshire, a West Midland County on the Welsh border, a county of cattle, sheep, and orchards. Robinson, who was a short stocky man of the British bucolic type, arrived in the colony in 1852. He settled in Glen Iris as a market gardener. For twenty-five years he tilled the soil of Glen Iris valley, before he retired, to live in Elizabeth Street, on a property that had an area of four acres. On a portion of this land he grew a few vegetables but he leased the greater part of his property to tenants more able than he was to cultivate the rich hillside soil. He became a member of the Malvern Shire Council. On 26 August 1874, Robinson applied to the Gardiner Shire Council for its consent to launch a movement for the annexation of a portion of the Shire of Boroondara, to the Shire of

Gardiner. He assured the Council that the request was made, at the almost unanimous wish of the Boroondara residents, living in the portion of land on the north side of Gardiner's Creek proposed to be annexed. A special meeting of the Gardiner Shire Council was held to consider the question. The Council approved of the proposal on certain conditions which were not acceptable to the Boroondara ratepayers and nothing came of Robinson's suggestion. Robinson was 'stuck up' by bushrangers at Glen Iris in October, 1852. (1)

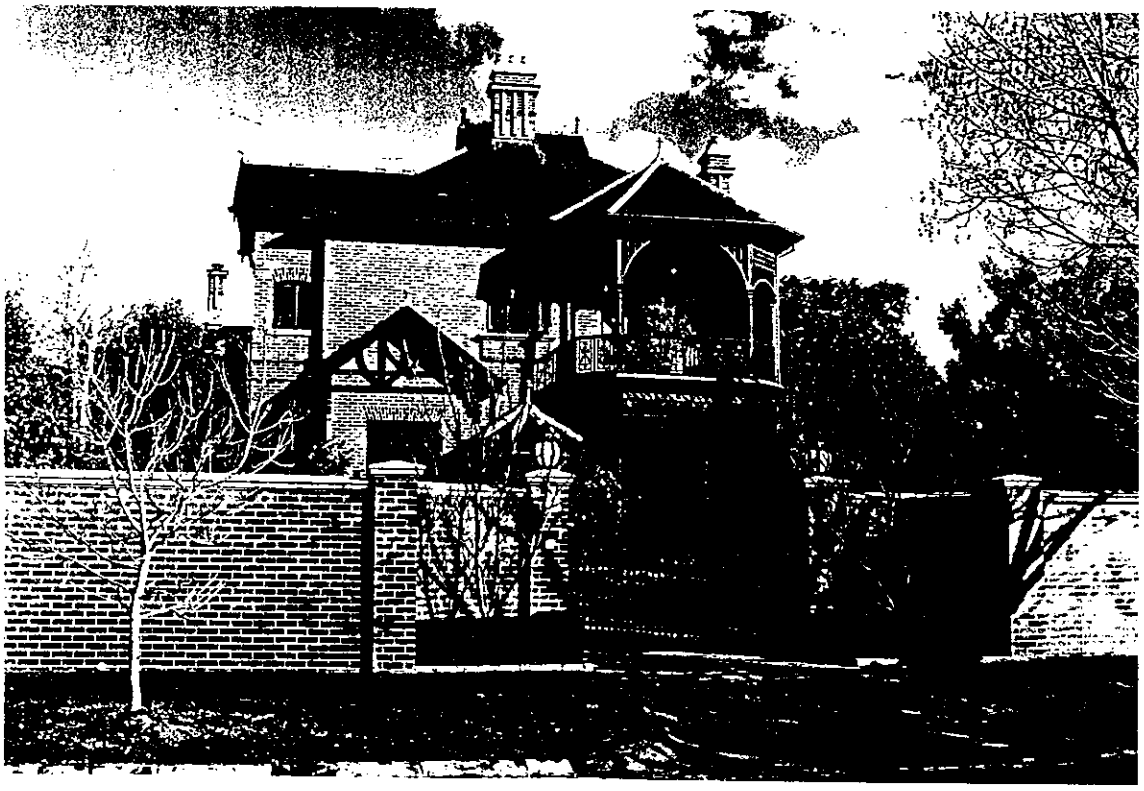
This building is a humble single storey weatherboard cottage with a gabled roof running parallel to the street. It has a hipped verandah which is supported on timber posts with a simple timber fretwork bracket. This building retains its original front windows and externally is relatively intact.

1225 Malvern Road is of local significance as a remnant of the original cluster of workers' cottages in this locality. These dated from the earliest development of this part of Malvern and predated the mansions of Stonnington and Moorakyne.

1 Cooper, *History of Malvern*.

Illistron, 10 Manning Road

1904-05: Owner, George Chapman, gentlemen. Land only 128' N.A.V. £17.
1905-06: Owner/occupier, Mary Chapman Brick house 9 rooms N.A.V. £128. (in course of erection)
1907-08: O/O, N.A.V. £130
1909-10: Mrs Chapman sold to Matthew Reid on 16/12/10 (Malvern Rate Books)
1911: Reid, Dr. M.A. Med. Prac. 'Illistron' (Sands & McDougall Directories)
1914-15: Reid, Matthew M D o/o Bk. hse. 10 rms. N.A.V. 150p.
1916-17: As above (transferred to Alice Reid 10/5/17) (Malvern Rate Books)
1917: Reid, Dr. M.A. Med. Prac. (Sands & McDougall Directories)
1920-21: Owner Mrs Alice Reid. Duncan MacDougall, tenant. 10 rooms. Land 128'x182'
1921-22: Owner, Mrs A Reid sold to Mrs Minnie Faill on 23/1/1922. Duncan McDougall, (Stationer) Tenant. Mrs Faill O/O 27/9/22 Land 128'x182' N.A.V. £150 (Malvern Rate Books)
1922: Alterations to residence at No 10 Manning Street, East Malvern for A Faille Esq. Sydney Smith, Ogg & Serpell Architects, 101 Queen Street, Melbourne Dec 1922 - this plan shows a new rear billiard room on the south-east corner. (Building Plan - number not shown)
1924, 1927: Faill, Alex (Sands & McDougall Directories)
1930: 'Illistron', Mrs Minnie Faill o/o
1931-32: As above
1933-34: As above N.A.V. £145
1934-35: As above
(Malvern Rate Books)
1942: Kent Private Hospital, Scammel
1947: Flats
1949: Woodbridge, Frank
1951: As above
1952: Apartments, Woodbridge, Mrs Francis
1959: Harleston Firs Private Hospital
(Sands & McDougall Directories)



This house has had an association with medical practitioners from the time of the purchase by Dr Reid in 1909 when the house was only four years old. It is likely that Reid named the house Illistron. The period of occupancy by Faill saw the extension and private occupation of the house until the Kent Private Hospital was established in 1942 which remained until the 1970s.

This house has adopted the predominant Queen Anne style of the Gascoigne Estate but is unusual being two storey. Similarly, the two storey projecting balcony is another atypical feature as also are the trussed gable above a projecting bay and the strangely placed octagonal projection containing a bow window beneath a squat turret. The balcony has an interesting combination of arched and segmental arched friezes with shingled fascias with an Art Nouveau cast iron balustrade. The roof is slate with terracotta decorative ridging. Chimneys are bichrome with red brick strapping and cornice over dark Hawthorn bricks. Similarly the main walls of red brick are relieved with Hawthorn voussoirs and banding. The exterior is relatively intact other than the high masonry wall and fence and driveway which provide an unsympathetic hard edge to this picturesque building.

Illistron is of regional significance as a successful combination of a two storey Queen Anne design with a number of unusual elements such as a polygonal balcony and the detached character of the projecting bay at ground floor level. These combine to create a striking composition that outweighs the impact of the more recent landscape works.

Finchlea, 17 Manning Road

1906-07: Land only. Owner Delves.
1907-08: Owner Delves, Henry Bk. hse. 12 rms. NAV £135
1908-09: Owner Delves, Henry Blacksmith B.Hse. 12 rms NAV £110
1909-10: " " Occupier Mrs Emily Haines " " "
(Malvern Council Rate Books)
1917: Occupier Tyree, Mrs
1927: " Woff. Sr. L. Private Hospital
1942: Finchlea Private Hospital S. Woff
(Sand & McDougall Directories)

A low scale Queen Anne villa of note for its unusual detailing. The complex roof has a variety of gables including a ridge gable, a dormer and gables over the projecting bays. These are augmented by the tall chimneys, decorative ridging to the terracotta tile roof and the unusual Eastern influence to the verandah frieze and brackets. The gables are finished in rough cast strap work above the casement bay windows of a typical Queen Anne design. This house is apparently intact externally.

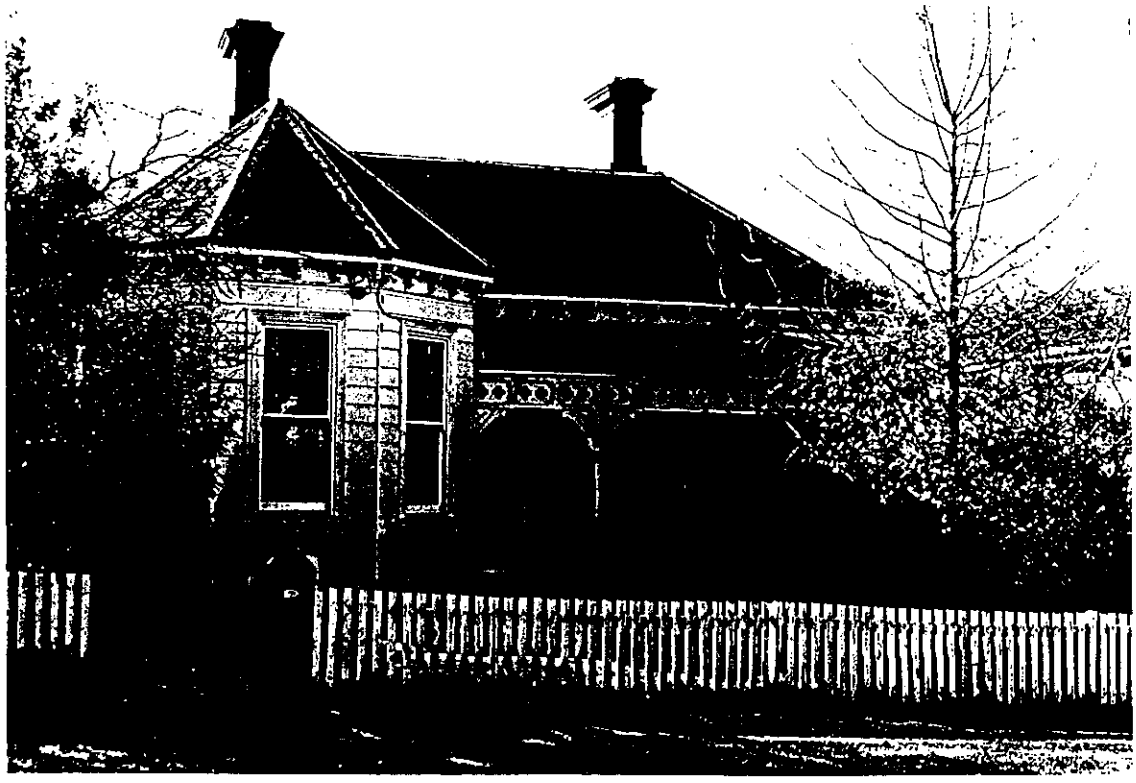
17 Manning Road is of regional significance as a component of a rich area of Queen Anne villas and is distinguished by its unusual decorative details and picturesque massing.

Fairview, 119 Manning Road

1889: Land only
1890: Midwinter, George Engineer o/o W B hse. 6 rms.
(Malvern Rate Books)
1892-94: Midwinter
1896: Gardiner, Thomas
1897: James, Edwin
1898: Hewins, Edwin
1899-1917: Lambert, E. 'Fairview' (Sands & McDougall Directories)
c.1910: House name shown on MMBW 40' to the inch plan
1924: Robinson, Charles
1927-42: Dawson, Charles W.
1947-74: Daniel, E.A.
(Sands & McDougall Directories)

This building is unusual for the elaborate nature of its detailing and its imposing roof form for a single storey weatherboard Victorian villa. It has a hipped slate roof which has a band of decorative curved slates and the roof is dominated by two imposing rendered chimneys. The roof pitch is unusually steep with a front bay of a semi-hexagonal form. The building is faced on the front elevation with false ashlar timber cladding, has elaborate eaves brackets and architraves around windows and doors. The verandah has a bull-nose convex form and the verandah frieze is an unusual timber mediaeval design with a series of enclosed panels with quatrefoil cut-outs. The timber verandah posts have a similar character to the brackets. The house has a new picket fence. The house is extremely intact.

Fairview is of local significance as an unusual weatherboard villa with mediaeval influences in its decoration.



139 Manning Road

1919: Sketch plan cottage in Knitlock concrete blocks Manning Rd. Malvern (Malvern Building Plan 1820)
1919: D.C. Jenkins, Hawthorn Rd. Caulfield Agent: E.H. Pitman, Neerim Rd. Murrumbeena (MMBW Drainage Plan 114890)
1921: Kerr, Thomas
1922: Pevitt
1923: Westwood, Frank
1924: Delany, William
1927-29: Perriam
1942-47: Spurrier, C.B.
1952: Leon, J.A.
(Sands & McDougall Directories)

A low set bungalow style house of note for its simple form and the use of Knitlock building components including the cement roof and wall panels and fence. The building design reflects the stylistic character imparted by these products and so is reminiscent of the work of Walter Burley Griffin.

139 Manning Road is of local significance as an example of Knitlock construction, enhanced by the connection of the builder as an agent for this building material.

Shamley, 4 Mayfield Avenue

1912: Owner, Hanna Fisher. No agent. (MMBW Drainage Plan)
1992: This property was demolished in May-June 1992.

This was a late Edwardian, single storey attic style residence although predominantly single storey in character. It had a distinctive terracotta tiled roof hipped in places, with projecting gables to the east and a smaller one in the west on the main cross ridge and a gable over a projecting front elevation. It had a band of rough cast running at the arched level on the top casement level on the windows and a deep base of red brick work. The arcaded porch with the rendered arches, was a distinctive feature as were the shingled attic gables projecting eaves to the gables. It had plain restrained red brick chimneys detailed in a similar moulded brickwork to the dado mould. There was a free standing garage of a matching style with a sliding panel door, with a series of windows to the top panel and double door and a hip roof that matches the house.

The former intactness of this building and the freestanding garage made this an excellent example of this transition period from Edwardian to the Bungalow era.

Chesterfield, 6 Mayfield Avenue
Architect: Phillip E Treeby

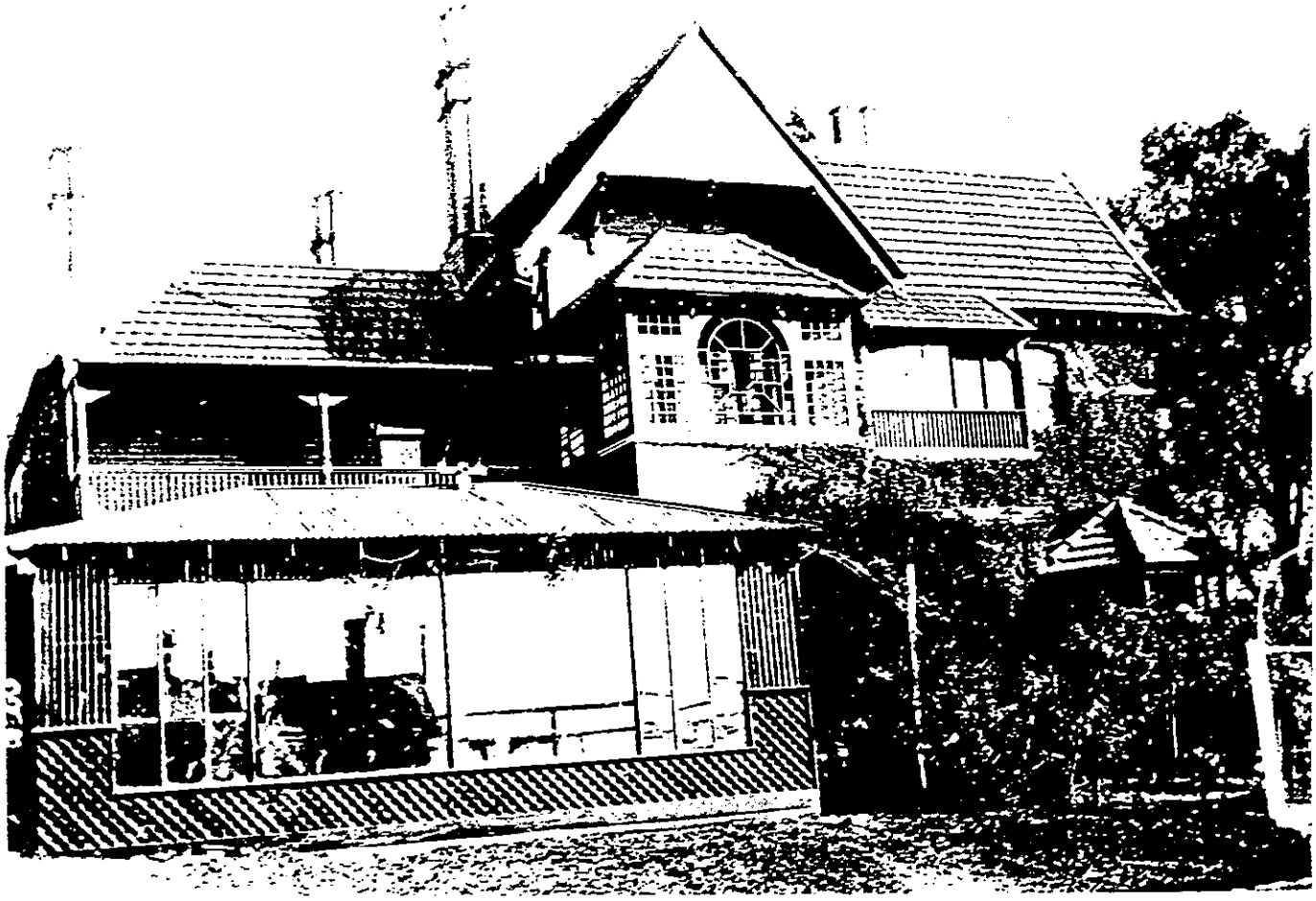
1891: Illustration appeared in *The Building And Engineering Journal*, described as 'House at Toorak for A E Wallis Esq. Phillip E Treeby Architect 421 Collins St. Boxshall & Leonard Builders (May 9, 1891)
1891: Building, Engineering and Mining Journal, 9 May 1891, p.179 - Philip E Treeby, 421 Collins St. House at Toorak for A E Wallis, Esq. now nearing completion. Perspective (*Architects Index*)
1902: 40' to the inch plan of 'Chesterfield' (MMBW Drainage Plan 177?) shows the residence facing Chesterfield Avenue on the equivalent of twelve small allotments, with the service wing and outbuildings facing Mayfield Avenue.
1947: Syme, George Robin Adlington. Hon Llbr. Roy. A'Asian Coll. of Surg.
1950: Syme, G.R, Surgeon Roy. Melb. Hosp. (Who's Who)

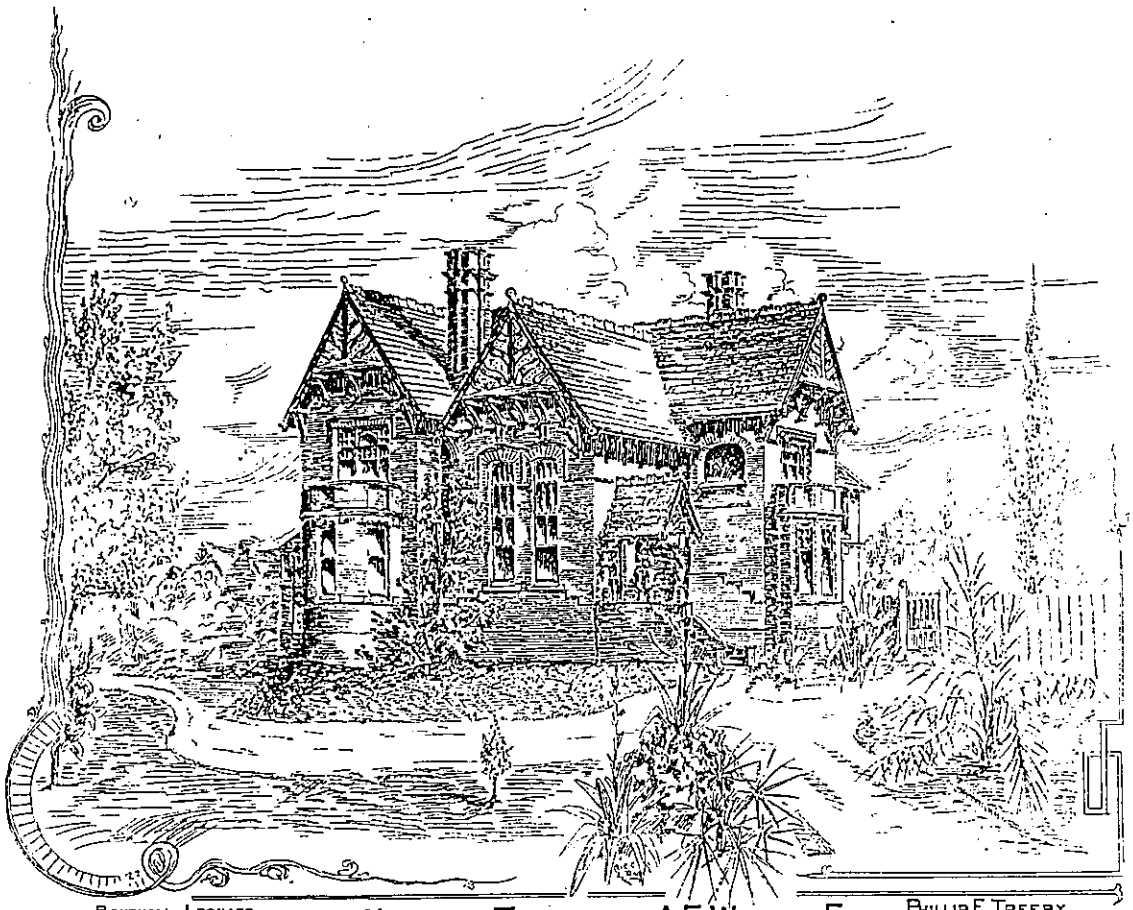
A two storey Queen Anne style house, designed after the manner of the architects, Ussher & Kemp, with typical steeply-pitched Marseilles tiled roofs, outrigger half-timbered gable ends, red brick walls, and turned timber verandah posts. The building is dominated by the bright orange unglazed terracotta tiles with terracotta ridging and massive slender chimneys with rendered strap work. The top panel of the verandah has a small geometric grid pattern in timber and a deep beam beneath. There is a giant arch extending through this grid on the north elevation, formerly of a more detailed design. (1) Atypical elements include the west elevation's stepped label-cum-string mould and centred multi-pane six-light casement window. The window has a pattern on the side reminiscent of the balcony detail. 6 Mayfield Avenue also has an extended kitchen wing at the rear which has an open latticed section facing the street and a secondary chimney. The building is essentially intact seen from the street although there are numerous minor alterations to some details. Now closed-in, virtually on all sides, by later (related) additions and (unrelated) new development hard on the east (once main elevation), the house's architectural qualities are hard to perceive. Mature trees survive from the garden, including a Morton Bay Fig, Hoop pine, Monterey Cypress and *Cordyline australis*.

Refer to Appendix One for biographical details of architect.

Chesterfield is of state significance as an accomplished and early Queen Anne design. The unusual detailing and strong building and roof forms contribute to the pioneering character of this residence.

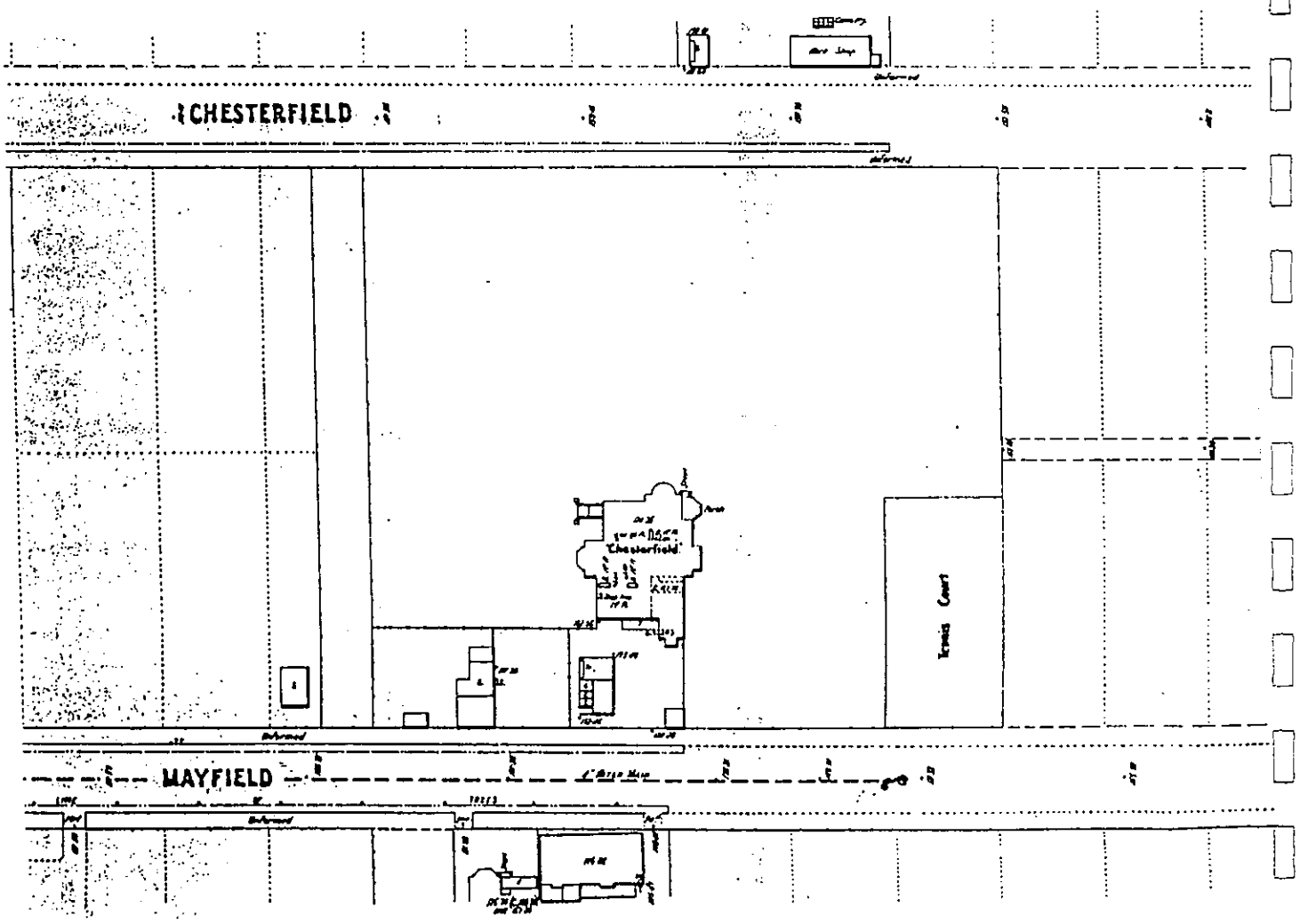
1 Two early photographs held by Malvern Historical Society Inc.





BOXSHALL & LEONARD BUILDERS

: HOUSE AT TOORAK FOR A.E. WALLIS ESQ: PHILIP E TREEBY ARCHITECT 421 COLLINS ST



Mayfield Centre, 11 - 11a Mayfield Avenue

The basalt wing of the present Mayfield Centre was constructed as part of William Philpott's Rosehill Estate, commenced in 1857 and was subdivided in 1888 by Walter Lewis who created the 'Great Toorak Estate' forming Mayfield and Chesterfield Avenue. This building was apparently constructed as a chapel and survived this subdivision (as it conforms to a building shown on the subdivision plan). In 1892 the adjacent allotment was purchased by Robert Christian who built the two storey Italianate style building. The former chapel was used as a dairy at the turn of the century. The two buildings were purchased in 1918 by the Hamilton sisters who relocated the Toorak College to this site and the adjacent mansion property Yarrien (Malvern House). It later became part of St Margaret's School and during the war served as a WWAF training depot and later housed the Junior School of Wesley College relocated after Army occupation of the Punt Road building. Subsequent owners were the Australian Red Cross Society before the Mayfield Centre was established. (1)

The stone outbuilding of Rosehill is an early random coursed ashlar and rubble basalt building with decorative bargeboards of a Gothic character. The basalt is of a mixed colour indicating an early date of construction. The windows on the street are elegant slender windows with glazing bars in the margin. The doorway is extremely narrow and seems hard to reconcile with the design and function of the building. The western gable has lost its decorative barge boards but features a pair of attic windows at the upper level. The building has dressed ashlar to the window surrounds.

The Italianate villa abuts the earlier basalt outbuilding in an awkward manner. The later building has a parapeted design with simple austere character relieved only by mouldings and recess panels and strong cornice lines. The canted bay window extends through two floors of matching windows with arched heads on both windows and moulding at impost level. The verandah is an elegant cast iron design with the frieze enclosed by a secondary timber beam, which is narrow in the top level and wide on the bottom. The external walls feature incised panels of decoration abutting windows and has an elaborate impost mould. The building sits on a base of sawn bluestone and has a tessellated tile verandah. There is no front fence. The building has been extended to the west in a Georgian Revival rough cast finish of a building of some distinction.

Mayfield Centre is of regional significance for its retention of a former basalt outbuilding, now the sole remaining building of the Roschill Estate, which preceded the later mansions along Glenferrie Road. The two storey Italianate section is a refined example of this genre. The complex is also important for the continuing association of the building with various educational establishments.

1 Anne E Jackson and Richard W Edwards, *Mayfield Centre 1963-1988 a Short History*, 1988. (marks the 25th anniversary of the founding of the Mayfield Centre).

3 - 5 Mercer Road

1890: Walker, Robert gent. owner Bk. hse. 11 r. erecting. Walker, Robert gent. owner Bk. hse. 11 r. erecting (Malvern Rate Books)
1903: Owner, S Schuhkrafft (by his attorney Robert Mayston, 411 Lonsdale St. Melb) (MMBW Drainage Plan 37543)

3 Mercer Road
1892: Birrell
1893-95: Watkinson, Percy
1896-97: Norman, William J.
1899: Lukey, Mrs Mary
1900-01: Livingstone, Joseph. 'Laloma'
1902-03: Despard
1904-05: Elliott, Edwin
1906-07: Despard, Mrs Meta
1908-09: Evans
1910: Thompson, Wilfred
1911: McFarland, John
1917: Johnstone, Miss A
1924-29: Miss Margaret Mercer, music tchr.
1942: Bennett, Miss Bessie
1959: Fortuin, W E
1969: Morrison, Mrs J
(Sands & McDougall Directories)

5 Mercer Road
1891: Vacant
1892: Nipper, George
1894-97: Walker, Will. G
1899-1901: Stewart, Mrs M J
1902: Pumphrey, Mrs Mary
1904-06: Lukey, Mrs Mary

1908-17: Mayston, Robert
1924: Round, Mrs A L
1927: Hemmons, Melson
1929: Round
1942-52: Laver, Mrs M
1959: Murphy, Mrs C
(Sands & McDougall Directories)

An unusual pair of terrace houses built in an architectural style not normally associated with this building form. The pedimented parapets have an unusual Jacobean/Free Style character and the arcaded balconies on both levels are unusual in the irregularity of the archway openings. The slate roof, terracotta ridging and brick chimneys with rendered bands fully identify the architectural era as does the turned timber balustrades on the upper level. The building retains a section of original fence at 3 Mercer Road and is basically intact otherwise, except for the painting of the brick work and cement render thus losing much of the original design expression.

3 - 5 Mercer Road is of state significance as early example of the Jacobean/Free Style in Victoria. They form an unusual pair of terrace houses built in an architectural style not normally associated with this building form.

12 Mercer Road

1897: Part of allotment measuring 249ft valued at £145. Owner: Bowes Kelly (Malvern Rate Book 1897-98)
1899: 3 brick houses built Nos 12, 14 and 16. No 12 occupied by Frederick Skipper, estate agent. Value £100. Owner: Bowes Kelly (Malvern Rate Book 1898-99)
1900: Described as having 10 rooms. (Malvern Rate Book 1899-1900)
1902: 3 houses shown on MMBW plan
1903: Owner, Bowes Kelly, 70 Queen Street, Melbourne. Agent: H A Harrison, 13 Seymour Avenue, Malvern - Occupation of Harrison unknown (MMBW Drainage Plan 36709)
(This material was compiled by the National Trust)

One of three once identical houses constructed by famous mining magnate Bowes Kelly, an original director of the Broken Hill Proprietary Company Limited and the principal developer of the Mt Lyall mine in Tasmania. Bowes Kelly lived nearby in Waiora in Glenferrie Road from 1888 before moving to Moorakyne, a mansion next to Stonnington. He also was involved in property development in Melbourne. It has not been established who the architect was for these three buildings. These houses are stylistically very similar to Nos 3, 5 and 7 Myamyn Street, also mediaeval influenced. Bowes Kelly was responsible for these and they are close to his residence Waiora.

These houses were designed in an eclectic manner with a mediaeval character to the gable facing the street which has a secondary projecting hip roof over a window bay. The mediaeval character was probably reinforced by the entry gablet on the verandah with wooden fretwork. They may have borrowed this detail from Sir George Verdon's hill station, Alton at Mt Macedon which was influenced by Verdon's association with leading English architects. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brickwork buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles. The plan form, however, with two projecting bays containing a return verandah is not uncommon for the period.

12 Mercer Road has apparently been modified with Edwardian details to the verandah including the removal of the gablet, the modernising of the gable barge boards and presumed removal of the finial. The high masonry fence further detracts from the original appearance of this building. In other respects, however, this house is generally intact.

12 Mercer Road is of regional significance as an integral part of a group of three which possess distinctive mediaeval character and restrained detailing that set these buildings apart from the prevailing fashions. It is also significant as one of a group of houses constructed by one of Australia's most famous mining magnates.

13 Mercer Road

1888-89: Walker, William. Warehouseman. o/o Bk. hse. in progress
1890: Walker, W G o/o Bk. hse. 8 rms.
(Malvern Rate Books)
1894-98: Woodforde
1899-1904: Schmidt & Amschel
1905-29: Schmidt
1942-49: Rocke, Mrs B
1952: Harrington, Wilfred
1957: Trenchard, E R
(Sands & McDougall Directories)

A single storey Italianate villa, the building is distinguished by the return verandah facing the street (which extends around the projecting bay) as well as for the side entry which consists of a squat masonry tower with arched openings and a parapet with an open balustrade. The building has a sloped hipped roof and a timber verandah with a tiled floor. The building lacks its verandah decoration and there have been changes to some windows. It has retained an unpainted cement finish to the entry tower.

13 Mercer Road is of local significance as a distinctive Italianate villa with a small square entry tower.

14 Mercer Road

1897: Part of allotment measuring 249ft valued at £145. Owner: Bowes Kelly (Malvern Rate Book 1897-98)
1899: 3 brick houses built Nos 12, 14 and 16. No 14 was vacant. Owner: Bowes Kelly (Malvern Rate Book 1898-99)
1900: The three houses described as having 10 rooms each. (Malvern Rate Book 1899-1900)
1901: Occupied by Lyell S Christie, described as having 9 rooms and 800 ft of land
1902: 3 houses shown on MMBW plan
1903: Owner: Bowes Kelly, 70 Queen Street, Melbourne Agent: H A Harrison, 13 Seymour Avenue, Malvern - Occupation of Harrison unknown (MMBW Drainage Plan 36709)
1904: Occupied by Charles Franklin, merchant renting from Bowes Kelly (Malvern Rate Book 1904-5)
1910: Occupied by Alfred Harvey, broker
1915: Occupied by Henry Deane, civil engineer (Malvern Rate Book 1915-16)
1919: Deane purchased house from Bowes Kelly (Malvern Rate Book 1919-20)
1925: Owner and occupier Thomas A R Tabart, accountant (Malvern Rate Book 1925-26)
1929: Tabart's name crossed out, house vacant. Owner: C/o Lewis & Company, Hobart Tasmania. (Malvern Rate Book 1929-30) This entry refers to Tabart as T A Tabart (c.1837-1932), retired Chief Inspector of Stock of Tasmania, appointed in 1870 serving nearly 60 years in 25 State administrations long past his retirement age. An authority on sheep scab he was responsible for almost eradicating it in Tasmania. He organised several international scab conferences. (*Australasian Pastoralist Review* Vol 25, August 1915, page 744 and H A Gibbney and Ann G Smith, *A Biographical Register 1788 - 1939*, Canberra, 1987, page 293)
1932: New owner/occupiers Drs Stewart & O Cowen of 12 Collins Street, Melbourne (Malvern Rate Book 1932-33)
(This material was compiled by the National Trust)
1947 & 1950: McKenzie, Very Rev John, former Pres. Minister, Toorak (Who's Who)
1950: Fletcher, James Bruce, Actuary (Who's Who)

One of three once identical houses constructed by famous mining magnate Bowes Kelly, an original director of the Broken Hill Proprietary Company Limited and the principal developer of the Mt Lyall mine in Tasmania, Bowes Kelly lived nearby in Waiora in Glenferrie Road from 1888 before moving to Moorakyne, a mansion next to Stonnington. He also was involved in property development in Melbourne. It has not been established who the architect was for these three buildings. These houses are stylistically very similar to Nos 3, 5 and 7 Myamyn Street, also mediaeval influenced. Bowes Kelly was responsible for these and they are close to his residence Waiora.

These houses were designed in an eclectic manner with a mediaeval character to the gable facing the street which has a secondary projecting hip roof over a window bay. The mediaeval character was probably reinforced by the entry gablet on the verandah with wooden fretwork. Tney may have borrowed this detail from Sir George Verdon's hill station, Alton at Mt Macedon which was influenced by Verdon's association with leading English architects. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brickwork buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles. The plan form, however, with two projecting bays containing a return verandah is not uncommon for the period. 14 Mercer Road has remained substantially intact although the gablet above the entry is missing, it is possible that it was not part of the original design.

14 Mercer Road is of regional significance as an integral part of a group of three which possess a distinctive mediaeval character and restrained detailing that set these buildings apart from the prevailing fashions. It is also significant as one of a group of houses constructed by one of Australia's most famous mining magnates.

15 Mercer Road

1896: Land only purchased by Norman
1897: Norman, Frame maker, o/o Bk. hse. 7 rms. 83'
(Malvern Rate Books)
1897: Lockwood
1898-1906: Norman (Sands & McDougall Directories)
1902: 40' to the inch plan (MMBW Drainage Plan - no number)
1907: Brook, Ed. G
1908-10: Norman, Mrs J S
1911-24: McKenzie, Donald
1927: Brown, Mrs I (Sands & McDougall Directories)
1928: Proposed additions for P B Hudson Esq., Hudson & Wardrop Architects (Malvern Building Plan 9461) - this appears to be a drawing office, it has a fireplace, separate entrance and large south windows
1929-52: Hudson, Philip B, (architect)
1957: Linton, Richard
1967: Flats; Hudson, Mrs E; Szeleczky, A
(Sands & McDougall Directories)

An unusual early Federation design single storey villa, the main gabled roof is dominated by two forward projecting gables of a greater ridge height which creates an unusual pavilion character. The building has a central arched opening onto the front verandah and has side verandahs flanking the projecting bays. A Mannerist form of decoration emphasises the two projecting bay windows and entrance archway. Side verandahs have massive posts and all verandahs have an unusual frieze pattern of geometric character. The building appears to have been subject to various alterations. These possibly include the rendering of the original face brickwork to those areas around the bay windows which have the character of a design that is normally contrasted by red brick work.

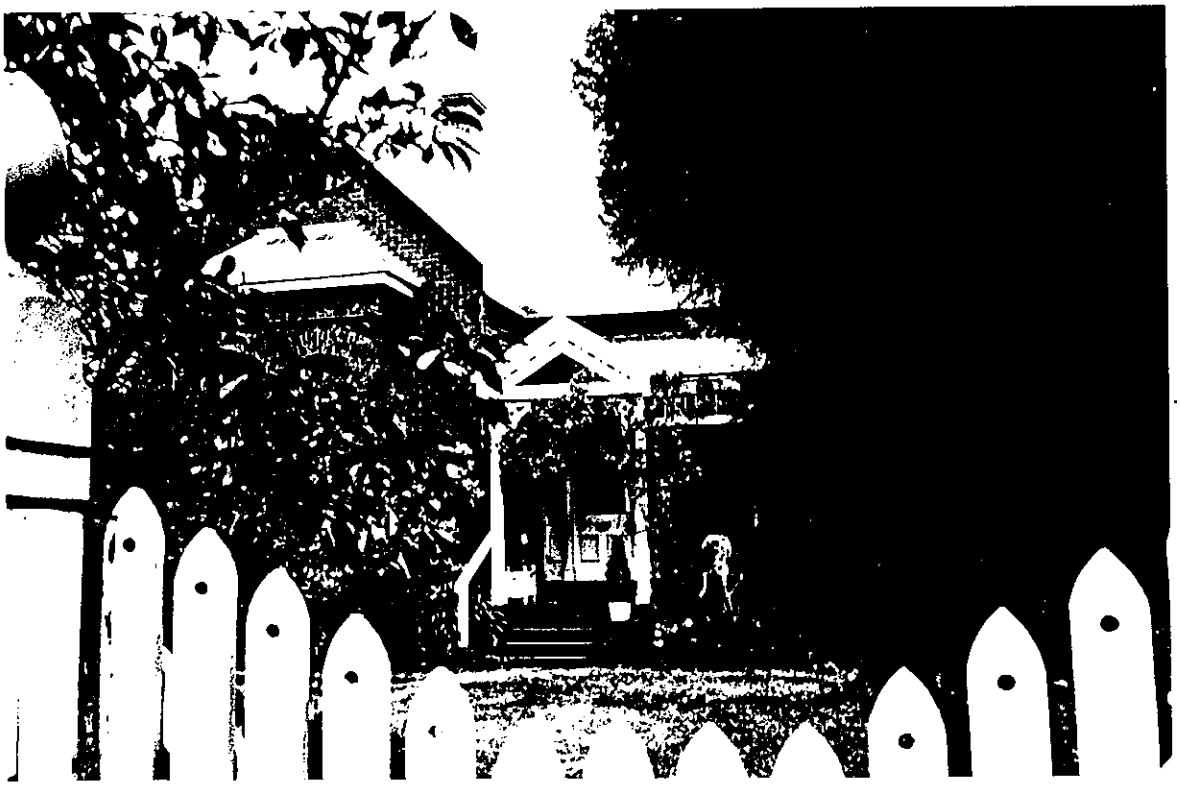
15 Mercer Road is of local significance as an example of a building which has an evolved character representing several different styles but has been resolved into a harmonious overall design. It is likely that this resulted from the ownership of architect Philip Hudson.

16 Mercer Road

1897: Part of allotment measuring 249ft valued at £145 Owner: Bowes Kelly (Malvern Rate Book 1897-98)
1899: 3 brick houses built Nos 12, 14 and 16. No 16 occupied by Matthew Baird, gentleman. Value £100. Owner, Bowes Kelly (Malvern Rate Book 1898-99)
1900: Described as having 10 rooms. (Malvern Rate Book 1899-1900)
1902: 3 houses shown on MMBW plan
1903: Owner: Bowes Kelly, 70 Queen Street, Melbourne Agent: H A Harrison, 13 Seymour Avenue, Malvern - Occupation of Harrison unknown (MMBW Drainage Plan 36709)
(This material was compiled by the National Trust)

One of three once identical houses constructed by famous mining magnate Bowes Kelly, an original director of the Broken Hill Proprietary Company Limited and the principal developer of the Mt Lyall mine in Tasmania, Bowes Kelly lived nearby in Waiora in Glenferrie Road from 1888 before moving to Moorakyne, a mansion next to Stonnington. He also was involved in property development in Melbourne. It has not been established who the architect was for these three buildings. These houses are stylistically very similar to Nos 3, 5 and 7 Myamyn Street, also mediaeval influences. Bowes Kelly was responsible for these and they are close to his residence Waiora.

These houses were designed in an eclectic manner with a Mediaeval character to the gable facing the street which has a secondary projecting hip roof over a window bay. The Mediaeval character was reinforced by the entry gablet on the verandah with wooden fretwork. They may have borrowed this detail from Sir George Verdon's hill station, Alton at Mt Macedon which was influenced by Verdon's association with leading English architects. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brick work buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles. The plan form, however, with two projecting bays containing a return verandah is not uncommon for the period.



16 Mercer Road is possibly the most intact of this group having retained verandah decoration and the entry gablet. The barge boards to the main gable, however, have been replaced. This house has a sympathetic fence and hedge.

16 Mercer Road is of regional significance as an integral part of a group of three which possess distinctive mediaeval character and restrained detailing that set these buildings apart from the prevailing fashions. It is also significant as one of a group of houses constructed by one of Australia's most famous mining magnates.

34 Mercer Road

1888: W J Stoddart, civil servant o/o - recorded as H. in progress
1889: James Dodgshun, warehouseman o/o
1894: Metropolitan Building Society
1895: Metropolitan Bank (owner) Frederick Frith, merchant (occ.)
1896: Gordon Stewart, solicitor o/o
1901: J Traill, shipowner occ. (Malvern Rate Books)
1902: 40' to the inch plan (MMBW Drainage Plan 1761)
1916: Mrs Belle Stewart
1920s: Chris & John Reid
1930s: Mrs S Deakin Rivett
1950s: Mrs E Feller o/o (Malvern Rate Books)

Construction of the boom style classicism house at 34 Mercer Road Malvern was commenced in 1888 as a private speculation of civil servant W J Stoddart. James Dodgshun, a warehouseman, completed then occupied the 9 room brick house in 1889. Sir David Rivett occupied this house during the 1930s-1940s. Knighted in 1935 Rivett had been deputy chairman and chief executive officer at the Council for Scientific and Industrial Research forerunner of the CSIRO since 1927 and held numerous other official and academic positions in the science realm. Rivett married Stella Deakin (daughter of Alfred) in 1911. The two storey residence with unusual arcuated four bay facade and side entry, is embellished with a heavily balustraded parapet and severely executed, almost incomplete mouldings in stucco.

34 Mercer Road is of regional significance as a notable 'boom style' classicism residential design, clearly erected as a speculative venture in the late nineteenth century Melbourne building boom. The facade is of most interest as an unusual and comparatively rare arcuated four bay, two tier composition; this is divided by engaged columns in superimposed orders and enhanced with severely executed classical mouldings in stucco. It is also significant historically for its association with the virtual founder of the CSIRO. (1)

1 Based on citation prepared by Graeme Butler.

3 Mernda Road
Architects: Klingender and Alsop

1915: Owner, Mrs Officer. Agent, Klingender and Alsop 90 William St (MMBW drainage plan - no number)

A simple gable roofed, attic style building. It is characteristic of Alsop's designs for his other houses of this period, such as 6 Stonnington Place. It has a steep pitched terracotta tile roof, two projecting lower gables facing the street, a flat decked attic above the central entry and a single tall chimney projecting out from one of the gables on one side, breaking the otherwise symmetrical street elevation. Between the projecting wings and the lower gable roofs is an arched entry. This house apparently broke with popular convention by being designed with the main rooms facing the rear garden, similar to Alsop's 12 Uvadale Road Kew of the same period. The front garden is almost all given over to a hard standing area for motor vehicles paved with crazy paved basalt flags. The garden is dominated by a large elm tree near the street. The property is generally intact, although the brickwork may not have always been painted but more likely white washed. The house has a new fence of a picturesque Edwardian character with a wishing well style lych gate.

Refer to Appendix One for biographical details of architect.

3 Mernda Road is of regional significance for its association with Rodney Alsop and his Stonnington Place houses. It has an elegant massing of forms which is characteristic of Alsop's work, as well as restrained modesty and charm.

7 Mernda Road

1925: Owner, Mrs H Gibbs, Albany Rd, Toorak (MMBW Drainage Plan 146316)
1925: 'Ground floor plan of proposed residence for Mrs H Gibbs to be erected in Mernda Rd. Malvern, G F Kelsall contractor' - this crude plan was obviously drawn by Kelsall without the services of an architect (Malvern Building Plan 5601)

A distinctive attic style residence with many similarities to the work of architect Rodney Alsop. It shares many common design elements with 3 Mernda Road and 6 Stonnington Place. 7 Mernda Road has a cottage style, in which the attic character of the bedrooms reduces the overall building bulk. The steeply pitched, multi-gabled slate roof features an interesting complexity of forms of differing heights and orientation. Chimneys serve to punctuate this roofscape. The walls are finished in rough cast and windows are of a simple Georgian Revival character found in other contemporary houses by Alsop. 7 Mernda Road appears to be relatively intact. The high front fence is sympathetic in its use of materials, although it is more likely that the original would have been an open timber lattice fence such as 6 and 8 Stonnington Place.

7 Mernda Road is of local significance as a picturesque composition in a style that is associated with noted architect Rodney Alsop.

Grenfell, 9 Mernda Road
Architects: Godfrey and Spowers

1932: Owner, H R Syme, 233 Collins Street, Melbourne. Agent, Godfrey & Spowers, 239 Collins St. Melbourne (MMBW Drainage Plan 189965)

A rather stylish derivation of the Old English style anticipating architectural characteristics of modern architects of the late 1930s to the 50s. It has a main tranverse gable with projecting dormers with brick apexes. The main feature is the projecting gable towards the house which has a central chimney breast extending from it and the chimney extending through the projected eaves at the gable end. The base of the chimney is of rustic stonework of sandstone and terracotta shingles are used for capping the extension. A skillion roof extends from the main projecting gable down to a very low level and this contains the entry and the small side wing. The entry arch adjacent is a triple reveal, framed in tapestry bricks. These are also used for the three small matching adjacent windows having arched voussoirs with tapestry bricks. The windows are casement windows with a simple rectangular grid of leaded glass. The grounds are magnificent and a massive oak tree dominates the front garden. Crazy paving and a lawn path in front of the house extends from the main gates in a sweep to the rear garage. The side garden has a sunken pool and the whole is very intact, including the original brick fence. This uses the same tapestry brick capping with elegant wrought iron gates.

Grenfell is of regional significance as a pioneering design reflecting a modern interpretation of the Arts and Crafts idiom. The property is enhanced by the intact early landscaping.

8 Monaro Road
Architect: Eric C Beedham

1929: Residence Monaro Road Toorak for Arthur Stallwood Esq. Eric C Beedham Architect, Stock Exchange Building, 322 Little Collins Street Revised plan of outbuildings (Malvern Building Plan 10359)
1931: Article 'A Pleasant House in a Pleasant Situation' features a floorplan and photographs of the exterior and interior in *The Australian Home Beautiful* (March 2, 1931 p.28-29)

An imposing two storey Old English style house which features a complex roof having projecting gables with half timbering. It has extensive windows with leaded glass, including some unesually wide frames. The half timbering extends the full two storeys in places. Elsewhere it is of a simple plain rendered treatment with the entry porch in clinker brick, as is the capping to the chimneys and the base of the house. The building is further enhanced by shutters on the upper level on the double hung windows of the front facade. The powerful forms of the chimneys and chimney pots and the high level of intactness are the main features. These are enhanced by the garden which now lacks a fence.

Refer to Appendix One for biographical details of architect.

8 Monaro Road is of local significance as a fine example of a complex Old English style house which remains intact.

A Pleasant House in a Pleasant Situation

By E.A.S.

HAPPILY situated in a high part of Kooyong this pleasing home commands an uncramped outlook, not only over the open valley where lie the Kooyong tennis courts, but also to the distant Dandenongs. In planning the house the architect, Mr. Eric C. Beedham, has adapted the old English style to Australian conditions, and the result is an attractive well-balanced building which presents several distinctive features to mark it out from its fellows. With its brown woodwork, blue clinker bricks and sand-finished stucco there is nothing harsh or crude in the color scheme of the exterior, which appeared to advantage on the cover of this magazine some months ago. The narrow shuttered window at the porch, and the seemingly casual, uneven line of the chimney brickwork are individual touches that break away from the conventional. Shade for a growing and prettily laid-out garden is provided by some fine gum saplings, both in the front and at the rear of the house, preserved on the site by Mr. Beedham.

The simple design of the leaded windows with their broad shutters is matched in severity by that of the front door, an appropriately sturdy affair of oak, with antique wrought-iron hinges. The same beautiful wood is used to panel the staircase hall, and most of the interior woodwork is of oak. The neat arrangement of the ground plan by which this hall is used for both front and back entrance and exit can be seen in the accompanying plan. Double doors lead from the hall to the living room, which connects with the dining room. Both

Wyalla (later Thanes), 13a Monaro Road
Architects: Butler & Bradshaw

1907-08: Residence at Toorak F Wallack [sic], Butler & Bradshaw Architects 413 Collins St. Melbourne Contractor: F G Farr; Contract document signed 8 August, 1907 (plan held by LaTrobe Library WD HOU.145-1)
1907-08: Wallach, Franz, Australian Metal Company, land only (Malvern Rate Book)
1908: Mr F Wallach, 113 William St. Melbne, Owner; Butler & Bradshaw, 413 Collins St. Agents (MMBW Drainage Plan 62098)
1908-09: Wallach, brick house and land £200 net annual value (Malvern Rate Book)
1908: Wallach, Franz occupier (Sands & McDougall Directories)
1914: Leonard, Clive occupier (Sands & McDougall Directories)
1914-15: Wallach, owner, Leonard, Clive, occupier; during year Mrs Wallach becomes owner and occupier - brick house 16 rooms (Malvern Rate Book)
1917: Tilley, William occupier (Sands & McDougall Directories)
1908: 'Beautiful Australian House No.2' The residence of F Wallack Esq., Monaro Road, Kooyong, Architects Messrs Butler & Bradshaw, 413 Collins Street, Builders Mossop & Pickersgill (*Table Talk*, 13 December 1908 - quoted in *Architects Index*)
1919: Moore, Mrs Ilse occupier (Sands & McDougall Directories)
1919-20: Moore, Mrs Ilse, house known as Wyalla (Malvern Rate Books)
1922: Plan and 'Specification for the addition of sleeping out balcony to residence at Monaro Road, Kooyong for W J Moore Esq.' - shows addition of balcony, new supporting piers to existing terrace wall, construction in reinforced concrete with steele and concrete beams, appears to be a builder's plan (Malvern Building Plan 3435)
1928: Righetti, Leonard occupier (Sands & McDougall Directories)
1928-29: Righetti, Mrs E R, owner and occupier (Malvern Rate Books)
1929: Owner, L A Righetti - shows new garage (MMBW Drainage Plan)
1942: Minifie, Richard P (Sands & McDougall Directories)
1963: Owner, R P Minifie, agent S P Dowling, 16 Toorak Road, South Yarra (MMBW Drainage Plan)

Wyalla was constructed by F.G. Farr builders to the design of Walter Butler of Butler and Bradshaw, Architects for mining engineer, Franz Wallach. (1) His occupancy was apparently terminated at the outbreak of World War I when he was interned as an enemy alien. The building was then let for a short period before ownership was transferred to Mrs Wallack. Another tenant occupied it in 1917 and the building was purchased by Mrs Moore in 1919. The first alterations appeared to be the construction of a large two storey verandah extending the full width of the angled north-east wing in 1922. The building again changed hands in 1927 (2) and was purchased by Leonard Righetti. Leonard Righetti was the Mayor of Malvern and was related to the Swiss Italian settlers of the Daylesford area. The property was purchased by Richard Minifie, a prominent flour miller circa 1940. This appears to have been when the house was renamed Thanes. Alterations apparently were undertaken for Righetti, as indicated by MMBW approval in 1929 (3). The demolition of the single storey kitchen wing would be likely to have been in 1963 when further MMBW approval was obtained. The kitchen was a slate hipped roof addition dominated by a massive chimney stack extending to the height of the southern gable with a small parapeted section echoing the parapeted deck over the drive-way entry (4).

The subdivision of the land took place over an extended period. By 1947 (5) No 13 Monaro Road had been subdivided off to change the property address to 13a and possibly a rear facing allotment to Avenel Road was already sold. Several allotments to the south also formed part of the original allotment which was bounded by Avenel Road and the railway (6). The tennis court at the rear was moved to the side garden in the 1930s after originally being located on the site of No 13 Monaro Road to the north of the house (7). Recent further subdivisions have seen the alienation of two further allotments at the rear leaving only one allotment which once formed part of the relocated tennis court as part of the current property.

The house has a unique, picturesque architectural character which is enhanced by the overall intactness of the property and the mature trees in the garden. It was originally sited on a large block extending through to Avenel Road. The land falling to the rear has commanding views to the north-east over the Tooronga Valley. The house is planned so that the principal living areas face down this north-east slope across a projecting terrace, while the large entry and stair hall face the hard standing area of the entry drive to the south-west. The house has an Arts and Crafts plan that was unusual for Melbourne at this period. The characteristics are the absence of a central passage; the living areas face a sunny aspect and a large passage and stair hall facing the opposite, more sunless orientation. Another Arts and Crafts characteristic is the angling of the footprint of the building, as typified by architects such as Prior and Gimson. This plan form was also used for Walter Butler's architectural landmarks, Warrawee in Orrong Road and Grong Grong in Toorak Road, both now demolished. Wyalla was designed with the main two storey section forming both wings of the angled plan, with a single storey kitchen wing providing an extension of the north-south wing, although this is now demolished.

Externally the building is of principal note for the Elizabethan parapets to the six main gables as well as the swagged parapets to the various projections over the bay windows and entry porch. The chimney stacks and terracotta chimney pots further add to the dramatic roof line of this building. At the rear, parapeted bays also thrust out from the building, in a baronial manner like Norman Shaw's, Netherall Gardens house or Redcourt by William Letherby (both in Britain). The bay windows feature a decorative timber blind hood. The windows generally are of casement design with simple leaded glazing of a rectangular pattern. On the stairwell these are stepped to express the rising flight of stairs and are stacked vertically creating a grid pattern which has references to the work of Lutyens. The house is entered through a large arched entry featuring a wreath of gum leaves and nuts. This is repeated by a second entrance of a matching design on the axis of the main hall.

The building has a slate roof and the walls are finished in rough cast of a warm ochre colour which distinguishes it from most of the more common grey rough cast buildings of a later period. The sweeping curves of the Elizabethan gables have smooth rendered cappings. Similarly the garlands over the arched entries are also smooth rendered as are the cappings to

the chimneys. By contrast the terrace is constructed of face red brick work with a vertical slot to create a simplified balustrade. The remnant section of the two-storey sleep-out balcony is finished in a matching material but is now glazed on the end wall. It is an interesting curiosity which adds to the rich character of the house but detracts from the building design. The balance of the verandah structure remains without a roof or floor to create a pergola outside the lounge room.

While the kitchen wing has been demolished and the end wall re-rendered to match, the footings remain as does a single storey outhouse currently serving as a wash house and servants toilets. A garage (now derelict) was constructed abutting this apparently as part of the 1920s work. A garden shed finished in the same rendered finish is located on the rear allotment facing Avenel Road, adjacent to the site of the relocated tennis court. A modern carport provides a slightly discordant note in the hard standing area. The front fence is a simple jarrah planked design. Until recently it retained a tapered end post indicating an elegant character that would appear to be associated with the original design of the building.

The main hall is entered by a small vestibule from the main entry or a flyscreen enclosed porch leading onto the terrace. The hall has a large fireplace and an impressive stairway rising on the side wall in front of a set of leaded glass windows. The balustrading comprises a timber screen, with the main columns and slender vertical rods extending to the ceiling of the ground floor all in rich timber, as are the doors and ceiling beams. At the upper level,the columns continue to the ceiling with steeply angled curved brackets. The angled plan creates an angled termination to this major space.

The three living areas on the north-east wing each have an angled bay window as well as French doors opening on to the wide terrace. They are interconnected with double doors. They include a sitting room, a lounge and what is now the dining room. The lounge room has a double height ceiling, but it is lowered on the section nearer the hall to create an inglenook character to the fireplace. While the timber in this room has been painted in the 1930s, it is otherwise intact. It is also of note for the leaf design on the plaster strap worked ceiling (also used in the sitting room) which echoes the leaf garland of the entry arches. The current dining room marks the transitional angle of the plan and the bay window at the corner is located in such a manner as to disguise the unusual geometry of the plan form. The angled section of the north-south wing is used to form a deep inglenook for the fireplace. A pair of double doors enter the current kitchen area, which was the original dining room, with an inglenook matching that of the current dining room.

The basic plan form is echoed on the first floor with the main bedroom above the lounge room, the secondary bedroom above the former dining room and a dressing room above the sitting room. The dressing room features a number of built in fitted wardrobes featuring Arts and Crafts detailing and polished timber. It opens onto the remnant section of the balcony which served as a sleep-out. The bathroom and WC adjacent appear to retain their original tiles and some fittings as does the second bathroom on the north-south wing. There are three other smaller bedrooms on the top floor, two of which appear to be designed for maids.

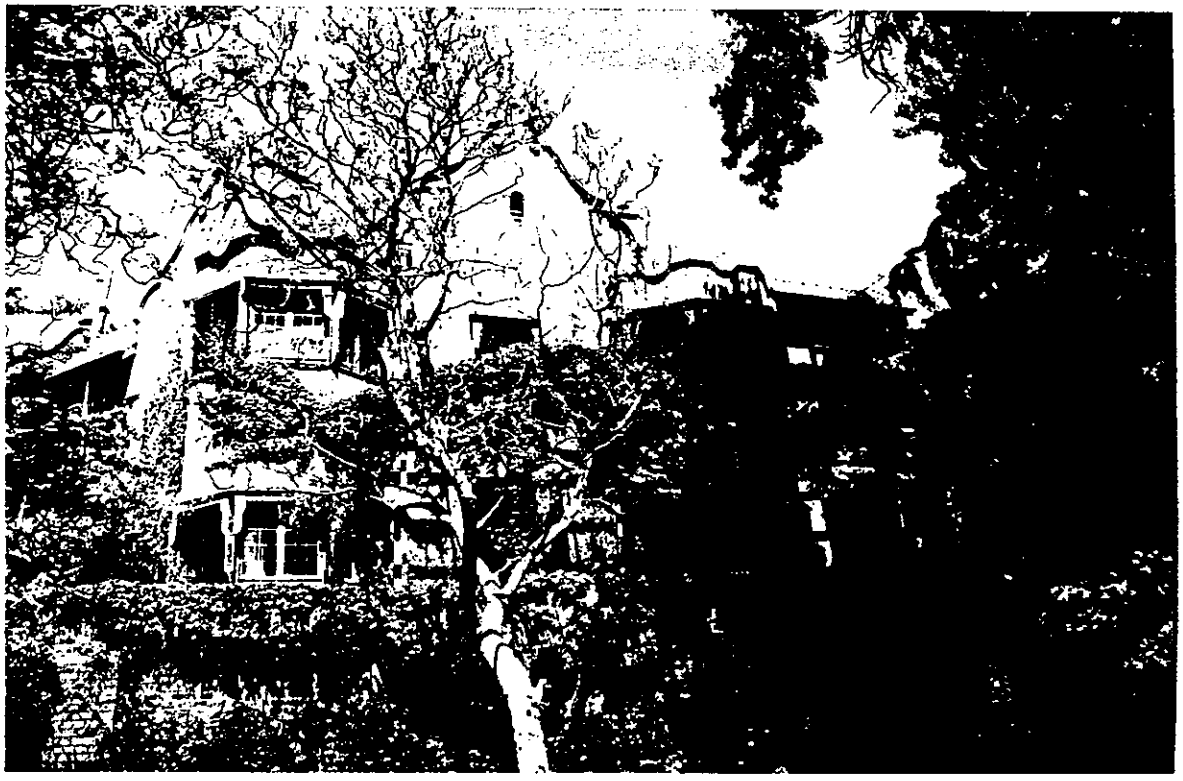
The house generally is extremely intact including finishes, apart from the later verandah, the removal of the kitchen wing and some redecoration of the 1920s to 30s including painting of joinery and panelling in some rooms. It is enhanced by the rugs, furniture and drapes, many of which appear to date from this period.

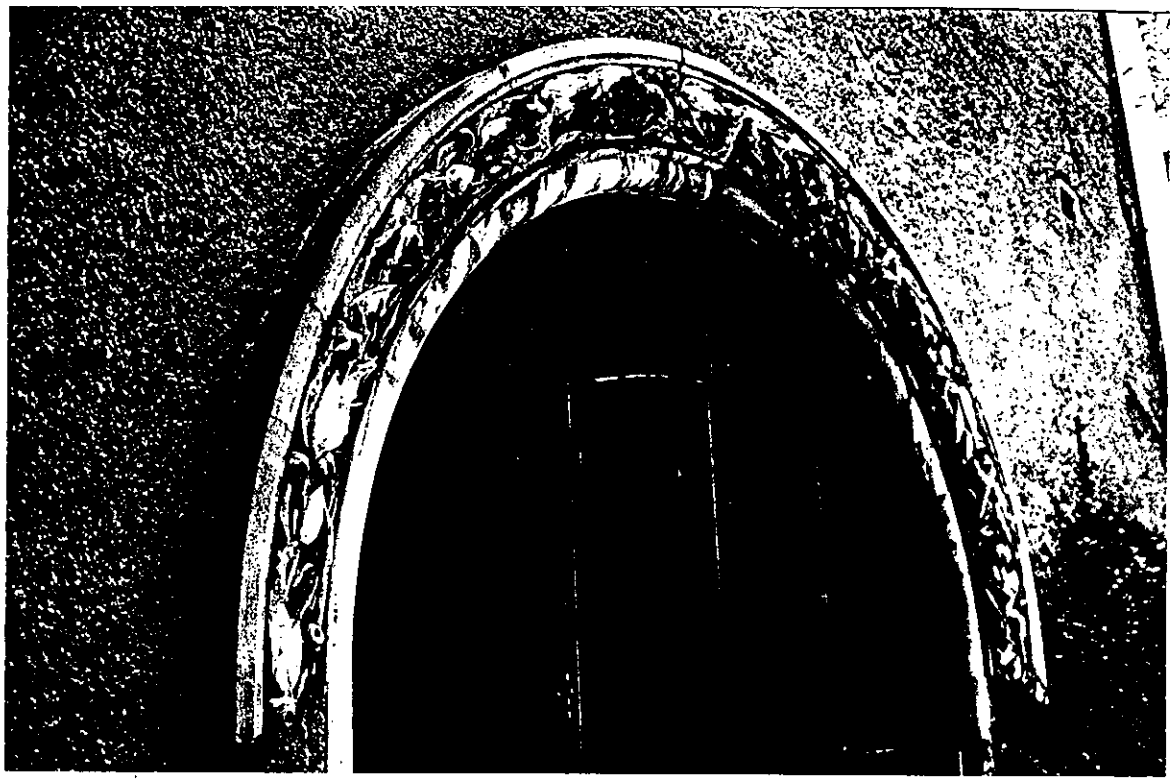
The garden is enhanced by a massive oak tree at one end and a series of crab apples along the fence line. The garden retains its original path layout and gravel carriage stand.

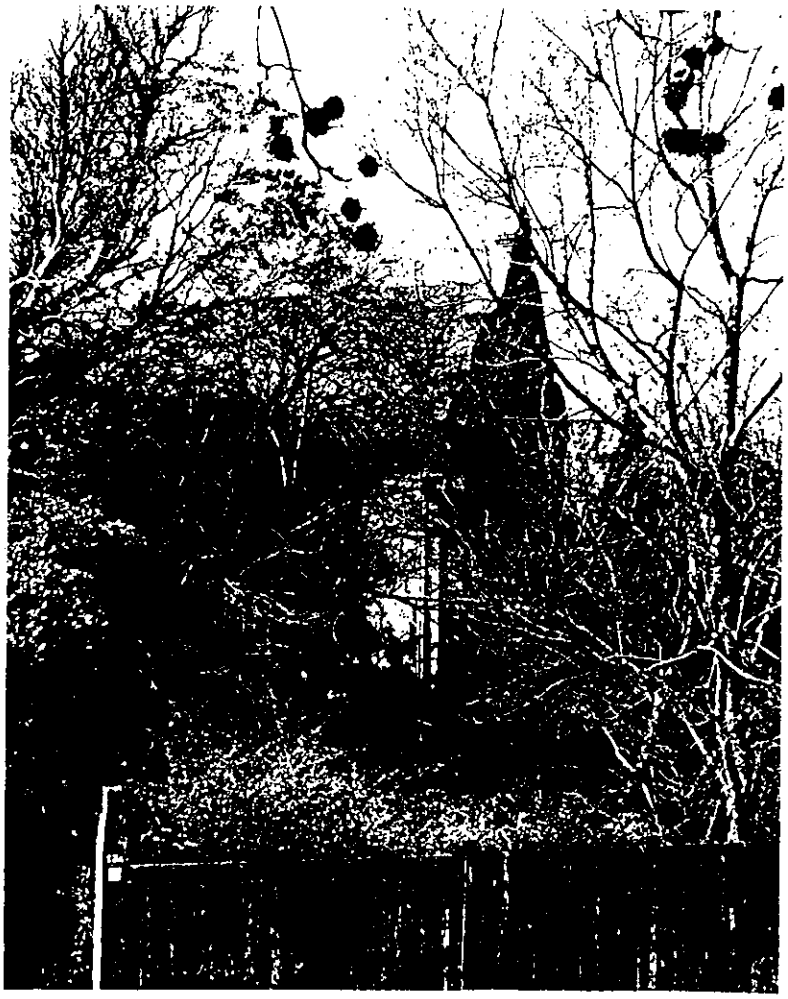
Refer to Appendix One for biographical details of architect.

Wyalla is of national significance as a picturesque example of the Arts and Crafts Free Style, as inspired by the Elizabethan period. It is one of the most unusual examples of the Arts and Crafts movement and has no known comparative examples relating directly to it in Victoria. It is of particular note for its internal planning and detailing. It is further enhanced by the integrity of the original design and finishes (apart from the loss of the kitchen wing) and the special character provided by the internal decor and contents, as well as the remaining garden layout and mature trees.

1 Mrs S Stott, daughter of F Wallach, pers.comm.
2 Mrs Swanson, daughter of L Righetti, pers.comm., (however, the indication of the MMBW plan indicates Highett as the owner in 1929)
3 The two tennis courts are shown in early photographs from collection of Mrs Swanson
4 An impressive view of the front entry shows the kitchen wing; Swanson photographs, ibid.
5 MMBW 160' to the inch plan No 58 1947 shows house on one part of the original allotment and the footprint of other buildings existing at that period.
6 Mrs MacKechnie, visitor to the house during Moore ownership, pers.comm.
7 The vernadah is shown extending at both levels in a similar design to the remnant section of concrete piers and balustrade with Virginia creeper and canvas blinds to create sleep-outs at the upper level. Swanson photographs, op.cit.







13A MONARO ROAD

SW FRONT

RESIDENCE
AT TODRAK
FOR F. WALLACK
ESQ.
NE FRONT

22 Monaro Road

1923: Proposed brick roughcast and tile residence, cr Monaro and Mernda Rds, Kooyong for B J McCormack Esq. - design Rod G Martin, Silverdale Road, Ivanhoe, August 1923 (Malvern Building Plan 4458)

An imposing two storey residence of an attic style. It has a complex hip roof form with unglazed terracotta tiles at the upper level. The first floor has an open porch over the main entry porch and behind that a proper attic wing. It has a single elegant slender chimney with a strongly horizontal capping to the chimney pot. It is finished in rough cast on the upper level and for the main part of the bottom level with a strip of red clinker brick running round the first floor position. At the base there is a combination of clinker brick above floor and red brick up to the dado height. It also uses a decorative vent design to the gable facing the street. It has a distinctive front porch with a squat column and two engaged columns which narrow at the top in an angled form. Broad bands of render define the tapered section of the column. A quadrant connects the verandah beam with the top of the column, another unusual detail. The front porch is approached by a wide flight of steps, finished in terrazzo, leading off the open drive area. The building has a strong presence on the street corner. It is enhanced greatly by the squat angled fence piers which are connected by a single large diameter steel pipe rail. The corner gates are characteristic of the 1920s with steel pipe section and scrolled iron. The building is apparently intact.

22 Monaro Road is of local significance for its interesting combination of forms and is a good example of the work of non-architects in the prestige residential market at this period. It is also of note for its prominent location and design and general intactness.

23 Monaro Road

1915-16: Slattery, Thomas. Bk. H. 6 rms. (Malvern Rate Books)
1915: Owner, Slattery, Thomas. Agent: F W Hollis (MMBW Drainage Plan 100654)

A single storey, late Federation style villa. It has a wide hipped slate roof which extends over the front verandah. The roof has terracotta ridging, a small gable terminating the ridge line and a secondary gable for a projecting bay. The roof is also punctuated by a tall, elegant chimney stack. The gable ends have vertical strapwork with rough cast. The casement bays have simple skillion window canopies and the normal casement bay window design with separate highlight sashes. The house is built of pressed red brick which is relieved by rough cast in key locations. The house is apparently intact.

23 Monaro Road is of local significance for its picturesque character, derived from its simple design, and the general integrity of the house and garden.

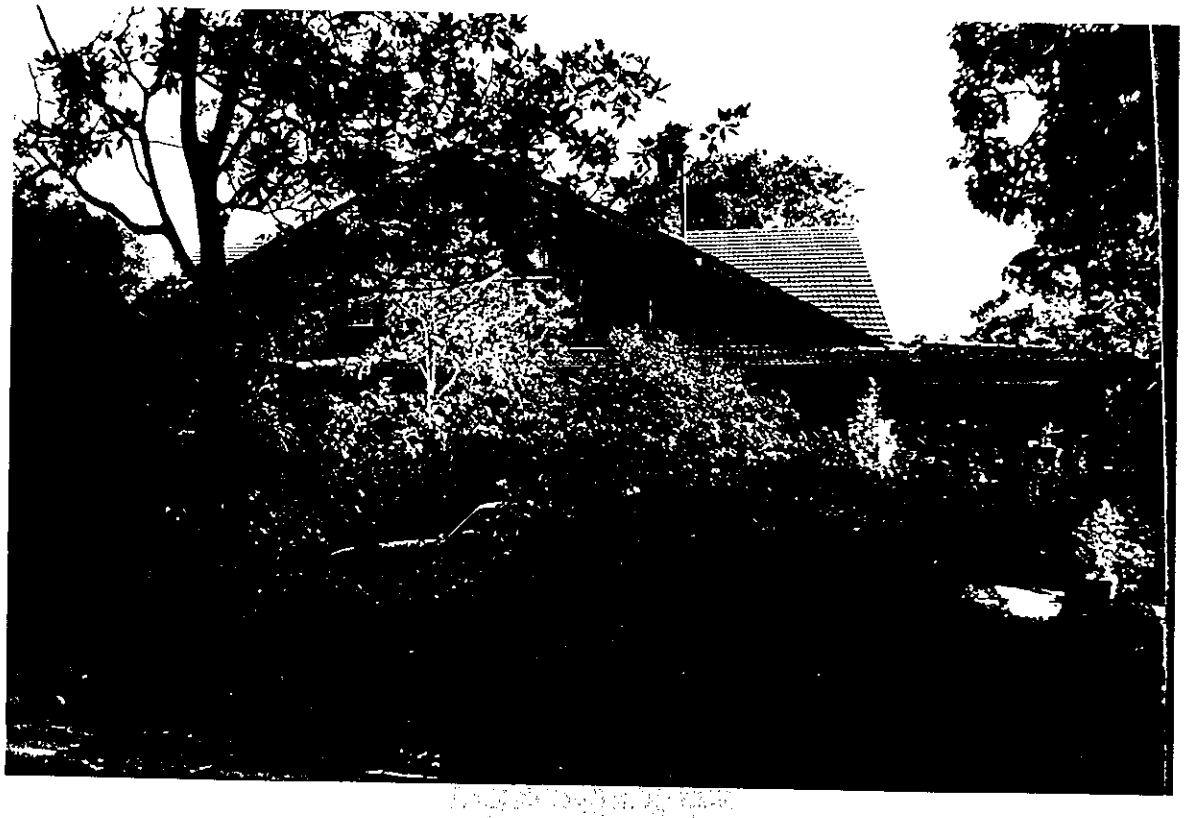
24 Monaro Road
Architects: Schreiber & Jorgensen

1923: Plan of proposed residence for W R Bates Esq., Monaro Road, Malvern Schreiber & Jorgensen, Architects, 360 Collins St. Melb. (Malvern Building Plan 4523)
1924: Owner. W R Bates. Agent. Schreiber & Jorgenson, 360 Collins St. Melb. (MMBW Drainage Plan 134757)

This house represents a good example of this firm's skilful interpretation of a Craftsman/Bungalow style. The house has a broad gabled design with an unpainted rough cast finish and grey unglazed concrete tile roof. It is dominated by the very wide gable facing the street, which almost conceals the cross gable (this has attic windows at either end). There is a projecting canted bay on the front elevation. The main gable has a small shingled apex which bells out over a narrow horizontal sleep-out opening. The barge board on this large gable is supported on four specially shaped decorative brackets, with projecting purlins terminated in a pyramidal form. This exposed purlin detail is an important feature of Craftsman influenced designs. The front facade is enhanced by cantilevered pilasters either side of the balcony opening. At the ground level the roof of the porch extends out several metres beyond the main building line. The porch has a narrow horizontal opening between the beam of the verandah roof and the solid balustrade. The front verandah extends to form a porte cochere over the drive. This may be a later addition, but is sympathetic with the original design. Other than the sleep-out, which has now been infilled, the house appears substantially intact. The house is enhanced by a mature garden which features a massive oak tree (which relates to the large oak at No 13a opposite) and has a low rough stone wall of random sedimentary stone.

Refer to Appendix One for biographical details of architect.

24 Monaro Road is of regional significance as an excellent example of the work of Schreiber & Jorgensen, architects. The building has the simple elegance of the Greene & Greene school (best expressed in Malvern at 16 Chesterfield Avenue) with the wide low pitched gable facing the street and the eave brackets. It is enhanced by the intactness of the original rough cast finish.

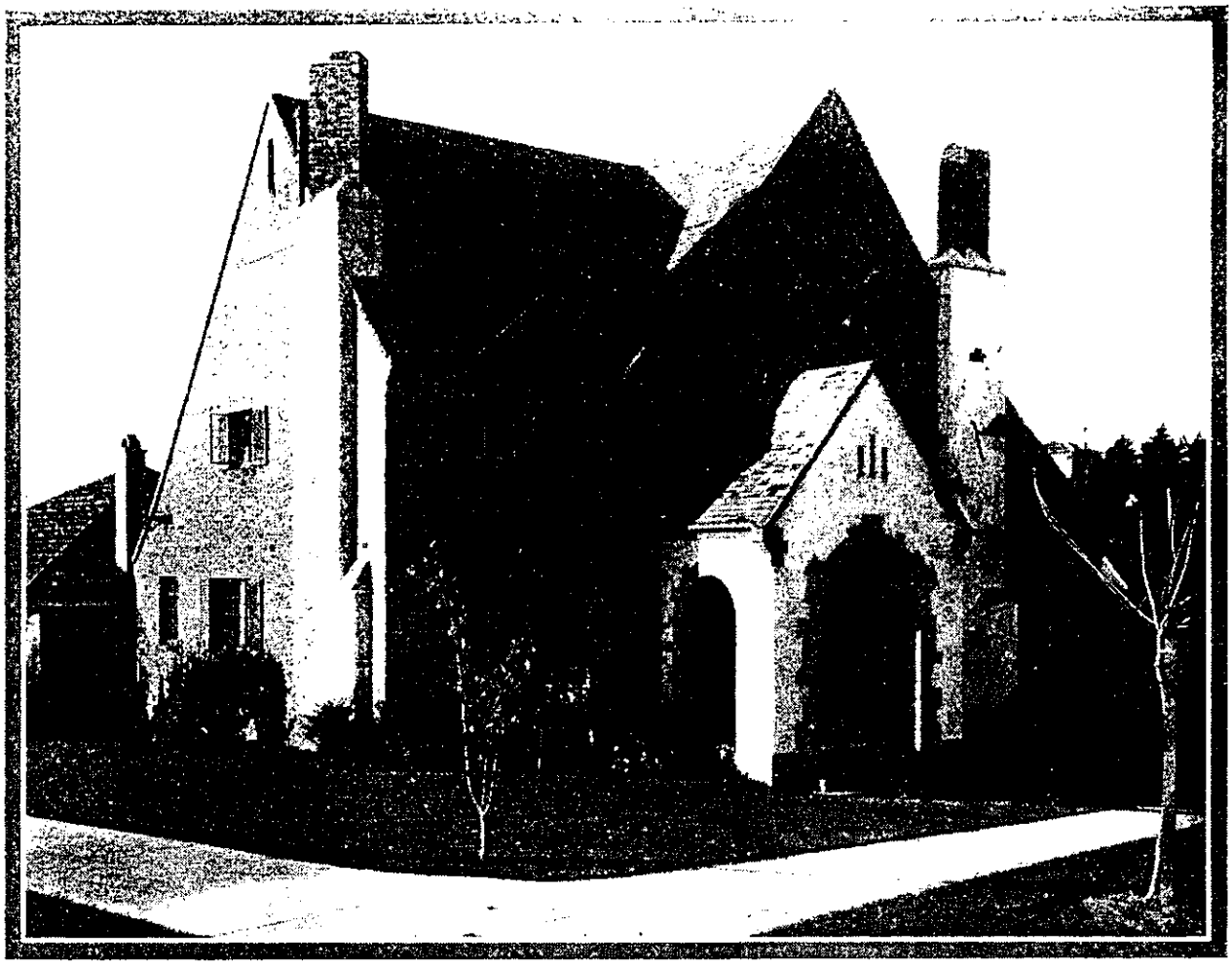


4 Moonga Road
Architect: Walter Mason

1929: 'Proposed brick residence Cr Moonga Rd & Merriwee Ave Toorak for V Dimelow Esq. Walter Mason Architect, 314 Collins St.' - two sheets of plans, one showing block plan and garden walls (Malvern Building Plan 10227)
1932: 'The House of Today - Mr and Mrs G K Aikman's Home in Toorak' article and photographs (*Australian Home Beautiful*, September, 1932)
1947-59: Watson, Dr Heyworth
1974: Wolf
(Sands & McDougall Directories)

A highly decorated and articulated Old English style house. It has an elaborate gable roof form with transverse gables on the two elevations facing the street and a lower gable to the rear garden. It incorporates shingles to the gable and the house itself is constructed mainly of clinker brick which is relieved by cement render to the chimneys which become angled brick chimney stacks above the roof level. The projecting gabled entry porch is also rendered; the render is relieved by tapestry brick quoins to the arches as well as random decorative brickwork to the chimneys. The windows are a simple casement design which imparts a cottage like character. The building is intact to an extraordinary degree and resembles closely the illustrations at the time it was constructed. Its massing on the corner site is dramatised by the absence of fencing on the main frontages and the contrast to the enclosed rear garden.

4 Moonga Road is of state significance as an outstanding example of the work of Walter Mason. Major attributes include overall massing of the building, the manner in which it sits on the sloping site, the simple detailing and high degree of intactness.



"The house is decidedly English in feeling—but Australian in comfort."

THE HOUSE OF TODAY

Mr and Mrs G. K. Aikman's Home in Toorak

By ESME JOHNSTON

TOORAK—pleasant place of wide and winding roads, verdant with the foliage of ancient trees and virgin bush, hill and dale, and softly flowing river. Hospitable home of bird and possum and kangaroo. Yes, Melbourne's most fashionable suburb can boast its kangaroos. It must reluctantly be admitted that their horizon is made of nothing more ethereal than chicken wire, but there are wide, open spaces in the middle of it, and the kangaroos seem quite as contented as their companions, the wallabies, as they play some quaint marsupial form of leap-frog among the giant gum-trees.

Toorak is, perhaps, the least suburban of Melbourne's suburbs. Here the defacing hand of man has been stayed in his self-appointed task of spoliation. When the average Australian, speaking quite, quite generally, of course, sees a tree or a group of trees, he—and not infrequently it is a she—reaches instinctively for his axe. To other than the average Australian his reasons are more or less obscure. Perhaps he doesn't know them himself. Perhaps he hasn't any reason, but is just acting instinctively, which usually means destructively.

Then, again, he may be full of excellent reasons why the tree should die . . . it keeps the afternoon sun out of the bathroom window . . . it dwarfs the size of his block . . . trees aren't so bad at the back of the house, but in front—why, good gracious, it might hide part of the house from the street! Think of it! Trees make a nasty mess, any way. Out with it! R.I.P., poor tree!

But in Toorak kindly eyes have seen the beauty of their trees and cherished them—when a venerable gum happened to stand in the pathway of a fence they did not cut it down to let the fence through. Oh, dear, no—quite simply, they built the fence round it. And they looked on it and found it good. In some instances gardens have been left practically as they emerged from Nature's workshop, all of which combines to make Toorak the fresh, lovely, and arboreal place it is.

Toorak, as it stands today, is an intriguing mixture of the old and the new. Mid and late Victorian mansions rest—rest seems the only word—cheek by jowl with Fashion's latest word—architecturally speaking, of course, in twentieth century Tudor and Spanish Mission. There is one old vicarage—it

19 Moorhouse Street
Architect: Henry H Kemp

1920: Residence in Moorhouse St. Malvern for M W Melville Esq., Henry H Kemp, Architect 60 Queen St. Melbourne; Outline specification of residence (Malvern Building Plan 2640)
1921?: M F Melville, Weeroona, 5 Huntingtower Rd. Malvern, owner; H H Kemp, 60 Queen St. Melbourne, agent (MMBW Drainage Plan 118388)
1923-27: Melville, William & Mrs M
1929: Ross, Rev D
1942: Thompson
1949-58: Hall A W
1967-74: Morris
(Sands & McDougall Directories)

A simple bungalow style design with a number of refinements. A principal single gable roof runs across the site and is relieved by the projecting gable for the attic room facing the street. The roof is covered with terracotta shingles (the specifications called for Californian pine shingles, well oiled) and the walls of unpainted rough cast in a half timbered form at the upper level. Face brick work provides the base to the building. The windows at the upper level have glazing bars to the top sash only. The multi-paned windows on the lower level appear to be replacements of the originals. The open spaced timber wicket fence is unusual and may reflect the original design. The building is unusually intact in respect to materials and finishes, although it is presumed that some changes have occurred to the windows.

19 Moorhouse Street is of local significance as is an interesting example of the late work of Henry Kemp, a partner in a number of distinguished practices of the late ninteenth century (including Ussher and Kemp who were responsible for an important sequence of houses in Finch Street, including No 15). Attributes are the simple and bold massing of forms and the use of natural materials and finishes for roof and walls.

23 Moorhouse Street
Architect: J F W Ballantyne

1924: 'Mrs Craig Dixson Dwelling Moorhouse St. Malvern J F W Ballantyne Architect', two sheets of blueprints (Malvern Building Plan 4785)

A refined example of the Prairie School. The low pitched hip roof, the wide eaves with block gutters, the width of the window openings and low scale of the secondary single storey wing at the front create an elegant house design for the period of construction. The projecting wing at the rear has the deep vertical piers associated with the work of Griffin as does the simple plan form. The walls are finished with rough cast render and the roof grey cement tiles. Freeland has commented that this is 'perhaps the finest house of the 1920s and this includes Griffin's own work'. (1)

Refer to Appendix One for biographical details of architect.

23 Moorhouse Street is of state significance as a refined example of the Prairie school resulting from the direct influence of Walter Burley Griffin on his employee J.F.W. Ballantyne.

1 J.M. Freeland, *Australian Architecture*, F.W. Cheshire, Melbourne, 1968.

3 Myamyn Street

1889: Bowes Kelly owner. Lots 37, 38, 39. Land only Myamyn Estate
1890: City of Prahran Building Society, owner.
1891: City of Prahran Building Society, owner. Bk. hse. 6 rms. N.A.V. £55
1892-96: Bowes Kelly, owner Robert Hawley gent. occ. hse. 6 rms. N.A.V. £55
(Malvern Rate Books)

A small single storey house in the Mediaeval/Free Style idiom. It features a gabled slate roof dominated by a projecting gable with a strongly expressed gable truss and finial; the gable is finished in timber shingles. A more conventional angled bay of a stucco Italianate character is terminated in a flat roof canopy. The verandah has been replaced by a flat decked design and alterations have been made to the windows opening on to it.

3 Myamyn Street is of local significance as one of a group of three Mediaeval/Free Style houses constructed by Bowes Kelly, one of Australia's most famous mining magnates. Kelly lived at Waiora, in the immediate vicinity of this house.

5 and 7 Myamyn Street

5 Myamyn St
1889-84: Bowes Kelly owner. Land only.
1895: Bowes Kelly owner. Land only 133'
1896-97: Bowes Kelly owner. Clarke, William, sharebroker, occupier. Bk. hse. 8 rms. 66'
N.A.V. £65
(Malvern Rate Books)
7 Myamym St
1889-94: Bowes Kelly owner. Land only.
1895: " " " " " 133'
1896-97: Bowes Kelly owner. Clarke, Alfred, sharebroker Bk. hse. 8 rms. 66' N.A.V. £65
(Malvern Rate Books)

5 and 7 Myamyn were built as a matching pair of houses with Mediaeval/Free Style influence, by Bowes Kelly, one of Australia's most famous mining magnates. Bowes Kelly was an original director of the Broken Hill Proprietary Company Limited and the principal developer of the Mt Lyall mine in Tasmania. He lived nearby in Waiora in Glenferrie Road from 1888 before moving to Moorakyne, a mansion next to Stonnington. He also was involved in property development in Melbourne. It has not been established who the architect was for these three buildings. These houses are stylistically very similar to 12, 14 and 16 Mercer Road, and 3 Myamyn Street.

These houses were designed in an eclectic manner with a mediaeval character to the gable facing the street which has a secondary projecting hip roof over a window bay. The mediaeval character was probably reinforced by the entry gablet on the verandah with wooden fretwork. They may have borrowed this detail from Sir George Verdon's hill station, Alton at Mt Macedon which was influenced by Verdon's association with leading English architects. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brickwork buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles. The plan form, however, with two projecting bays containing a return verandah is not uncommon for the period.

5 MYAMYN ST.

This matching pair have steep pitched slate roofs. These are hipped above the return verandah and have two projecting gabled bays. The front bay has a further projecting bay window with a separate slate hipped roof. Elaborate detailing to the double hung window with separate leaded glass highlights emphasises this element. Paired angled brackets support the eaves of this projecting bay window as well as the eaves of the main house. The brick work is a combination of dark Hawthorns with bands of red brick. This is repeated also on the chimney. The verandah has dentilation beneath the gutter and around the pediment of the gablet. The turned timber verandah posts are more characteristic of the Queen Anne style.

Other than the missing gable truss, missing verandah brackets and high brick fence, 5 Myamyn Street is apparently intact. 7 Myamyn has a low timber picket fence and is generally intact.

5 and 7 Myamyn Street are of regional significance as two of a group of three Mediaeval/Free Style houses constructed by Bowes Kelly, one of Australia's most famous mining magnates. Kelly lived at Waiora, in the immediate vicinity of this house. The houses are distinguished by their intact face brickwork and timber detailing.

7 MYAMYN STREET

13 Myamyn Street
Architect: Robert B Hamilton

1925: Brick residence at Myamyn St. Malvern for A P Onians Esq. Robert B Hamilton, Architect - A P Onians was the owner of 3 Yar-Orrong at the time of construction (Malvern Building Plan 5776)
1929-59: Onions (sic), Mrs A S (1st owner)
1974: Gill, Mrs M
(Sands & McDougall Directories)

An imposing attic style residence. The terracotta shingle roof, the large chimneys and the projecting gable to the street are the main elements. Terracotta shingles are used on a small projection at ground level and help define the recessed porch. The apex of the gable facing the street has darker glazed terracotta shingles than the main roof. The three attic windows are framed tapestry bricks. Clinker brick is used for the walls and chimneys, relieved by some tapestry brick. Windows have diamond patterned leaded glass other than the main living room window, which has a central picture window pane. The porch has timber Old English style posts and angle bracket. The house has its original fence with only three or four courses of clinker brick and a tapestry brick capping. This is an extremely intact house.

Refer to Appendix One for biographical details of architect.

13 Myamyn Street is of local significance as a well detailed example of the Old English style. The most notable elements are the terracotta shingle roof and the complex roof forms.

14 Myamyn Street
Architect: Leslie Reed

1921: Myamyn Estate (Subdivision Book 1/100, Alway Collection, Malvern Historical Society Inc)
1929: Proposed brick residence to be erected in Myamyn St. Malvern for Mrs.H E Lockwood, Leslie J W Reed Consulting Architect & Designer, 967 High St. Armadale, two sheets of plans including fence and internal joinery; specification (Malvern Building Plan 10511)
1947: Doggett
1959-74: Glass R L
(Sands & McDougall Directories)

This is a excellent example of Old English style. The terracotta shingle roof is a dominant element, steeply pitched. The main cross gable has a secondary lower gable facing the street, the apex of which is infilled with a variety of materials including timber shingles and half timbering. There are unusual mosaic tiles in the infill of the half timbering. The projecting bay window is capped with another section of timber shingles. This bay window has a Tudor quality in the manner of its half timbering below sill level and its projecting out over the front porch on large timber consoles. The main walls are a rough cast with a deep stone colour. There is a limited use of clinker brick panels on the top of the chimneys and the base of the porch columns. The main roof has wide projecting eaves with pointed rafters. The building is extremely intact. The building has an intact planked jarrah fence, dogtoothed at the top. There is a modest carport built of metal at one end but virtually covered with vegetation.

14 Myamyn Street is of state significance as one of the most impressive buildings of the Old English style in Victoria. It is extremely intact externally and of interest for its diverse materials.

15 Myamyn Street
Architects: Beaver & Purnell

1923: Proposed brick residence Myamyn Street, Malvern for Mrs S Ridgway: Beaver & Purnell, Architects Alstons Buildings, Collins & Elizabeth Sts. Melbourne, amended plan (Malvern Building Plan 4277)
1927: Proposed additions to brick residence No. Myamyn Street, Malvern for Mrs Lockwood (Malvern Building Plan 9290)
1929-47: Lockwood (1st owner)
1959: Anderson
(Sands & McDougall Directories)

An attic style residence with an unglazed terracotta tile roof. The shortness of the main roof ridge and the steepness of the roof create a complex design. The building has an unusual configuration of forms, particularly in the attics which are timber shingled. The ground floor has simple forms, including the hip roof of the porch. It is dominated by a large oak tree in the front garden and the timber planked jarrah fence appears to be original. The ground floor elevation has been altered by larger windows and the face brick work has been painted. Otherwise, the house appears substantially intact externally.

This house has an awkward combination of forms, resulting from the manner in which the later extension was executed. The new windows and painted brickwork futher detract from the original character of this building. This house is principally of interest for its association with architect Arthur Purnell.

1 Myrnong Crescent
Architect: Harold Bloom

1934: Owner, E K Tolhurst, 22 Tintern Avenue, Toorak; Agent: H G Bloom, 341 Collins St. Melbourne (MMBW Drainage Plan 193760)

An interesting evolution of the Georgian Revival idiom transposed into a Moderne style. The simple Georgian Revival massing is subtly transformed by a projecting bowed wall, which creates an open deck for the top floor, a living room below and a garage in the basement. The curvature of this wall reflects the interest of the period in geometric experimentation in architectural forms, such as adopted by Annear at Katanga, 372 Glenferrie Road. The fenestration is simple and lacks symmetry, but a balance is created with the extended stair hall window breaking the more stilted character of the other windows. The simple hipped roof is dominated by unusual chimney stacks, stepped in at the top. The front chimney is further articulated with a vertical groove, which extends through the eave line and connects with the relief pattern of the main walls. The front wall has a series of subtle variations in plane, creating a slightly recessed panel above sill level on the upper floor as well as a stylish vertical mould above the entry (a distinctive Art Deco character). The decorative vent on the projecting bow wall is another Art Deco characteristic. The building is finished in an unpainted, sand coloured rendered finish. The house is sited dramatically on a steep allotment which gives added prominence to this house. While there is a cutting and retaining wall for the garage in a matching rendered finish, the entry is approached above a sloping garden and steps at the street level. The house is almost totally intact, the only exception being a simple carport extension in front of the garage.

1 Myrnong Crescent is of regional significance for the manner in which this building displays an interest in geometry and also for the stylish resolution of detail and massing of forms. The high integrity enhances the significance.

3 Myrnong Crescent

1933: Owner, J K Bryce, Wilson St. Middle Brighton (MMBW Drainage Plan 191046)

A massive Old English style residence, situated dramatically above a steeply terraced garden. The scale of the main projecting gables and chimneys and the overall complexity of form create a powerful impact. The roof is a series of secondary gables, projecting from the main transverse gable to create separate bays. The gables are steeply pitched and clad with glazed terracotta tiles of mixed colours. The walls are finished in a textured render but relieved in a fairly contrived manner with sections of tapestry brick work simulating the effect of missing sections of render. Clinker bricks are used for the chimneys and some other detailing, such as window surrounds, the arched entry and the low front retaining wall. Windows are of a simple Georgian Revival character. The garden comprises a series of terraces and steps. This house is apparently intact apart from the painting of the presumed original natural render.

3 Myrnong Crescent is of regional significance as an excellent example of the dramatic impact that can be created by the use of Old English forms. Specific characteristics are the articulation of the building forms and the emphasis on decorative detailing.

19 Pine Grove

1888: All houses in progress in Pine Gve.(John Douglas builder), part of Pine Hill Estate
1889: Lawrence Hy. M D occ. Andrew Kerr & Co. own. Bk. hse. 10 rms. 2 (Malvern Rate Books)
1902: 40' to the inch plan (MMBW Drainage Plan 1742)
1926: Proposed alteration for flats Pine Grove Malvern (Malvern Building Plan 8157)

A typical two storey Italianate villa, this house is similar in form to 9 Isabella Street on the next corner. It has, by contrast, an unpainted cement rendered finish and is externally intact other than the recent iron fence. The large Norfolk Island pine provides a characteristic nineteenth century landscape expression. The building originally was located on a large allotment with side gardens on both street frontages. (1) The building was converted to flats: this involved creating a dividing wall on top and bottom floors and the construction of external stairs. (2) It is externally intact other than the reproduction iron fence.

19 Pine Grove is of regional significance as a fine example of a typical double bayed Italianate villa with a two storey cast iron verandah. It is enhanced by the unpainted stucco finish. The garden setting is distinguished by several mature trees.

1 MMBW 40ft to the inch detailed plan 1742.
2 Malvern Building Plan 8157.

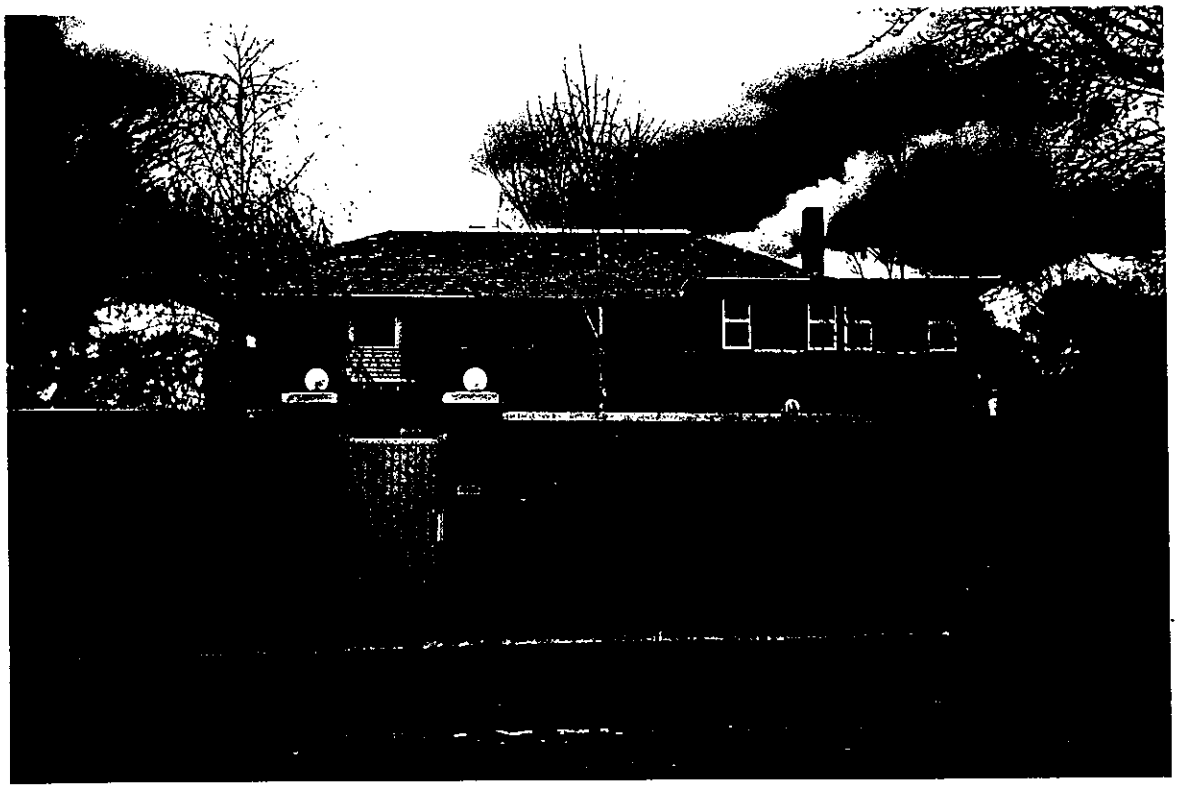
Avalon, 14 Power Avenue
Architect: W R Butler

1914: Residence at Toorak, Butler & Bradshaw, Architects 84 William St. Melb. Contract drawing dated 20 April 1914 Signed R H Butler, proprietor; John Richards, contractor; coloured plan shows a rough pencilled in outline which anticipates the later extension to the south (University of Melbourne Architectural Drawing Collection, State Library of Victoria WD HOU.148-1)
1915: R H Butler, Owner: W R Butler, Agent (MMBW Drainage Plan 97912)
1916-74: Butler, Richard then Butler Mrs E J
(Sands & McDougall Directories)
1925: Additions to residence at Power Av. Malvern; shows large block with tennis court along Power Avenue and outhouses (Malvern Building Plan 5549)
1980s: Auction notice of 'Avalon' describes house as remaining in the original owner's family to that time and a sketch. Marshall White Bundred & Co.

Avalon is a large single hipped residence with exaggerated eaves supported on angle brackets and covering cantilevered window bays. The simplicity of the design and the powerful building form made this building one of the landmarks of the combination of the Prairie style and Craftsman styles with the English Arts and Crafts movement. The building has a slate roof, rough cast walls, timber shingling and projecting bays. The building was extended by the Butler practice in 1925 but the building remained in the Butler family until the late 1980s. The building has been subject to some recent alterations after its change of ownership. The alterations have included some changes to windows on the western elevation and modification to the entry creating a projecting porch as well as a new high masonry fence. While the work is generally sympathetic, the building now lacks many of its earlier details and its integrity.

Refer to Appendix One for biographical details of architect.

Avalon is of at least regional significance as a distinguished example of the English Arts and Crafts style, especially as seen in the work of the architect C.F.A. Voysey. Major attributes include the simple yet powerful roof form, whose wide hip is extended out over exaggerated



eaves, supported on eaves brackets projecting bays. The sheer walls punctuated by fenestration and the use of shingling are especially distinctive features. The original design has been extended sympathetically extended by the same architectural firm. Avalon remained for a long period in of ownership of the Butler family.

19 Power Avenue
Architect: Arnaud Wright

1932: MMBW Drainage Plans prepared for adjacent buildings of similar characteristics, 21 Power Avenue prepared for A E Wright. This group appears to have been built at the same time and share a number of features of the Old English style and may have all been designed by Wright, certainly No 21. No 19 is attributed to Wright in a real estate advertisement of the 1980s.
1947-74: Evans, Harry then Evans B L (Sands & McDougall Directories)
1980s: Auction notice

19 Power Avenue is a distinguished and strongly massed Old English style attic residence. The steeply pitched terracotta tile roof comprises several articulated gables and is punctuated by two tall decorative brick chimney stacks. The main wall material of the house is a sand coloured natural cement render finish with clinker brickwork used for base work. The building is intact including the original matching front fence.

Refer to Appendix One for biographical details of architect.

19 Power Avenue is of regional significance as an outstanding and intact example of the Old English style retaining the original sand coloured cement render finish.

41 Power Street

1909-10: Wallis, Cuthbert. Chemist Lot 52 'House erecting here' (Malvern Rate Books)
1916: Mr C O Wallis, 425 Toorak Rd, Toorak, Owner (MMBW Drainage Plan 69811)
1921: 'Additions to residence, Power Street, Kooyong for L Austin Esq., William Pitt & Walkley architects, 476 Collins St.' - this work involves a new wing at the rear providing a maid's room and breakfast room (Malvern Building Plan 3043)

This work was executed very late in the career of architect William Pitt and represents an extremely modest project for the architect of the Rialto building and other famous Melbourne landmarks.

A simple late Federation style single storey villa. The wide hipped slate roof extends in a broken pitch over the front verandah and is punctuated by a transverse gable wing at the rear. The roof form has a powerful character which echoes the characteristics of a colonial homestead. The decorative Federation details normally associated with this type of building appear to be missing and the face brick work has been painted. A high front fence intrudes substantially on the character of this building.

41 Power Street is of local significance as a simply massed Federation era villa which is important for the architectural characteristics of the roof form.

47 Ranfurlie Crescent
Architect: Leslie Perrott

1923: Proposed brick residence at Ranfurlie Cres. Glen Iris for F B Patterson Esq.: Architect, Leslie M Perrott, 243 Collins St. Melbourne (Malvern Building Plan 4204)
1925: Illustrated and described with the plans in *Australian Home Beautiful*, November 1925

This double gabled two storey residence is of a simplified Old English style, with a terracotta tile roof. The rough cast walls and former contrasting face brick work to the lower half of the ground floor forming a substantial base (now painted).

Refer to Appendix One for biographical details of architect.

47 Ranfurlie Crescent is of local significance for the picturesque quality of its massing and detail, in particular the decorative window shutters. The building now lacks some of the clarity of the original design expression through the painting of contrasting materials such as brick work and timber detailing.

Sunleigh Lodge, 5 Russell Street
Architect: Robert Hamilton

1933: Photograph of 'New residence erected for Mr Nichol Hart in Russell Street by Mr Robert Hamilton' (Source: *Australian Home Beautiful*, 1933)

This simple attic style cottage has a main transverse gable which extends down low over a projecting front bay which has a wide multi-paned window. It is broken by a gable facing the street over the first floor windows as well as a smaller dormer. A low projecting gable in the same alignment as the main gable creates a single storey entry wing. This house is one of a number of cottage style houses by Rodney Alsop and Marcus Martin. The house remains relatively intact.

Refer to Appendix One for biographical details of architect.

Sunleigh Lodge is of local significance as an important example of the compact cottage style that was in vogue in this section of Toorak from the First World War period to the mid-1930s.

7 Russell Street

1934: F S McDonald, Trawala, Orrong Rd. Toorak (MMBW Drainage Plan 191439)

A simple Old English style residence. The main gable roof is balanced with a projecting gable towards the street. This has a half timbered gable end. The roof has mixed coloured glazed terracotta tiles and the walls are of clinker brickwork. Georgian Revival double hung windows and shutters and a pergola are the other characteristics. This building is relatively intact although the high timber fence does not contribute to its character.

7 Russell Street is of local significance as a simple Old English style residence.

11 Russell Street
Architects: Oakley & Parkes

1929: Plans prepared and lodged (Malvern Building Plan 10330)
1930: 'An Artistic Georgian House. The New Home of Mr & Mrs T H Roberts in Russell Street, Toorak' describes in an extended article with numerous illustrations in *Australian Home Beautiful*, June 1930, pp.9-12.
1947-59: Flockart, occupier (Sands & McDougall Directories)

This Georgian derived design features a simple hipped roof projecting forward to create a front wing. The house has simple window facings with shutters and a front porch with Tuscan columns. A simple wrought iron balustrade creates a deck above. The walls are finished in rough cast cement, rendered smooth for the classical detailing of the porch and banded work on the main building. The building appears to retain the original front timber gates and possibly fence within the ivy hedge. This building is apparently intact externally and possibly internally.

Refer to Appendix One for biographical details of architect.

11 Russell Street is of state significance as an important example of the work of this distinguished firm and has a number of similarities with their design for the Prime Minister's Lodge in Canberra, in particular the entry porch and iron balustrade above. The firm's domestic work is also reflected in the Calthorpe House in Canberra, now a house museum.

AN ARTISTIC GEORGIAN HOUSE

The new home of Mr and Mrs T. H. Roberts in Russell Street, Toorak

By E. A. SHIELDS

IN this home, built in Russell Street, near Stonnington Place, Toorak, Messrs. Oakley and Parkes have achieved that most difficult ideal—a small house of character and dignity. There is nothing hasty or ill-considered here. The building is balanced and pleasing, and when the garden is well established will have that look of being part of its surroundings which is so desirable in any building.

In style it proves once again that the Georgian inspiration is a very happy one in Australia.

A photograph at this early stage cannot do justice to the exterior, but the pillared porch, and part of the graceful front door indicate pretty satisfactorily its character. The sand-finished walls are a warm cream, with green woodwork and shutters.

The interior conveys to the visitor no feeling of being in a small house. Excellent use has been made of every foot of space with no sense of crowding. The hall carries a sense of comfort and welcome and hospitality, with the staircase rising directly opposite the front door.

To the right are a large lounge, long for its width, with a wide, low fireplace of herring-bone brick, and a small den. This room, with pretty windows, built-in bookshelves, and good fireplace, is a very intimate corner.

To the left is the dining-room, with windows to the north and east. From this lead the servery and kitchen, which are marvels of convenience. The maid's room, laundry and coal cellar are reached by outside doors, but are under the one roof. Labor saving appliances reduce work to a minimum.

Upstairs, above the lounge, and almost the same shape, is the principal bedroom. This room has the same generous windows north and west as the lounge, also, in an angle formed by a large built-in wardrobe, a window looking east. Surely a cheery room! There is a second bedroom, over the dining-room, and a particularly well equipped bathroom completes the compact upper storey.

The interior decoration and furnishing are thoroughly in accord with the Architect's ideal. Plain carpets, plain linens for curtains, hand-blocked linens for loose covers, used with the specially made mahogany furniture, give a restful whole.

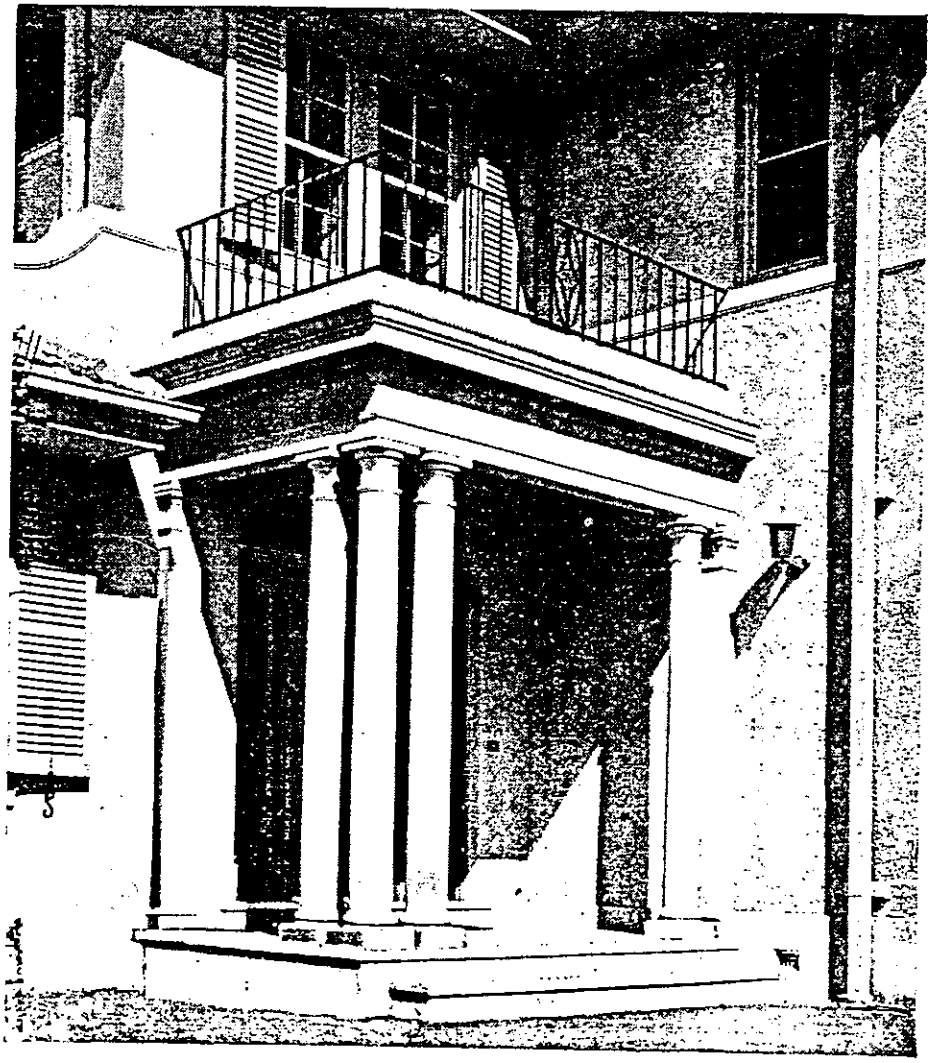
The house throughout, except for the bathroom and the kitchen, is kept to one color scheme, always a good plan in dealing with small houses. The plaster finished walls are flat oil painted to a deep parchment shade, whilst the ceilings are a warm ivory. There is a slight difference in the woodwork, which downstairs is dark oak and upstairs a heavy cream.

The bathroom is painted primrose yellow and eggshell blue, with tiled floor, and dado showing the same colors, and with gay curtains of yellow waterproof silk.

The kitchen is very colorful in delicious tones of green and yellow, with the gayest of curtains in modern check cretonne.

Throughout the house the curtains are hung from below a casing of woodwork and made to draw close at night. The lighting, too, is from wall sconces.

It is a house that will mellow with age and be more pleasing with every year that passes.



The well-proportioned Georgian porch and graceful front door indicate the general character of the exterior. The house is plaster finished with green shutters and woodwork.

Chatsworth, 12 Somers Avenue

1913-14: Wagner St. Ebbott, Arthur Corndealer O/O land only Lot 12 65'x140' £8
1914-15: Wagner St. Ebbott, Arthur o/o W.B. hse. 6 rms. £40
(Malvern Rate Books)

An attic style Federation era residence. The main gable roof has strap work to the gable end with a small shingled apex above the former sleep-out opening. A secondary smaller gable creates a large projecting ground floor porch. This porch has paired columns with steeply angled brackets and simple vertical balustrading. The front elevation is relieved further by a small projecting window bay with a flat tray canopy. The weatherboard walls appear to have been originally stained hardwood but are now painted. This house is substantially intact despite the adverse appearance of the infilling of the upper sleep-out and the ground floor porch as well as the painting of previously stained finishes to all external joinery (other than the window frames).

Chatsworth is of local significance for its design, which anticipates the Craftsman style with the generous characteristics of the open porch, sleep out and the main single ridged gable.

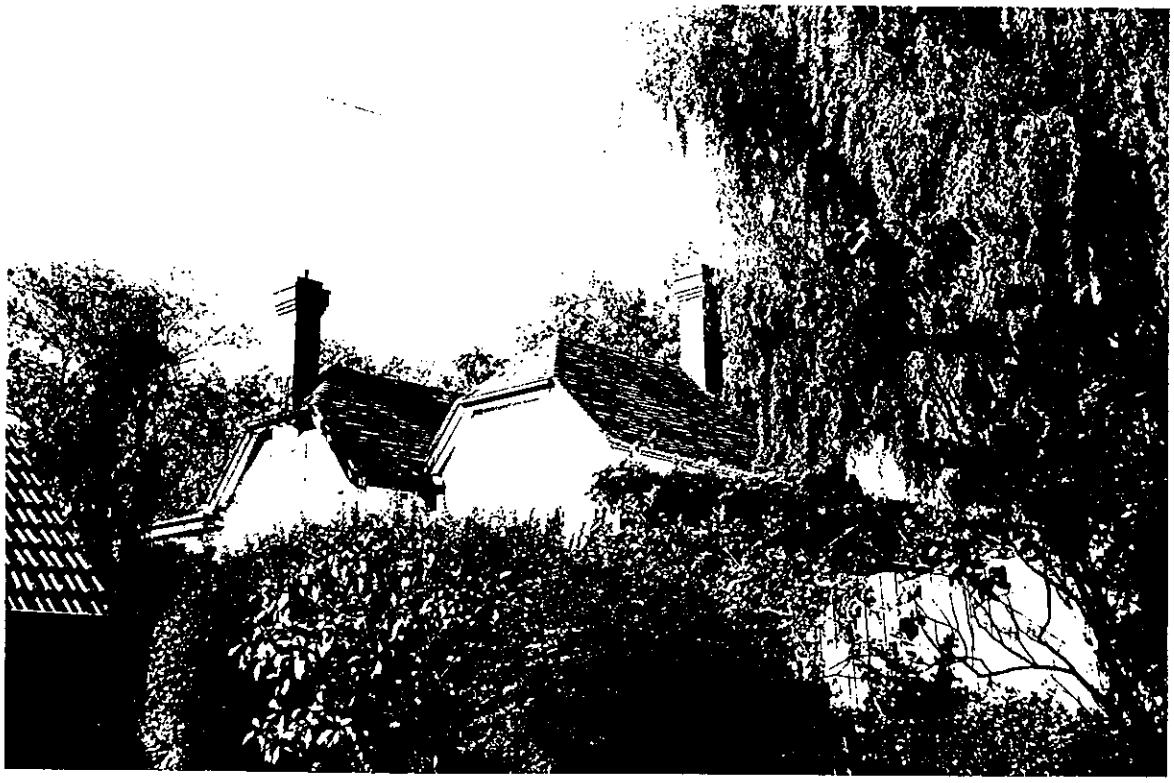
16 Somers Avenue
Architect: F L Klingender

1935: Owner, F L Klingender, 90 William Street Melbourne. Agent, C F Wheatland, 5 Embling Rd. Malvern (MMBW Drainage Plan 196782)

A large attic style house which has a complex terracotta shingled roof with jerkin gables (i.e. gables hipped at their apex). The main gable contains attic rooms facing the street and a pair of lower transverse gables are stepped out along the northern elevation. The roof of the front gable has a broken pitch which extends out over a verandah. Clinker brick chimneys punctuate the roof line. It is assumed that this was the residence of noted architect F L Klingender.

Refer to Appendix One for biographical details of architect.

16 Somers Avenue is of local significance for the picturesque character of the terracotta shingled roof and for the association with the noted architect F L Klingender.

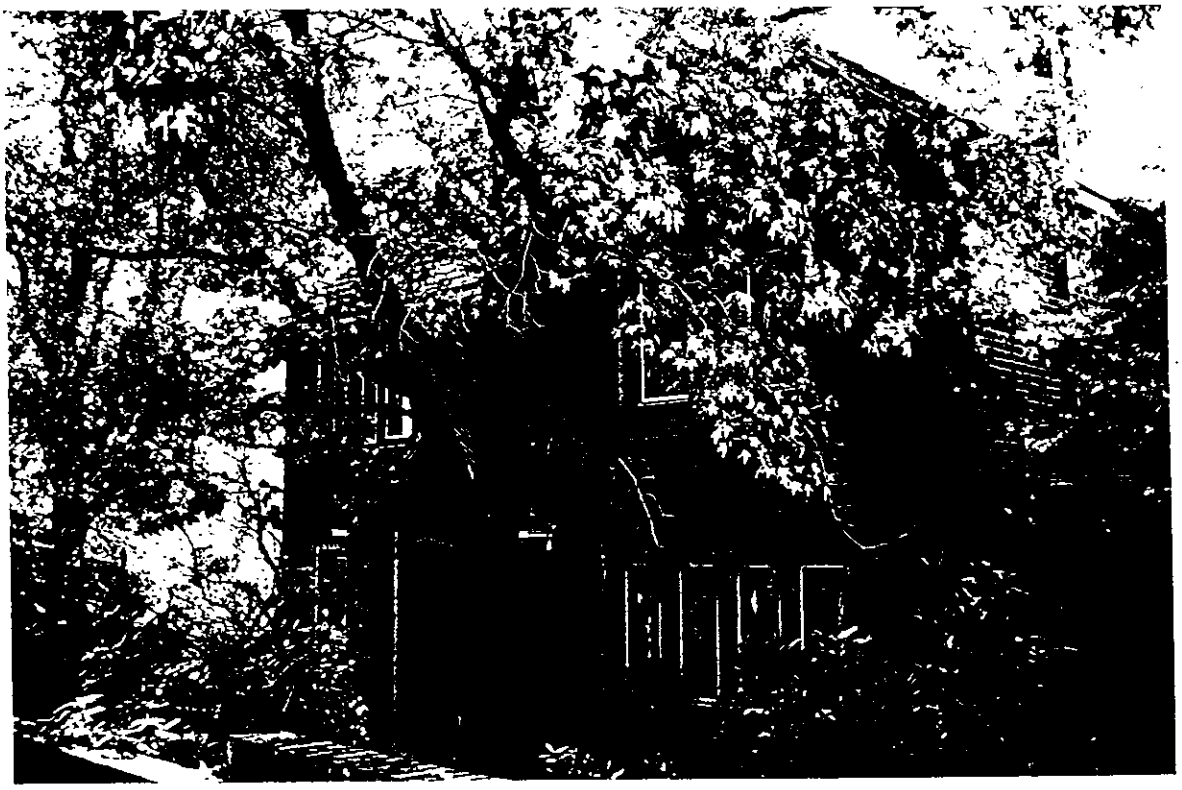


18 Somers Avenue

1938: Owner, Ida F Tinsley, 397 Glenferrie Road, Malvern. Agent, R Owen, 38 Maltravers Rd, Ivanhoe (MMBW Drainage Plan 209186)

A simple Old English style design which has abandoned the complexity normally associated with this form by concentrating on the use of dressed sandstone of a Tudor character to the arched entry. It also uses casement windows set in stone surrounds and mullions. A sandstone hood mould extends over the windows of the ground floor and steps down to form a horizontal band connecting the windows as a cornice. The walls are of clinker brick which are relieved with some tapestry brick details at the entry and this is repeated on the low garden wall. The roof is a simple gable mixed colour terracotta tile roof. This house is intact externally.

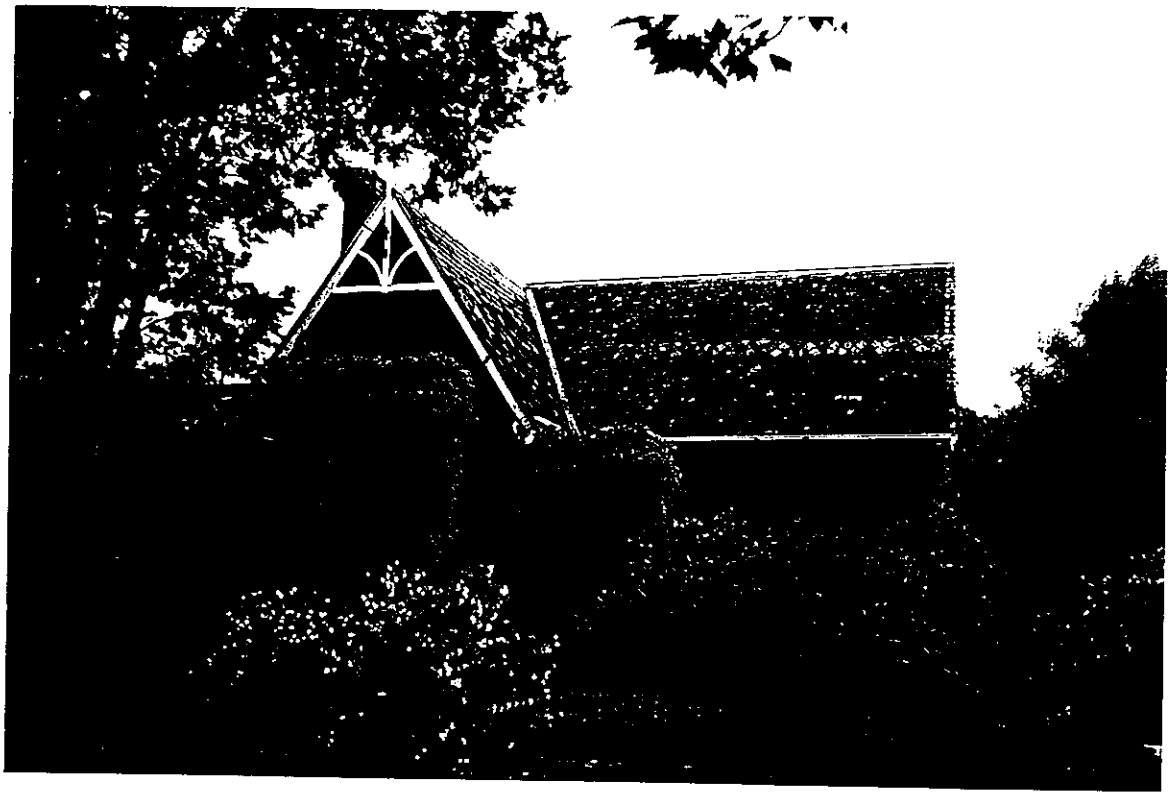
18 Somers Avenue is of local significance as a simple Old English style residence. It has refined detailing of the stone work for the window and door surrounds.



1 Sorrett Avenue

1887: Subdivision of Umphelby's land & carriage drive to form The Avenue (Sorrett Avenue)
1888: Only one house in street, then No 16
1889: Stone Foundation on lot 50, brick house in progress. Owned by National Mutual Society. Most of the original brick & w/b houses in the street were built during this & the following year.
1890: No 1 Bck. & stone house in progress sold to Mr George Jobbins (architect)
1891: Jobbins, Stone house of 10 rooms
1892: Henry Noyes (occupier)
1894: Thorpe, Charles. Clerk. (Owner George Jobbins, Architect)
1895: Craig, Alfred. (Alexander?) Gentleman
1896-1905: Hall, George M. Secretary (Malvern Rate Books)
c.1900: Three early photographs showing the original gable prior to the porch being created, the picket fence with the cast iron frieze and timber capping, the pine trees in the street and the adjacent timber house built with a similar gable truss (Malvern Historical Society Inc)
1905-1940: Bailey, Arthur. Chemist o/o. Stone house 9 rooms
(Malvern Rate Books)

This house is constructed of coursed rubble basalt with cement details to the quoins, projecting window bay (with castellated parapet), hood moulds to windows and projecting entry porch. The steeply pitched slate gable roof is punctuated by Tudor style chimneys, one is extremely tall, also finished in render. The gable ends have a open truss and finial. The later pointed arched opening creates a sleep-out porch on the front bay which replaced the earlier circular roof vent in this location. The top floor was added in the ceiling space and a cast iron circular stair installed some time after the early photographs, apparently dating from 1906. Other than the sleep-out alteration and the later cast iron fence (which replaced a far more interesting timber picket and cast iron design) the house is relatively intact. Virginia creeper has covered this house since at least 1906 (the date of the early photograph) although the extent was far more limited at that stage. It is likely to be causing some damage to the building if these are allowed to continue to grow unchecked.



1 Sorrett Avenue is of state significance for its apparently unique design and picturesque design with Tudoresque detailing. It has some stylistic relationship to the six speculative villas constructed by Bowes Kelly at 12-16 Mercer Road and 3-7 Myamyn Street, to the west of Glenferrie Road. However, the use of basalt and Tudoresque detailing gives this house a distinctive ecclesiastical character.

1 Spring Road

1909: Owner, James Ballantyne. Agent, George F. Ballantyne, (MMBW drainage plan, 67095, 7 May 1909)
1911-29: Ballantyne, J A (Sands & McDougall Directories)
1923: 'Proposed additions to residence for Mrs Ballantyne, Spring Rd. Malvern. Alec S Eggleston Architect, 360 Collins St. Melbourne' - this work was confined to the rear of the house (Malvern Building Plan 4705)
1942-74: Johnstone, Reginald (Sands & McDougall Directories)

This building is of a simple bungalow design with a single main gable roof extending down and changing pitch to form a wide verandah across the front and side returns. The terracotta tile roof is interrupted above the front entry by a projecting porch with hipped roof and shingled balustrade (now infilled). The gabled ends have deep recessed window openings. The ground floor is clad in red brick which is used in an expressive manner to form an unusual balustrade to the verandah and brick piers with bull-nosed arrises. The building is symmetrical about the main entry stairs and symmetrical window bays within the wide verandah.

1 Spring Road is of regional significance for its strong building forms, its expansive front verandah and the detailing of the brick work, especially the verandah columns as well as for its relatively high level of intactness.

Stanhope Street Boom style villas
44, 46, 48, 50, 52, 54 and 56 Stanhope Street

44 Stanhope Street (Roma)
1887: Wright Land (9 rms.)
1888: Scott, John (ironmonger) Hse. & land
1889: Mellor Alf. Bk. hse. 7 r.

46 Stanhope Street (Branskea)
1887: Major, Ed. 9r Bk. H.
1888: Major, Ed. L. (acc.) Hse. & land
1889: Major Edw. Bk. hse. 8 r.

48 Stanhope Street (Coimboon)
1889: Patterson Thomas Bk. 5 r.

50 Stanhope Street (Inverleith)
1889: Scott J. Bk. 7 r.

52 Stanhope Street (Darjeeling)
1889: Palmer Ed. Bk. 8 r.

54 Stanhope Street (Castledon)
1889: Williams Bk. hse. in prog.

56 Stanhope Street (Hintonville)
1889: Huntzman Benj. Bk. hse in prog.

(Malvern Rate Books)

NOTE: John Wright appears to be the builder for many of these houses. he is listed as owning several of the lots before construction of the houses. The name of the houses appeared in the rate books in 1894.

1902: Shows this sequence of villas in their original configuration. 40' to the inch plan (MMBW Drainage Plan 1743)

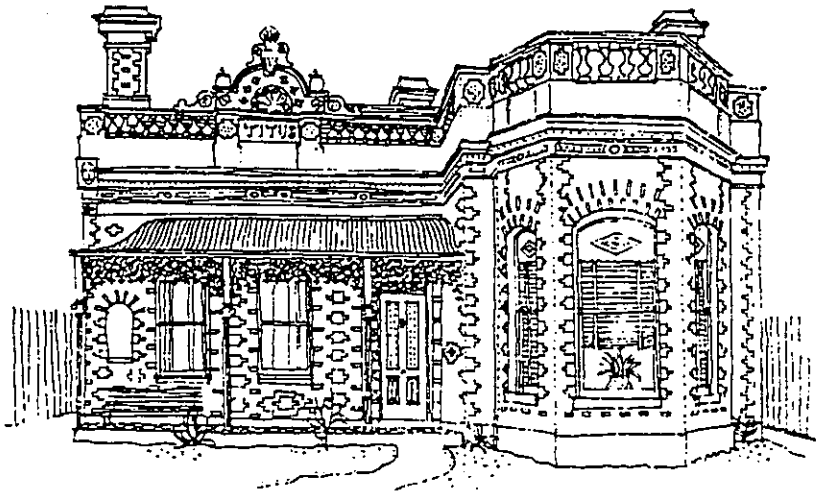
44 STANHOPE STREET

These buildings were first listed in street directories in 1889 and are an excellent example of the richly-decorated suburban villa of the period. They have been used by many people, including Robin Boyd in *Australia's Home* (1), see below, to illustrate an extreme of the Boom style of the late 1880s. They all feature a projecting bay (typically angled) as well as a balustraded parapet to the roof facing the street with a semi-circular pediment and a scalloped shield motif above the house name. Singly, and without the projecting bay they would be typical of a number of single storey terrace houses in places such as North Carlton. However, the projecting bay with the same balustrade creates a far more elaborate composition. They also feature decorative polychrome brick work beneath the balustraded parapet and elaborate cornice and as well as a hipped cast iron verandah. Whilst these buildings are not all identical, they all share a number of common features. They vary in their integrity and the best examples are No 56 and No 50.

It has been suggested by Miles Lewis that these villas have some similarity to the work of Norman Hitchcock and/or Olaff Nicholson although no tender references have been found to establish a designer. (2)

The villas at 44, 46, 48, 50, 52, 54 and 56 Stanhope Street are of regional significance as a unique group that demonstrates the stylistic excesses and flamboyance of the late Boom period. Here, a successful design expression for terrace houses, was translated into a suburban villa format.

1 Robin Boyd, *Australia's Home*, MUP. 1961, p.54.
2 Correspondence to the Malvern Historical Society Inc, 18 August 1992



Major Steps of Stylism (5)

Boom Style. In the late eighties and early nineties, ornamentation lay heavily on the façade. The slate roof was hidden behind a stucco balustered parapet, brown, red, and cream brick patterning predominated, with a cast-iron verandah, brown venetian blinds, and vivid coloured-glass side and top panels to the front door.

46

48

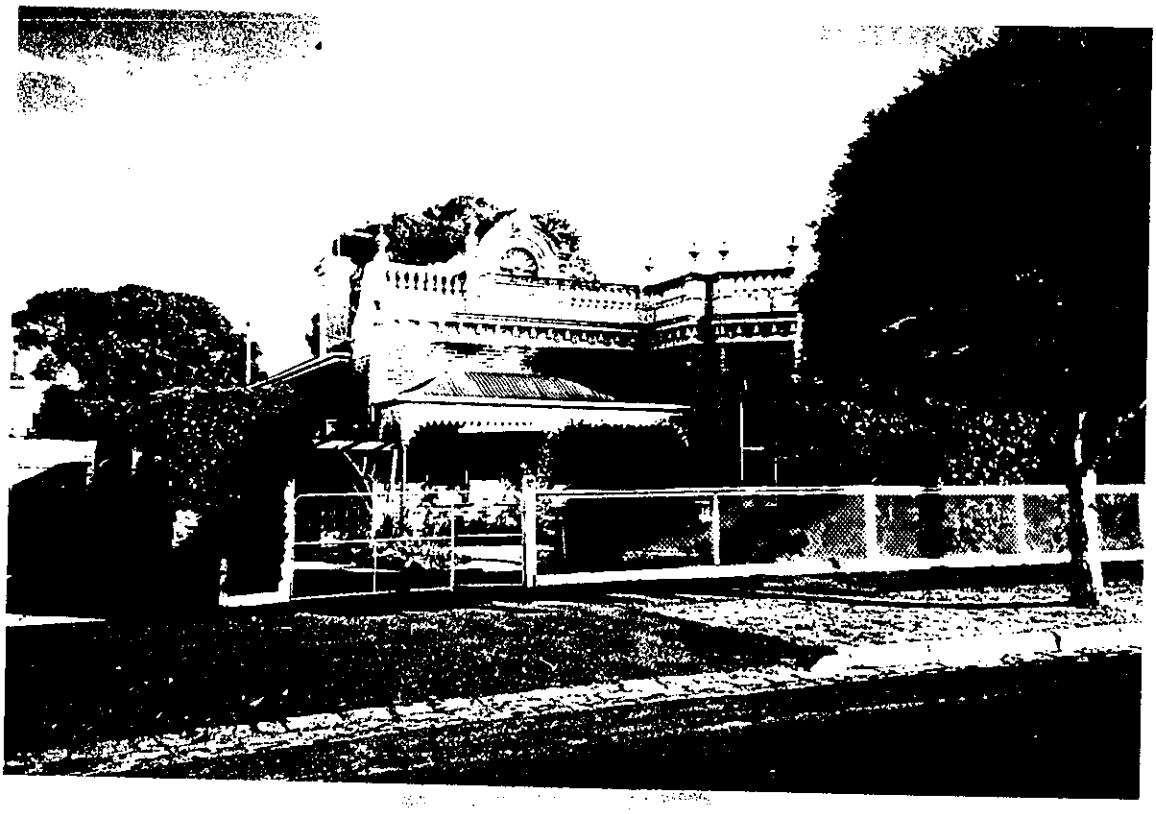
STANHOPE STREET

50

52

STANHOPE STREET

54



56

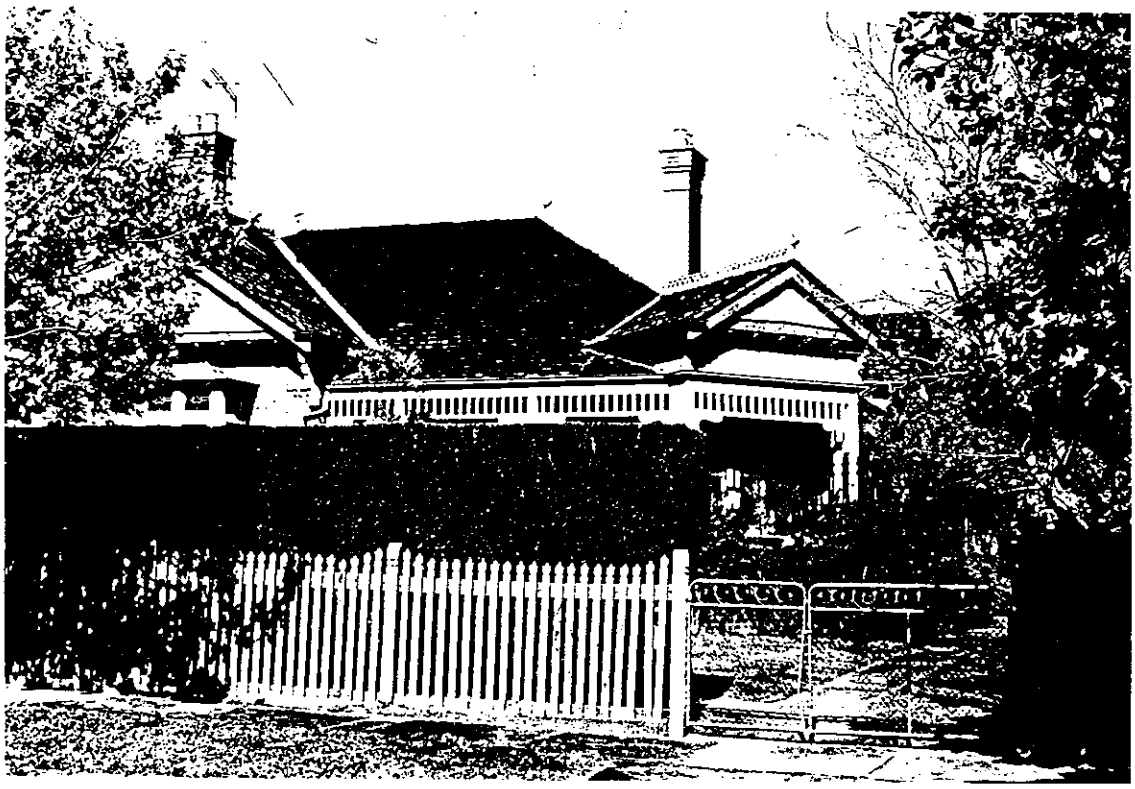
STANHOPE STREET

Wooloowin, 14-16 Stonehaven Avenue

1915-16: Lots 8 & 9 Lucy St Land only
1916-17: Underwood, Mrs Phillipa Bk hse 8 rms
(Malvern Rate Books)
1917-23: Underwood R H (Sands & McDougall Directories)
1920: MMBW plan prepared to connect the existing building to the sewerage system for Mrs P M Underwood owner and occupier, agent G H Kilborn. It appears that R H Underwood had died by 1920. (MMBW Drainage Plan 113931)
1924: Begg
1942-74: Hembrow C H
(Sands & McDougall Directories)

This house is a characteristic late Edwardian design indicating some Bungalow-era features. The slate hipped roof, with terracotta ridging, has two main gabled projections which contain a return verandah. This has an unusual angled gable projecting at the corner of the verandah. The detailing of the gable ends, shingles and half timbering and timber brackets have characteristics of the emerging Bungalow design. The building has a simple timber fretwork pattern to the verandah of a restrained late Edwardian design. The building retains its early, possibly original, timber picket fence and iron gate combined with a low cypress hedge. The building is remarkably intact.

Wooloowin is of local significance as a fine example of the late Edwardian residence. It is of particular note for some of the detailing of the verandah as well as its remarkable intactness. The property is enhanced by the intact picket fence, backed by an established cypress hedge.



Crumpford, 2 Stonnington Place
Architects: Klingender & Alsop

1918: Drainage plans prepared for R H Alsop, owner. MMBW Drainage Plan No 108445
1920: Sketch elevations and floorplans - 'Brick residence at Malvern cost £1,000, Klingender & Alsop Architects' (*Real Property Annual*, 1920 p.46)
1924-47: Wood A.D. (Sands & McDougall Directories)

Renowned architect Rodney Alsop designed and built a unique precinct in this section of Stonnington Place (see also area description). The cottages included:

The Croft, 4 Stonnington Place (1913) Alsop's own house, now demolished
8 Stonnington Place (1914)
Tongaboo, 6 Stonnington Place (1916)
Crumpford, 2 Stonnington Place (1918)

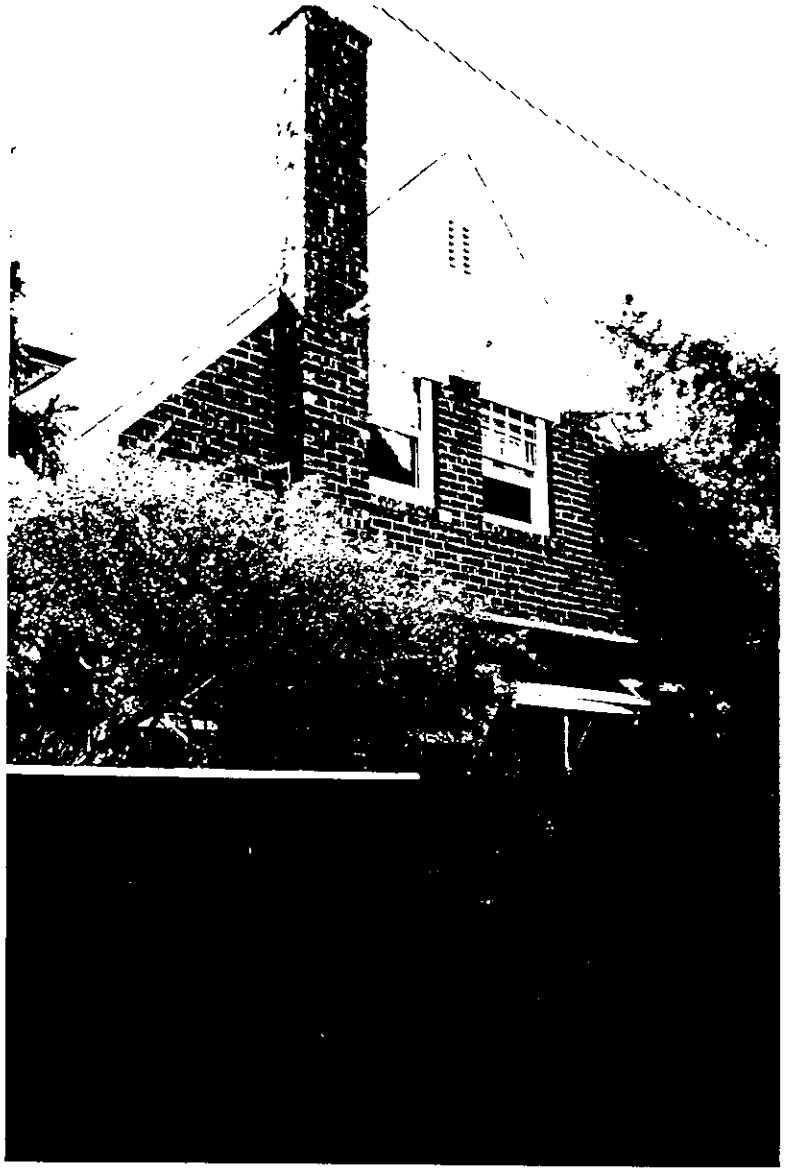
This picturesque English style cottage at 2 Stonnington Place is notable for its simple single ridged slate gable roof containing attic rooms with flat deck dormers. The residence originally had a short porch in the north elevation although it is now enclosed. The walls are of clinker brick, an unusually early use of this material, but the roof form and chimneys are very similar to 6 Stonnington Place (in its original form). The chimneys are very slender with a simple capping. The windows are of a typical Alsop design having glazing bars confined to the upper sash. On the north frontage, the property retains a remnant of the original timber fence with large hardwood lattice panels.

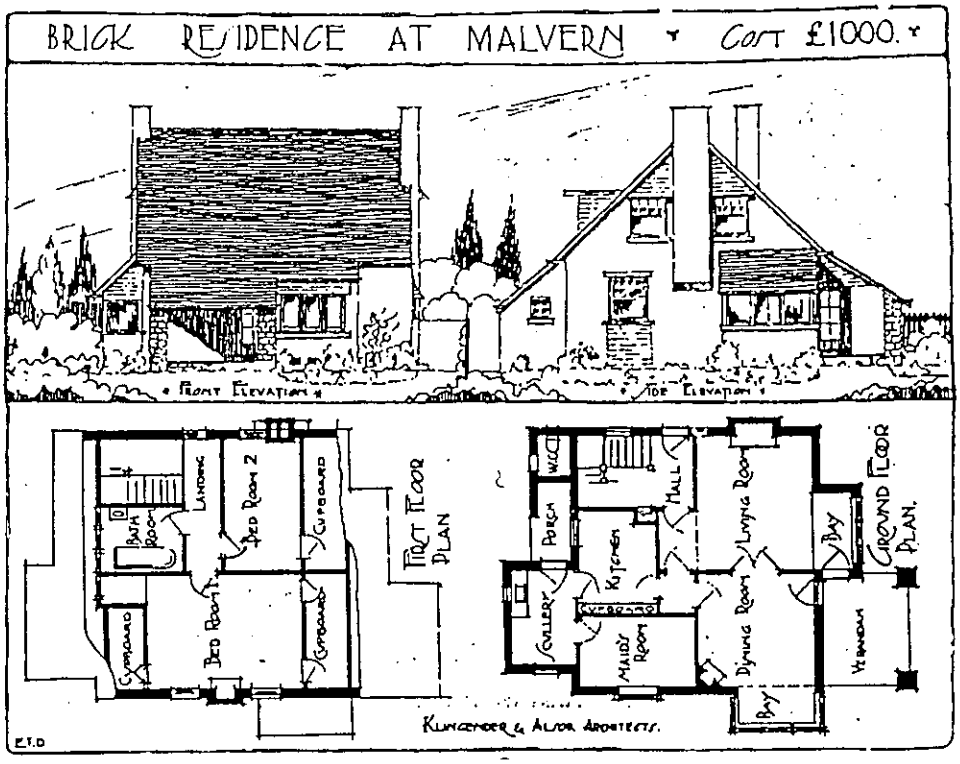
Crumpford represents a clear statement of English picturesque cottage design, and it is clear that Alsop, like many of his contemporaries, was moving rather freely between the English and American idioms in this period. John Clare in his study of Post-Federation houses in Melbourne (1) has indicated how Alsop's Stonnington Place houses expressed a concern for a simple, unornamental and functional architecture. This was in advance of contemporary practice. The houses and gardens were designed to be of a complementary character. This group pre-empted Edna Walling's famous cottages at Bickleigh Vale of the 1920s and 1930s.

Refer to Appendix One for biographical notes on architect.

Crumpford is of state significance as a particularly picturesque cottage form, of note for its simple massings and general intactness in its evolved character.

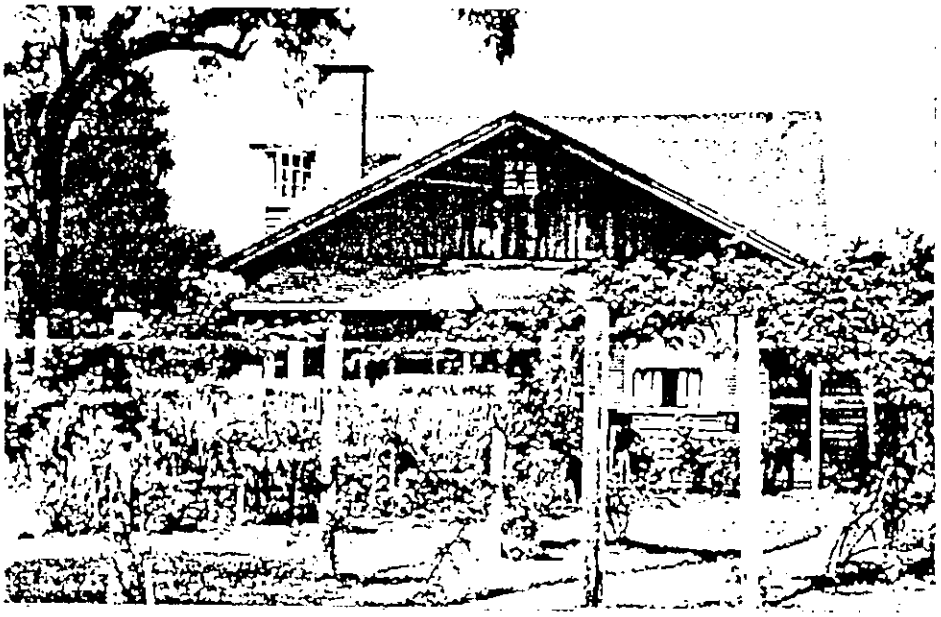
1 John Clare, 'The post Federation house in Melbourne - Bungalow and Vernacular Revival styles 1900-1930', unpublished thesis, Faculty of Architecture and Planning, University of Melbourne, 1984.





RPA, 1920, P46

2



RPA, 1916, P50

4*

RPA, 1916, P51

6

STONNINGTON PLACE

* DEMOLISHED

Flats, 5 Stonnington Place
Architect: Marcus W Martin

1924: 'Proposed two flats at Cr of Stonnington Place & Denham Pl for the Misses Montgomery' includes separate plan for proposed garage (Malvern Building Plan 5345)

This property comprises a pair of large flats, one on each floor containing two bedrooms, maid's room, separate living and dining room. They are in the Georgian Revival style with expressed relieving arches above some windows, which are echoed by arched openings elsewhere, all originally framed in clinker brick contrasting with the rendered walls. The principal elevation has a projecting wing which contains the external stair to the first floor flat. There is a recessed porch for the ground level beneath the first floor stairs. Walls are generally rough cast render, with clinker brick chimneys and arch reveals. Additional interest is provided with decorative shutters and wrought iron balustrading of an elegant design. These flats are remarkably intact other than the painting of the arch reveals to the windows. A timber fence is shown in the original plan but none exists today.

Refer to Appendix One for biographical notes on architect.

5 Stonnington Place is of regional significance as an example of the work of Marcus Martin, and for its restrained Georgian Revival design. The external intactness further enhances this significance.

Tongaboo, 6 Stonnington Place
Architects: Klingender & Alsop

1916: A.H. Outhwaite O & O. Agent, Klingender and Alsop (MMBW Drainage Plan No 84203)

1916: Photograph showing side open first floor balcony and projecting porch and original front elevation (*Real Property Annual*, 1916, p.51)
1924: Outhwaite (Sands and McDougall Directory)
1924: 'H McL Duigan Esq. Alterations to Tongaboo, Stonnington Place, Malvern A & K Henderson, Alsop & Martin Architects' - for a projecting single storey front gable and new single storey bays to the east elevation (Malvern Building Plan 5033)
1929: Duigan, H.
1947-59: Middows, L.A.
(Sands and McDougall Directory)

Renowned architect Rodney Alsop designed and built a unique precinct in this section of Stonnington Place (see also area description). The cottages included:

The Croft, 4 Stonnington Place (1913) Alsop's own house, now demolished
8 Stonnington Place (1914)
Tongaboo, 6 Stonnington Place (1916)
Crumpford, 2 Stonnington Place (1918)

This property at 6 Stonnington Place was possibly the residence of well known children's illustrator Ida Rentoul Outhwaite as A.H. Outhwaite was listed as owner and occupier in 1916. A long time resident of Stonnington Place recalled that Rentoul's colleague May Gibbs reputedly sketched in the garden of Tongaboo. (1)

Clare has described this residence as:

> Typical Craftsman single ridged box form with dormer and window attic. The rough casted walls and bordered gables are Craftsman elements, however, elements such as the steep pitched roof, the tall chimney place in picturesque conjunction with a

> narrow, single windowed dormer, the bay under a low projecting eave and the timber balcony instead of a verandah give the house more an English cottage than an American character. (2)

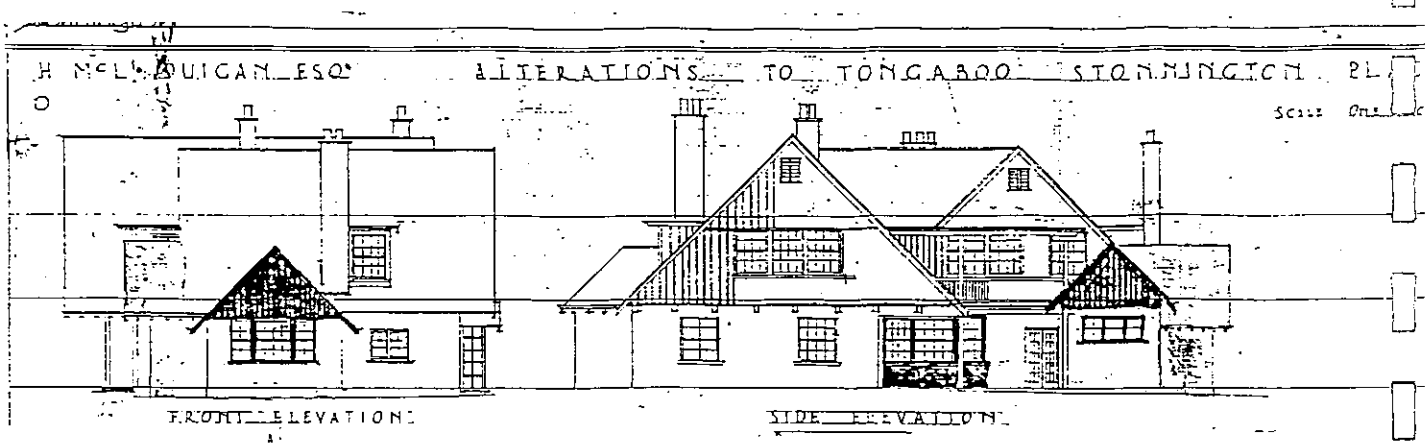
This property once included No 6a, the allotment to the west, and this still contains a large attic style timber barn or stable type structure. 6 Stonnington Place is of note for the steep gabled roof, prominent chimneys, flat decked dormer, multi-paned windows and vertical timber planking to gable ends, heavily textured rough cast walls to ground level and detailed items such as the latticed enclosed porch to the front entry. The barn at 6a Stonnington Place is clad with timber planking with the same narrow timber cover straps used on the gables of the main house and provides an essential continuum between the two properties. The house is substantially intact other than the full length French doors on the front gable extension alterations to the rear windows on the first floor level and to the east elevation. This house has an extremely picturesque character enhanced by a mature garden and massive trees as well as the apparent remnants of the original lattice fencing now clad with an ivy hedge. The narrow street and small allotments lend themselves to this cottage form.

John Clare in his study of Post-Federation houses in Melbourne (3) has indicated how Alsop's Stonnington Place houses expressed a concern for a simple, unornamental and functional architecture. This was quite advanced for contemporary practice. The use of stained timber cladding which was shared by Nos 4, 6 and 8 was based on the American Craftsman style, however the vertical boarded gables frequently used by Alsop at this period (e.g. 30 Albany Road) provided an Australian character to this idiom. The houses and gardens were designed to be of a complementary character. This group pre-empted Edna Walling's famous cottages at Bickleigh Vale of the 1920s and 1930s.

Refer to Appendix One for biographical notes on architect.

Tongaboo is of state significance as an important example of the modest cottage style favoured by Alsop for his own use and for like minded clients for whom he designed a several houses near his own in Stonnington Place. The possible association with Ida Rentoul adds considerable historical significance to this property.

1 Nancy Shaw to Mayor and Councillors, City of Malvern, 12 October 1989.
2 John Clare 'The post-Federation house in Melbourne: Bungalow and Vernacular Revival styles 1900-1930', unpublished thesis, Faculty of Architecture and Planning, University of Melbourne, 1984.
3 *ibid.*



OUTHWAITE, IDA SHERBOURNE (1888-1960), illustrator, was born on 9 June 1888 at Carlton, Melbourne, second surviving child of Rev. John Laurence Rentoul [q.v.] and his wife Annie Isobel, née Rattray. Encouraged by her gifted literary and artistic family Ida drew prolifically from childhood, snatching time from her formal education at Presbyterian Ladies' College to contribute to magazines produced in the family home at Ormond [q.v.5] College, University of Melbourne. Her talents complemented the literary ability of her elder sister, ANNIE RATTRAY (1882-1978) who was born on 22 September 1882. After a brilliant career at P.L.C., culminating in the classics exhibition, Annie took a first-class honours degree at the University of Melbourne (B.A., 1905), where she won the Wyselaskie [q.v.6] scholarship in classics and shared the Higgins [q.v.9] poetry prize.

In 1903 six fairy stories written by Annie and illustrated by Ida were published in the *New Idea*. Next year the sisters collaborated on *Mollie's bunyip* which delighted the public with its representations of fairies and elves in a recognizably Australian setting. *Mollie's staircase*, with text by Mrs Rentoul, appeared in 1906. At the Australian Exhibition of Women's Work in 1907 the Rentoul sisters displayed their *Australian songs for young and old*, with music by Georgette, wife of Franklin Peterson [q.v.]. With its sequels of 1910 and 1913 it was 'the most Australian of all the Outhwaite publications'. That year Ida illustrated Tarella Quin's *Gum tree brownie*, using pen and ink, as in all her previous work, to depict her own stylized fairyland. In 1908 the Rentoul sisters published their first substantial story book, *The lady of the blue beads*.

On 9 December 1909 Ida married Arthur Grenbry Outhwaite (1875-1938). He had been admitted as barrister and solicitor in 1899 but in 1904 became manager of the Perpetual Executors and Trustees Association of Australia Ltd; in 1915-22 he was managing director.

Ida Rentoul Outhwaite, as she was now known, published little in the decade following her marriage; during those years four children were born. But in 1916 she brought out her first coloured work, *Elves and fairies*, a *de luxe* edition produced entirely in Australia by Thomas Lothian [q.v.10]. The success of the book, with its delicate water-colour plates, was due both to Ida's artistic talent and to the business acumen of her husband, who provided a £400 subsidy to ensure a high-quality production and consigned royalties to the Red Cross, thereby encouraging vice-regal patronage. Journalists who interviewed the now-famous illustrator were charmed to find her small, whimsical and piquant, like her creations.

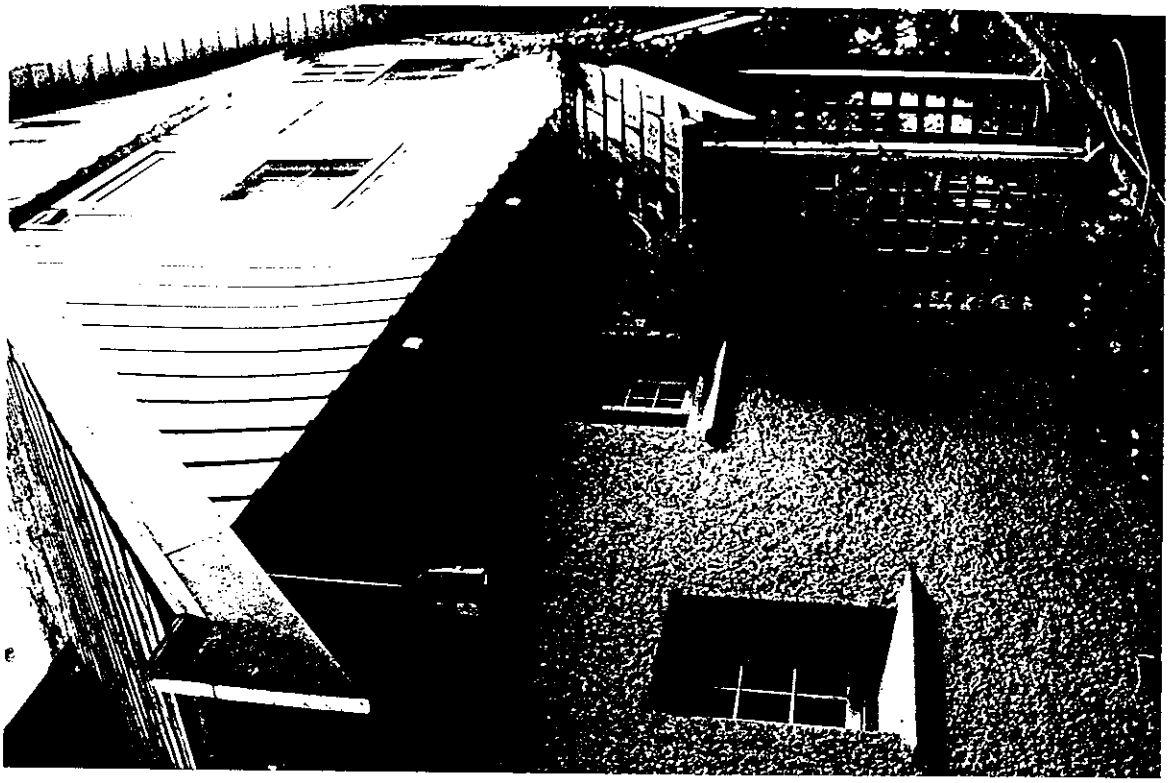
Visiting Europe in 1920, Ida exhibited with great success in Paris and London. Critics discerned the technical influence of Beardsley, Rackham, Dulac and Greenaway but affirmed the originality of her vision. She signed a contract with A. & C. Black who published five books for her over the next decade, including *The enchanted forest* (1921), with text by her husband, and, probably the most popular of all the Rentoul sisters' collaborations, *The little green road to fairyland* (1922). *The fairyland of Ida Rentoul Outhwaite* (1926), another sumptuous volume, with text by her husband and sister, was less successful. In 1930 came the last of her books published by A. & C. Black. Angus [q.v.7] & Robertson [q.v.] brought out two more books in 1933 and 1935 but they received relatively little attention. Her last two exhibitions, which in 1916-28 were almost annual events, were held in 1933.

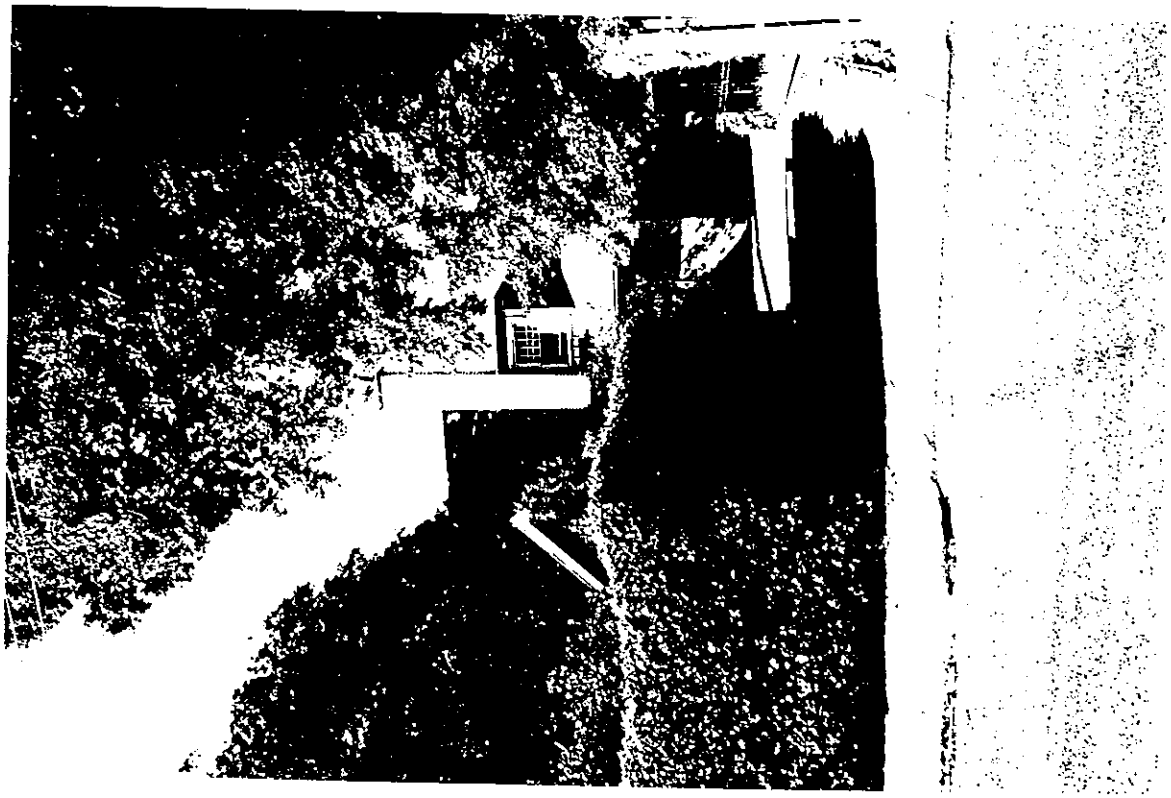
After World War II Ida said that 'the war stopped the taste for fairies—in parents anyhow—and the fairies fled, appalled at the bomb'. But in fact her popularity had waned steadily over the previous decade. Her early work, with its successful marriage of the then popular European fairy tradition with an Australian context, had delighted generations of readers. But her illustrations, finely executed, decorative and whimsical, had developed little over time. The spontaneity, grace and creativity of her earlier work had rigidified in images which had become over-worked and banal. Moreover most of her books had suffered from having texts devised to fit the illustrations, and although those written by Annie had charmed an earlier generation, by the 1930s they appeared sentimental and old-fashioned.

Grenbry Outhwaite died on 16 June 1938 and both their sons died in action in World War II, during which Ida worked in censorship. Annie Rentoul had retired from P.L.C., where she had taught Greek, Latin and ancient history since 1913. 'Tiny, with grey hair and great luminous brown eyes', she had encouraged and inspired generations of schoolgirls. Ida shared her last years with her sister in a flat at Caulfield, where, survived by her two daughters, she died on 25 June 1960; she was cremated. A portrait by Amalie Colquhoun is in the National Library of Australia. Annie Rentoul died unmarried on 24 July 1978.

K. Fitzpatrick, *PLC Melbourne* (Melb, 1975); F. Taylor, *Time recalled* (Syd, 1978); M. Muir, *A history of Australian children's book illustration* (Melb, 1982); B. Niall, *Australia through the looking glass* (Melb, 1984); M. Muir and R. Holden, *The fairy world of Ida Rentoul Outhwaite* (Syd, 1985) and for bibliog; *Triad* (Syd), 10 May 1921; *Woman's World*, 1 Dec 1923; *Argus*, 4 Sept 1916, 10 July 1920, 16 Dec 1925; *Punch* (Melb), 10 Feb 1921; *Age*, 4 Apr 1921, 30 Oct 1923; *Australasian*, 9 Apr 1921; *Herald* (Melb), 27 Oct 1923, 17 June 1938, 25 June 1960; *Bulletin*, 8 Nov 1923; biog cuttings file (NL).

DIANE LANGMORE





6 STONNINGTON PLACE

6a Stonnington Place (outbuildings only)
Architect: Rodney Alsop
(refer also to 6 Stonnington Place)

This property was once part of 6 Stonnington Place, the allotment to the east. While there is a modern house on this property, it still contains a large attic style timber barn or stable structure, which originally formed part of No 6. The barn is clad with timber planking with the same narrow timber cover straps used on the gables of the main house and provides an essential continuum between the two properties. The barn remains totally intact.

Refer to Appendix One for biographical notes on architect.

The barn at 6a Stonnington Place is of state significance as an integral part of Tongaboo, 6 Stonnington Place (also of state significance). The barn is of the same architectural detail and styling at 6 Stonnington Place, the gardens and landscaping were designed as a whole, the picturesque character of the barn extended the cottage character of the house to form a unified ensemble.

7 Stonnington Place
Architect: Marcus Martin

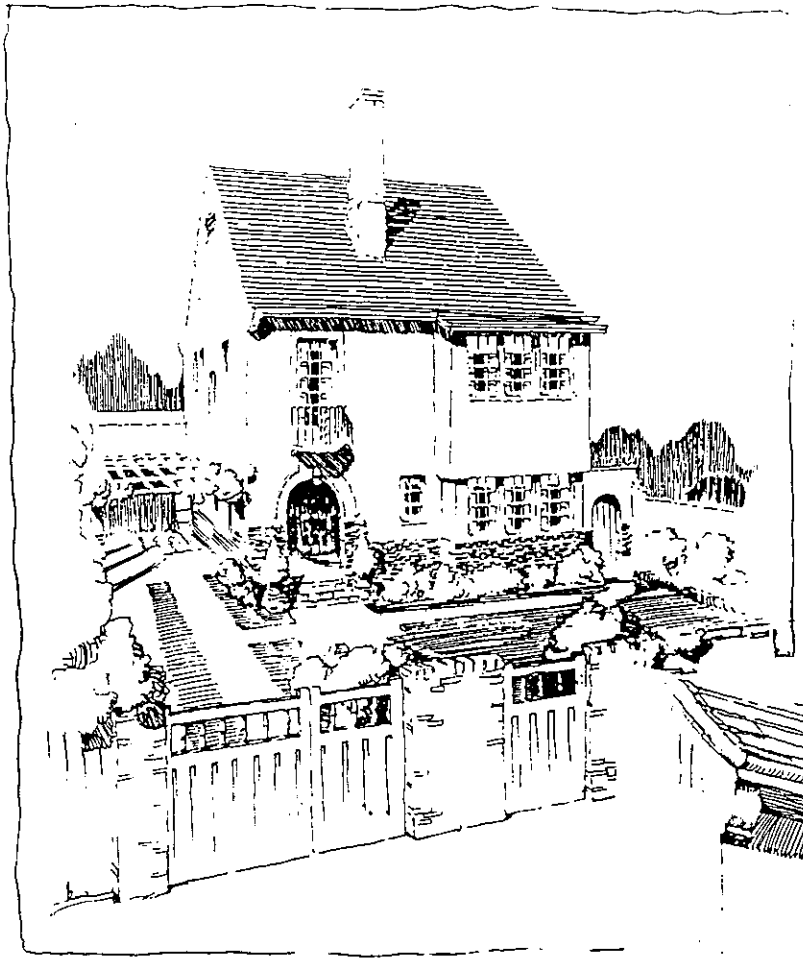
1933: The house for Mrs Lort Smith which has been recently completed by Mr Marcus Martin is described with a series of pen sketches of interiors and exteriors as being recently completed (*Australian Home Beautiful*, January 1933, p.22)

1934: Photograph and floor plans are shown as well as a description of external finishes of walls as being 'of pinky beige stucco, the roof of colour blend tiles of browny shades and the base and steps of textured brick work ... The woodwork is painted apple green and ivory'. The photograph shows the existing fence unpainted clinker brick as well as the original timber gates and brick paved driveway and pergola across the drive. (*Australian Home Beautiful*, December 1934, p.54)

The design of this residence has been influenced by the sequence of four cottages, all designed by architect Rodney Alsop, opposite in Stonnington Place. The compact, steeply pitched, single ridged gable, skillion extensions forming bays and the single dominant chimney are all hallmarks of Alsop's work. The scale of this house is greater than the attic cottages opposite. The materials, finishes and details reflect the more substantial commissions of Marcus Martin. The simple fenestration and the 'Juliet balcony' and French door over the arched entry, have been used by Martin elsewhere. The house has a terracotta tile roof, textured render walls with a clinker brick base. It is intact other than the painting of the render of the face brickwork, the removal of the pergola over the driveway and the loss of the original gates. The interior was designed with a number of cottage details illustrated in the 1933 *Australian Home Beautiful* article.

Refer to Appendix One for biographical notes on architect.

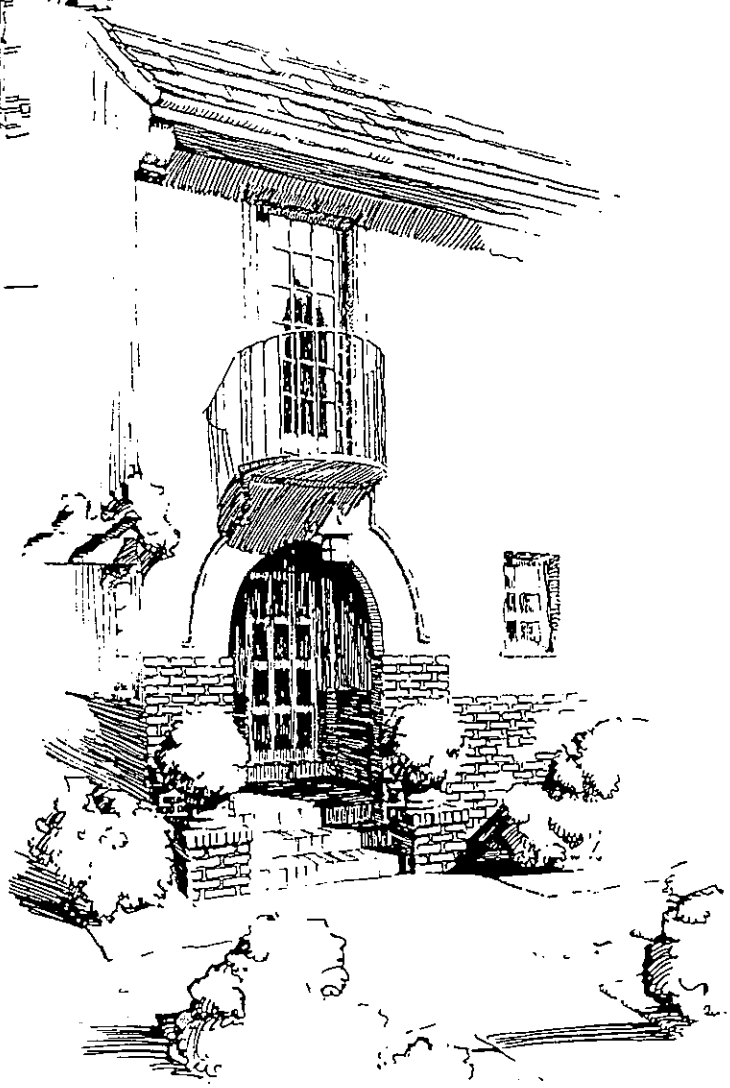
7 Stonnington Place is of regional significance as a modest two storey cottage of a particularly attractive design. Attributes include its simple form, pleasing proportions and details. It is relatively intact other than the painting of the external masonry and the loss of the pergola and original front gates. It is an important example of the work of Marcus Martin and forms an interesting relationship with the cottages of Rodney Alsop opposite.



A section of the sitting-room, with recessed fireplace, cupboards and bookshelves, is shown in the sketch opposite. A simple, restful effect has been obtained with plain textured walling, beam ceiling, and recessed windows.

Below is the small meal recess, which contains a Pullman fitting with fixed seats and table, and is invaluable in a small house where there is no staff sitting-room.

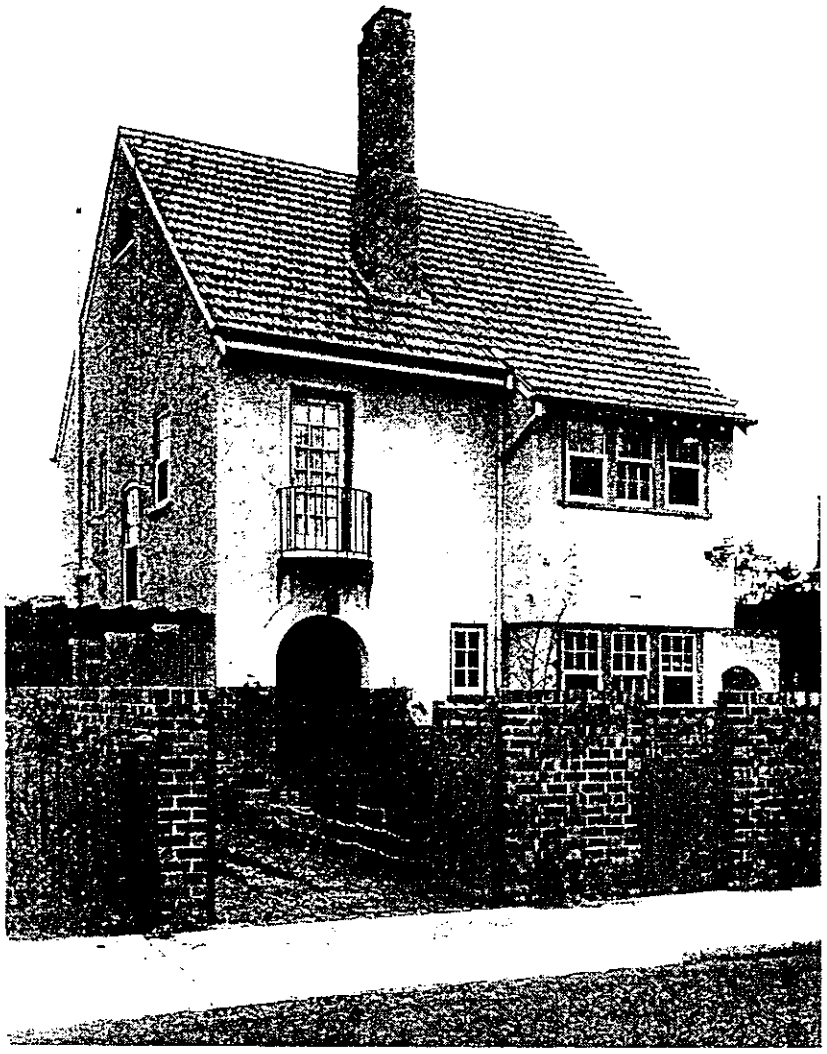
The front entrance hall, with stairs, stair window, and beam ceiling, is also shown. These are all of a simple character, and built of selected Victorian hardwood.

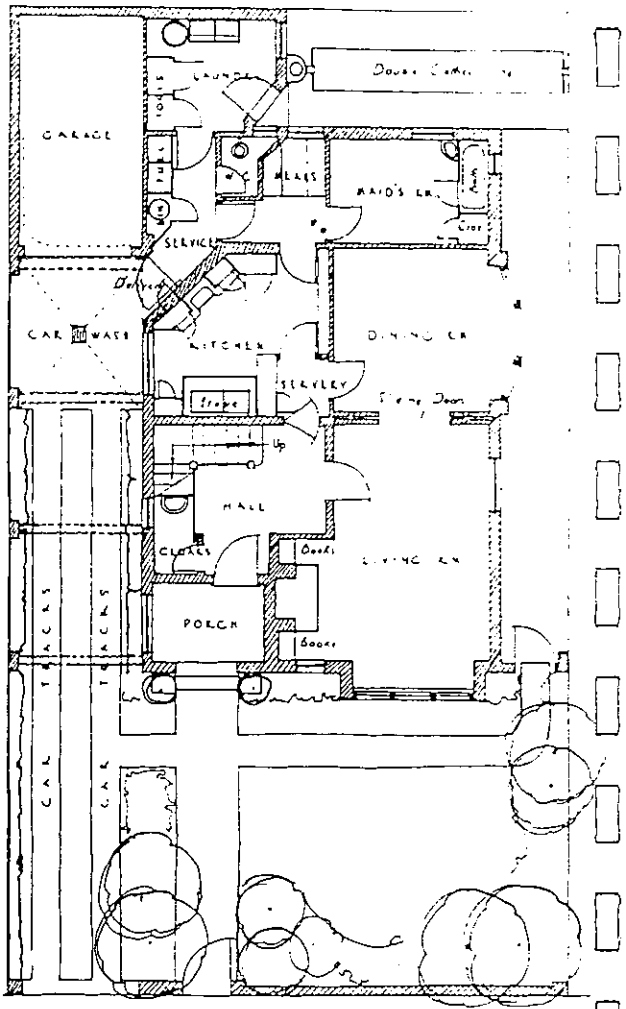


A Small House on a Small Frontage

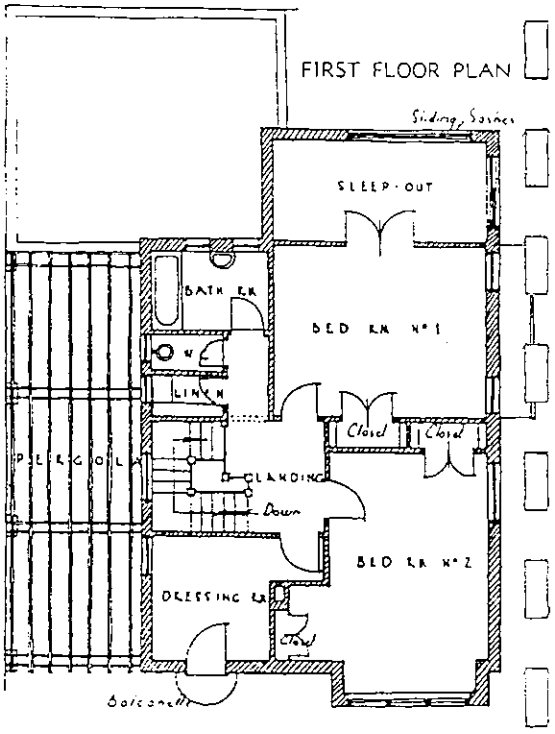
THE perspective sketch above shows how a small house can be made quite attractive and not cramped on a 45ft. frontage, and expresses a particularly economical and practical style. The small garden is walled in, and therefore gives a certain amount of privacy, whilst there is the advantage of having the garage, the laundry, etc., all under cover from the house.

The treatment of the front porch and wrought-iron balconette is a little bit unusual, and illustrates the advantages obtained through the use of various materials—steps and base being of textured brickwork, walls of pinky beige stucco, porch lamp and balcony of wrought-iron, roof of color blend tiles of browny shades, and woodwork of pale apple green and ivory.





Stonnington Place
GROUND FLOOR PLAN



A Small House in Toorak

HERE IS ANOTHER HOUSE that is actually in being, having been designed by Marcus Martin, A.R.I.B.A., F.R.A.I.A., for Mrs Lort Smith, and erected in Stonnington Place, on an allotment with a frontage of not more than 45 feet.

The external treatment is unusual and effective. The walls are finished in a pinky beige stucco, the roof is of color blend tiles of browny shades, and the base and steps are of textured brickwork. The treatment of the porch and the wrought-iron balconette and lamp lend an attractive air to the facade.

The woodwork is painted apple green and ivory.

The plans show how admirably the space has been utilised. A delightful entrance hall is lighted by a stairway window. The sitting-room is essentially restful, being treated very simply, but in fine taste; its equipment includes a recessed fireplace with cupboards and bookshelves, recessed windows charmingly curtained, and lightly textured walls. The upper rooms are planned to make the most of the view across to the mountains.

8 Stonnington Place
Architects: Klingender and Alsop

1914: Agent, Klingender and Alsop (MMBW drainage plan, Melbourne Water, pers.comm.)
1929: Alterations and additions for Mrs Smalley, Stonnington Place, Toorak, F L & K Klingender, Architects & Engineers, 31 Queen Street, Melbourne (Malvern Building Plan No 10108) This appears to be a simple conversion into two separate flats necessitating a new ground floor bedroom wing, rear access stairs and an upper level extension for a kitchen. It did not alter the principal elevation. This work was done in a sympathetic manner by a partner of the original Alsop practice.

Renowned architect Rodney Alsop designed and built a unique precinct in this section of Stonnington Place (see also area description). The cottages included.

The Croft, 4 Stonnington Place (1913) Alsop's own house, now demolished
8 Stonnington Place (1914)
Tongaboo, 6 Stonnington Place (1916)
Crumpford, 2 Stonnington Place (1918)

This two storey weatherboard house at 8 Stonnington Place forms an important relationship with these nearby Alsop cottages although the others are attic styled. It has a gabled tiled roof with a projecting gabled bay, simple double hung windows with decorative shutters and is clad in dark stained hardwood weatherboards with planked gables similar to 6 Stonnington Place. It also has an original large spaced lattice timber fence. This building is relatively intact other than the alterations to ground floor windows and infilling of the open porch and balconies. It forms an important relationship with the cottages of this precinct.

John Clare in his study of Post-Federation houses in Melbourne (1) has indicated how Alsop's Stonnington Place houses expressed a concern for a simple, unornamental and functional architecture, in advance of contemporary practice. The use of stained timber cladding which was shared by Nos 4, 6 and 8 was based on the American Craftsman style, however the vertical boarded gables frequently used by Alsop at this period (e.g. 30 Albany Road) provided an Australian character to this idiom. The houses and gardens were designed

to be of a complementary character. This group pre-empted Edna Walling's famous cottages at Bickleigh Vale of the 1920s and 1930s.

Refer to Appendix One for biographical notes on architect.

8 Stonington Place is of regional significance as an early example of a two storey Craftsman style house retaining the use of stained weatherboards and planked cladding. This two storey weatherboard house by Rodney Alsop forms an essential relationship with his other surviving cottages (at 2, 6 and 6A Stonnington Place); as a group these buildings are of state significance.

1 John Clare, 'The post Federation house in Melbourne - Bungalow and Vernacular Revival styles 1900-1930', unpublished thesis, Faculty of Architecture and Planning, University of Melbourne, 1984.

22 Stonnington Place
Architects: Laird & Buchan

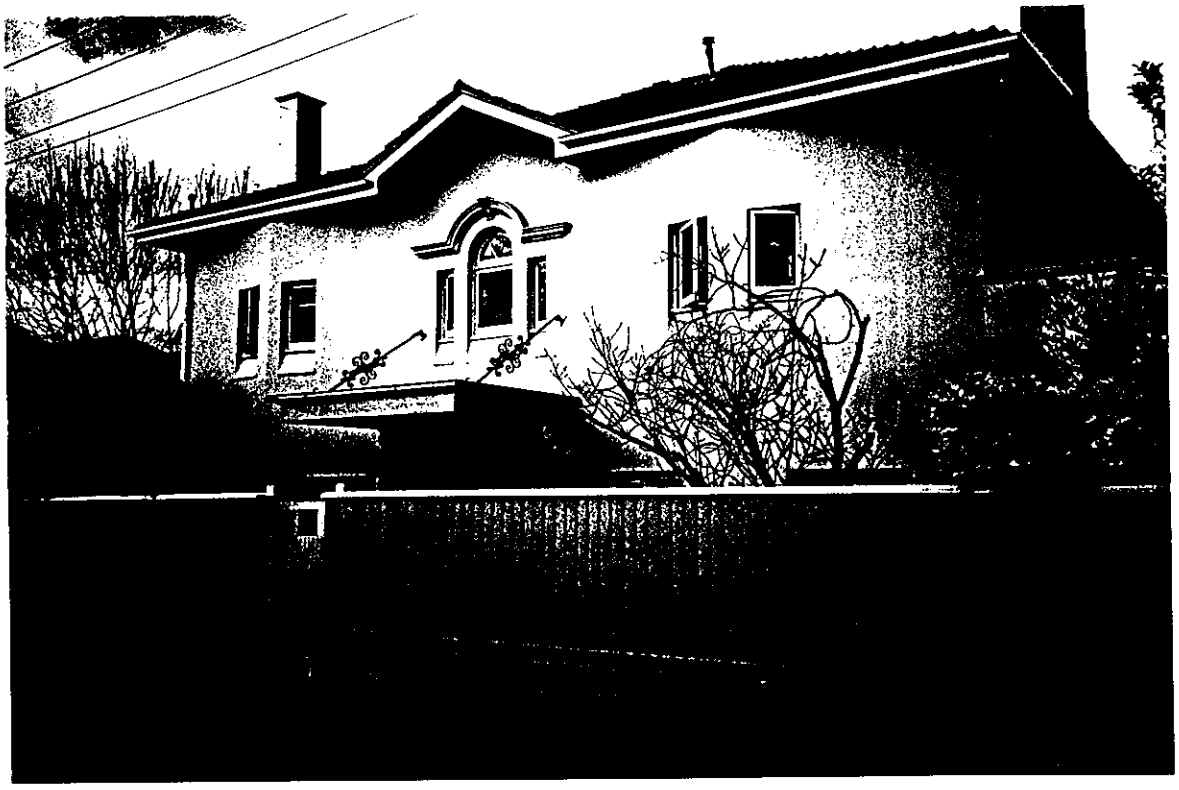
1929: Residence, Toorak for F Sanders Esq. Laird & Buchan Architects, Geelong, drawn by 'M E D' [Max Deans of Laird & Buchan] 14.8.1929 (Malvern Building Plan 10299)

This two storey Neo-Georgian house is of a design that has adopted a number of what could be considered unique design characteristics of Harold Desbrowe Annear. These include the shallow projected angles of the front walls on either side of the entry (similar to 'Cloyne' in Toorak Road and the single projection of Katanga) as well as the single sliding sash style windows patented by Annear (now converted to casements). The chimneys and gable breaking the roof line above the entry and the Serlian motif windows above the entry porch are other Annear characteristics. The house is relatively intact other than the timber fence and changes to the garage.

It appears that the owners were impressed by Annear's design for Cloyne but chose to engage the provincial firm of Laird & Buchan to achieve their wishes more economically than by using the society architect Annear. It is surprising that there were not more similar examples of Annear's distinctive work being copied. The building has an elegant architectural character that can be compared favourably with Annear's other buildings of this genre, such as Cloyne and Katanga. The shallow angle to the front wall is found in Roy Ground's 1 Myrnong Crescent and Geoffrey Mewton's Smith Residence (now demolished) in Hopetoun Road.

Refer to Appendix One for biographical notes on architect.

22 Stonnington Place is of regional significance as an unusual example of the use of Annear's stylistically unique design expression and detailing by another architect. The absence of some of Annear's more decorative trademarks of his later period enhances the design. This building is one of the most interesting houses in this area of Malvern.



3 Talbot Crescent

A two storey apartment block of a simple 1930s design which features a hip roof, gabled only at the front projecting wing. Textured rendered walls with contrasting sections of clinker brick work providing relieving bands and quoins, in particular around the two entries. It is dominated by a stair hall window facing the street as the principal decorative element, as well as the tapestry brick work on the entry below. The building is basically intact other than the original unpainted sand coloured render now being painted and a new fence which is an extension of the original with an unsympathetic addition of iron palisades of a pseudo Victorian design.

3 Talbot Crescent is of some significance for its relationship with the walk up flats to the east, which are of a slightly more elegant design. 3 Talbot Crescent is a fairly low key building, mainly distinguished by the intactness of the brick trimming to the windows and the entry above the door.

5 Talbot Crescent
Architects: Irwin & Stevenson

1923: Flats at Kooyong for Donald Ross Esq. Irwin & Stevenson Architects, 105 William St. Melbourne (Malvern Building Plan 4604)

This is a two storey apartment building with one flat upstairs and one downstairs, similar to 3 Talbot Crescent, but with external stairs. It has a hip roof with wide eaves which is accentuated by the manner in which the upper floor windows extend to the eaves soffit. The major architectural feature is the projecting balconette with wrought iron, guarding the slender French doors. The other feature is the streamlined stair balustrade. This building is intact including the sympathetic front fence.

5 Talbot Crescent is of local significance as an early and stylish development of the Georgian Revival character in a flat development.

9 Talbot Crescent

1924: Owner, J R Fletcher, 5 Talbot Cres., Kooyong. Agent, unknown (MMBW Drainage Plan 132216)

An attic style bungalow with the single roof ridge running at right angles to the street thereby presenting the gable end to the street. The roof is unbroken by any secondary form which gives the building a strong massing. The gable eaves have a wide projection facing the street and are supported by four angled brackets. At the apex is a section of close-spaced timber lattice, beneath which is a projecting casement window and this is matched at the ground floor. The front porch has a flat tray roof of deep beams and simple square piers. The casement windows at the ground level have wide horizontal canopies which provide an elegance to them. The building has terracotta roof tiles and red brick walls for the ground floor. It retains its original path with herringbone brick work in the centre between original concrete drive strips. It has a simple timber paling fence of no particular distinction although its weathered colour contributes to the character of the building.

9 Talbot Crescent is of local significance as a simple building of an extremely unostentatious form, yet possessing a pleasant architectural purity and character.

15 Talbot Crescent

1923: Massey purchased land from Wilson on 18.1.1923
1923: An untitled building plan obviously executed by a builder developer which has some relationship to the existing but can't be absolutely verified as being this allotment.
1924-25: Massey, William - builder (Exec. of Massey) Bk. br. Lot 8. £135
(Malvern Rate Books)

An interesting attic style building with the roof comprising three equal gables; the ridgelines coincide exactly. It is dominated by the wide gable facing the street which has a large arch containing a sleep-out porch. This extends out to an open projecting open first floor deck which serves as a porch to ground level and has rendered piers and brick balustrades with vertical slotted openings. The two chimneys create an additional vertical punctuation to the piers of this deck. The west elevation has projecting casement windows and another arched opening onto the side drive. The building has a terracotta tiled roof and is complemented by a matching fence which picks up the exact detailing of the cement rendered piers and the balustrading to the open deck. The only alteration is the glazing of the upstairs balcony arch.

15 Talbot Crescent is of local significance as a distinctive attic style residence. The major attributes are the strong gabled roof form, bold projecting porch, arched sleep-out, the general intactness as well as the complexity and detailing of the fence and the brick work create a strong design.

35 Talbot Crescent

1932: Owner, A Hallifax, 7 Glenview Av., Malvern (MMBW Drainage Plan 194854)

This has a number of similarities with 37 Talbot Crescent which was constructed by the same builder/developer. 35 Talbot Crescent is an imposing two storey Arts and Crafts derived residence which has a steeply pitched roof. This has a projecting gable over the front wing which extends down over the entry porch and stair hall. The roof has glazed terracotta tiles. The main walls are textured render, relieved by clinker brick work to the chimneys, the window headers and flush sills.

35 Talbot Crescent is of local significance as one of a sequence of similarly massed two storey Old English houses. It features a giant projecting gable which extends down to the ground floor to the entry porch.

37 Talbot Crescent

1935: A Hallifax, 29 Talbot Cres. Malvern (MMBW Drainage Plan 194854)

This house forms part of a complementary group (35, 37 and 39 Talbot Crescent), all embodying the Old English style, steeply pitched roofs both hipped and gabled, with terracotta tiles. 37 Talbot Crescent has a terracotta shingled hipped bay over the projecting window bay. The main roof form has a projecting two storey gable facing the street. A cottage character is achieved by the main roof extending down to single storey level over the Tudoresque arch over the front porch. The archway is formed in tapestry bricks. The walls are textured render with banding of brickwork and tapestry brick patterning. This house is totally intact other than the simple iron fence discreetly added to the existing base of clinker brick work.

37 Talbot Crescent is of local significance as a typical Old English two storey residence with a semi attic character. It forms an important component of this section of Talbot Crescent.

39 Talbot Crescent

1934: Owner, D Ross, 1 Talbot Cresent, Kooyong (MMBW Drainage Plan 193917)

An Old English style clinker brick residence. It features patterned herringbone brick work within small sections of half timbering, a Tudoresque arch opening and tapestry bricks over the windows and openings. The impressive roof descends from the upper floor over the single storey front porch. Similarly, a skillion extends from the forward projecting gable to create the garage. The eastern gable end is planked with vertical dark stained timber. The building is intact although two recent carports in a matching style have created a major impact within the front area. In contrast to common practice, these do not screen the front of the building and have employed similar materials and detailing to the original. The original crimped wire and timber fence has been replaced by brick piers and iron palisades of a classical revival character.

39 Talbot Crescent is of local significance as a strongly composed Old English style residence with extensions of the two storey roof descending to the ground floor providing a cottage character. The Old English style also results from the detailing of brickwork and half timbering.

59 Talbot Crescent

1935: Owner, F Curtis, 40 Toorak Rd. South Camberwell (MMBW Drainage Plan 196463)

A two storey Old English style house of a similar compact design to 35, 37 and 39 Talbot Crescent. By contrast, it has a half timbered character to the first floor with plaster and timber strap work. Casement windows with leaded glass, clinker brick work and the steeply pitched terracotta tile roof are other attributes. The roof has a transverse gable broken by a large forward projecting gable which descends in a skillion extension over the front porch. There is a projecting bay window at ground floor level. The house has its original low clinker brick fence and is apparently intact.

59 Talbot Crescent is of local significance as another strongly composed Old English style residence that provides a special character to Talbot Crescent.

61 Talbot Crescent

1935: Owner, S Lees, 17 Grandview Grove, Armadale (MMBW Drainage Plan 196587)

A two storey building containing one flat on each level. It is constructed with clinker brick walls and a hipped terracotta tile roof. The building and roof forms are articulated by various projecting bays towards the east corner of this triangular site. The front elevation is enhanced by the two front porch openings on each level and the stepped balustrading of the external stairs. An external open first floor balcony creates a projecting bay at ground level on the east elevation. Windows are steel framed and timber double hung and contribute to the architectural character. The low clinker brick fence is an original component of this property. It also has mature trees. These flats are apparently intact.

61 Talbot Crescent is of local significance as a well composed and intact residential flat development of the 1930s.

Revell, 9 Toorak Avenue
Architect: Edward F Billson

1920: E H Pearse Esq. Dwelling Toorak Avenue, Malvern Edward Fielder Billson Architect, 395 Collins St. Melbourne (Malvern Building Plan 2238)

This two storey residence has a low pitched hipped roof with a wide, low chimney on the ridge line. It has boxed eaves with exaggerated overhangs. The simple repetition of casement windows and vertical piers provides a character common to most Prairie style houses. The roof is clad in unglazed cement tiles and the walls have a rough cast finish. The planked timber fence adds to the building's character. The building is apparently intact other than the modern terracotta tile roof and the painting of the building a uniform white colour that detracts from its compositional elements.

Edward Fielder Billson, who practised in the inter-war period, is best known for his working association with Walter Burley Griffin. In conjunction with others of the office, such as J.F.W. Ballantyne and Eric Nicholls, as well as Griffin himself, this group established the Prairie school in Melbourne.

9 Toorak Avenue, designed by Edward Billson in the Prairie style, is of state significance as one of the most important surviving examples of the Prairie style school in Melbourne.

610 Toorak Road
Architect: Peck & Kemter

1925: 'Residence at the corner of Toorak & Yar Orrong Roads, Malvern for A E Kimpton Esq. Peck & Kemter Architects, 413 Collins St. Melbourne' - these plans show both floor plans, four elevations, two sections, site plan and garden paths and tennis court, drive and steps as well as elevations of fences and gates. (Malvern Building Plan 5849)
1947-49: Albert E Kimpton still resident
(Sands & McDougall Directories)

This building is of a symmetrical Georgian Revival composition with windows influenced by the Bungalow style. The front elevation is dominated by a massive porch with an open deck, a large terrace designed for a pergola and colonnade and a semi-circular entry verandah with a colonnaded flat decked porch. The building has a hipped roof, with textured rendered walls. The base of the house and terrace are of face brickwork as is the extensive original fence which is perforated with a repetition of vertical slots. The upper walls are rendered masonry. The house has been subject to some alterations to the fenestration and pergola. The various changes to the building have dramatically altered the original appearance of this building.

Refer to Appendix One for biographical notes on architect.

610 Toorak Road is of local significance within the Linlithgow Road - Toorak Road Area. The extensive fence and hedge are the most important elements remaining apart from the general building form.

622 Toorak Road
Architect: Cedric H Ballantyne

1926: 'Residence Toorak Rd. Toorak for J Smith Esq. Cedric H Ballantyne Architect, 416 Collins St. Melbourne' - plans show four elevations, two sections and site plan. (Malvern Building Plan 8565)
1947: Morton, occupier (Sands & McDougall Directories)

This house is dominated by the use of Cordova tiles. These cover virtually every horizontal surface from the gabled cappings to the chimneys (which with their arched vents have the appearance of pigeon lofts). The main hipped roof has wide eaves and decorative timber brackets. Projecting hips for ground level provide an entry porch and side loggia as well as a garage. These also use Cordova tiles as does cappings above windows and fences. This house retains its original clinker brick fence The windows are intact and twisted columns support the entry porch. These are repeated on the mullions of the triple arched window above the entry porch. A new building in the northern garden has a sympathetic Spanish Mission character and is virtually hidden by trees.

Refer to Appendix One for biographical notes on architect.

622 Toorak Road is of regional significance as one of the most elaborate Spanish Mission style houses in Melbourne. It is also an excellent example of the eclectic work of Cedric Ballantyne, best known for his Regent Theatre in Collins Street.

655 Toorak Road
Architect: A W Plaisted

1936: Owner, H Kerr, 27 Stanley St. Elsternwick (MMBW Drainage Plan 199913)
1936: A description of the building in progress described as 'one of the most interesting - indeed one of the most extensive - building jobs in progress at the moment in Melbourne' *Australian Home Beautiful*, December 1936, p.38.
1942: Kerr H H
1949-59: Goldstone
1967: /Sutcliffe
1974: /Low
(Sands & McDougall Directories)

This English style mansion displays a relatively modest character from Toorak Road. Built on steeply formed land the house is built behind a four metre retaining wall which has allowed a third basement level facing the rear to be constructed and opening on to a terraced garden and tennis court. From the rear the building has a massive character possibly unrivalled anywhere in Victoria for this architectural style. The house has a complex roof with a number of intersecting gables as well as some hips on projecting bays. It is clad in terracotta shingles of mixed colour which blend with the mixed colours of the clinker brick work. The chimneys are powerful elements projecting above extended chimney breasts with a pair of slender angled chimneys dominating the front elevation. There are several window forms including a projecting oriel above the entry and Tudor style casements of an ecclesiastical character with sandstone frames, mullions and transoms.

Refer to Appendix One for biographical notes on architect.

653-655 Toorak Road is of state significance as the high point in the career of architect Arthur Plaisted after his early success with Hartpury Court in Elwood and before his fall from favour after Robin Boyd's trenchant criticism over his Castle Towers project in South Yarra.

ONE of the most interesting—indeed one of the most extensive—building jobs in progress at the moment in Melbourne is the house shown in Miss Berna Nicholls' sketch above. It has been designed by Mr A. W. Plaisted, Registered Architect, for Mr H. Kerr and is being built in Toorak Road.

This erection has involved unusual problems both for the builder and the architect, for the site, which has a frontage of 100 feet, slopes sharply from the street, necessitating the building of a concrete wall 14 feet high 30 feet back from the front and the filling in of the area to form the front garden. A glance at the sketch will show that the house is built on three levels. We hope to publish a detailed description later.

Normandie, 657 Toorak Road
Architect: possibly Geoffrey Sommers

1934: Construction date indicated in real estate article in the *Age* prior to auction 23 March 1983 by R T Edgar in which Geoffrey Sommers is referred to as the architect.
1936: Owner, Mrs Vera D Munro Marne St. South Yarra. Agent. G Phillips. 440 Little Collins St. Melbourne (MMBW Drainage Plan 200937) This may not refer to the date of construction.
1942: Le Plastrier C
1949-59: Wallace
1967-74: Watkins
(Sands & McDougall Directories)

This building is an unusual expression of a French provincial style and appears to be unique in Melbourne. The irregular shingled roof, which has a steep gabled form with a projecting circular turret (capped with a weathercock), is of particular note. There are also a series of projecting gablets and a single storey turret which add further interest to the roof forms of the building. The random stone walls provide a picturesque rustic quality. The stone appears to come from the Castlemaine area in central Victoria. The building has several narrow vertical windows facing Toorak Road and these add to the medieval quality of the building. The garage is formed within a skillion extension of the main structure with a Tudoresque arched opening. The building is located in a gully in Toorak Road and the land falls steeply to the rear, creating an imposing rear elevation as the building descends to a third level and makes a powerful relationship with No 655 Toorak Road. The building is partially screened from Toorak Road by a high wall clad in clipped creeper which also partially covers the house.

Normandie is of regional significance for its contribution to Toorak Road, where it forms an important relationship with its two neighbours which adopt the Old English style.

668 Toorak Road
Architect: Geoffrey Sommers

1938 - Owner: J A Steele, Toorak Road, Toorak Agent: G N Sommers, 646 Toorak Road, Toorak (MMBW Drainage Plan 206564)

This simple late Georgian Revival house is of note for the restrained character of its overall design. It has a single ridged gable roof with terracotta shingle, clinker brick walls, chimneys and Georgian Revival double hung windows with shutters and a vertical stairwell window. It has a matching clinker brick fence. This house is apparently intact.

668 Toorak Road is of local significance as an early example of the simplified Georgian Revival character that was to become dominant in the 1950s. It is of note for its intactness.

679 Toorak Road

1914: Owner, Mrs H. Beck. Agent, Lockington and Sinclair, Pigdon Street North Carlton (MMBW drainage plan, Melbourne Water, pers.comm.)
1947, 1950: Wreford, Stanley Mathews, Snr. Chief Inspector, National Bank of Aust Asia (Who's Who)

This single storey villa has a restrained character that separates it from the exuberance of the Queen Anne design. The simple hipped roof extends down over the wide verandah which has a colonnade which rises above the stepped balustrade. A secondary hip picks up the rear wing. The hips are of ridgeless slate. The columns are of a squat Tuscan character, the balustrade finished in rendered cappings and vertical slotted openings which contrast with the rough cast of the main walls and main section of the balustrade. Brick work provides a base for the verandah balustrade. Projecting casement windows have bell shaped timber spandrels above. The alterations include the painted rough cast and the high timber fence.

679 Toorak Road is of local significance for its elaborate verandah balustrade and columns, casement bays and simple double pitched hipped roof.

688 Toorak Road

1924: Plan of brick and tile residence at Toorak Rd., Toorak for Mrs Finney. M Sherlock Designer & Bilder (sic), Tollington Cl. East Malvern (Malvern Building Plan 5318)
1925: Owner, Annie Finney, 40 Merton Street, Albert Park. Agent, Mr M Sherlock, 18 Tollington Avenue, Malvern (MMBW Drainage Plan 143642)

This is a single storey Bungalow-cum-Prairie style residence where horizontal elements are emphasised. A simple hip roof form is punctuated by three angled chimneys at the front with distinctive corner projections. Beneath the roof there is a secondary roof creating another horizontal element on the front facade as well as a wide porch. The rough cast walls are contrasted with clinker brick in a particularly decorative manner. By contrast, the base of the building is in plain red brick. The fenestration emphasises the horizontality of the decorative detailing and building forms.

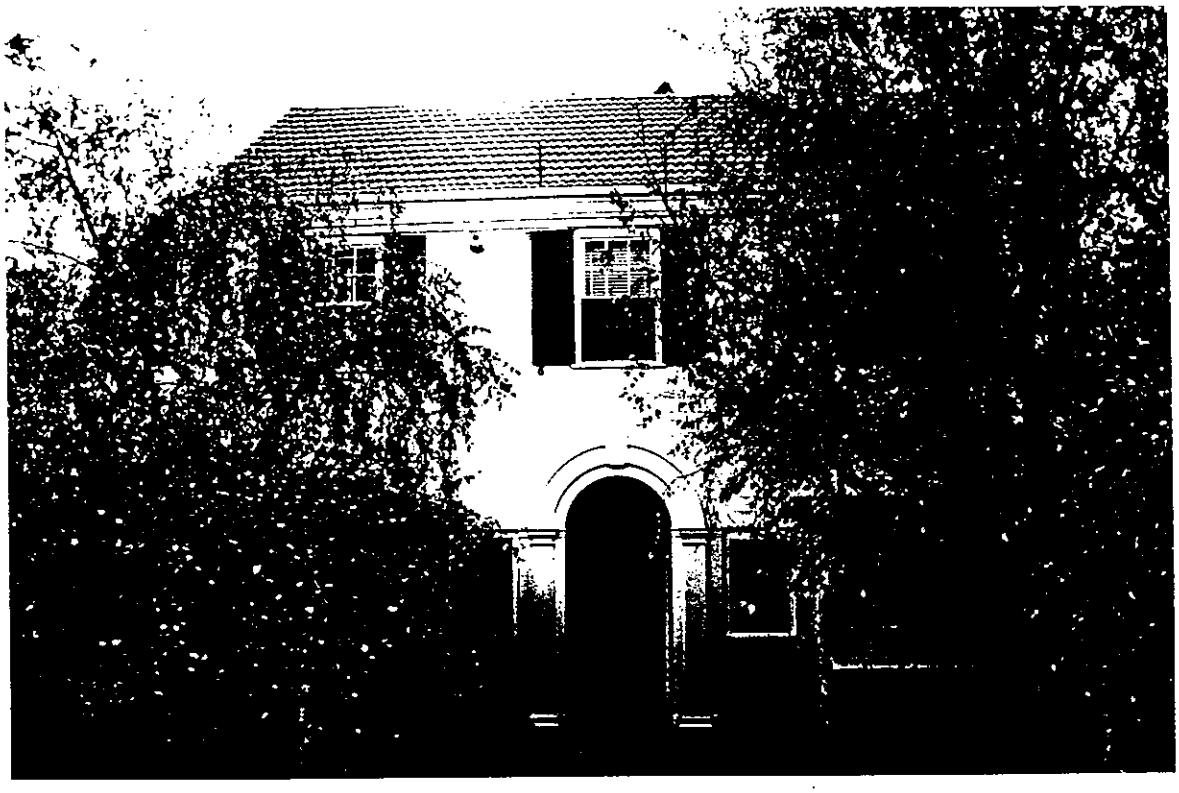
688 Toorak Road is of regional significance as an unusual adaptation of the prismatic forms of the Prairie school in a modest residence. It is of particular note for the unusual detailing and general intactness.

691 Toorak Road

1938: Owner, W P G Elder, 591 Toorak Road (MMBW Drainage Plan 206648) The drainage plan does not show the existing projecting garage or verandah at the front.

A restrained and rather austere Georgian Revival form of the 1930s. A simple single ridged gabled roof with glazed terracotta tiles runs parallel to the street facade. This roof sits tightly on the walls with no eave overhang. The building is of note for the simple massing of the three upstairs windows with Georgian Revival glazing bars and shutters. The brickwork is relieved only by a projecting course above the windows. The entry is defined by a rendered archway. The front entry has curved intersecting fanlight glazing bars. At ground level the windows reflect room function rather than a concern for symmetry. The landscaping is of particular note, the simple flagged path grass in the joints, the low random stone wall of a rustic character and the gates projecting above simple planting of the period of the 1930s to early 1950s. The house is intact other than the later garage, covered way and projecting window bay.

691 Toorak Road is of local significance as a restrained Georgian Revival residence of the 1930s.



Wombalana, 704 Toorak Road
Architect: W A M Blackett

1916: Owner, Doris Mary Luxton, Dimora, McKinley Avenue, Malvern. Agent, W A M Blackett, 237 Collins Street, Melbourne (MMBW Drainage Plan 15260) - plan appears to indicate some alterations to fittings and may not coincide with the construction of the building.

A striking early form of a bungalow style, built in 1916. Single storey and weatherboard, it has rough cast finish to the chimneys and chimney breast. The walls are round-edged weatherboards (presumably once dark stained hardwood). The front elevation is dominated by the massive wide gable, the upper section of which is clad in shingles. The gable is extended and eaves supported by angle brackets. The top apex of the gable has a slim horizontal band of double louvres which are of a pronounced Craftsman character. Beneath the shingled gable apex is a row of projecting ceiling joists. It has a well detailed verandah with half-housed timber lattice of a rectangular pattern, forming a frieze as well as an infill between double posts. There are exposed rafters beneath the wide eaves overhang, supported by further angle bracketed struts. The building is relatively intact but is partially obscured from the street by a high brick wall. It has an overgrown mature garden that is dominated on the street by a massive eucalypt. The garage on the side is of a later date.

Wombalana is of regional significance for its unusually simple design of the verandah, Craftsman detailing and building forms, which create a distinctive architectural character to this building. It also illustrates the social desirability of trend setting weatherboard houses at this period.

712 Toorak Road

1910-11: Toorak Rd. Lewis, Reginald. Solicitor. O/O W.B. hse. 8 rms. in course of erection (next to street). N.A.V. £34
1911-12: Toorak Rd. Lewis, R. Solicitor. O/O W.B. hse. 8 rms. N.A.V. £54
1912-13: As above (next to lane) N.A.V. £45
1913-14: As above N.A.V. £52
1914-15: As above Lewis, R. Manager. N.A.V. £50
1915-16: As above
(Malvern Rate Books)
1916: Owner, Lewis Tawe. Agent, unknown (MMBW drainage plans, Melbourne Water, pers.comm.)
1917: Lewis, Reginald
1924: Weedings, Fred. J.
1927: Curr, Mrs. May
1942: Riddle, Duncan. J. (Sands & McDougall Directories)
1947: Riddle, Duncan James, Advertising Manager, Herald Melb. (Who's Who)
1951: Napthine, Milto M.
(Sands & McDougall Directories)

An attic style weatherboard residence with an unglazed terracotta tile hipped roof having projecting gables to both the east and north facade with attic rooms. The north facing gable was formerly an open sleep-out. This gable extends down over the verandah which has simple squared timber posts. At the upper level the gable of the sleep-out porch is shingled below the balustrade. It has a chimney on the central ridge line with two chimney pots. The walls are rough cast at the ground level above a high dado of round edged weatherboards. The three piece casement windows have a restrained late Edwardian character. The house is enhanced by an extremely deep front garden and mature trees. The gate piers are random rubble sedimentary stone in a rustic pattern with brushwood panels, apparently replacing an earlier timber fence. The house is apparently intact other than the infilling of the open sleep-out and the changes to the fence.

712 Toorak Road is of local significance for its unusual cottage character, derived from the attic roof form, the qualities of the porch and the weatherboard shingles. It makes an important contribution to the Henderson Street streetscape.

719 Toorak Road
Architect: F J Davies

1919: 'Residence Toorak Road, Kooyong for Mrs Roberts; F J Davies, FRVIA, Architect, 44 Queen Street, Melbourne' - a distinctive blue print in which the extraordinary design of this house is complemented by particularly stylised lettering (Malvern Building Plan 1982)
1950: Cox, Leonard Bell, Consulting Physician Neurologist (Who's Who)

A distinctive house which draws on Spanish and Elizabethan influences. The swagged parapets have some relationship with Walter Butler's 13a Monaro Road nearby. Two storey, finished in unpainted rough cast, it is distinguished by projecting parapets facing both corner facades. At the upper level these break through the projecting eaves and are scalloped in an Elizabethan or Spanish manner. This is repeated at the ground floor porch, which extends across the south elevation and projects out on the eastern side to form a porte cochere. The arched openings are relieved with moulded reveals and a curious cloverleaf design. Apart from the parapets, the building has quite wide eave overhang with a glazed terracotta tile roof that may be a later alteration. There are several small window openings upstairs, including those flanking chimney breasts. A set of windows and French door penetrate the principal parapet panel facing Toorak Road. This provides access onto the front balcony. Elsewhere windows are of a simple double hung design having glazing bars in the top sashes. There are windows of a Moorish style on the ground floor living room. The building is enhanced by a cypress hedge and a low rendered wall. There is a high wall on the side boundary. This appears to be of a recent date and has an unsympathetic character.

719 Toorak road is ofregional significance as an unusual and distinctive variation on the Spanish and Elizabethan styles. The scalloped parapets and decorative detailing and strong building forms provide a unique architectural composition.

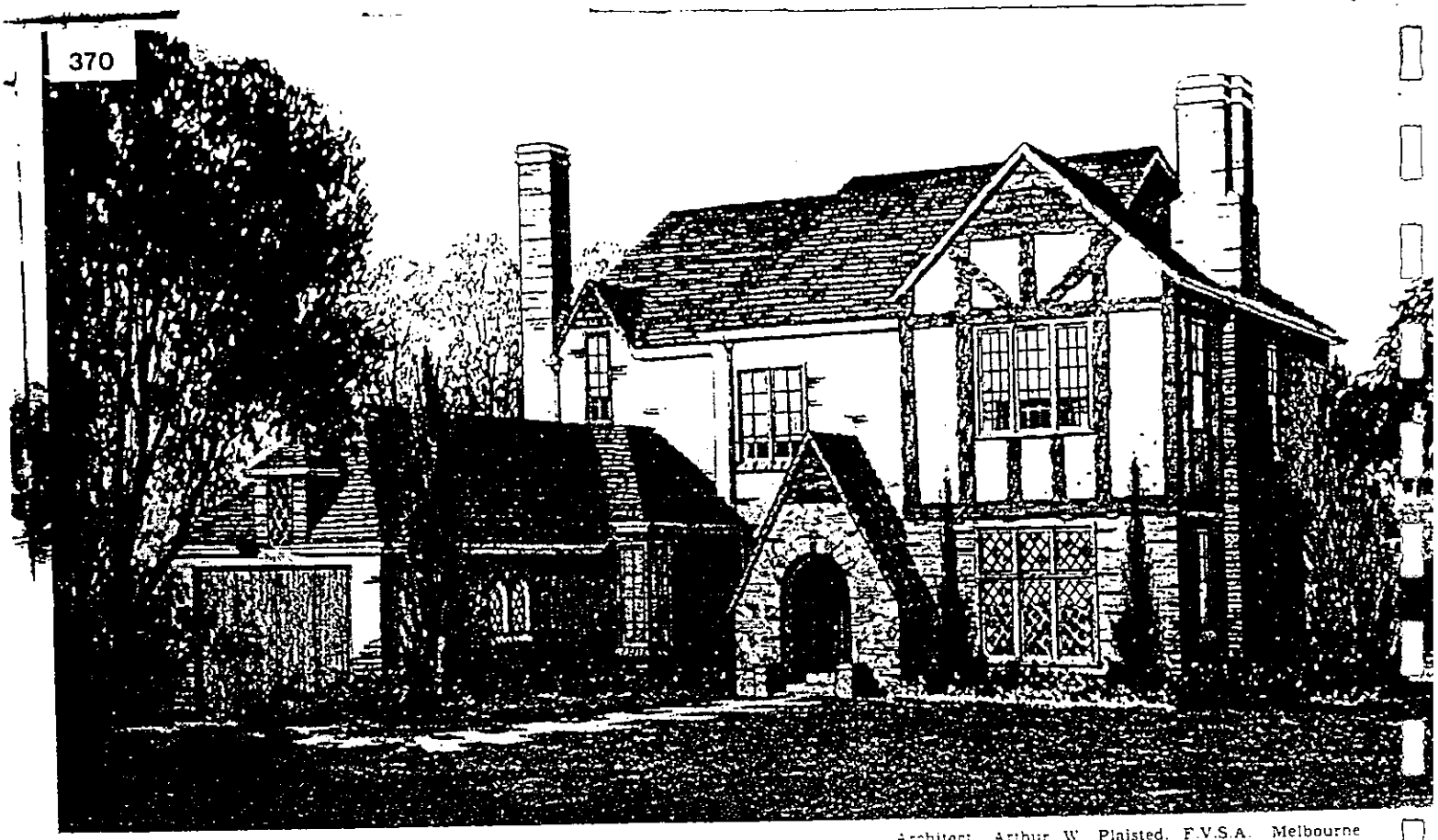
4 Turnbull Avenue
Architect: Arthur W Plaisted

1937: A pen sketch and floor plans and description of this building described as 'recently completed'. The sketch shows the building with its garage doors intact as well as a softer, less contrasting character to the half timbering and rendered walls. (*Australian Home Beautiful*, May, 1937 p.25)
1947, 1950: Jackson, Alan Vaughan, Pathologist Alfred Hosp. (Who's Who)

This building provides an interesting combination of forms. The projecting single storey garage is designed to add architectural interest to the overall massings of building forms. This device was popular for Old English styles and related styles in the 1930s, an acknowledgement of the essential requirement of the motor car and a rational design solution avoiding extensive driveways. A single storey hipped roof and decorative windows to the garage cleverly disguised its more utilitarian use. The main building features a steeply gabled projecting entry porch in rustic stone while the base of the building and chimneys were executed in clinker brick work. The front fence is a combination of rustic stone and clinker brick and survives in its original low form. It provides a relaxed edge to the mature garden. The main walls were originally rendered in a natural finish but have now been painted white. This has created a harsh contrast with the adzed half timbering and gabled clap boards. The building is essentially intact other this painting and the replacement of the original four panelled sliding timber door with a modern roller door.

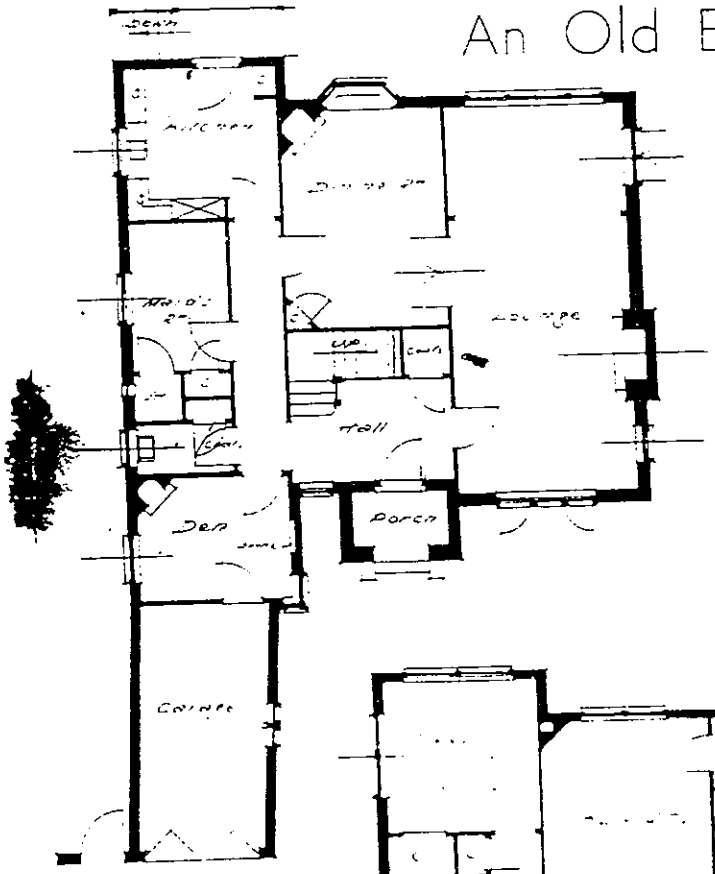
Refer to Appendix One for biographical details of architect.

4 Turnbull Avenue is of local significance as a fine example of the picturesque Old English style which Arthur Plaisted pioneered in Victoria in the early 1920s. The character of the projecting garage is a clever device that adds complexity and interest to this building, while concealing its true function.



Architect Arthur W Plaisted, F.V.S.A. Melbourne

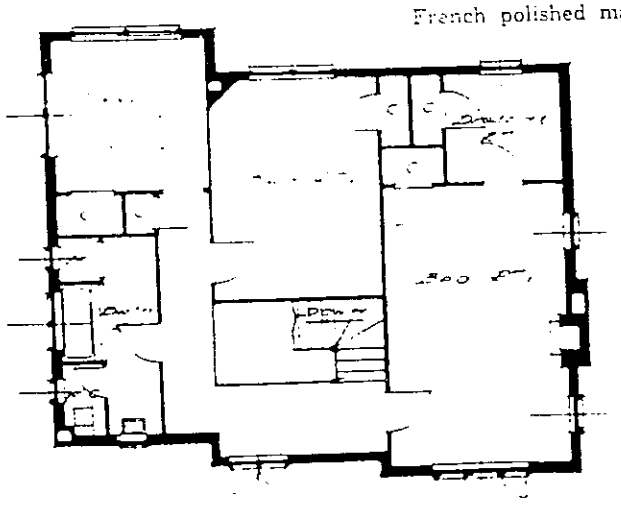
An Old English Residence In Toorak



AFTER looking at this house, so deftly drawn by Bertha Nicholls, some readers may care to see the original. It is easily recognised in Turnbull Avenue, Toorak, where it was recently completed [redacted]

The half-timbered effect is carried farther than usual by the judicious use of the adze, here and on the clap board as well. The quaint stone porch and the irregularity of the line dividing the lower portion of the building (in clinker bricks) from the upper portion which is stuccoed, together with the treatment of the gables, are factors in giving the place an "Old English" atmosphere. It is both pleasing and dignified.

The ground plan shows a large living room 26 ft. wide extending practically across the front of the house. A fine transom window allows a splendid outlook in front, and another window overlooks the rear garden beyond which a view of Kooyong Valley is seen through tall gum trees. The dining room enjoys a similar outlook to the rear; it is a pleasantly furnished room with a corner fireplace and built-in china cupboard as special features. Needless to say the adjacent kitchen has all modern conveniences, and these are ingeniously co-ordinated. The den has a northern prospect, also a corner window looking into the front garden. It, too, has a corner fireplace and fixed bookshelves. The newel posts and balusters of the staircase are French polished mahogany.



Upstairs are two bedrooms, dressing room and a sleepout, all of which have large built-in cupboards, whilst the main bedroom has a charming little fireplace. All the interior paintwork is cream and the doors are flush panelled. Everywhere there is evidence of good taste and excellent finish. The lead-lighting of the windows, for example, is very pleasing, whilst the cement mouldings and carved wooden shelves of the fireplaces are restrained and well proportioned.

Australian Home Beautiful
May 1 1937 — Page 22

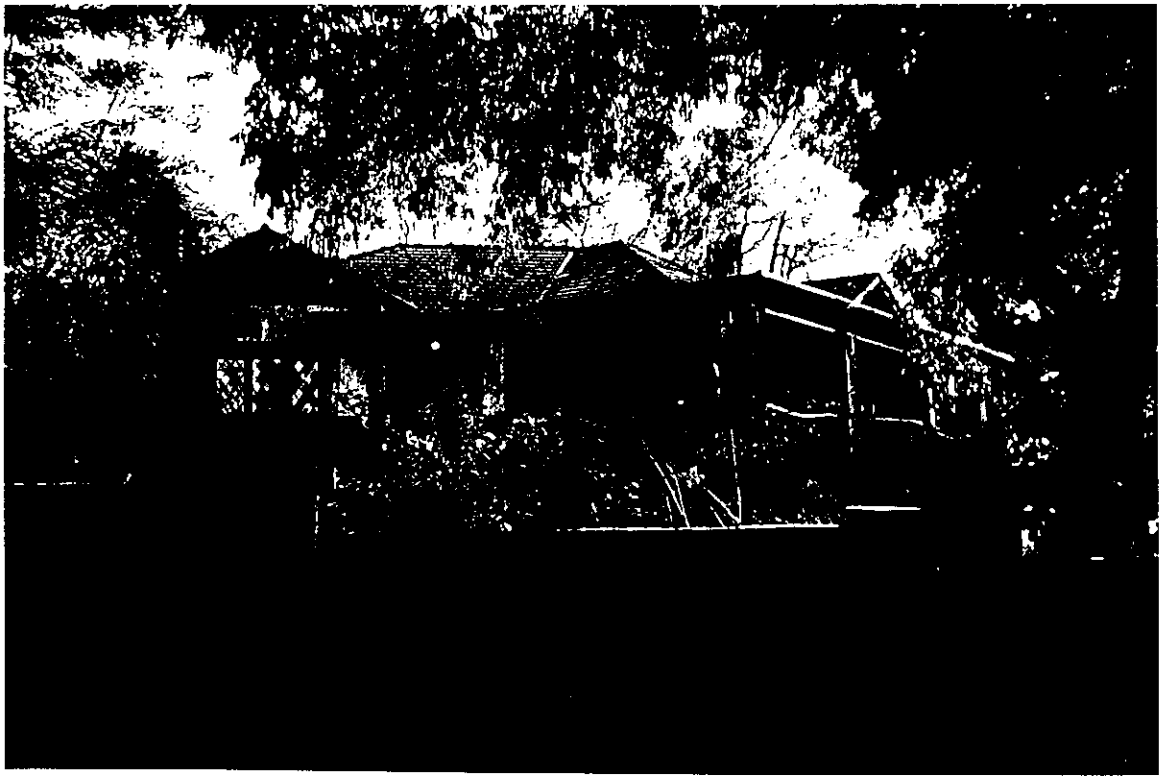
5 Wandeen Road
Architect: A and H L Peck

1914: First 'View Bank' Estate land sale. The subdivision of land to View Bank Road from Burke Road.
1919: 'Viewbank' (sic) Estate, second stage of 39 lots creating Boyanda Road and Wandeen Road and extending to Lower Malvern Road and Glenvale Road. (Auction plans held by the Malvern Historical Society Inc)
1923: Proposed brick residence Wandeen Rd. Glen Iris for F Anderson Esq. Arthur Peck, Hugh L Peck Architects, 99 Queen St. Melbourne (Malvern Building Plan 4526)
1923: Application lodged by H L Peck, agent for F Anderson, owner for drainage plan for new building (MMBW Application No 135767)

This unusually planned bungalow style residence is angled to create a compact V-form plan, an Arts and Crafts building form also found at Wyalla, 13a Monaro Road. The hipped roof is angled over the main building form and extended in two projecting gabled bays. The extensive verandah and entry porch is roofed with a flat deck and is supported on tapered columns. The balustrade has gentle curved sweeps as well as a projecting bow beneath the side gable. The roof is clad with unpainted cement tiles with rough cast finish chimneys projecting through. The walls are unpainted rough cast above window sill level, the gable ends are timber shingled and the base of the building is of clinker brickwork. Windows are casements with diagonal leaded glazing. The front fence matches the house with clinker brick piers and rough cast infill panels. This building is totally intact.

Refer to Appendix One for biographical details of architect.

5 Wandeen Road is of state significance as an outstanding example of an innovative bungalow form with unusual massings which create a strong design expression. It is an outstanding example of the domestic work of the Peck partnership and is of particular note for its intactness and its context within the Viewbank Estate, which retains a number of significant houses of the 1920s.



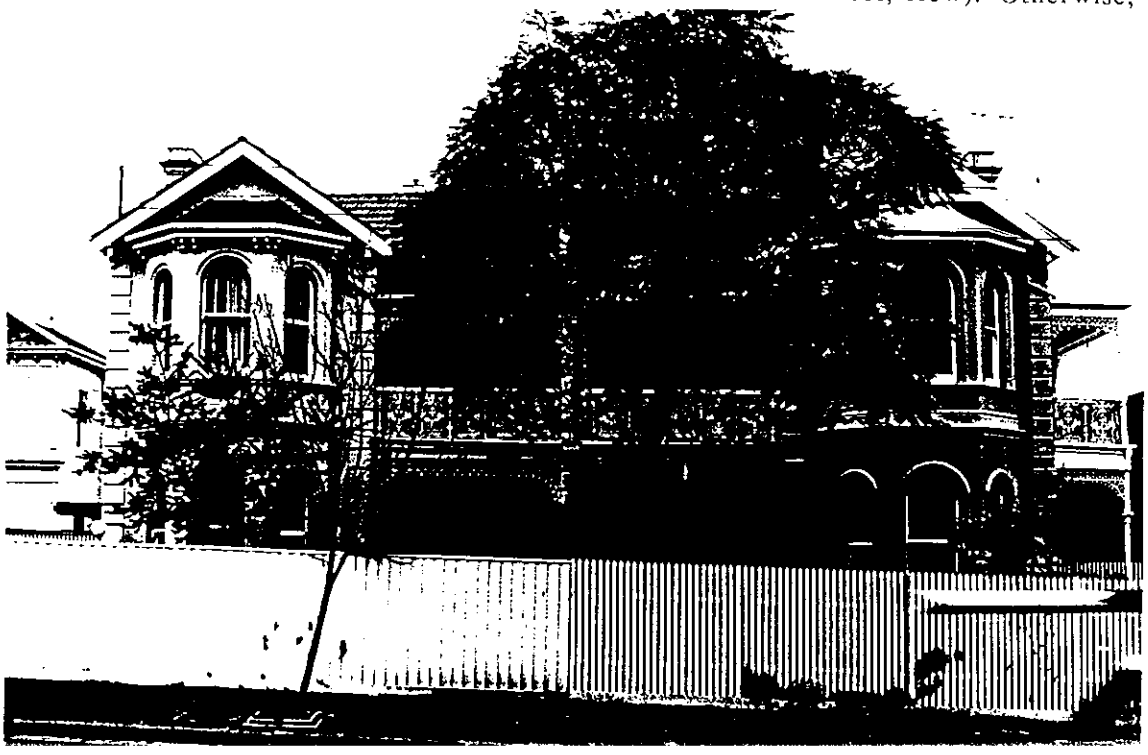
27 and 29 Wattletree Road

1891: Aust. Dep. & Mort. Bank (owner) from John Ramsden (builder) Bk. 8 rms. Bk. 8 rms. (indicating both properties)
1892: (27) Robertson, John Bk. 8 r (29) Henderson, William Bk. 8 r (Malvern Rate Books)
1902: Shown to be part of a large allotment with the church hall on the corner with rear yards inter-connected (40' to the inch plan MMBW Drainage Plan 1738)
c.1903: MMBW Detail Plan 1738 shows this pair forming part of a large corner allotment with the church or church hall as well as another residence facing Kooyong Road.

27 Wattletree Rd
1892: Vacant
1893-95: Robertson, Mrs Jane
1896: Grammar School-McLeod. Mrs Ellen Principal
1897-99: Escott, Mrs E
1900: Christie, Rev. Rob. H
1901-11: Riley, Miss H A
1917-29: White Rev. E J
1942-52: Hammond Rev. H H
1959: Lavender Rev. C G
1969: McSpedden Rev. W L
1974: Sexton Rev. C F

29 Wattletree Rd
1892: Out
1893-94: Henderson, William
1895-98: Alexander, Miss C
1899-1924: Mitchell, Miss M
1927-29: Jackson
1942-52: Gray, Miss V
1959: Coultas, C J
1969: Caldwell, G
1974: O'Connor, K M
(Sands & McDougall Directories)

A pair of late Victorian two storey villas apparently built for the Church of England as a vicarage and private school. They have the characteristics of other Church of England vicarages which feature the use of projecting gables trusses as a feature of their front facades (compare with vicarage in Cromwell Road, Prahran and Rowland Street, Kew). Otherwise,



they are of more typical nineteenth century Italianate form with respect to their projecting bay windows and restrained classical derived detailing. These buildings are substantially intact other than the slate roof being replaced with terracotta tiles, the loss of finial to No 29 and the complete removal of the original gable end detailing at No 27 and the virtual removal of the side verandah at No 27. The front fences are also of a later relatively unsympathetic character.

27 and 29 Wattletree Road are of regional significance for their configuration. The buildings are joined between the front verandahs in the manner of a terrace house. More unusual were the matching side verandahs, of which one remains intact at No 29. The ecclesiastical character of the gable trusses provides an association with Anglican traditions.

190 Wattletree Road

1890: Land only
1891: Bailey, William Valentine. Owner/Builder Bk. hse. 8 rms. 88' The house remained vacant until 1895. (Bailey built many houses, and is well known for the Bailey Estate - including Bailey Avenue and Valentine Gve)
(Malvern Rate Books)
1894: Vacant
1895: Noall, William
1896-99: Graham, James
1900: Wilson, Fred H
1911: McLennan
1917: Dare, Rob; Buswell, Ed.
1924: Hodges, Syd.
1927-29: Jones, R
1942: Cust, F
1949-58: Apartments
1967-74: Kastelan, Mrs C
(Sands & McDougall Directories)

A distinctively styled polychrome brick house with a jerkin head roof line, rough gable stucco and a two level timber verandah set, between brick end walls, as if for a row house. Fretted timber friezes to the ground verandah level are unusual and once presumably existed on the upper level. The fence has been replaced. (1) The building is otherwise substantially intact retaining slate roof and face brick work.

190 Wattletree Road is of regional significance for its unusual design and is important for its association with William Bailey, a noted nurseryman and developer in the Malvern area.

1 Based on citation prepared by Graeme Butler.

Glendearg, 196 Wattletree Road

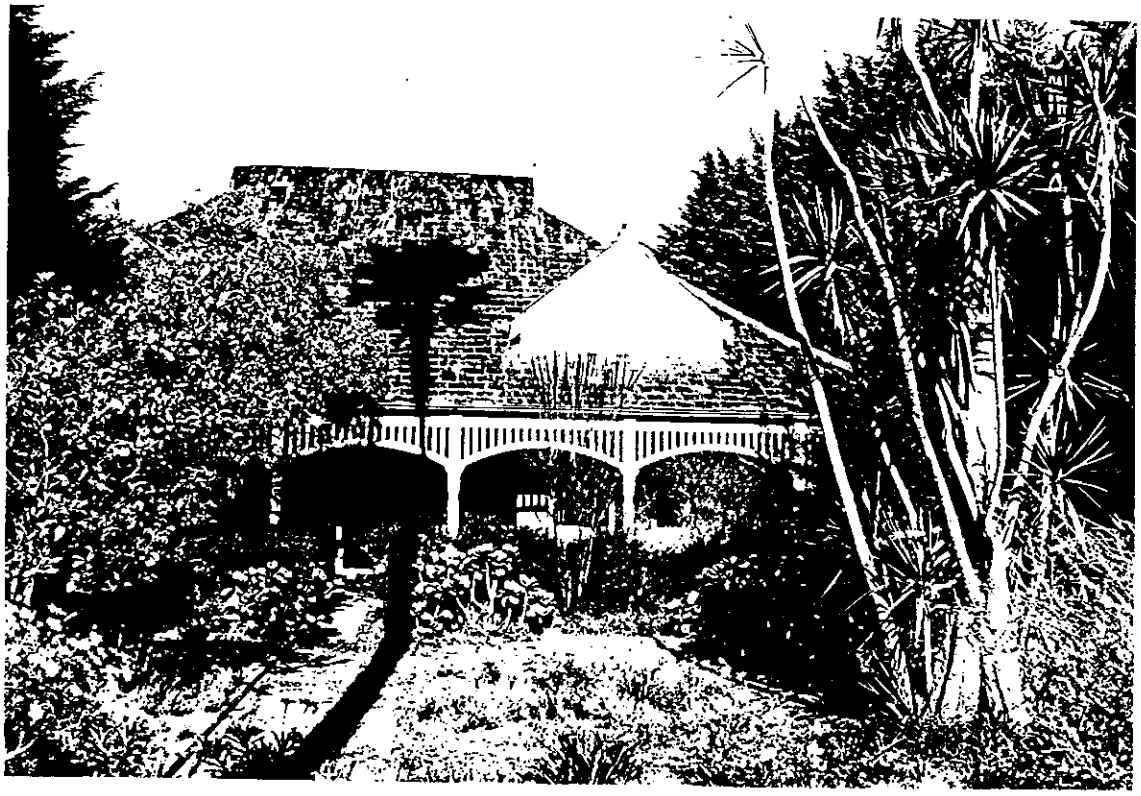
1855: Owners, Daniel Stodhart Campbell, Henry Creswick, £2000, information from title dated 5 April 1855.
1856: Owner, D Campbell & Co. Rate Payer: Walter Herp. Lessor: Thomas Griffiths
W/B house 6 rooms N.A.V. £80 Rate £4
1857-58: Owner, D Campbell, Rate Payer: J C Clunie, Lessor: Thomas Griffiths
W/B house 6 rooms. 5 acres cultivated. N.A.V. £40 reduced from £80 Rate £2 reduced from £80
Lot 62 & pt. 57 Owner: D Campbell & Co Occ: Thomas Griffiths Cultivated 13 acres. W/B house 8 room, stables & c. known as Wattletree Hotel. N.A.V. £103 Rate £5/3/-
1866: Owner, Edward Charsley. Occ, Charles Goyder. 'late Wattletree Hotel' 10 acres
1909: Owner: The Northern Assoc. Co, 448 Collins St. Melb. (MMBW Drainage Plan 68042)

A summary of the historical analysis does not provide conclusive evidence that the former use of this building was a hotel. It is possible that this building was a residence for the Wattletree Hotel located on the same land now several blocks to the east.

196 Wattletree Road is of regional significance as an essentially intact example of a residence of the 1850s to 1860s period and similar to a number of rural examples of this building form of this period. The main attributes are the gabled roof building form, the layout of the two wings, the simple detailing and decoration of the verandah characteristic of a number of 1850s buildings elsewhere in Melbourne and the simple fenestration including the two projecting bay windows to the east. The mature garden and early picket fence further add to the character of the building.

Nirvana, 408 Waverley Road

1857: Thompson sold land, lot 155, to Tulloch for £250
1857-58: Tulloch, Peter. 20 acs. W B cottage 1 r. & stable N.A.V. £20
1858-59: Tulloch, Peter. 16 acres pasture. 4 acres cultivated land W B hse. 1 rm & stable N.A.V. £25
1859-60: Tulloch, W B hse 2 rms. & stable £25
1860-61: Tulloch, P Bk. hse. 2 rms £30
1863: Tulloch, P. house & land £35
1865, 1866: Tulloch. 1 wood hse. 1 bk hse. 3 rms. 44 acres. £43/12/6
1867: Tulloch, P Farmer. 30 acres. 3 rms. Bk hse. £40
1869-76: As above (Massey's Rd becomes Scotchman's Ck Rd)
1874: Cnr Benson & Scotchman's Ck Rd (Belgrave & Waverley)
1877: Tulloch, P. farmer. 30 acres. Sec 153 & 155. 6 rm house incomplete cultivation & pasture Sc.Ck.Rd. 5% on 1200 pounds - incomplete. N.A.V. £52/10 - Tulloch's continuous ownership of brick house through to 1890s. (Malvern Rate Books)
1885-1898: Tulloch Peter Market Gardener
1899-1901: " Miss K " "
1902-05: " " " ", Fisher, Mrs M, Boyd, Mrs J
(Sands & McDougall Directories)
1913: Nirvana Estate auction plan shows Nirvana Avenue and Karma Avenue being subdivided at the northern end. It would appear that the land originally extended to Dandenong Road and that the southern end of Nirvana and Karma were sold at an earlier date. (Alway Collection, Malvern Historical Society Inc)
1906-10: Curnick F. Market Gardener
1911-17: Gunter, Arthur
1924, 1949: Chambers, J (racing stables)
1952, 1959 Chambers, Miss V; Hayman, Chas.
(Sands & McDougall Directories)



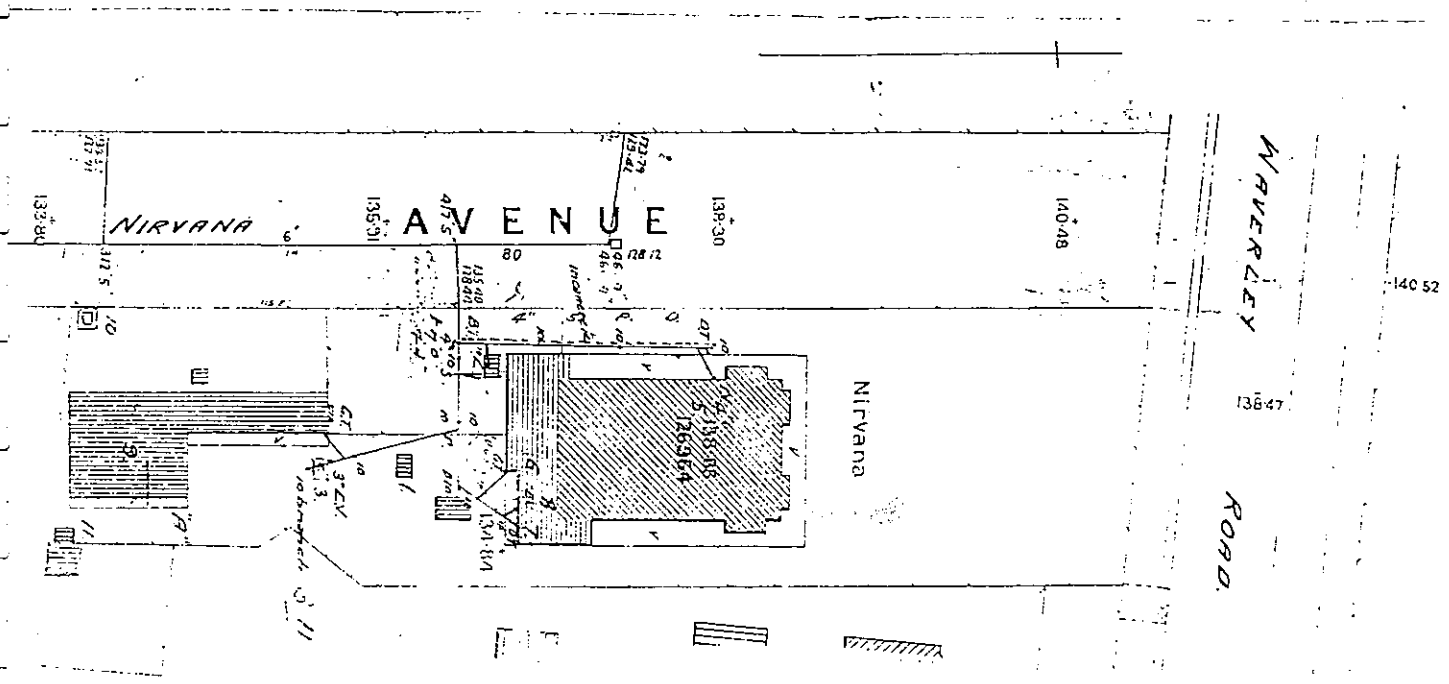
The main Edwardian section of this house has a high hipped roof which dominates the front garden and the older section behind. It has projecting gables at the front but the main roof form extends over the wide front verandah, which has a decorative timber arcaded pattern between the turned verandah columns. The main walls are of face red brickwork with simple projecting square bays. This section has an impressive entry door and sidelights of decorated coloured leaded glass. Internally this section has high ceilings with decorative pressed metal, on one side there is a very large drawing room. This section is in relatively good condition.

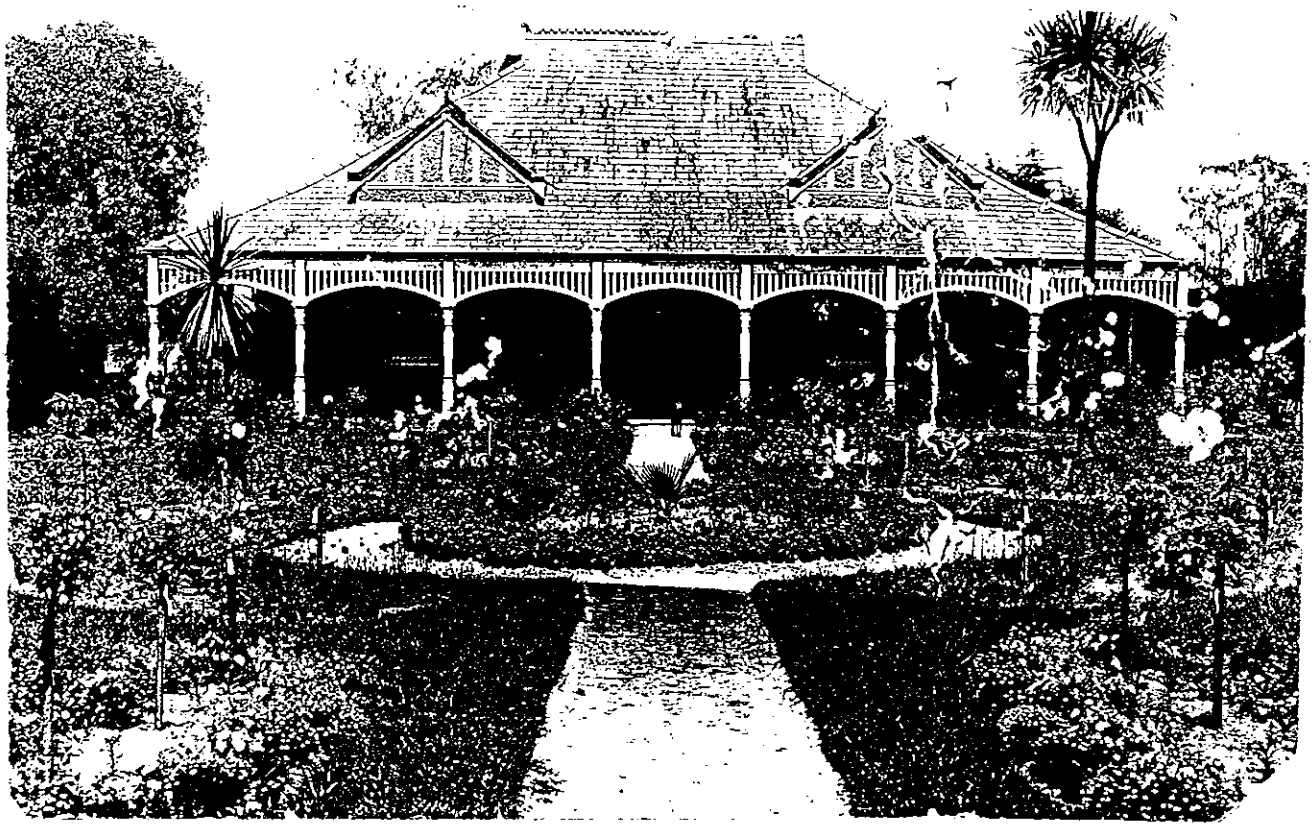
By contrast few significant features survive in the rear section, which has been remodelled several times. The polychrome chimneys are of some note. Internally this section has an unusually wide passage with two cross arches. The original front door appears to have been relocated to the rear of the passage. The Edwardian verandah, of a simpler design, was extended along both sides of the original building.

The major feature of this property is the garden and the manner in which it relates to the front section of the house. The simple axial garden plan and the use of plant material of the mid nineteenth century provides a historic continuity to the later front extension. The garden has an interesting mature character, reflecting its rural origins. The tall Washingtonia palm on the axis of the path and other plants such as *Cordyline australis*, the *Stenocarpus* and the massive encircling cypress hedge provide a landmark quality to this property. The cypress hedge is overmature, however, and conceals the interesting character of the house and garden.

This house is the result of an evolutionary process possibly commencing in the 1850s but more likely from the 1860s. The original weatherboard structure does not appear to have survived, although it is possible some of this early structure was incorporated into the later brick rear section as this has some timber sections. The large Edwardian wing at the front apparently dates from after the 1913 sale. This reflected either the updating of this older building for a new purchaser or the proceeds of the sale benefiting a continuing owner.
This property has retained a continuous with horticulture through the early use of this property for market gardening and the establishment of the adjacent Idaho Nursery by a former owner.

Nirvana is of regional significance as an outstanding example of a pioneering farming property that has maintained a number of important attributes from the period of its earliest development. It provides a tangible link with the Nirvana Estate and illustrates the development process that led to the current urban form of East Malvern. The front section of the house and the garden are the most significant components.





Nirvana

Green Gables, 627 Waverley Road

1922: 'Brick residence, Waverley Road, East Malvern for W Woodmason Esq.' - this shows the house and garage (Malvern Building Plan 3982)
1924-42: Woodmason, William
1947-49: " Mrs E (Sands & McDougall Directories)
1949: Subdivisional sale by auction Green Gables Estate by the executors of the Estate of the late W J Woodmason. This included a number of allotments between Green Gables and Llanos Avenue but excluded the allotments around the house facing Waverley Road. (Alway Collection, Malvern Historical Society Inc)
1952-67: Baker, A E & Mrs
1973: Patience, C J
(Sands & McDougall Directories)
1978: Green Gables Estate, 10 allotments between Green Gables Avenue and Llanos Avenue and including two allotments on Waverley Road adjacent to the residence. This was sold by the Trustees of the Estate of the late Arthur Edward Baker. (Alway Collection, Malvern Historical Society Inc)

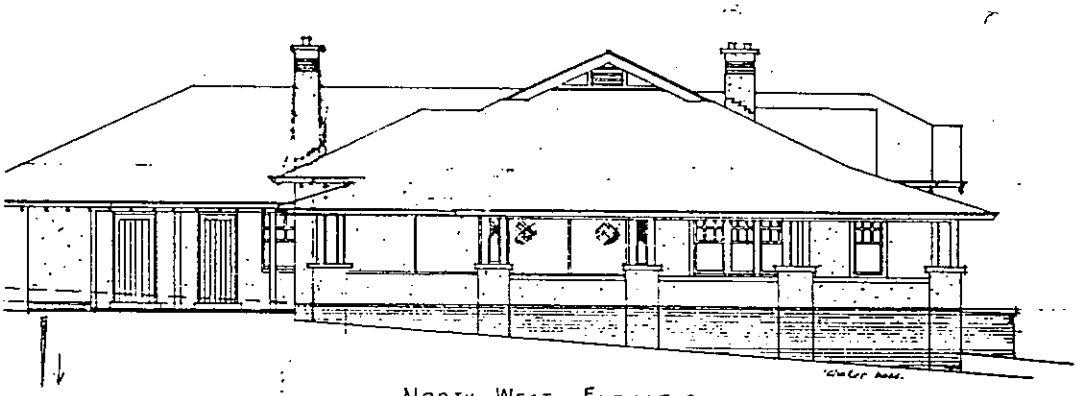
This property apparently once extended to Warrigal Road and had been the subject of previous subdivision prior to 1949 and 1978 sales. W. Woodmason was a prominent Malvern resident and businessman who operated Woodmason's Dairy and Iceworks from the corner of Glenferrie and Malvern Road. The land around the house was originally used for his dairy herd. (1)

Green Gables has been a landmark building in Waverley Road since its construction. The wide verandah extends around the two main sides of the building and creates a strong horizontal character and low scale to the building. The roof is hipped with projecting gables (some sections still painted green) and is clad in unglazed cement tiles. The main walls are rough cast but the base of the building is in red bricks. The verandah is supported by paired timber columns rising from low piers incorporated in the verandah balustrade. The garage survives and the building remains substantially intact other than the repainting of the green joinery and the natural grey render, for many years a conspicuous feature of this building. The original

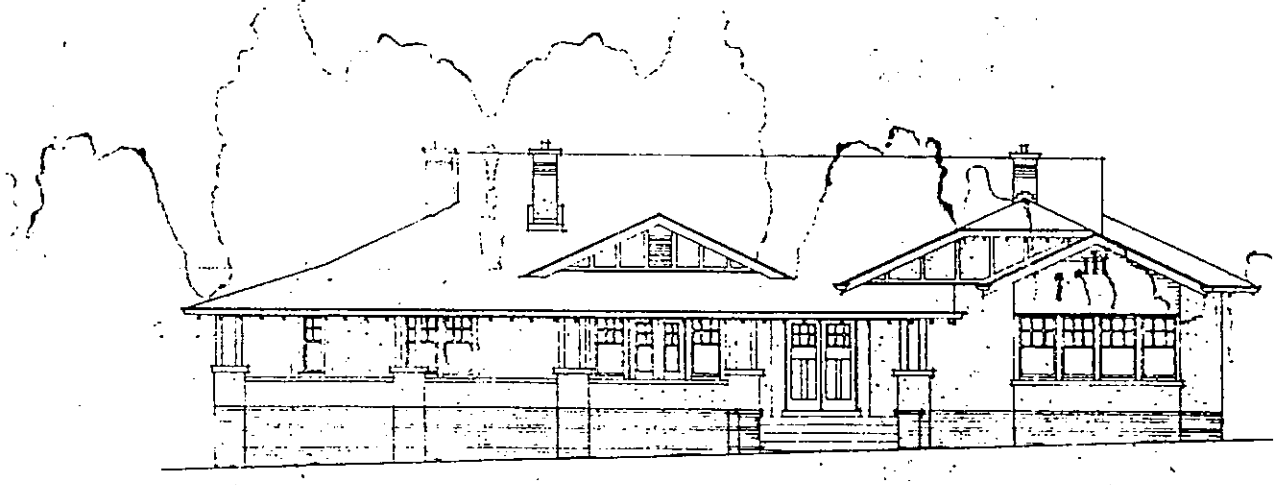
front fence survives as does an avenue of pencil cypress. However, the terraced front garden which once contained a bizarre array of statuary has been remodelled.

627 Waverley Road is of regional significance as an important link with agricultural production within the City of Malvern as well as a link with one of the City's prominent citizens, a member of the first Shire Council and long time Councillor.

1 Information from Malvern Historical Society Inc.



NORTH-WEST ELEVATION.



SOUTH-WEST ELEVATION.

Belcroft (later Whernside), 2a Whernside Avenue

1876: Sir James Lorimer, merchant, politician. 'Belcroft'. 1889: Lady Lorimer, widow.
1891: Albert Miller, gent. 'Whernside'
(National Trust Classifications Report prepared by C Kellaway, 27 August 1976)
1902: MMBW 40' to the inch Detail Plan No 1768 shows property with main entry drive from Albany Road to the south of the residence and a second service entry leading into a stable courtyard located directly on Albany Road and immediately behind the house. The large stable and rear service wings and service courtyard are clearly shown.
1907: Owner: Mr Albert Miller, 352 Flinders Lane, Melb Agent: R M Cuthbertson, 352 Flinders Lane, Melb (MMBW Drainge Plan 60698)
1918: Miss E Lucas C/o Anthony Lucas
(National Trust Classifications Report prepared by C Kellaway, 27 August 1976)
1919: Proposed alterations for A J Lucas shows demolition of service wing and some internal changes. (Malvern Building Plan 1874)
1921: Fittings abolished for rear service wing for Lucas, Australian Cafe, Collins Street, City. Agent Thomas Watts & Son.
1923: Anthony Lucas, Cafe proprietor
1928: Sir Colin Fraser, Mgr Dir BHP etc
(National Trust Classifications Report prepared by C Kellaway 27 August 1976)
1929: 'Alterations to 'Whernside' for Colin Fraser Esq. H Desbrowe Annear Architect, 94 Queen Street Melbourne' - this shows ... G White, builder, Wimba Avenue, Kew. Block plan retaining the main drive from Albany Road but with a new entry off Whernside Avenue and an extension towards Whernside Avenue. (Malvern Building Plan - no number)
1949: GMH Ltd (owner) H Bettle, manager (Occ)
1954: Myer Emporium Ltd
1957: Bernard Dowd o/o
1962: Dowd Associates P/L
(National Trust Classifications Report prepared by C Kellaway, 27 August 1976)
1950: Bettle, Harold Edward. Man. Dir. GMH. (Who's Who)

A large two storey, remodelled stuccoed Italianate mansion set in large grounds with some remaining mature trees. The bulky proportions of this building are a result of several alterations. The original design (shown in the 1907 MMBW drainage plan) shows a large but typical double bayed Italianate villa with two storey return verandah. A single storey wing extended to the south. In 1919 the building was dramatically remodelled. The verandah (possibly arcaded) was removed and infilled with only a small balcony remaining at both levels close to the entry. At this date the rear service wings and presumably the extensive stabling

were demolished. There is no indication of the treatment of the remaining section of balcony but in 1929 Harold Desbrowe Annear incorporated his now familiar Serlian screen over the entry. (Refer to Appendix One for biographical details of architect.) The property has a new fence and garage, all executed in rendered masonry in an attempt to emulate the stuccoed character of the house.

Belcroft is of local significance as one of the few remaining large nineteenth century Toorak mansions which once graced this area. The major remodellings of 1919 and 1929 have considerably altered the original character of this building. The significance now derives from the association with Annear and Serlian trademark and the historical association of former occupants.

13 Whernside Avenue
Architects: Klingender & Alsop

1926: Proposed residence corner of Whernside Avenue and Hopetoun Road, Toorak for Herbert Wertheim Esq., Klingender & Alsop, Architects and Designers, 90 William Street. (Malvern Building Plan 6716)

It is assumed that Herbert Wertheim was the principal of the large Wertheim Piano factory in Bendigo Street, Richmond, now occupied by the Channel 9 television studios.

This large residence is dominated by the varied gables on the principal south elevation. They extend above projecting square bays and have a shingled apex that bells out to cover the projecting bays. At the apex there is vertical strap work in rough cast. The main walls are pressed red brick, the roof has terracotta tiles. An open, first floor balcony with a shingled balustrade and flat roof once added great character to the entry and its subsequent enclosure has had an adverse impact on this feature. The east elevation is very plain other than the two projecting bow windows. The capped picket fence appears to be of the same date as the house and extends around the vast frontage of this mansion allotment which is enhanced by the original drive layout and mature garden. The house is intact externally other than the aforementioned porch enclosure as well as the painting of the formerly stained timber shingles.

Refer to Appendix One for biographical details of architect.

13 Whernside Avenue is of regional significance for the strong gable forms which reflect the influence of Norman Shaw on Walter Butler from his apprenticeship in England. This building and its allotment make an outstanding contribution to the character of this area. This house is also important for its association with the famous Wertheim Piano Company.

29 Winter Street

1891: Brokensha W & P (builders plasterers) owners Bk. hse. 10 rms. 64' erecting
Note: Brokenshas owned several lots in the estate and are listed as builders of several houses
1892: Barry, John o/o gent. Bk. hse. 10 rms.
(Malvern Rate Books)
1894: Barry, William
1895: Griffiths
1896-1911: Shrimpton, George
(Sands & McDougall Directories)
1902: (40' to the inch MMBW Drainage Plan 1743)
1917: Stewart, Rev. D MacCrae
1924: Callanan, Frank
1949: Couch, Hy. N
1952-59: Arnall, Cecil
1967: Felle, L
1973: Rosenthal, J D
(Sands & McDougall Directories)

A substantial Italianate single storey villa. This building has a hipped roof with two projecting hipped bays enclosing a return verandah. The building is located on a corner and addresses both street frontages. The roof is dominated by four imposing chimneys with rendered cappings and flue fins. The stucco walls have elaborate brackets and garlands at eaves level and quoins to external corners of walls. The cast iron verandah has a simple bull-nose roof profile and a late Victorian cast iron frieze. The picket fence is of an early design and may be original or of an Edwardian origin although the gate post and gate has been replaced. The garden has a number of mature trees and the potostrum hedge adds to the period character. This building is apparently intact.

29 Winter Street is of local significance as a fine example of an intact Italianate suburban villa.

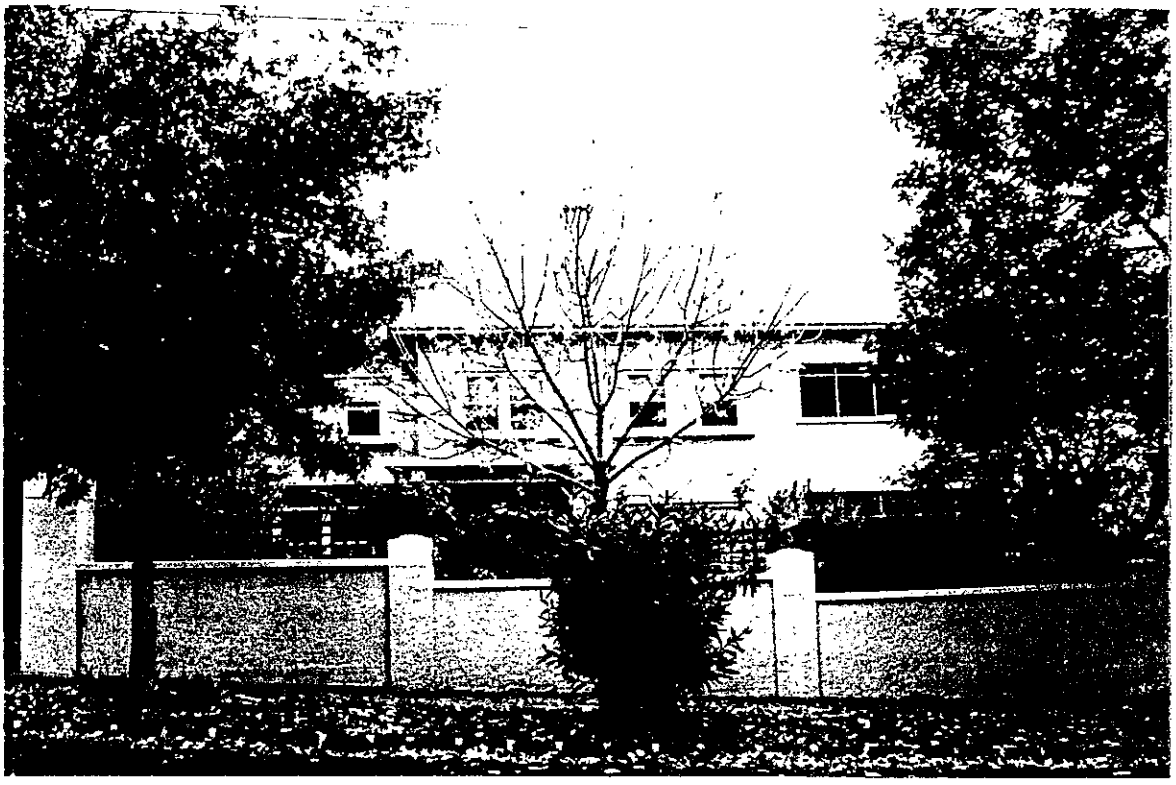
Yately, 3 Yar Orrong Road

1919: Owner, Arthur E Onians, 157 Kooyong Road, Toorak. Agent, George Ballantyne, Glenferrie Road, Malvern (MMBW Drainage Plan 113388)
1928: J T Thompson, Yar Orrong Road, Toorak. Addition of bay to dining room and alterations to residence. A & K Henderson: Architects, 352 Collins Street, Melbourne (Malver n Building Plan 9893)
1947 & 1950: Thompson, James Tuson, Man. Dir. T & G Life Society (Who's Who)

This large residence was designed in a restrained Georgian Revival form that was quite advanced for its period of construction. The strong horizontal character was created by the alignment of windows with strong projecting drip moulds and window sills. A projecting porch, enclosed sleep-out and ground floor loggia further strengthen the horizontal character as does the wide capping on the chimney. The house has a slate hipped roof (an apparent replacement of an earlier tiled roof) and rough cast walls which is repeated in the low front fence. The windows have projecting sash boxes with leaded glass of a simple rectangular grid. The sleep-out and porches have been enclosed with fly screens, probably of a later date. This house is generally intact other than the alteration detailed above.

The original design by Ballantyne may have in fact been undertaken by his son, J F W Ballantyne who worked with Walter Burley Griffin and was the architect of the refined Craig Dixon house, 23 Moorhouse Street. He would have only been nineteen at this time, his first known works date from 1922, when he designed the Onian's holiday house, 'Stokesay' at 288 Nepean Highway Seaford. In 1923, he took over his father's building business and commenced his own practice.

Yately is of regional significance for its restrained design which anticipated the more stylised later forms of the Georgian Revival style. It is also of interest for the apparent influence of the Prairie style by J F W Ballantyne.



9 Yar Orrong Road
Architects: F L & K Klingender

1929: Arthur Debenham Esq. brick residence to be erected in Yar Orrong Road, Malvern. F L & K Klingender, Architects & Engineers, 31 Queen Street, Melbourne 26.3.29 (Malvern Building Plan 10185)

This large Old English style house was designed to face a side entry to the south, service area to the north and an open verandah with a sleepout above facing the street. The large gables of the principal elevation have some similarity with Alsop & Klingender's Wertheim residence, 13 Whernside Avenue. 9 Yar Orrong Road provides an interesting contrast with the work of this combined practice before it was dissolved. The projecting bay windows and Mediaeval character of the brackets indicates more fussy detailing than would be associated with Alsop. This house has a massive hipped and gabled roof, steeply pitched and clad in terracotta shingles of mixed colours. The two southern gables have boarded gable ends which are bracketed out over the angled bay windows set in a form of half timbering. The brackets have a curved Mediaeval character. The rear gable is of a larger width and has a secondary ridge line to maintain a relationship with the smaller gable nearer the street. The front porch has a hip roof supported on brick piers. This has now been glazed and infilled in a modern manner at both levels. It was obviously an important design feature of the original building as an open sleep-out and ground floor verandah. It retains the bracketed openings that match the character of the gable brackets. Apart from the major alterations to the east facade facing the street, the house is relatively intact. The use of white paint in the place of what in most areas would have been stained timber departs strongly from the original appearance.

Refer to Appendix One for biographical details of architect.

9 Yar Orrong Road is of regional significance for its strong roof and building forms and massings and the dramatic Old English character to the intact south elevation. It is also of significance for its association with the distinguished architectural practice of F L & K Klingender.

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

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APPENDIX ONE: ARCHITECTS OF MALVERN

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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 statesmem 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).

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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
Landscape 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: Ussher & 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: Schreieber & 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 Plottel
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 Brae, 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 Hollinshed
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
Architects: 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 Murray

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

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

Wyalla (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 Eggleston
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 Uvadale 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 Uvadale 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 Baillie 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 Cumloden, 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.

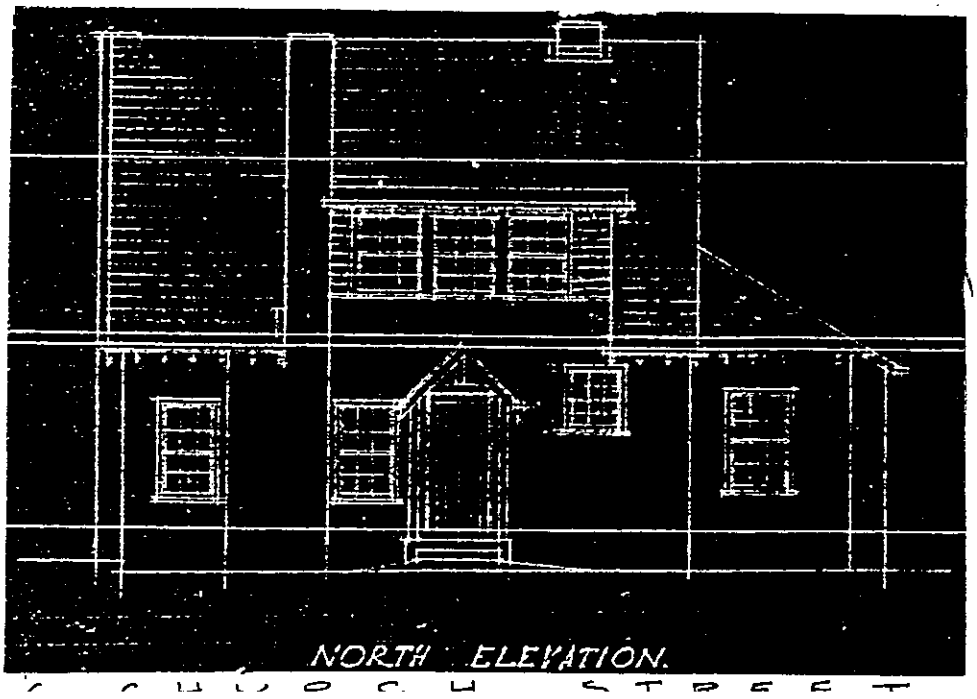
Tall and slight, of ready wit and fine features, Alsop was described as 'a true Edwardian gentleman, a man of impeccable manners, and thoroughly good company'. He was admired for his use of simple and unusual materials to create interesting and delightful effects, and his designs often drew together 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, are 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.

F. Alexander, *Campus at Crawley* (Melb, 1963); Roy Vic Inst of Architects, *J*, May 1933; *Aust Home Builder*, Nov 1932; *Building and Construction* (Melb), 5 Nov 1932, 23 July 1935; D. H. Alsop, Rodney Howard Alsop, architect (B.Arch. report, Univ Melb, 1970); P. Navaretti, Index of architects and their work: 1900-1940 (B.Arch. report, Univ Melb, 1971).

GEORGE TIBBITS

47



ANNEAR, HAROLD DESBROWE

Projects in Malvern

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

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

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

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

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

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

Biographical Information

See *Australian Dictionary of Biography*, Vol 7, p 77.

ANNEAR, HAROLD DESBROWE (1865-1933), architect, was born on 16 August 1865 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 stepsisters, 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 1868-75, 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 (1893), 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 Sezession style, was the Springthorpe memorial in the Kew cemetery (1897), described by the *Argus* in 1933 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 abstracted 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

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).

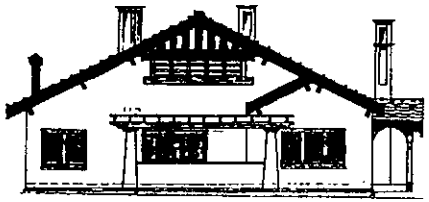
After World War I, Annear prepared several fine, simple designs which freely used the classical vocabulary. Notable among these are the graceful Church Street bridge, Richmond (1924), and Cloyne at 609 Toorak Road (1929), which has a jewel-like quality and is unified by the judicious repetition of a 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 button 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'.

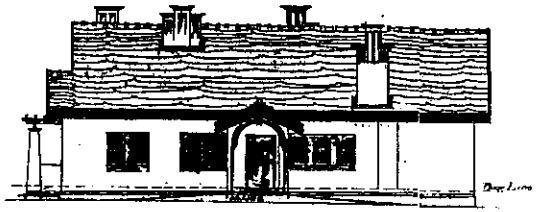
On 25 July 1891 at Carlton registry office he had married Florence Susan Chadwick, but by World War I his irascible artistic temperament had led to his wife's estrangement. He had diabetes for some years but died of hypertensive heart disease on 22 June 1933 at St Kilda, and was cremated. He was survived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

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 Desbrowe Annear . . .', *Architecture in Aust*, Feb 1967; *Aust Builder and Contractors' News*, Jan 1888, June 1894; *Building and Engineering J*, July 1893; *Punch* (Melb), 9 July 1925; *Argus*, 23 June 1933.

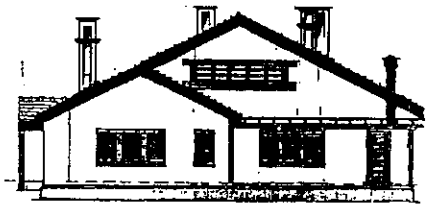
GEORGE TIBBITS



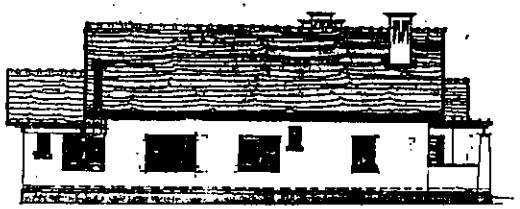
EAST ELEVATION.



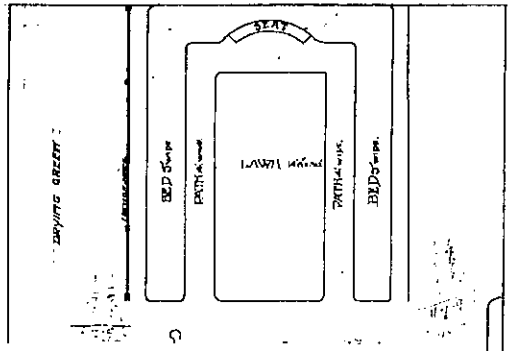
NORTH ELEVATION.

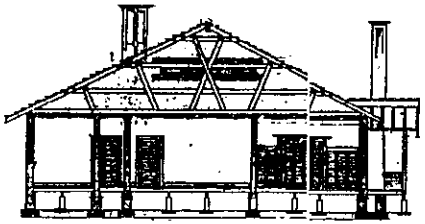


WEST ELEVATION.

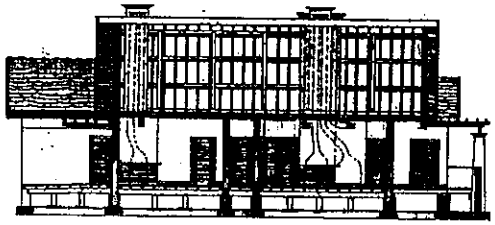


SOUTH ELEVATION



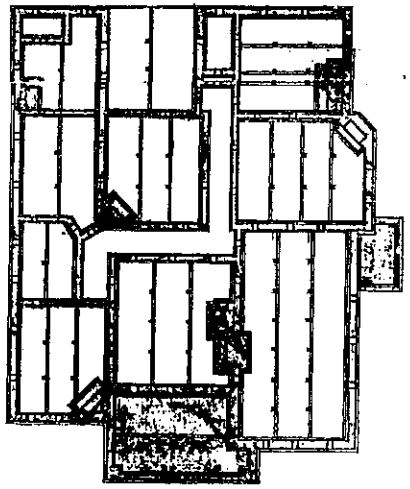


SECTION ON A.B.

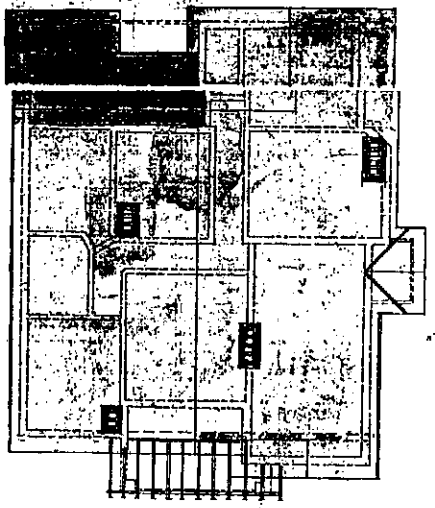


SECTION ON C.D.

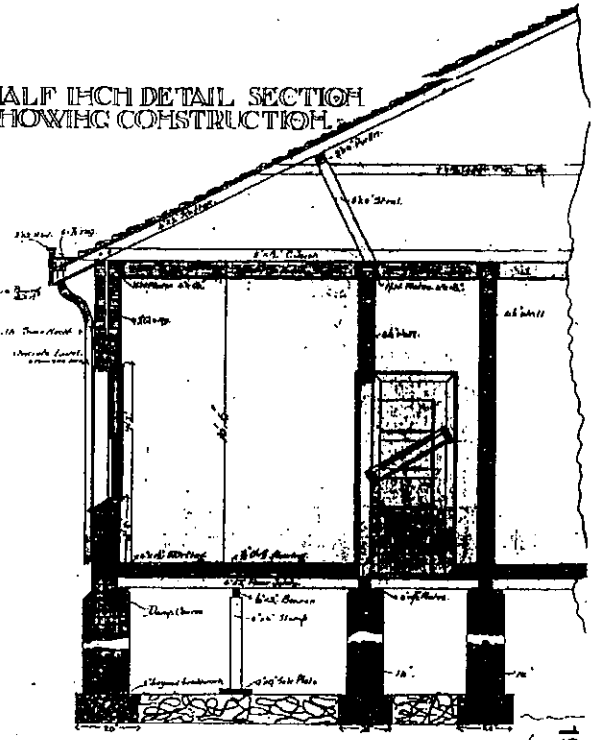
FOUNDATION PLAN.

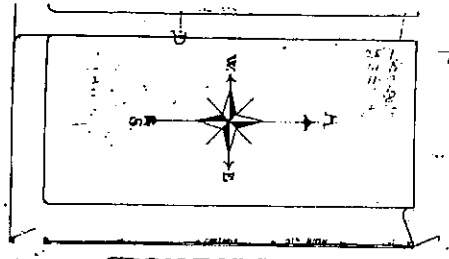


ROOF PLAN.

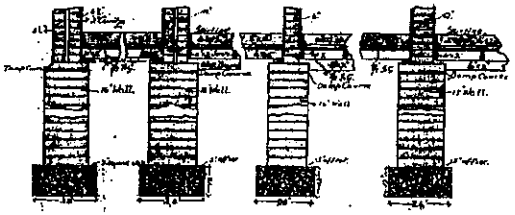


HALF INCH DETAIL SECTION SHOWING CONSTRUCTION.





GROUND FLOOR PLAN.

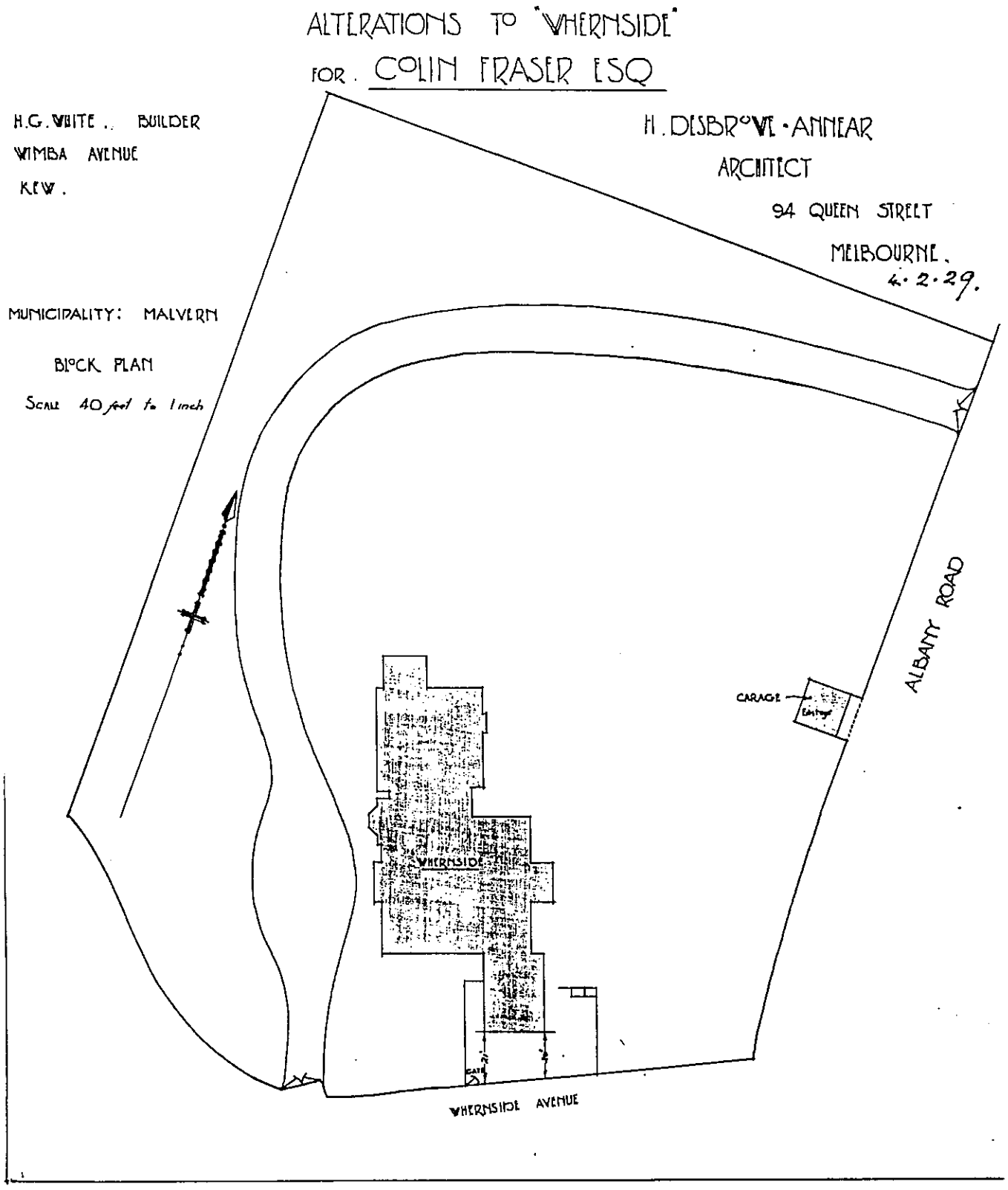


HALF INCH DETAILS OF FOUNDATIONS.

A.C. BROWN ESQ.	
RESIDENCE AT	DRAWN BY
ERSKINE ST	TRACED BY
MALVERN	CHECKED BY
SHEET No. 1.	DATE 28-3-19
SCALE ½" = 1 FT.	No.
HDESBROWE AHEAR ARCHITECT	
48 COLLINS ST MELBOURNE.	

1762

19


ALTERATIONS TO "WHERNSIDE"
FOR. COLIN FRASER ESQ
H.G. WHITE .. BUILDER
WIMBA AVENUE
KEW.
H. DESBROWE-ANNEAR
ARCHITECT
94 QUEEN STREET
MELBOURNE.
4.2.29.
MUNICIPALITY: MALVERN
BLOCK PLAN
SCALE 40 feet to 1 inch
ALBANY ROAD
GARAGE
WHERNSIDE
GATE
WHERNSIDE AVENUE

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 Melboune 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

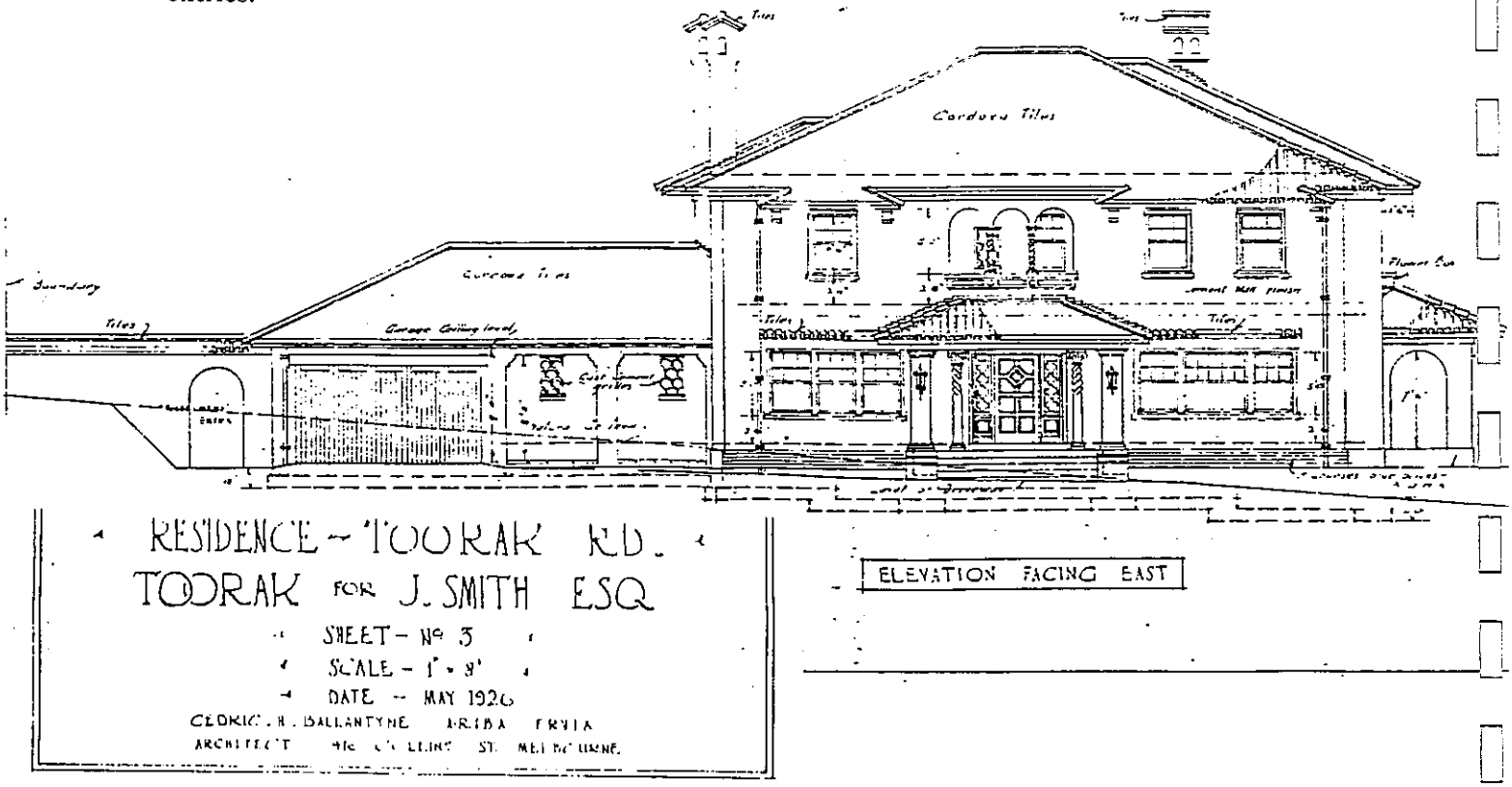
firm included Lister House, 61-65 Collins Street, Melbourne (1915; demolished), a bungalow at 8 Finch Street, Malvern (c.1914), another small bungalow (location unknown; c 1914) which was illustrated in the *Real Property Annual* of 1914 and described as an 'economic type of brick villa on small allotment', 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 (c1925). (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)

1 Wendy Jacobs, 'C.H. Ballantyne', MUAS-TNS, 1985.
2 John Clare, 'The post-Federation house in Melbourne', B.Arch thesis, University of Melbourne, 1984, pp.37-38.
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.
5 *RVIA Journal*, May 1929, p.43; *ibid.*, January 1930, p.xxvi.
6 Terry Sawyer, 'Residential Flats in Melbourne', B.Arch thesis, University of Melbourne, 1982, p.102.
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 Orrong 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 Orronmg 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

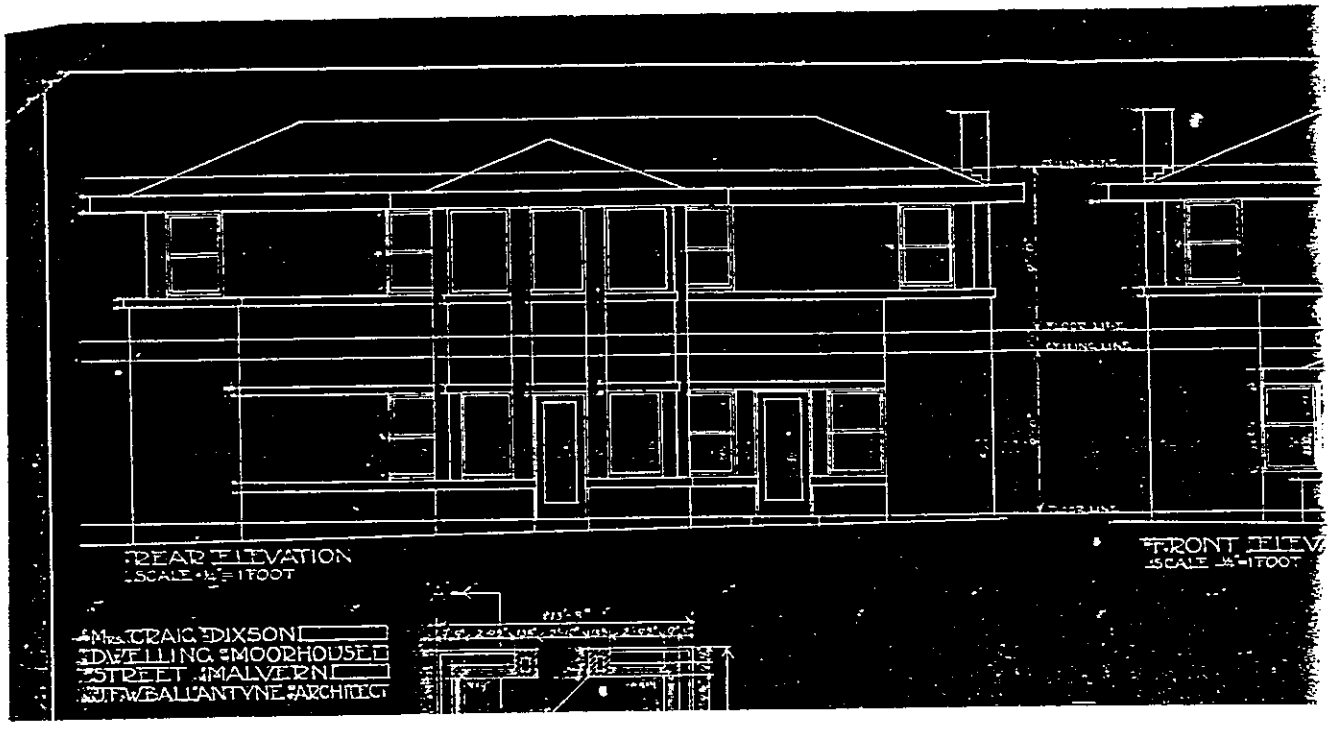
10 Wilks Avenue
Architect: J F W Ballantyne
own house

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

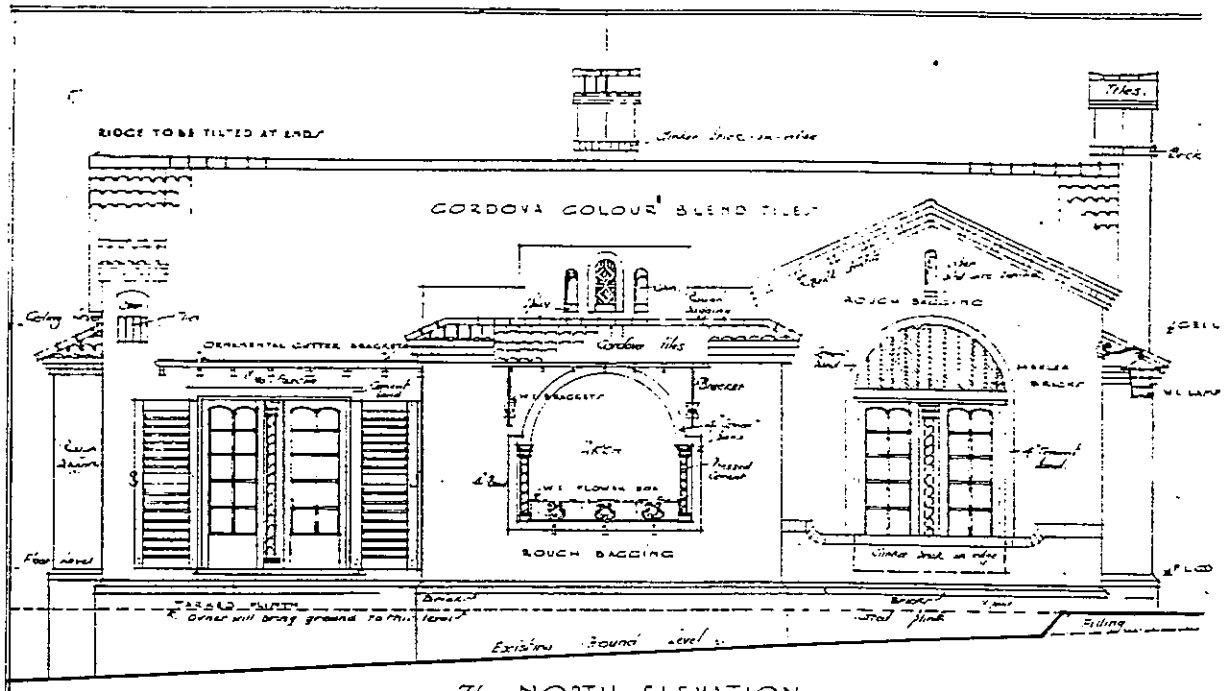
The firm of Barlow and Hawkins produced a number of buildings in a Colonial mode in the 1920s which were the product of Hawkin's work, markedly different from the bungaloid Arts and Crafts buildings produced by Barlow at the same time. (1) Hawkin's expression is exemplified by two buildings of 1923, 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.
2 *Australian Home Beautiful*, November 1925 and December 1925. 3 Bryce Raworth, 'Domestic Architecture in Melbourne, 1919-1942', Master of Architecture thesis, in progress; Carol Hardwick, 'The Influence of Art Deco on Australian Architecture', Master of Architecture thesis, Department of Architecture, University of Melbourne, 1981, p.20.
4 Peter Cuffley, *Australian Houses of the '20s and '30s*, p.77.
5 Hardwick, op.cit.

PROPOSED RESIDENCE GLEN ROAD
TOORAK FOR F. WERNER Esq.



The NORTH ELEVATION

SCALE. FOUR FT. TO ONE INCH DATE. AUGUST 1925.	BARLOW & HAWKINS ARCHITECTS A.A.R.V.I.A. A.R.I.B.A. COLLINS HOUSE COLLINS ST CITY

6066

BARNES, ARTHUR R.

Projects in Malvern

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

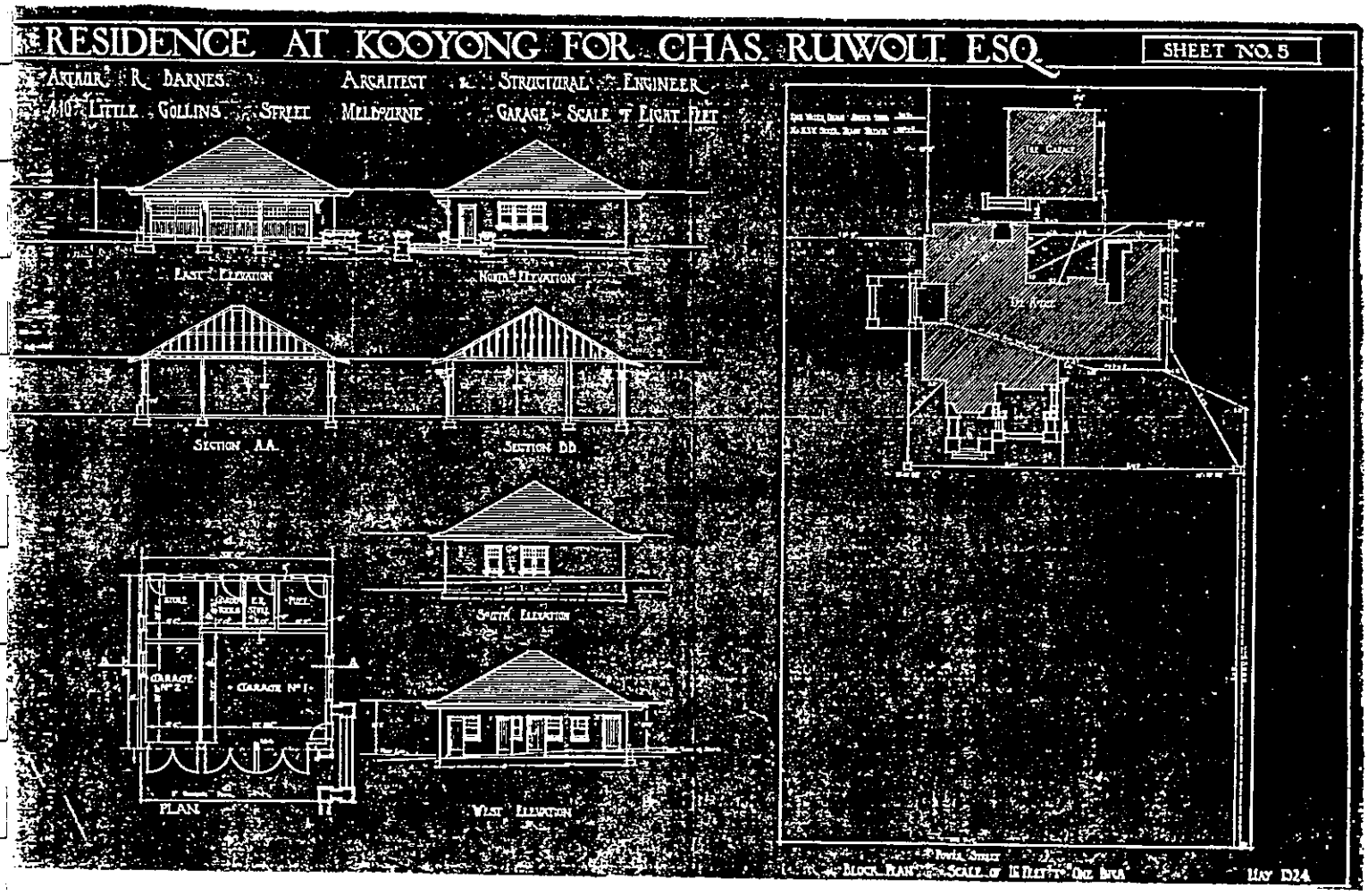
Flats, 453 Glenferrie Road
1922

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

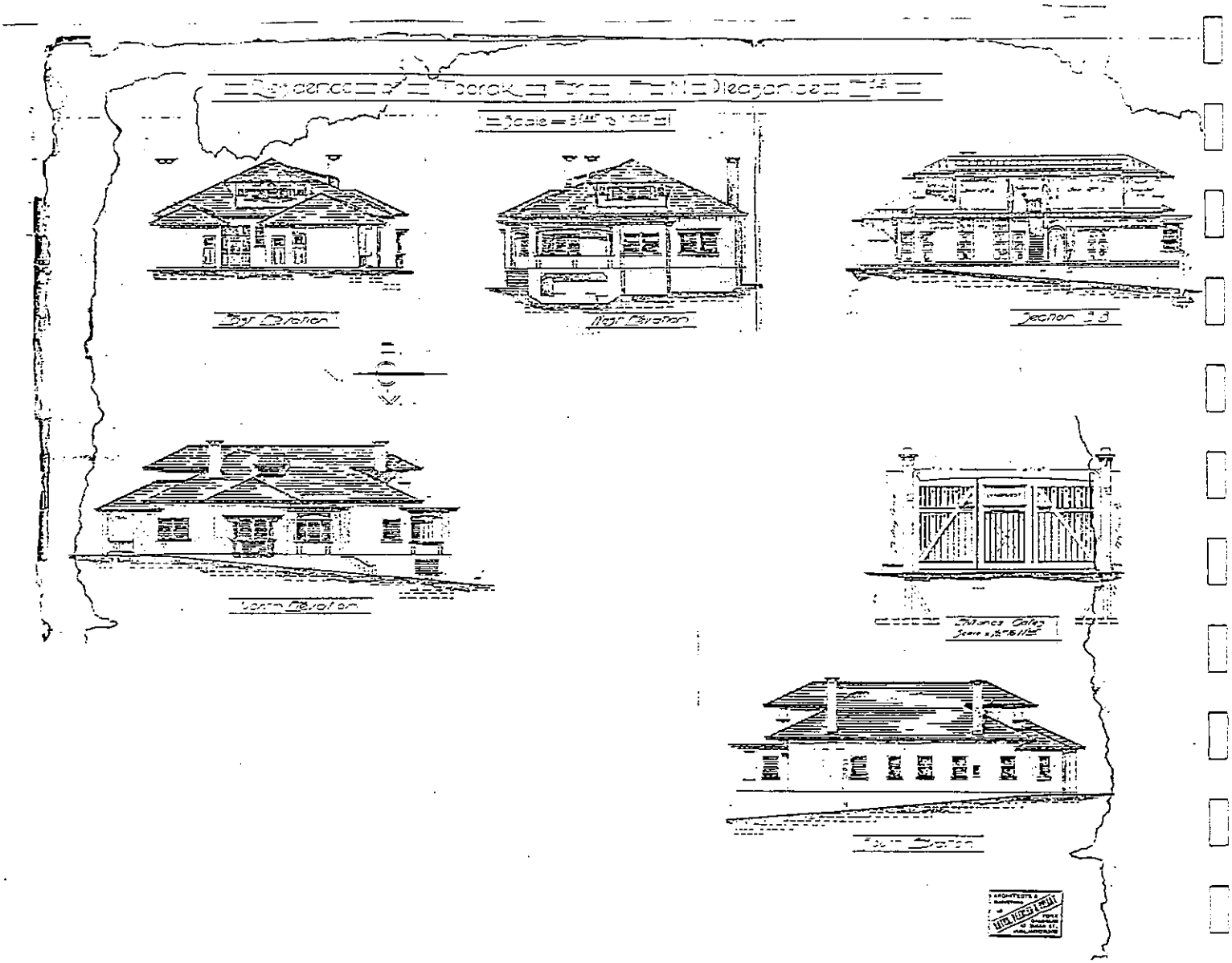
Projects in Malvern

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

Ranmoor, 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). Rahnoor, 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.

395 GLENFERRIE ROAD

BEEDHAM, ERIC

Projects in Malvern

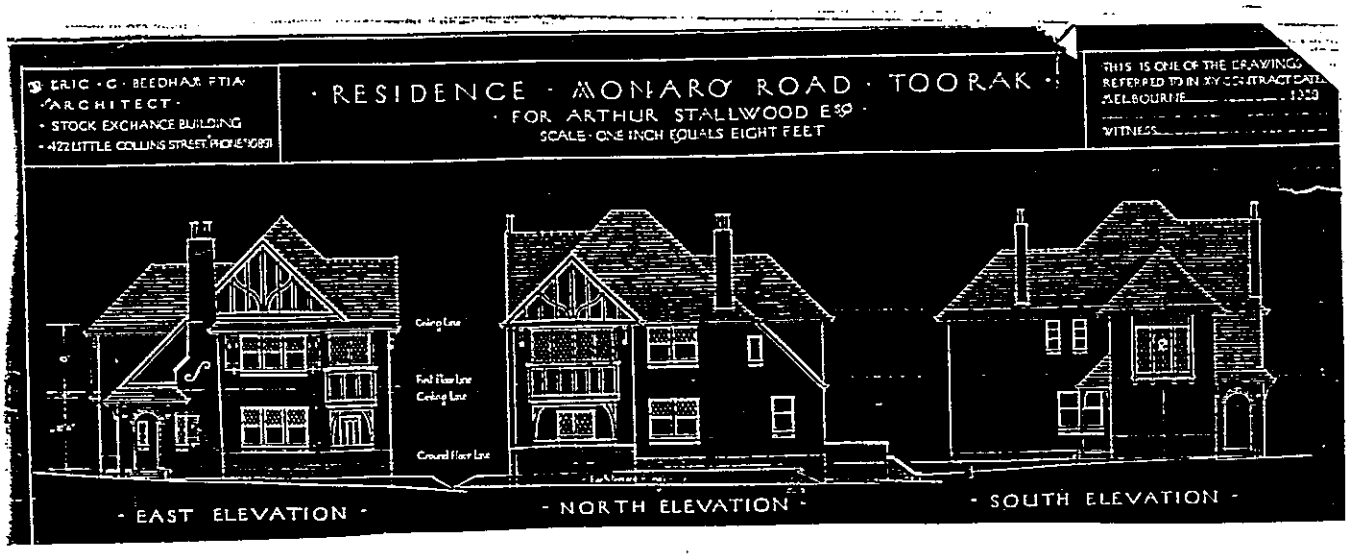
Carn Brae, 429 Glenferrie Road
Architect: Eric Beedham
1927: for A.B. Sanders

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 vareity of projects including houses, shops, factories, hotels and banks. One of his more important domestic commissions was Byranya, 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.
3 Terry Sawyer, 'Residential Flats in Melbourne', Research Report, Department of Architecture, University of Melbourne, 1982, p.102.



BELL, GUILFORD

Projects in Malvern

184 Kooyong Road
Architect: Guilford Bell
1960s

Biographical Information

Guilford Bell (1912-92) received his architecural 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)

1 Graham Fisher, 'Obituary. Guilford Bell, O.B.E. 1912-1992', *Architect*, April 1992, p.18.

BILLSON, EDWARD F.

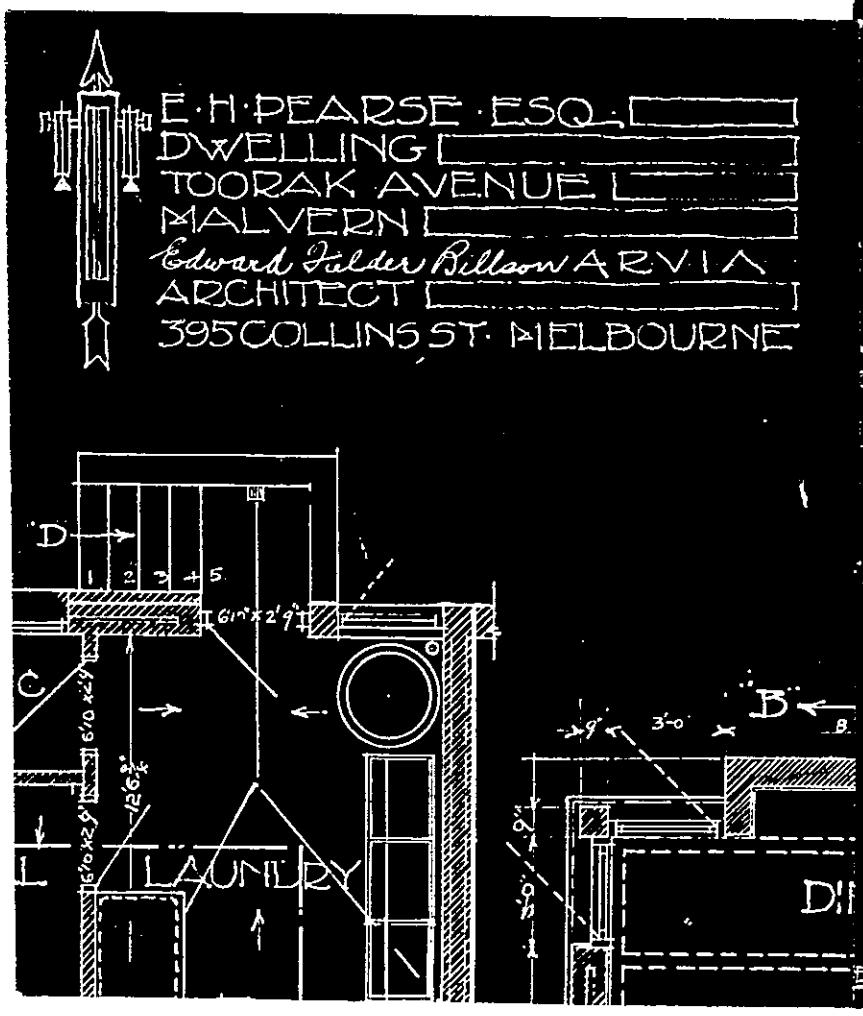
Projects in Malvern

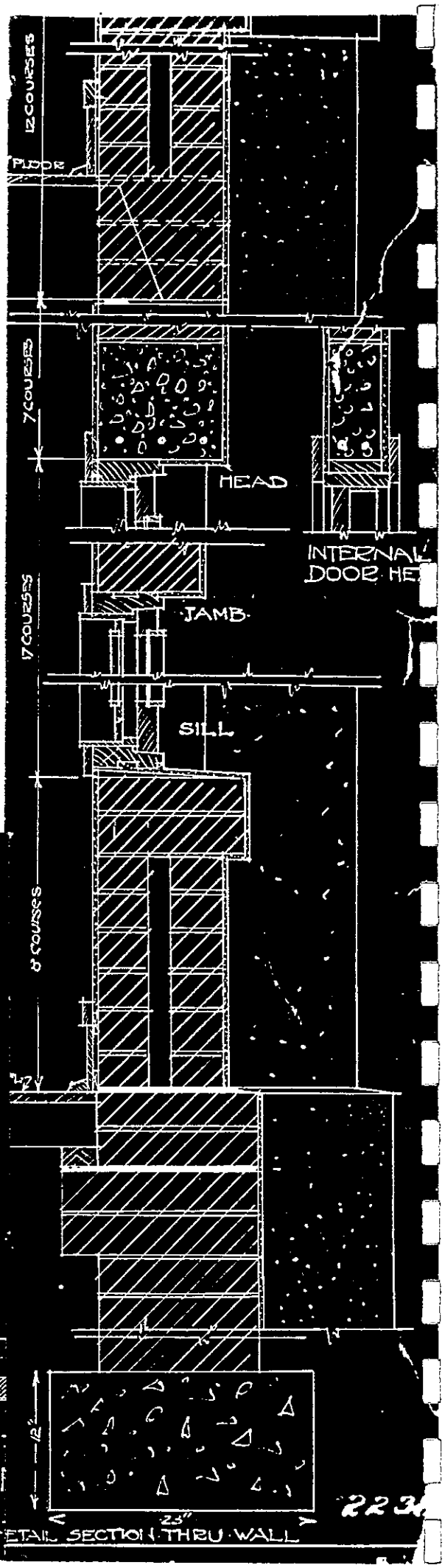
Revell, 9 Toorak Avenue
Architect: Edward F Billson
1920: for E H Pearse

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
Architects: Blackett and Forster
1914: for Miss Wordie

401 Glenferrie Road

Wombalana, 704 Toorak Road
Architect: 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 casted in the Federation manner, the gable was shingled with bellcasting 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)

1 Bryce Raworth, 'Domestic Architecture in Melbourne, 1919-1942', Master of Architecture thesis, in progess.

BLACKETT, WILLIAM ARTHUR MORDEY (1873-1962), architect, was born on 18 September 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 post 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 (1926) 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 practice 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 1907-52 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 Legacy 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 1927-49, 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 1960 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 Mines, 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.

J. Smith (ed), *Cyclopedia of Victoria*, 1 (Melb, 1903); Roy Vic Inst of Architects, *J*, Mar 1916; *A'sian Builder and Contractor's News*, 31 Mar, 7 Apr, 25 Aug 1894; *Age*, 4 June 1962.

GEORGE TIBBITS

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

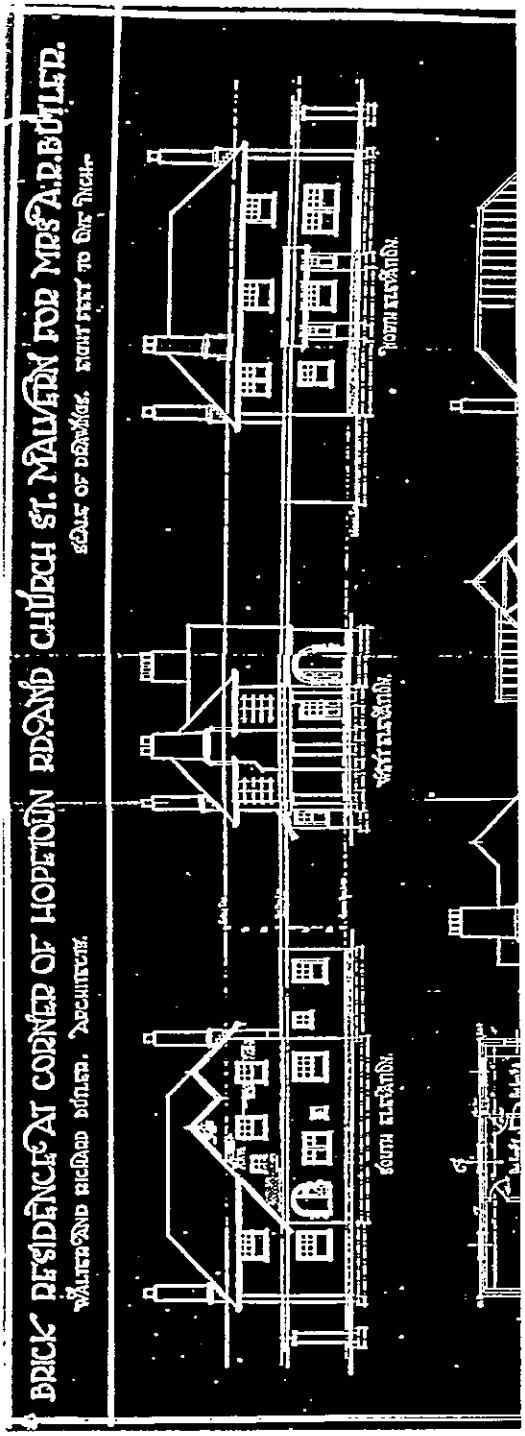
21 Huntingtower Road
Architects: W & R Butler & Martin

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

22 Linlithgow Road
Architects: W and R Butler
1921

Wyalla (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

See *Australian Dictionary of Biography*, Vol 7, p 510.

A.D.B.

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 Barnstaple. 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 (1864-1919). In June 1888 Butler left Sedding's office and sailed for Australia, perhaps at the prompting of the young Melbourne architect Beverley Ussher 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 1889 until 1893 Butler was in partnership with Ussher. 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.

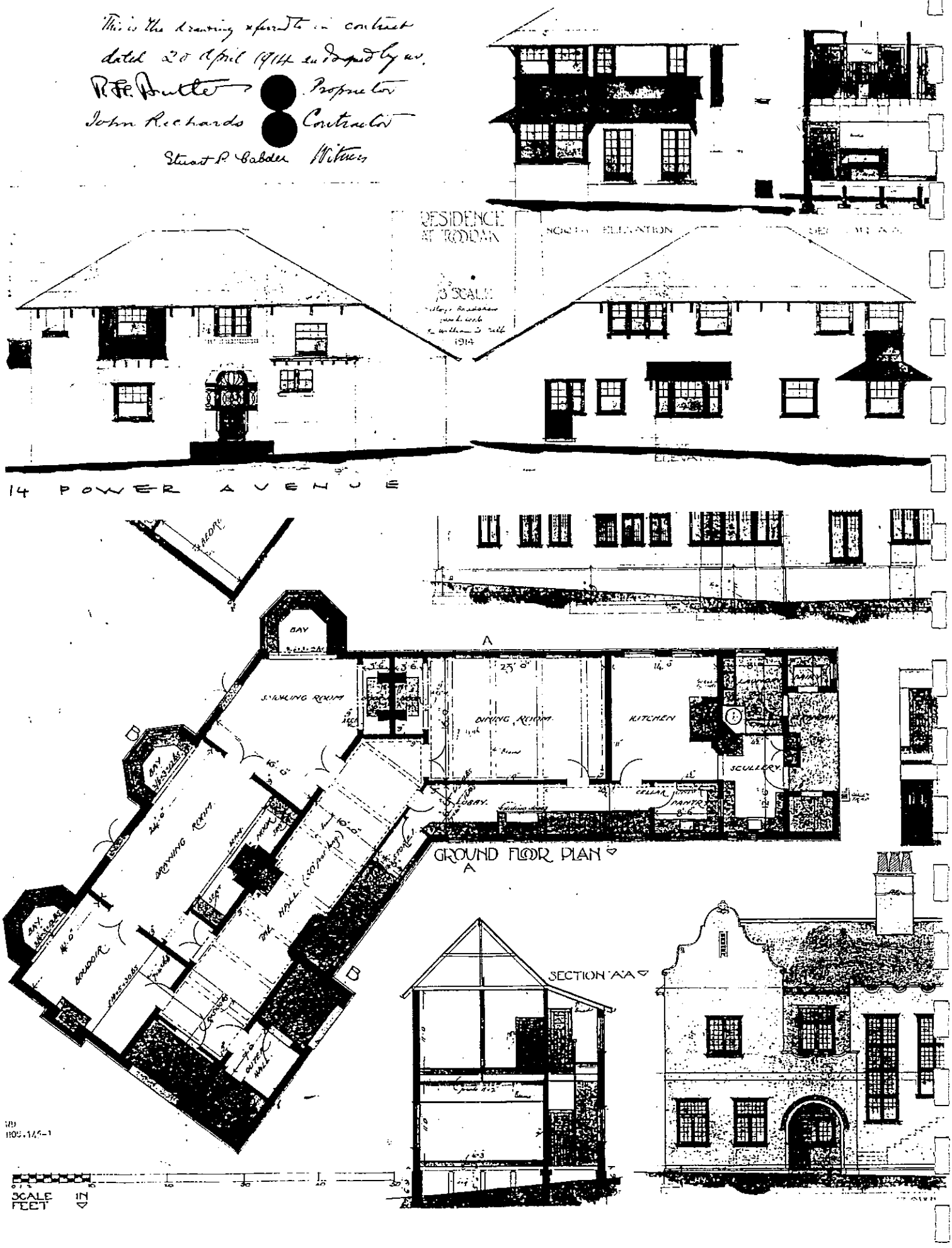
Butler was rightly considered an architect of great talent, and many of his clients were wealthy pastoralists and businessmen. His country-house designs include Blackwood (1891), near Penshurst, for R. B. Ritchie, Wangarella (1894), near Deniliquin, New South Wales, for Thomas Millear, and Newminster Park (1901), near Camperdown, for A. S. Chirnside. Equally distinguished large houses were designed for the Melbourne suburbs: Warrawee (1906), Toorak, for A. Rutter Clark; Thanes (1907), Kooyong, for F. Wallach; Kamillaroi (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 Billilla (1905), Brighton, for W. Weatherley, which incorporates panels of flat-leafed 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 included *Modern architectural design* and *Healthy homes*, both published in Melbourne in 1902. 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, *J*, July-Sept 1903, Mar 1905, Mar-May 1922; *Building, Engineering and Mining J*, 9 Jan 1892; *Argus*, 1 June 1949; D. H. Alsop, Walter Richmond Butler, architect (B. Arch. research report, Univ Melb, 1971); W. R. Butler papers (LATL).

GEORGE TIBBITS


This is the drawing referred to in contract
dated 20 April 1914 entered into by us.
R. F. Butler — Proprietor
John Richards — Contractor
Stuart P. Cabder — Witness
RESIDENCE AT TOODAIN
NORTH ELEVATION
SCALE
1914
14 POWER AVENUE
BAY
SMOKING ROOM
DINING ROOM
KITCHEN
LAUNDRY
SCULLERY
LOBBY
CELLAR
PANTRY
DRAWING ROOM
BOUDOIR
THE HALL
OUTER HALL
GROUND FLOOR PLAN
SECTION 'A-A'
SCALE IN FEET

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, Esplandade 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)

1 Deacon, 'Christopher A. Cowper 1868-1954', thesis, Dept of Architecture, University of Melbourne.
2 John Clare, 'The post-Federation house in Melbourne', B.Arch thesis, University of Melbourne, 1984, p.49.
3 Terry Sawyer, 'Residential Flats in Melbourne', B.Arch thesis, University of Melbourne, 1982, p.104.
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

Alfred Dunn Architect 45 Collins Street West Melbourne

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).

1 John Clare, 'The post-Federation house in Melbourne', B.Arch thesis, University of Melbourne, 1984, pp.44, 50.

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

FICK, 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

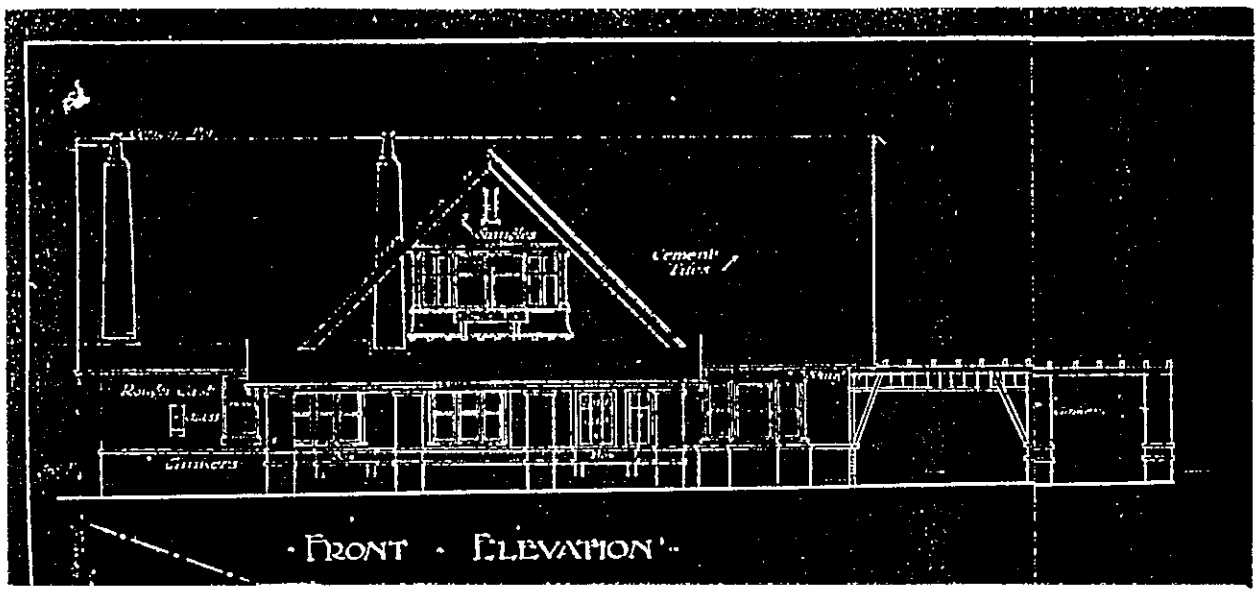
2 Hopetoun Road
Architects: Gawler & Drummond
1921: for P Owen

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.*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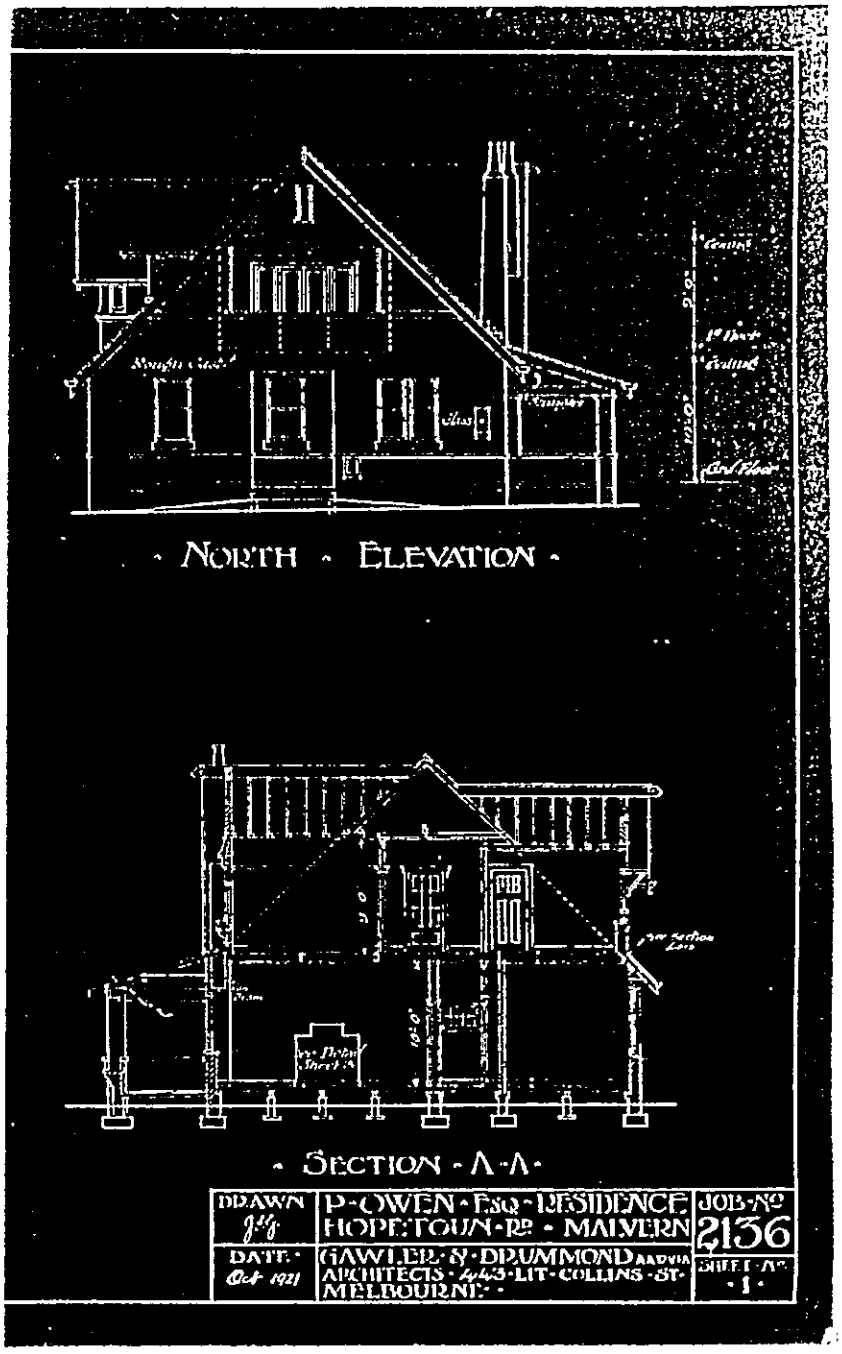
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GODFREY AND SPOWERS

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

Projects in Malvern

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

Biographical Information

GRIFFIN, WALTER BURLEY (1876-1937), 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 Ricker'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 Heald Perkins and other architects in Chicago's Steinway Hall, then in 1901-06 as an associate of Frank Lloyd Wright at Oak Park. He also undertook private commissions, the most notable of which were the Emery house (1903) and the landscape designs for the grounds of the state normal schools of Eastern Illinois (1901) and Northern Illinois (1906). 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 practitioner of what eventually became known as the Prairie School of architecture.

On 29 June 1911 Griffin married 40-year-old MARION LUCY MAHONY (1871-1961), daughter of an Irish-born schoolteacher. They had no 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 1894. Wright, with whom she worked until 1909, had a high regard for her talents as a draughtsman, illustrator and designer of furnishings. After Wright absconded to Europe with Mrs Cheney, Marion joined the office of Hermann von 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 Alstan Lippincott—who soon married Griffin's sister, Genevieve—and George Elgh (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 importunings 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 fustian 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.8] 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 Lieut-Colonel Percy Thomas Owen [qq.v.], director-general of Commonwealth works. Believing that many features of Griffin's plan were vastly extravagant and incapable of realization, they nevertheless pressed on, to Griffin's chagrin, with the design and construction of the engineering works to serve the future city. In September 1914 when the Fisher government returned to power, another new minister, W. O. Archibald [q.v.7], baffled by having to deal with 'two staffs of experts', demanded from Griffin, whom he described as a 'Yankee bounder', his long-promised 'amended plan', which was presented in March 1915. That month the Parliamentary Standing Committee on Public Works rejected Griffin's peculiar proposals for the sewerage system, and in November 1916 his extensive lakes scheme was rejected in favour of the 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 virulent attack in parliament on the officers responsible for the project. A royal commissioner, Wilfred Blacket [q.v.7], K.C., was appointed to inquire. For seven months from July 1916 Webster himself conducted what amounted to a case for the prosecution. Owen was, perforce, counsel for the defence. The commissioner's findings, presented in six reports in March and April 1917, were more remarkable for their discursiveness than their prudence. Blacket held Griffin blameless and found the former minister, Archibald, and certain unnamed officers guilty of forming 'a combination . . . hostile to Mr Griffin and to his design for the city'. He judged that many engineering decisions on water supply and sewerage were wrong, and made scathing observations about inefficient management and wasteful expenditure. He held the extreme view that Archibald should have 'either cancelled Griffin's contract and reverted to the design of the Departmental Board, or else have 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 works branch of Home Affairs had 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 ended 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 lakes 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. By 1920, 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 fulfil 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 and his correspondence 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 lay-out of the Federal Capital by Mr W. B. Griffin'. In 1925, when an independent Federal Capital Commission was established with (Sir) John Henry Butters [q.v.7] as chairman (and Owen as its chief engineer), Groom, then attorney-general, introduced the requirement that Griffin's plan should be published in the *Government Gazette*, and any variation to it be open to disallowance by parliament. In 1928 Griffin asserted that the commission 'had violated the aesthetic, social and economic principles in almost every act and [his] details for roads and services had not even been referred to in the actual work'. But Griffin's ideas were respected to the extent that they were judged feasible. The lakes scheme, as completed in 1964, designed without regard to the conflicts of fifty years before, conforms closely to the proposals of the otherwise discredited board's plan.

Throughout his seven turbulent years as part-time Federal director Griffin was active in private practice: for three years from 1914 in a long-distance Chicago partnership with Francis Barry Byrne, a former Oak Park colleague; until June 1915 in a short-lived partnership with J. Burcham Clamp [q.v.8] in Sydney; and from 1915 in his own office in Melbourne, with Marion, Lippincott and Elgh, who was soon to be replaced by an Australian, Edward Fielder Billson. Griffin's letterhead from that time carried the legend, 'Architect and Landscape Architect – Sydney - Melbourne - Chicago'. He undertook numerous site-planning commissions in the United States and Australia, only a few of which were carried out. The most notable were the Rock Crest-Rock Glen community in Mason City, Iowa, where Griffin designed some distinguished houses, the town plans for Griffith and Leeton, New South Wales, and the Summit and Glenard estates at Eaglemont, Melbourne. At Eaglemont the Griffins built the only house designed for themselves, a modest 'one-room' dwelling constructed in Knitlock, a precast concrete building block, which Griffin had patented in 1917.

His first successful architectural commission in Australia was a reconstruction, in 1916, for the Café Australia, Melbourne, a *tour de force* in interior design with furniture and decoration designed by Marion. The most notable building completed 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 his Federal capital appointment in 1920 Griffin remained in practice in Melbourne. His most important commissions were a seven-storey office building, Leonard House (1924), notable for its glazed curtain-wall facade, and the Capitol Theatre (1924), a richly ornamented cinema within an eleven-storey office block. Capitol House was the most substantial and most celebrated building of his career. The cinema, with its geometrically modelled ceiling, richly illuminated with concealed lighting, was saved from demolition and partly restored in 1965.

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, a community 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 she produced superbly presented decorative drawings, colour-rendered on fabric, of his building designs; but her principal role at Castlecrag was as a community leader, organizing a variety of cultural activities from ballet classes to classical drama, staged in a rock-gully adapted to serve as an amphitheatre. Both Walter and Marion were interested in Theosophy until, in 1930, 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 1935. Nothing came of this project but he was engaged as the designer of the United Provinces Exhibition of Industry and Agriculture in Lucknow and ran into troubles similar to those he had encountered with Canberra. Only a small part of his imaginative and extravagant scheme was carried out. But he and Marion were entranced by India and enthusiastically worked together on numerous designs for palaces and bungalows. Few of them were used, but one building commissioned to house the *Pioneer* newspaper was completed after his death.

Griffin died of peritonitis on 11 February 1937 in Lucknow five days after an operation, and was buried there. Marion, dissuaded from an attempt to carry on his work in India, returned briefly to Castlecrag where it was established that Griffin had left heavy debts. While unsuccessfully attempting to practise in Chicago, she wrote a disjointed account of her life with Griffin. The book-length typescript, 'The Magic of America', is in four parts, 'The Empirial [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 astounded 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 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: a bibliography of 1876 to 1976 and a guide to published sources* (Melb, 1980).

PETER HARRISON

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.

A.D.B.

HADDON, ROBERT JOSEPH (1866-1929), 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 coloured and line perspectives and the design of building façades. 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 such architects 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 in his office 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 florid wrought iron. His principles were closely allied with those of the English Arts and Crafts architects who were propounding simplicity, originality, craftsmanship, 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 Swinburne Arts School, Hawthorn (1917). The plain façade of the Collins Street office was contrasted by the use of two large lions' 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 Stephen's, 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 1903; *Vic Architectural Students Soc J*, Mar 1909; *Building* (Syd), 11 Nov 1916; *Real Property Annual*, 1917; *Argus*, 18 May 1929; D. K. P. Wee, Robert Haddon (B. Arch report, Univ Melb, 1966); Letter by Haddon 11 June 1902 to secretary, Vic Artists' Soc. (LATL).

ROSLYN F. 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

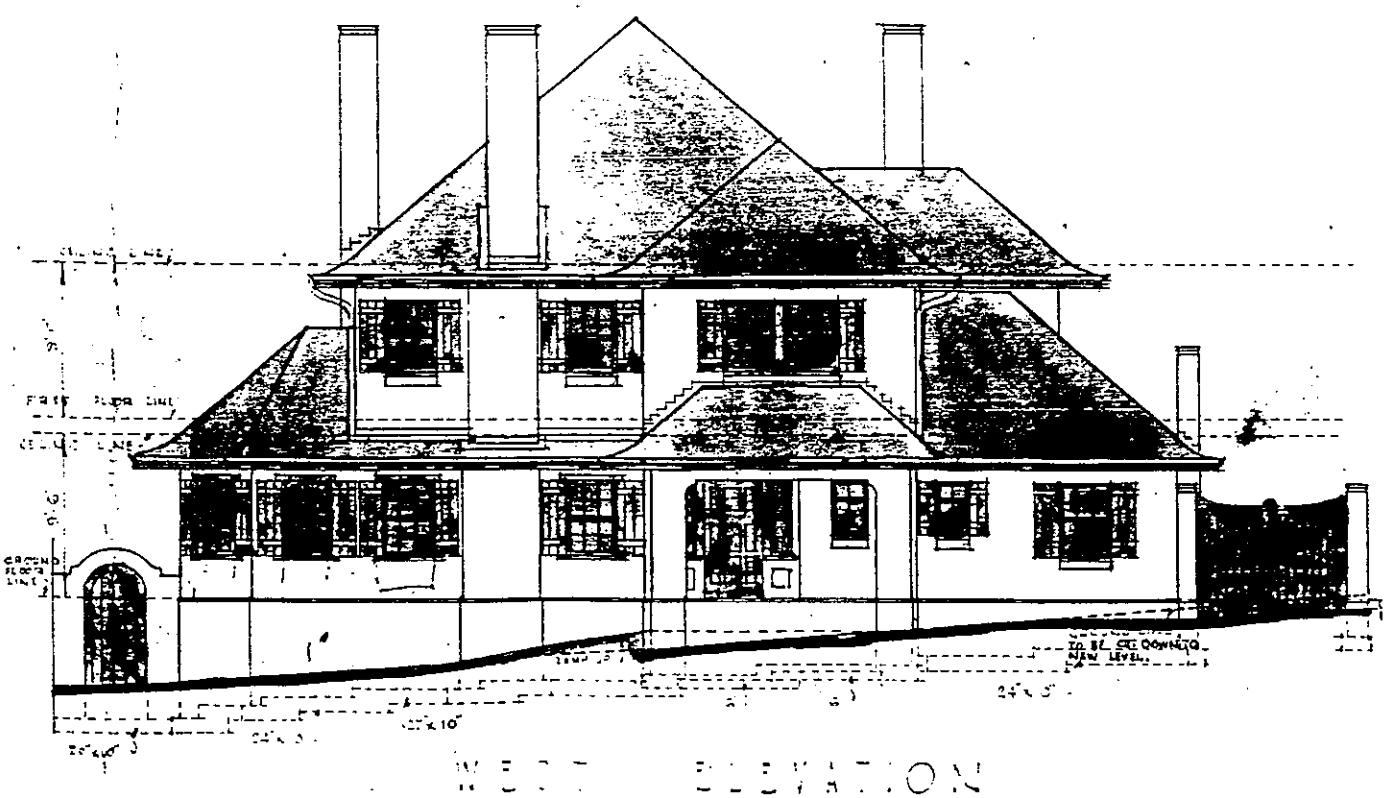
Sunleigh Lodge, 5 Russell Street
Architect: Robert Hamilton
1933: for Nichol Hart

Biographical Information

Klingender & Alsop dissolved their partnership in 1920 as a result of Alsop's ill health, and Klingender formed a new partnershiop 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.



WEST ELEVATION

8 MACQUARIE ROAD

HUDSON AND WARDROP

Projects in Malvern

1A Chesterfield Avenue
1927

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

18 Linlithgow 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 Hollinshed
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 Hollinshed 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 Hollinshed, 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 - Hollinshed, 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, frontis piece; 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 balconettes 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 opaquely compared to 'a recumbent jungle beast'

by its reviewer in the *Australian Home Beautiful*, Hattie 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.
7 Celestina Sagazio & Bryce Raworth, 'Prince Henry's Hospital Conservation Analysis Report', unpublished report prepared on behalf of the Historic Buildings Council, January 1991, pp 43-46.
8 *Ibid.*

KLINGENDER, F.L. AND K.

Projects in Malvern

19 Evans Court
Architect: F L & K Klingender
1929

17 Hopetoun Road (Cnr 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)

1 Smith, *Cyclopedia of Victoria*, II, 1904, p.452; University of Melbourne Architectural Index, various entries; Richard Aitken, 'Edwardian Geelong, An Architectural Introduction', thesis, Deakin University, 1978.
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.
6 Robin Boyd, *Australia's Home*, Melbourne 1952, p.97. Boyd refers to Buchan, Laird & Buchan, but is speaking specifically of the period 1933-35.

FRONT (N) ELEVATION

SECTION A-A.

REAR (S) ELEVATION.

[illegible] & BUCHAN PTY. LTD. ARCHITECTS, GEELONG.	RESIDENCE TOORAK FOR F. SANDERS ESQ.	SCALE 1 IN. 8 FT.	DRAWN [illegible] TRACED [illegible] SHEET 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 oustanding acheivement. Other known projects include the Jazz Moderne Richardson house opposite St Catherines in Heyington Place, now sadly gutted, and a house in Marne Street South Yarra, adjacent to the appartment 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 Clerehan 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

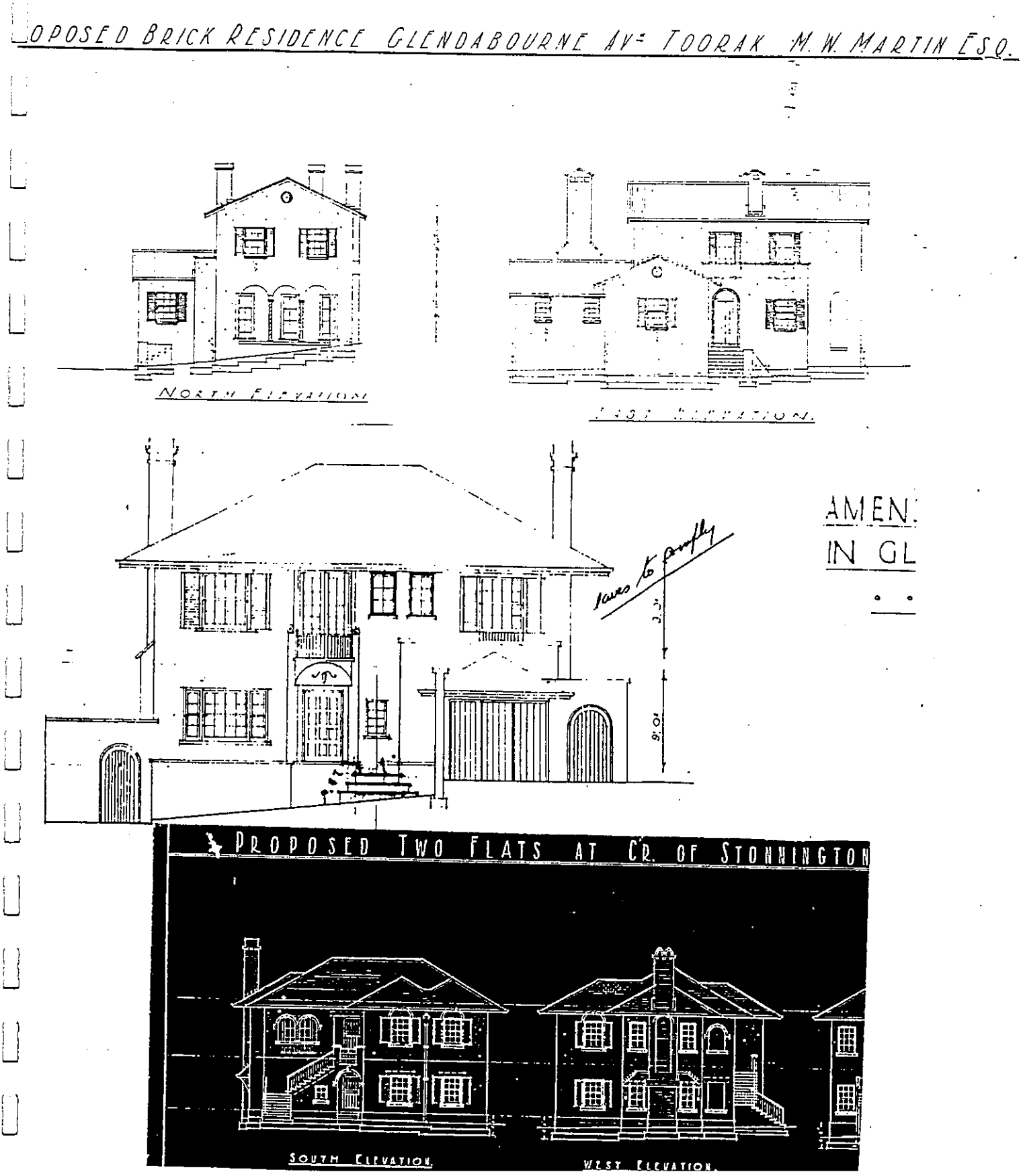
15 Wilks Avenue

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.



MASON, WALTER

Projects in Malvern

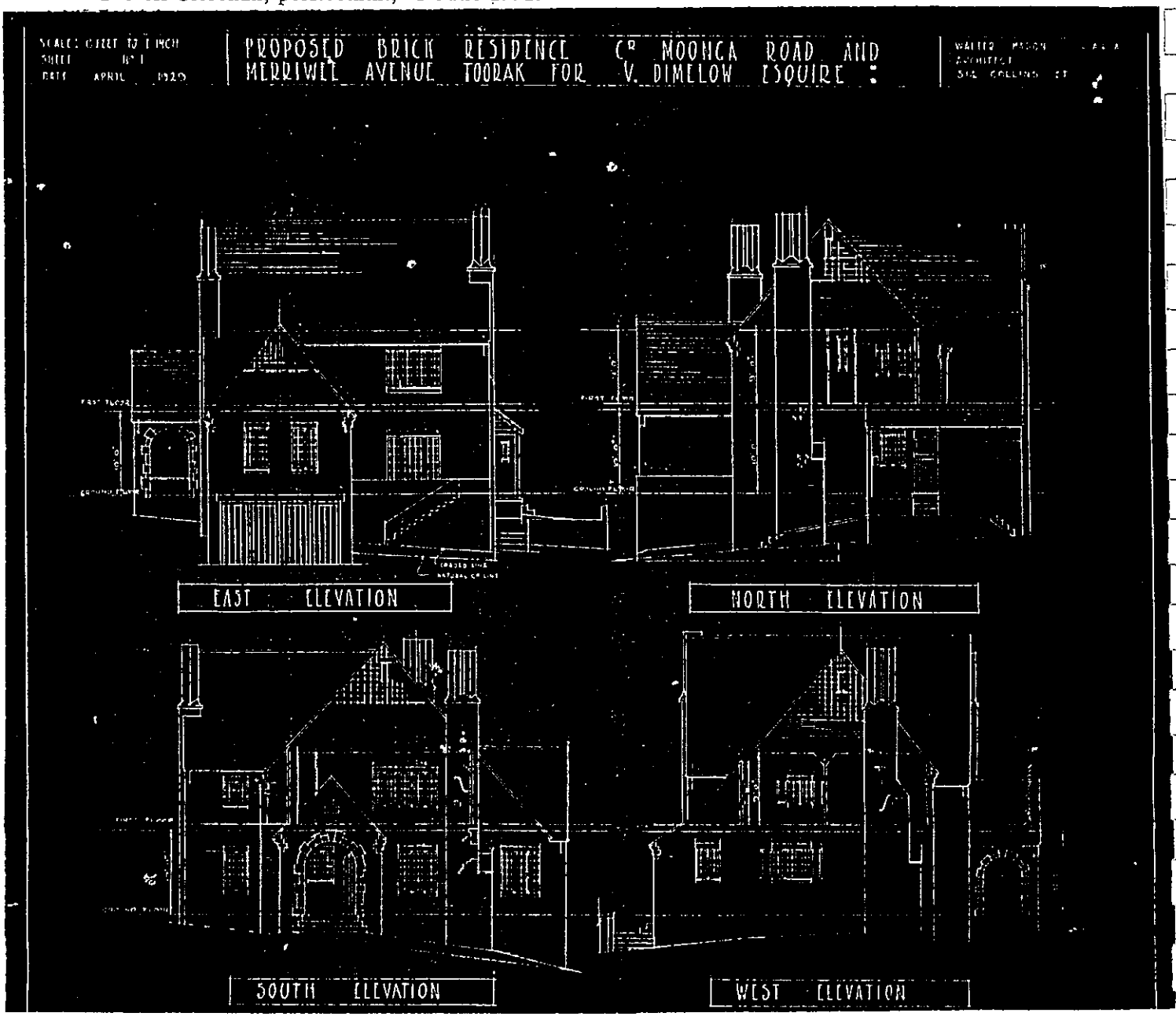
Flats, 428 Glenferrie Road
1925

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)

1 Neil Clerehan, pers.comm., 15 June 1992.



NICHTERLEIN, G.E.

Projects in Malvern

314 Glenferrie Road
Architect: G E Nichterlein
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 prestigous 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.

1 Nigel Lewis and Associates, 'Calthorpes Residence, 24 Mugga Way, Red Hill, Conservation Analysis and Museum Policies', Department of Territories and Local Government, 1984.

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

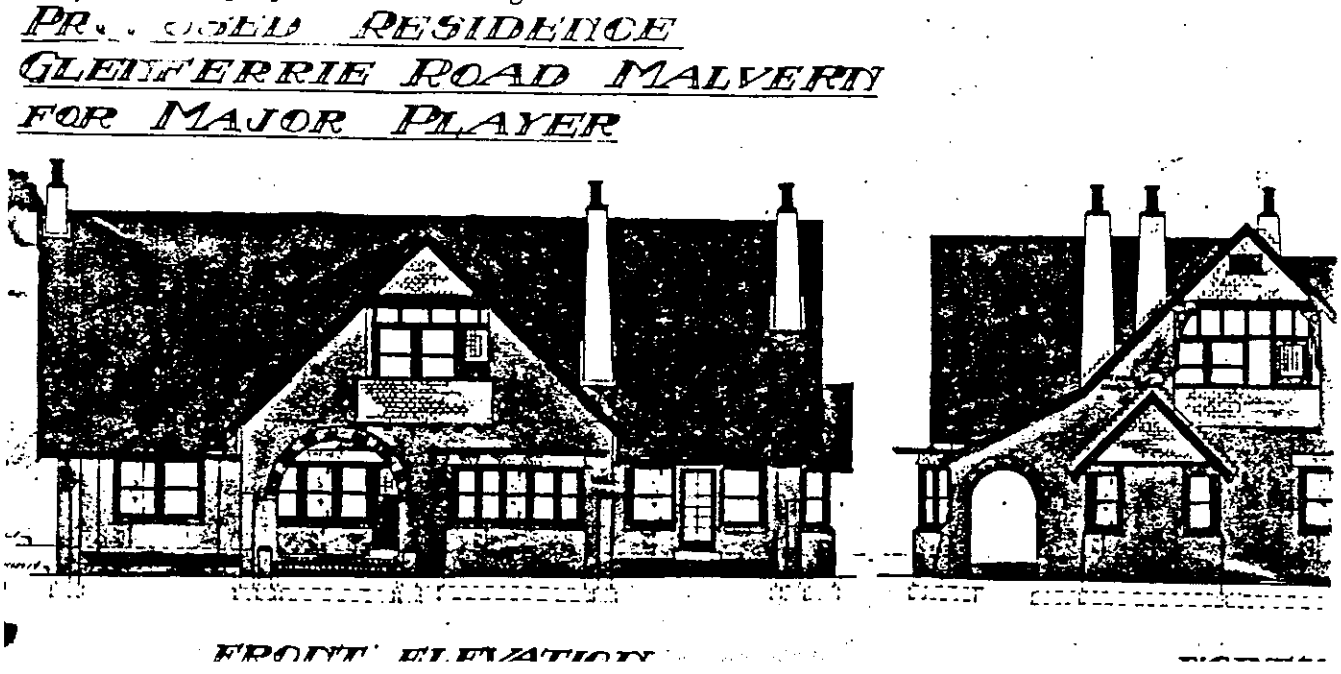
5 Wandeen Road
Architect: A and H L Peck
1923: for F Anderson

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

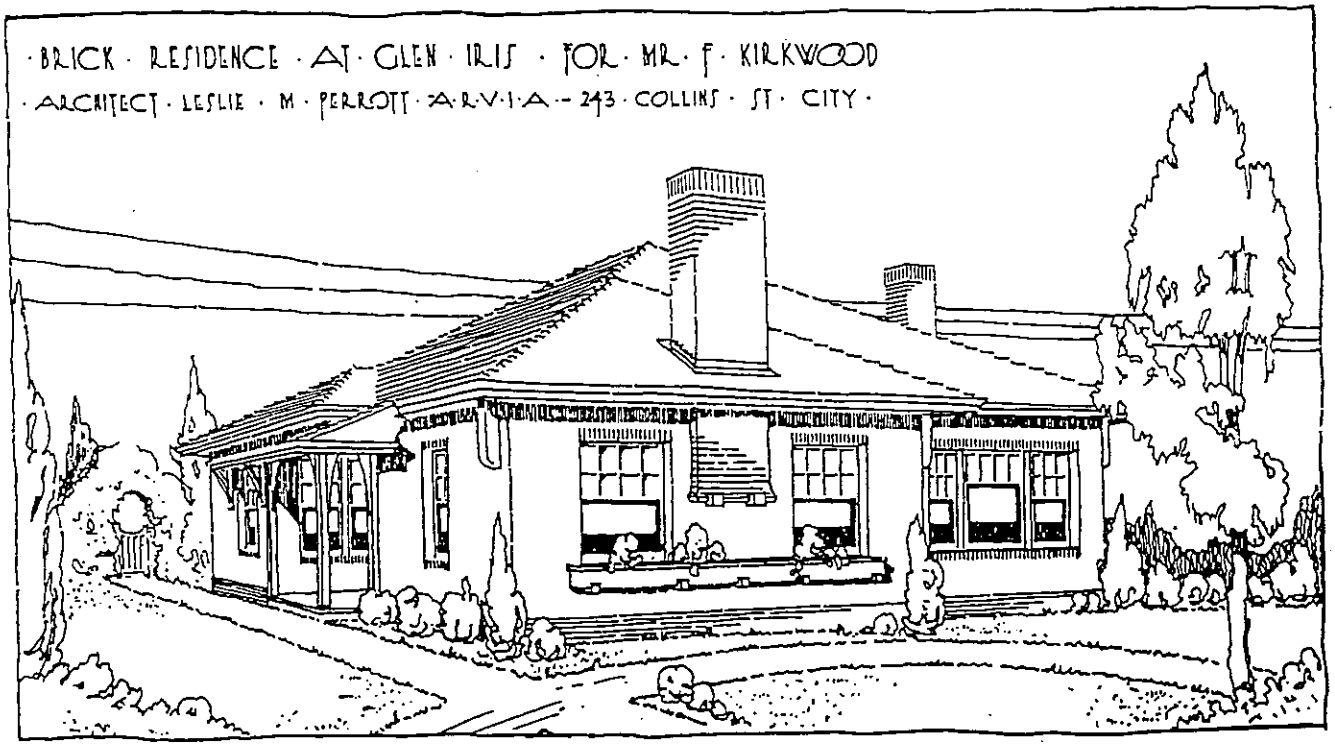
41 Kyarra Road
Architect: Leslie M Perrott
1925: for Mr F Kirkwood

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 immitative 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.
2 Graeme Butler, *Camberwell Conservation Study*, 1991.
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 this 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 (c1924-25; 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.

PLOTTEL, JOSEPH

Projects in Malvern

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

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

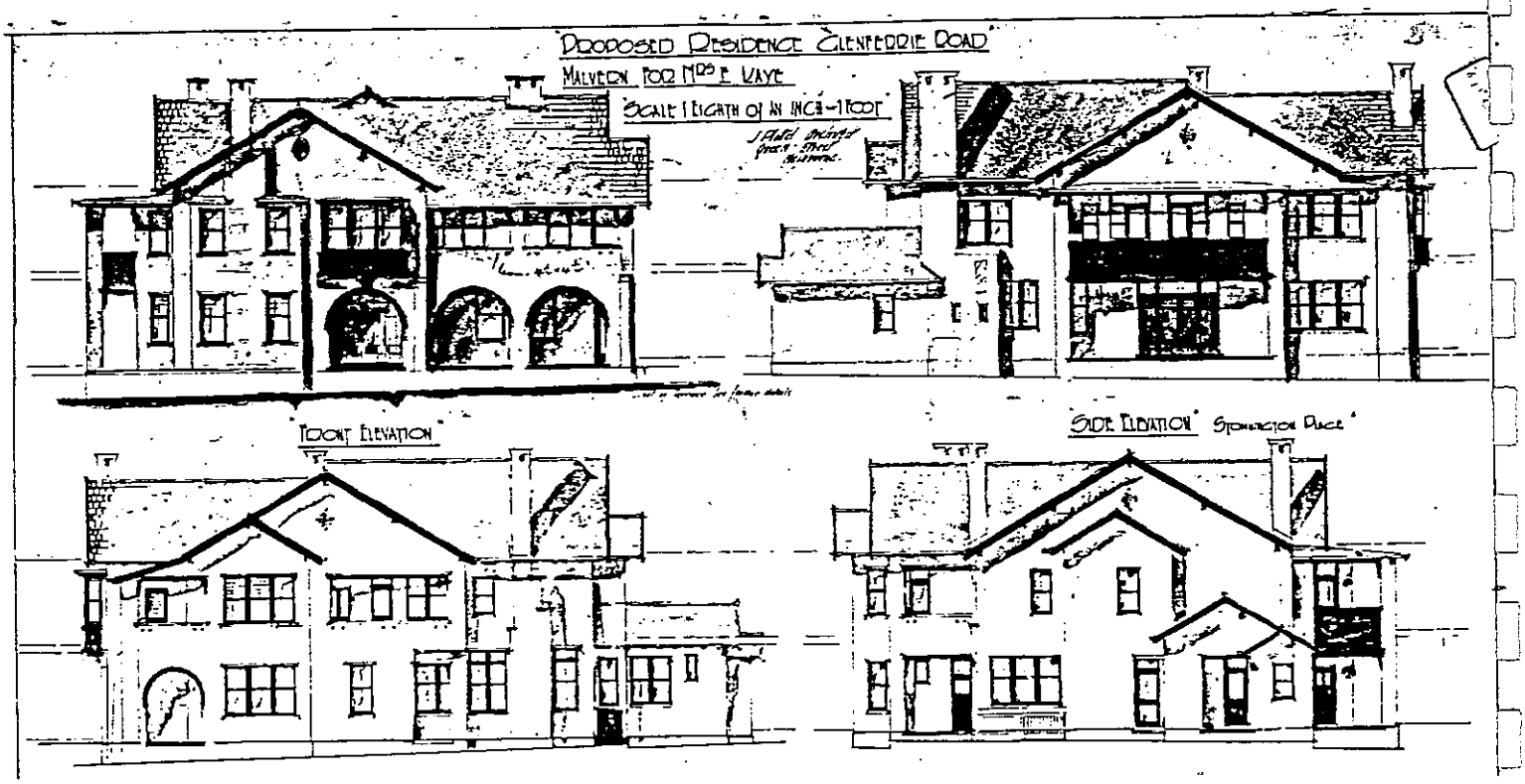
1078 Malvern Road
Architect: James W Lockwood
1916: for Mr J W Lockwood
Architect: J Plottel
1926: Alterations and additions for Ernest Marks

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

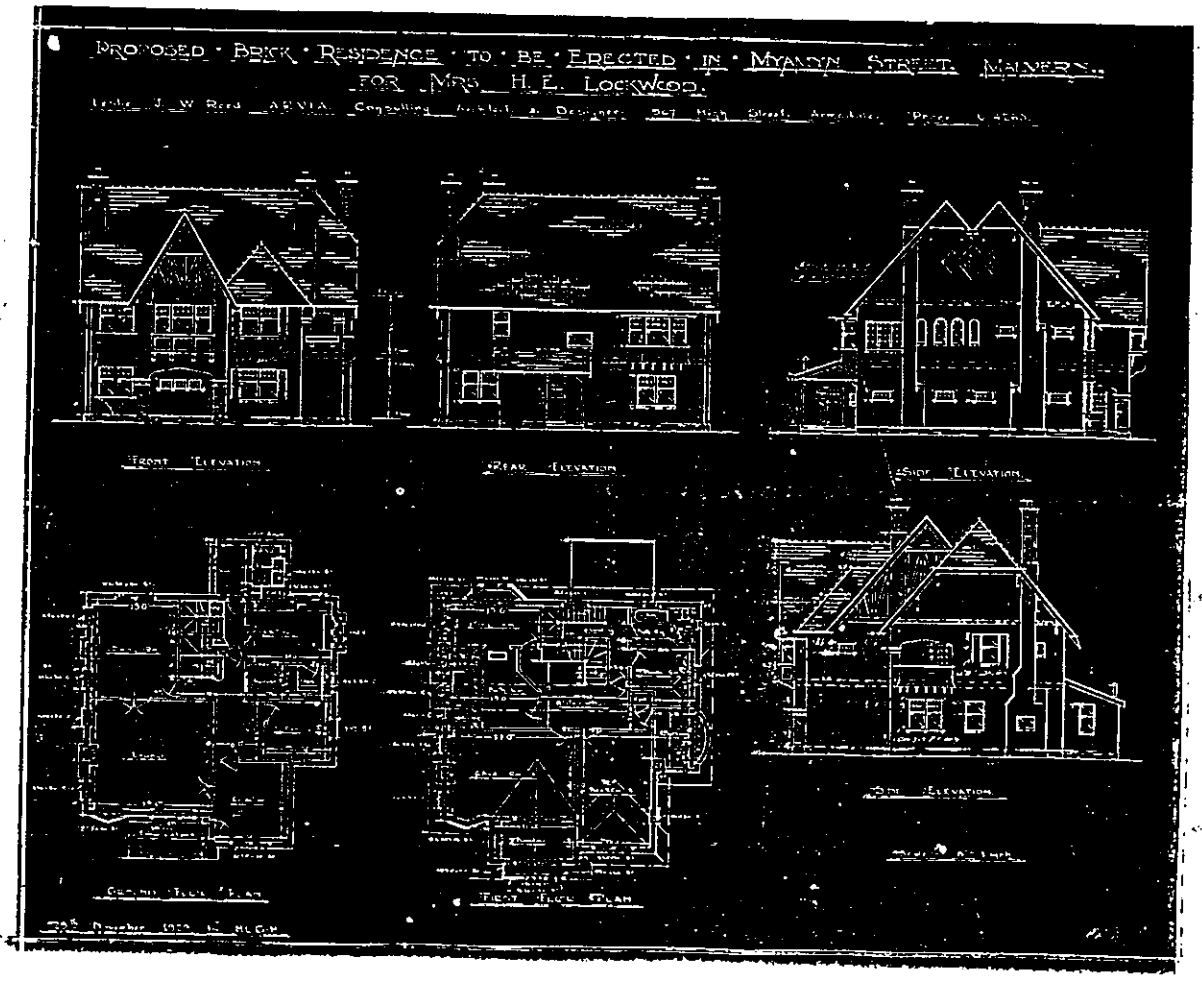
Corner Moorakyne and Glenferrie Road
1933

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 Saddleworth, 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 Cindcrete 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 Belmot 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 interms 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.
2 *ABCN*, 24 February 1894, p.1.
3 Sands & McDougall Directory, 1906.
4 University of Melbourne Architectural Index, various entries.
5 *Building*, 12 December 1911, p.64.
6 *Royal Victorian Institute of Architects Journal*, 29 November 1929.
7 *Ibid.*
8 *Ibid.*
9 MMBW Drainage Plan No. 131561, 29 June 1923.
10 *Australian Home Beautiful*, April 1928, pp.12-18.
11 *Ibid.*, November 1930, pp.30-31.
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.

1 Wilson & Sands, *Building a City*, 1981, p.154.

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 achitect Michael Ryan who practiced in Donald, St Arnaud and Stawell.

SCHREIBER AND JORGENSEN

Projects of Malvern

331 Glenferrie Road
Architect: Schreieber & Jorgensen
1918

382 Glenferrie Road
1923

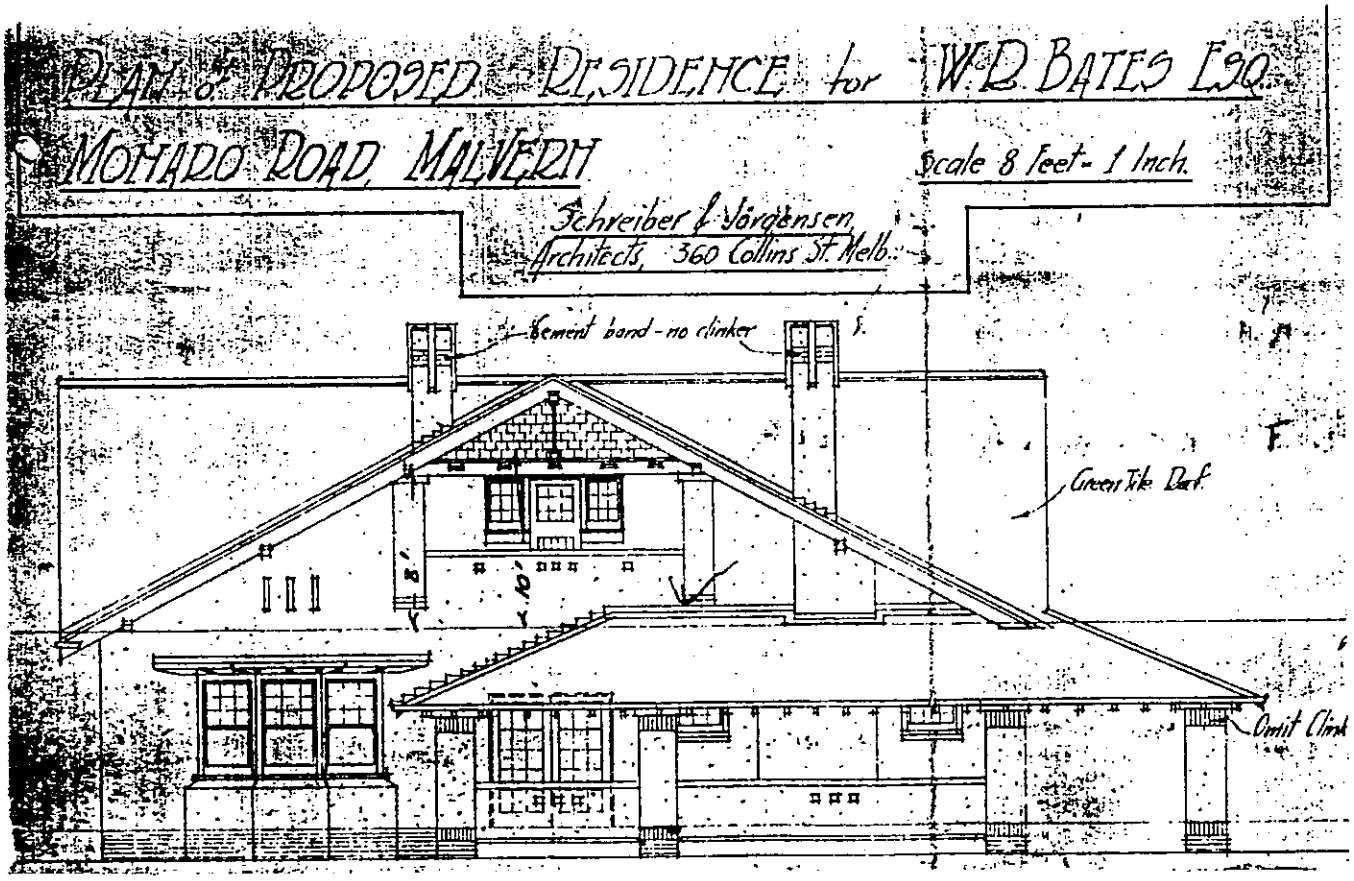
1021 Malvern Road
Architect: Shreiber & Jorgensen
1923: for Mr Gason

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.



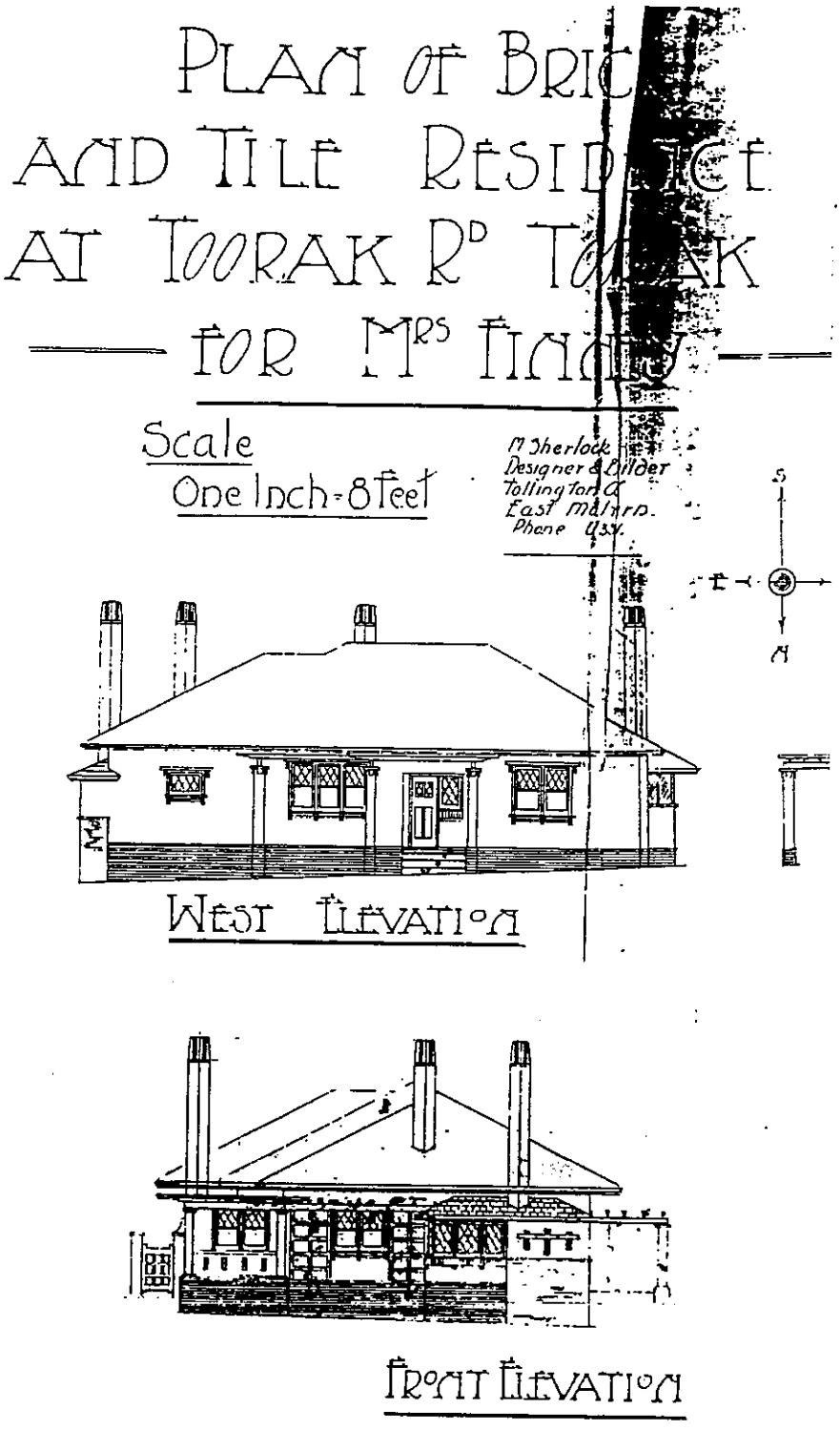
SHERLOCK, M.

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 Trenery 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

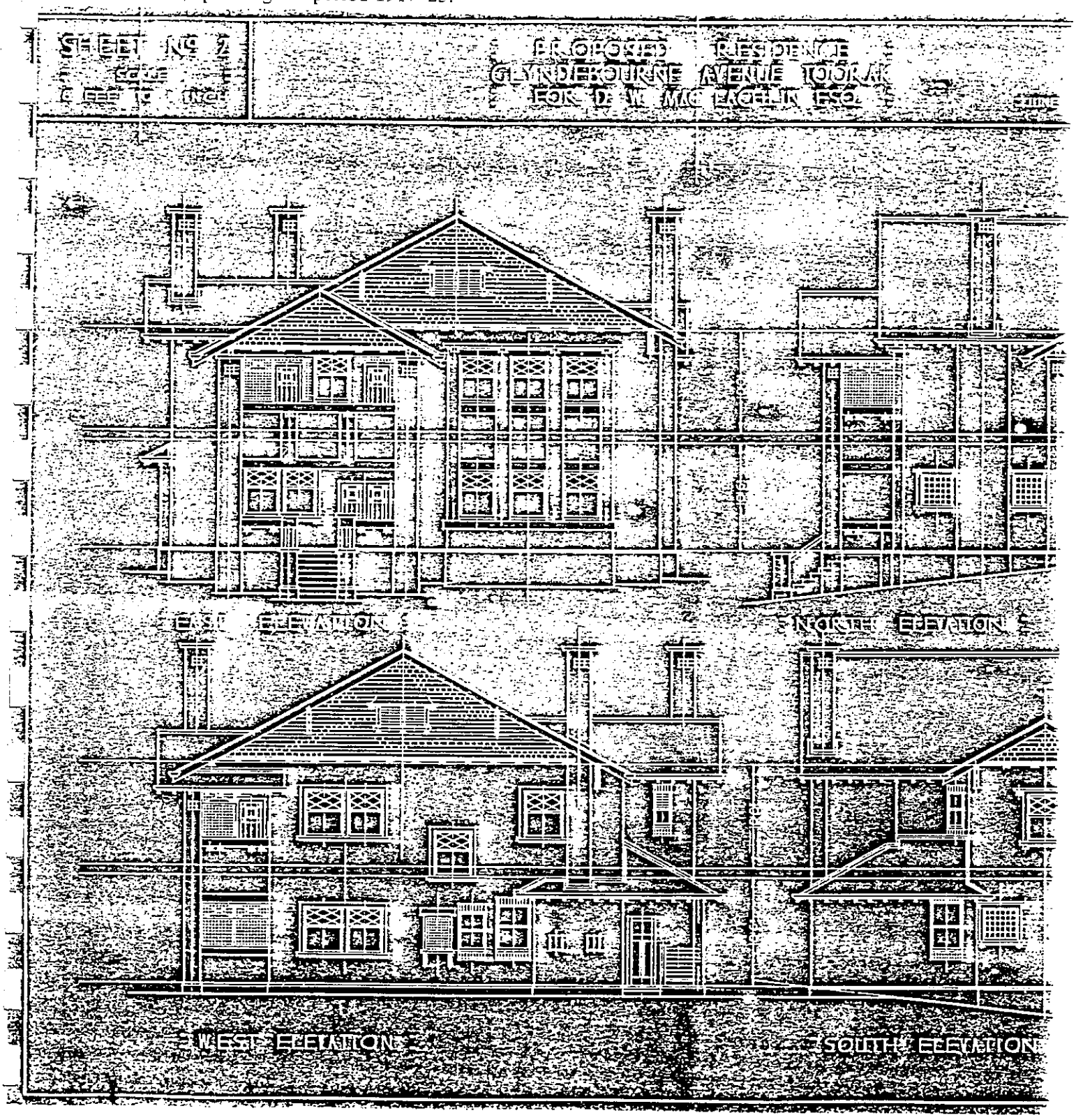
SUTHERLAND, GORDON J.

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 *Austrlian 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 Mrlbourne 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.
2 George Tibbits, 'The So-Called Melbourne Domestic Queen Anne', Historic Environment, Vol.2, no.2, 1982.

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 Moorakyne 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.

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
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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 statesmem 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).

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BARNES, ARTHUR R.
BATES, PEEBLES AND SMART
BEAVER AND PURNELL
BEEDHAM, ERIC
BELL, GUILFORD
BILLSON, EDWARD F.
BLACKETT AND FORSTER

BLOOM, HAROLD
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USSHER AND KEMP
WATTS, THOMAS
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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
Landscape 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: Ussher & 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: Schreieber & 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 Plottel
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 Brae, 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 Hollinshed
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
Architects: 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 Murray

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

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

Wyalla (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 Eggleston
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 Uvadale 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 Uvadale 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 Baillie 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 Cumloden, 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.

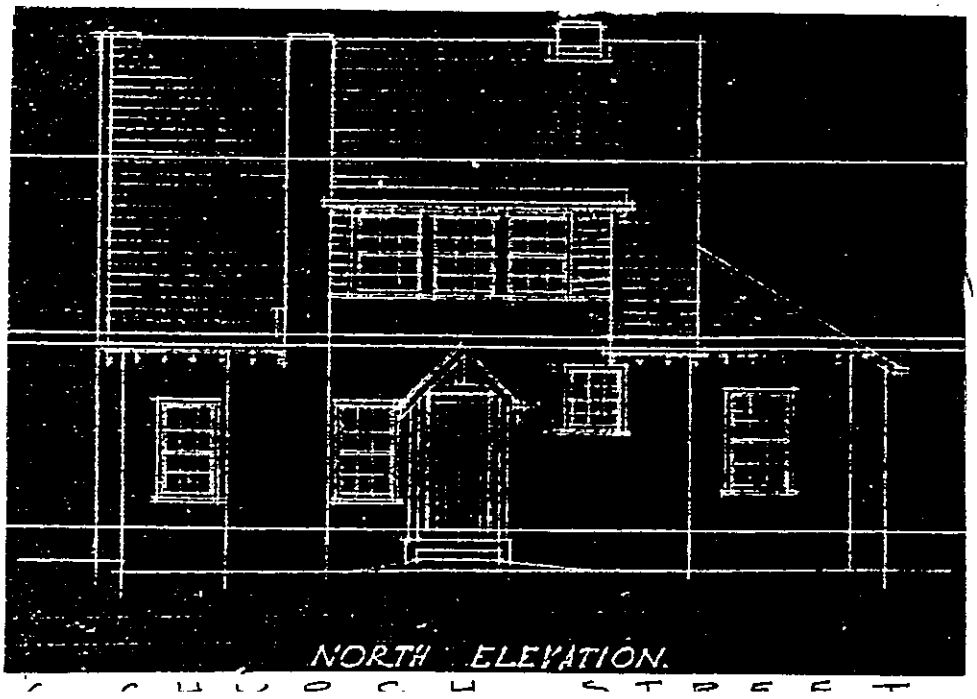
Tall and slight, of ready wit and fine features, Alsop was described as 'a true Edwardian gentleman, a man of impeccable manners, and thoroughly good company'. He was admired for his use of simple and unusual materials to create interesting and delightful effects, and his designs often drew together 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, are 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.

F. Alexander, *Campus at Crawley* (Melb, 1963); Roy Vic Inst of Architects, *J*, May 1933; *Aust Home Builder*, Nov 1932; *Building and Construction* (Melb), 5 Nov 1932, 23 July 1935; D. H. Alsop, Rodney Howard Alsop, architect (B.Arch. report, Univ Melb, 1970); P. Navaretti, Index of architects and their work: 1900-1940 (B.Arch. report, Univ Melb, 1971).

GEORGE TIBBITS

47



ANNEAR, HAROLD DESBROWE

Projects in Malvern

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

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

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

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

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

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

Biographical Information

See *Australian Dictionary of Biography*, Vol 7, p 77.

ANNEAR, HAROLD DESBROWE (1865-1933), architect, was born on 16 August 1865 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 stepsisters, 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 1868-75, 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 (1893), 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 Sezession style, was the Springthorpe memorial in the Kew cemetery (1897), described by the *Argus* in 1933 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 abstracted 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

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).

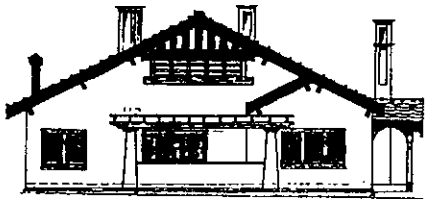
After World War I, Annear prepared several fine, simple designs which freely used the classical vocabulary. Notable among these are the graceful Church Street bridge, Richmond (1924), and Cloyne at 609 Toorak Road (1929), which has a jewel-like quality and is unified by the judicious repetition of a 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 button 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'.

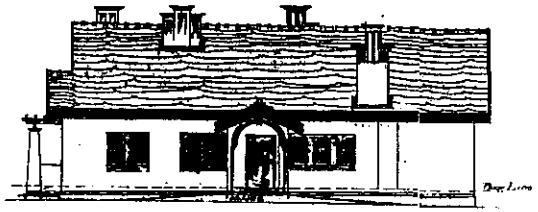
On 25 July 1891 at Carlton registry office he had married Florence Susan Chadwick, but by World War I his irascible artistic temperament had led to his wife's estrangement. He had diabetes for some years but died of hypertensive heart disease on 22 June 1933 at St Kilda, and was cremated. He was survived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

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 Desbrowe Annear . . .', *Architecture in Aust*, Feb 1967; *Aust Builder and Contractors' News*, Jan 1888, June 1894; *Building and Engineering J*, July 1893; *Punch* (Melb), 9 July 1925; *Argus*, 23 June 1933.

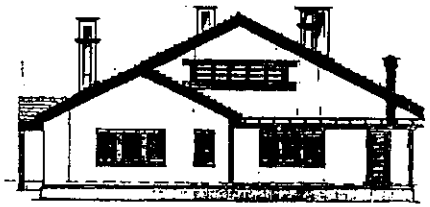
GEORGE TIBBITS



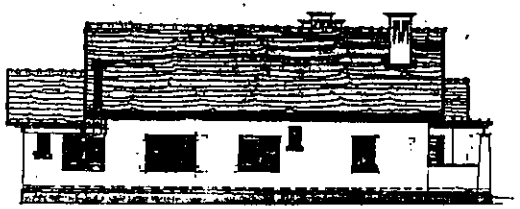
EAST ELEVATION.



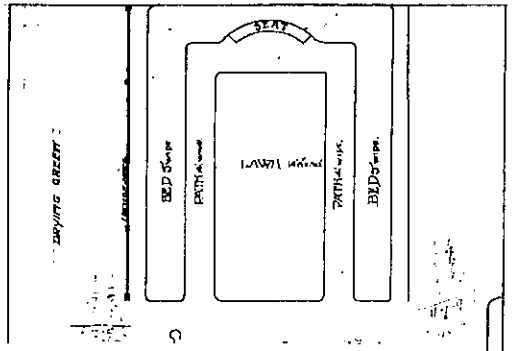
NORTH ELEVATION.

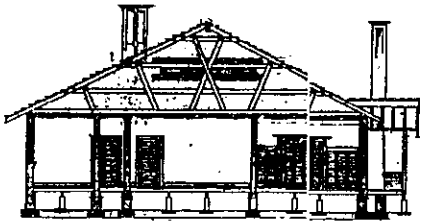


WEST ELEVATION.

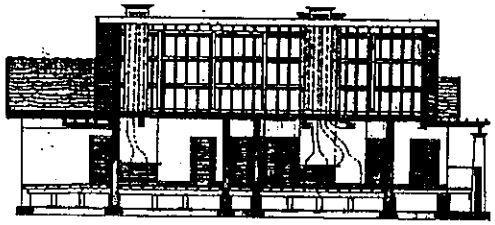


SOUTH ELEVATION



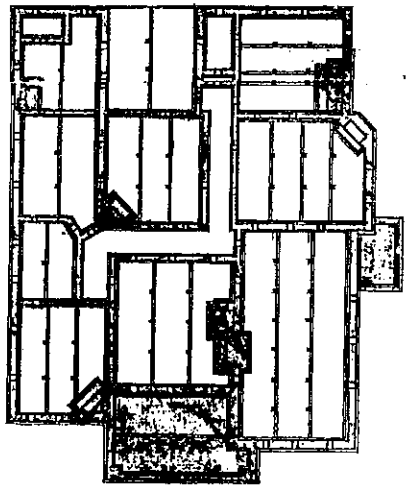


SECTION ON A.B.

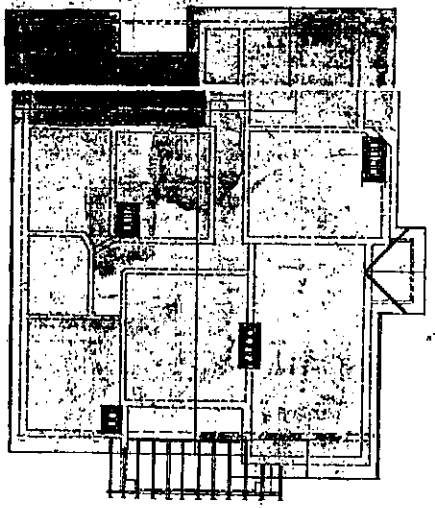


SECTION ON C.D.

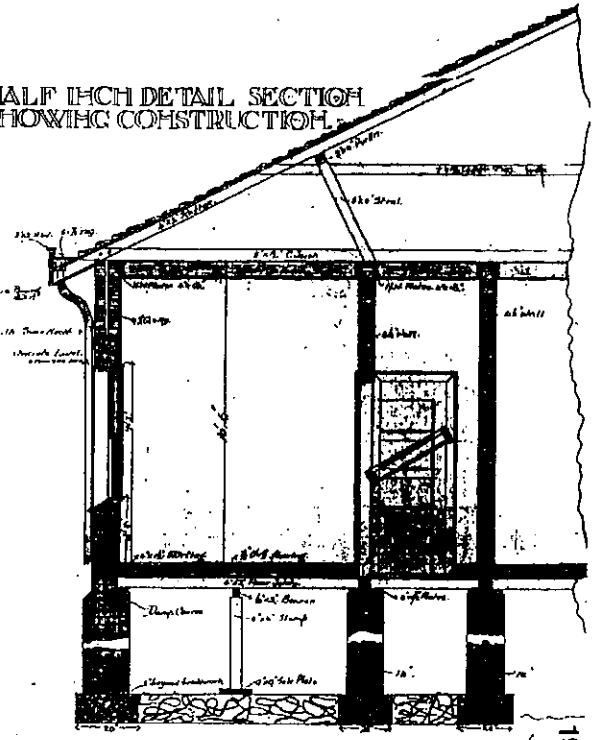
FOUNDATION PLAN.

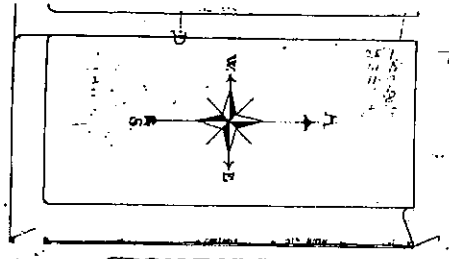


ROOF PLAN.

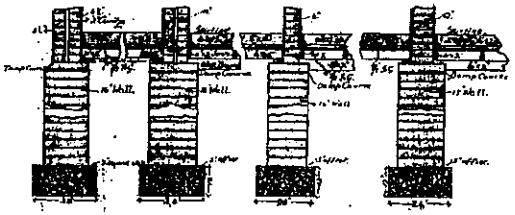


HALF INCH DETAIL SECTION SHOWING CONSTRUCTION.





GROUND FLOOR PLAN.

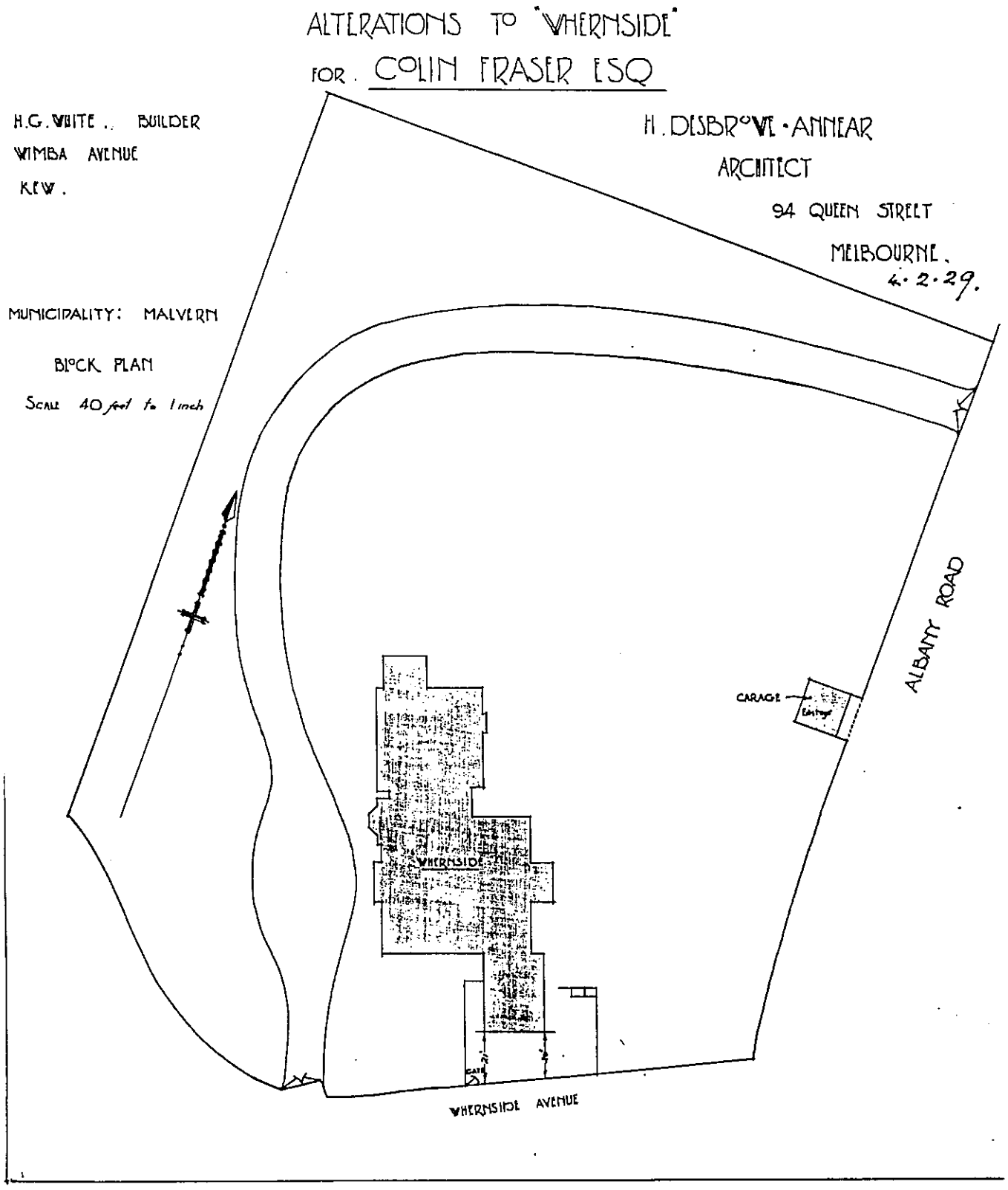


HALF INCH DETAILS OF FOUNDATIONS.

A.C. BROWN ESQ.	
RESIDENCE AT	DRAWN BY
ERSKINE ST	TRACED BY
MALVERN	CHECKED BY
SHEET No. 1.	DATE 28-3-19
SCALE ½" = 1 FT.	No.
HDESBROWE AHEAR ARCHITECT	
48 COLLINS ST MELBOURNE.	

1762

19


ALTERATIONS TO "WHERNSIDE"
FOR. COLIN FRASER ESQ
H.G. WHITE .. BUILDER
WIMBA AVENUE
KEW.
H. DESBROWE-ANNEAR
ARCHITECT
94 QUEEN STREET
MELBOURNE.
4.2.29.
MUNICIPALITY: MALVERN
BLOCK PLAN
SCALE 40 feet to 1 inch
ALBANY ROAD
GARAGE
WHERNSIDE
GATE
WHERNSIDE AVENUE

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 Melboune 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

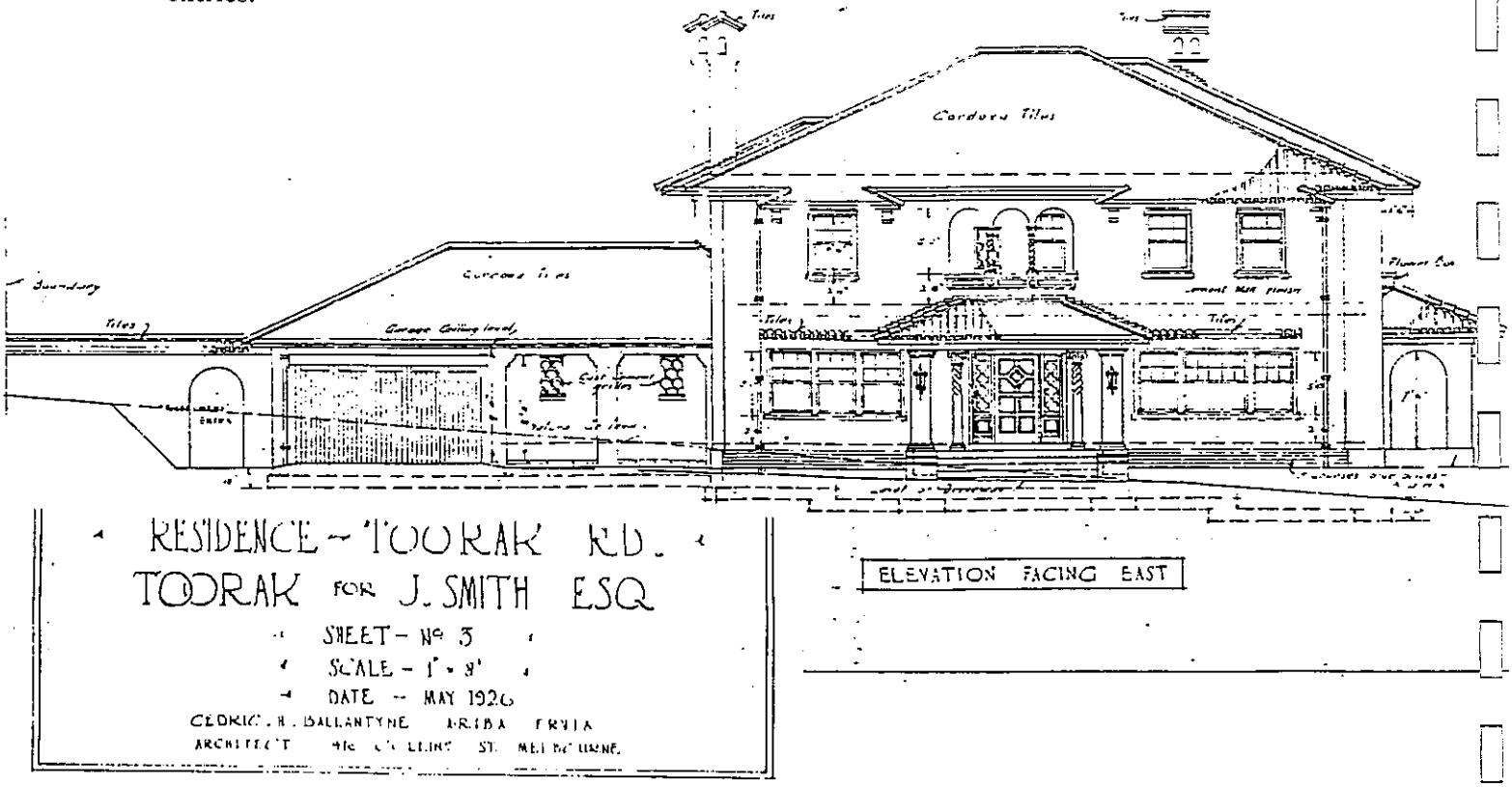
firm included Lister House, 61-65 Collins Street, Melbourne (1915; demolished), a bungalow at 8 Finch Street, Malvern (c.1914), another small bungalow (location unknown; c 1914) which was illustrated in the *Real Property Annual* of 1914 and described as an 'economic type of brick villa on small allotment', 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 (c1925). (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)

1 Wendy Jacobs, 'C.H. Ballantyne', MUAS-TNS, 1985.
2 John Clare, 'The post-Federation house in Melbourne', B.Arch thesis, University of Melbourne, 1984, pp.37-38.
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.
5 *RVIA Journal*, May 1929, p.43; *ibid.*, January 1930, p.xxvi.
6 Terry Sawyer, 'Residential Flats in Melbourne', B.Arch thesis, University of Melbourne, 1982, p.102.
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 Orrong 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 Orronmg 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

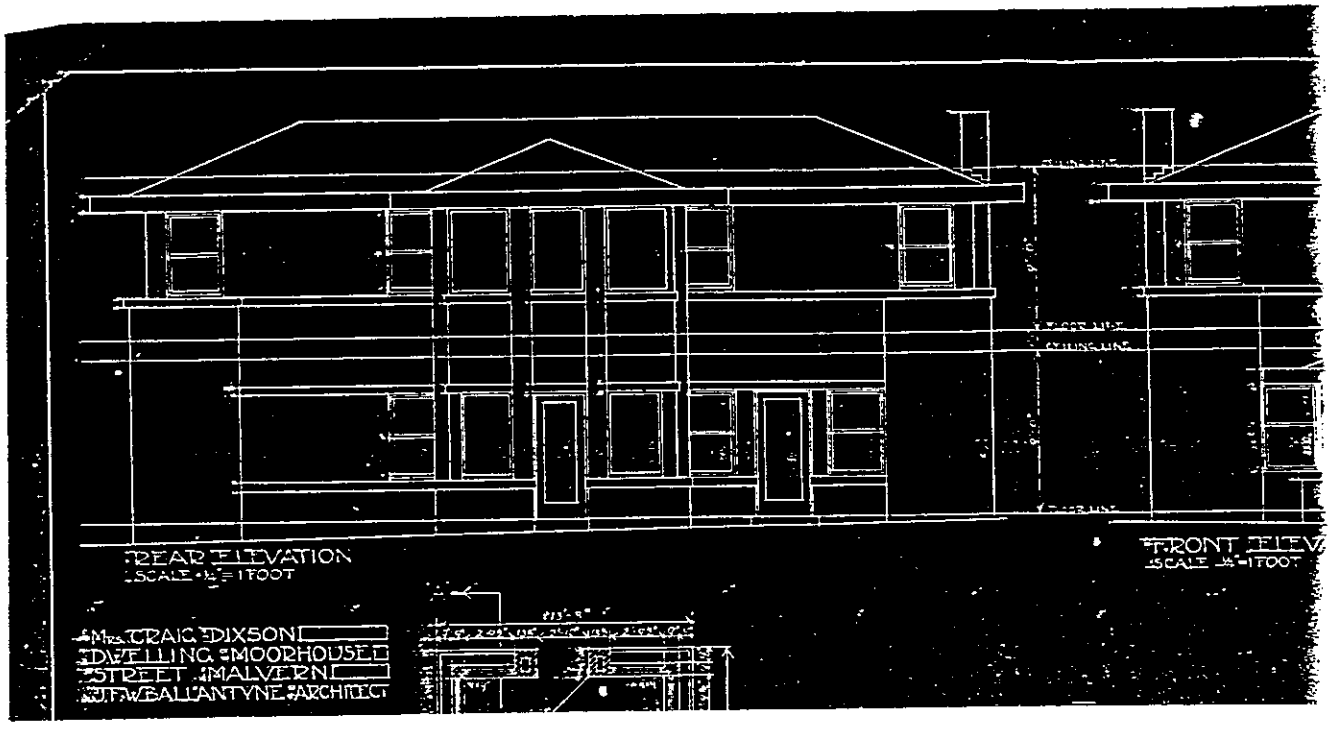
10 Wilks Avenue
Architect: J F W Ballantyne
own house

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

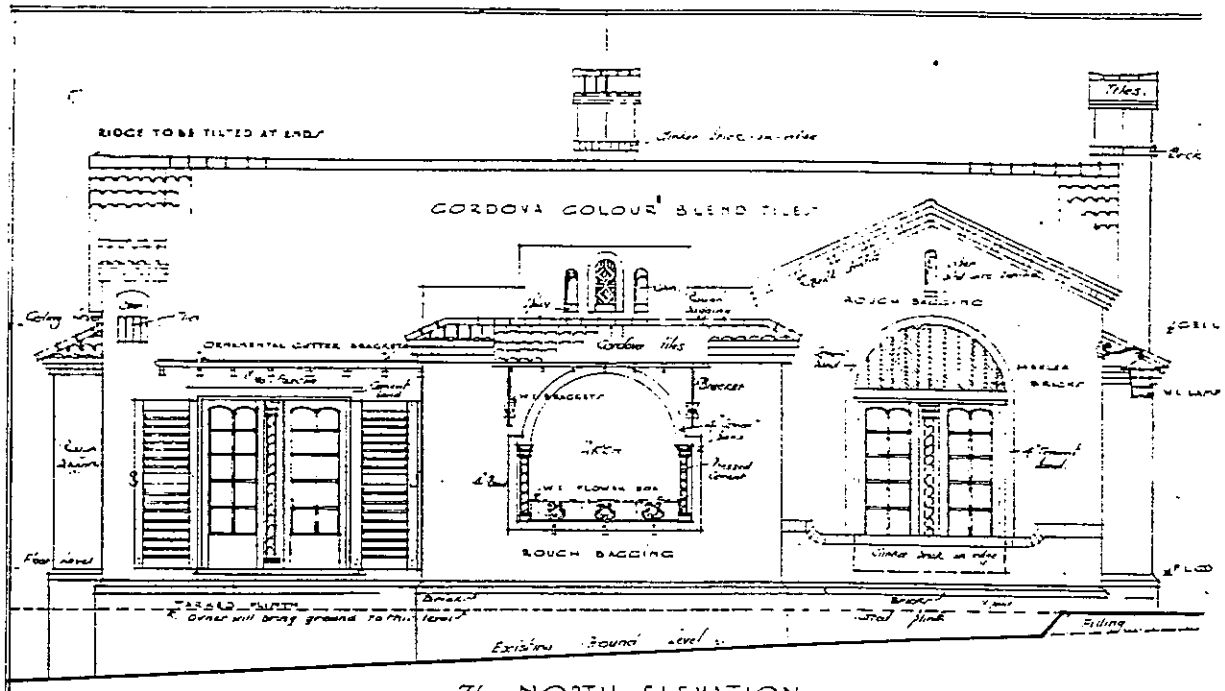
The firm of Barlow and Hawkins produced a number of buildings in a Colonial mode in the 1920s which were the product of Hawkin's work, markedly different from the bungaloid Arts and Crafts buildings produced by Barlow at the same time. (1) Hawkin's expression is exemplified by two buildings of 1923, 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.
2 *Australian Home Beautiful*, November 1925 and December 1925. 3 Bryce Raworth, 'Domestic Architecture in Melbourne, 1919-1942', Master of Architecture thesis, in progress; Carol Hardwick, 'The Influence of Art Deco on Australian Architecture', Master of Architecture thesis, Department of Architecture, University of Melbourne, 1981, p.20.
4 Peter Cuffley, *Australian Houses of the '20s and '30s*, p.77.
5 Hardwick, op.cit.

PROPOSED RESIDENCE GLEN ROAD
TOORAK FOR F. WERNER Esq.



The NORTH ELEVATION

SCALE. FOUR FT. TO ONE INCH DATE. AUGUST 1925.	BARLOW & HAWKINS ARCHITECTS A.A.R.V.I.A. A.R.I.B.A. COLLINS HOUSE COLLINS ST CITY

6066

BARNES, ARTHUR R.

Projects in Malvern

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

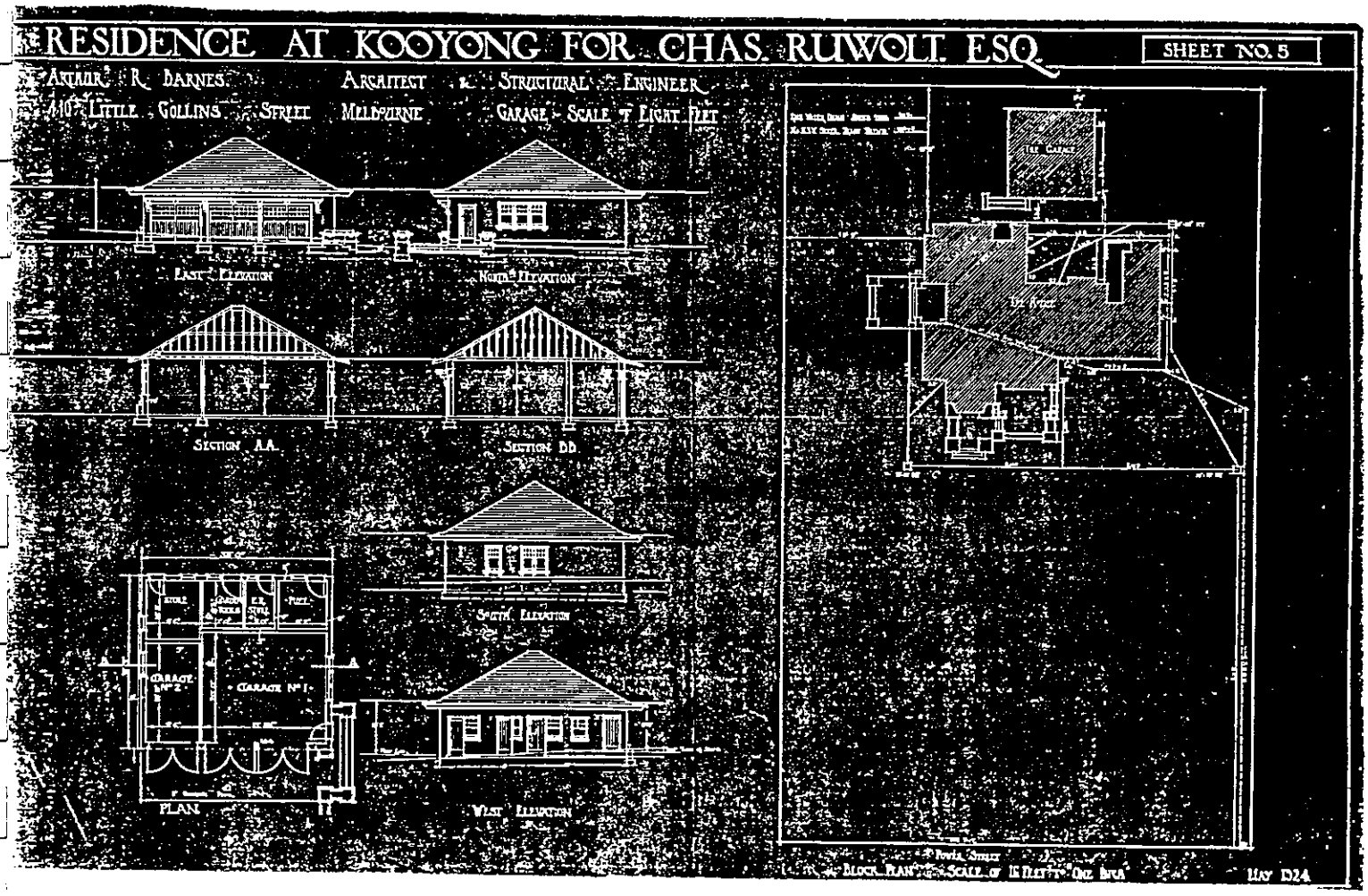
Flats, 453 Glenferrie Road
1922

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

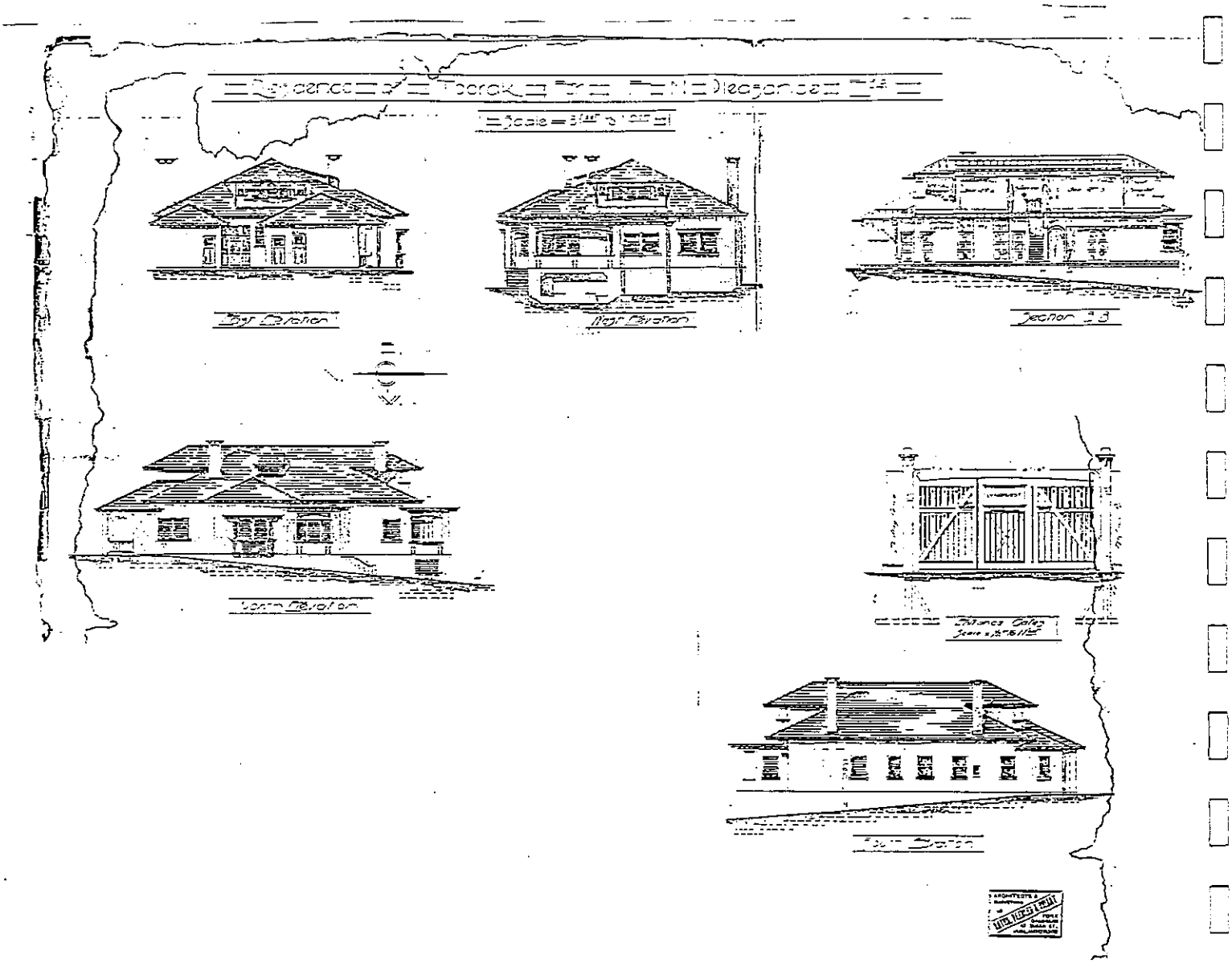
Projects in Malvern

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

Ranmoor, 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). Rahnoor, 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.

395 GLENFERRIE ROAD

BEEDHAM, ERIC

Projects in Malvern

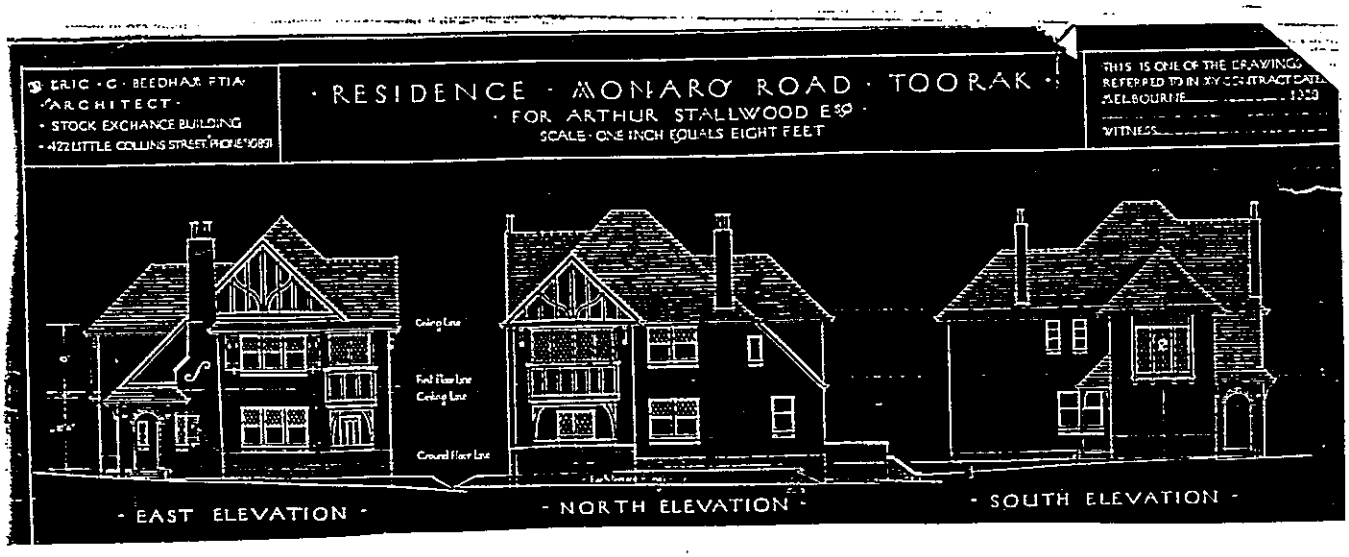
Carn Brae, 429 Glenferrie Road
Architect: Eric Beedham
1927: for A.B. Sanders

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 vareity of projects including houses, shops, factories, hotels and banks. One of his more important domestic commissions was Byranya, 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.
3 Terry Sawyer, 'Residential Flats in Melbourne', Research Report, Department of Architecture, University of Melbourne, 1982, p.102.



BELL, GUILFORD

Projects in Malvern

184 Kooyong Road
Architect: Guilford Bell
1960s

Biographical Information

Guilford Bell (1912-92) received his architecural 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)

1 Graham Fisher, 'Obituary. Guilford Bell, O.B.E. 1912-1992', *Architect*, April 1992, p.18.

BILLSON, EDWARD F.

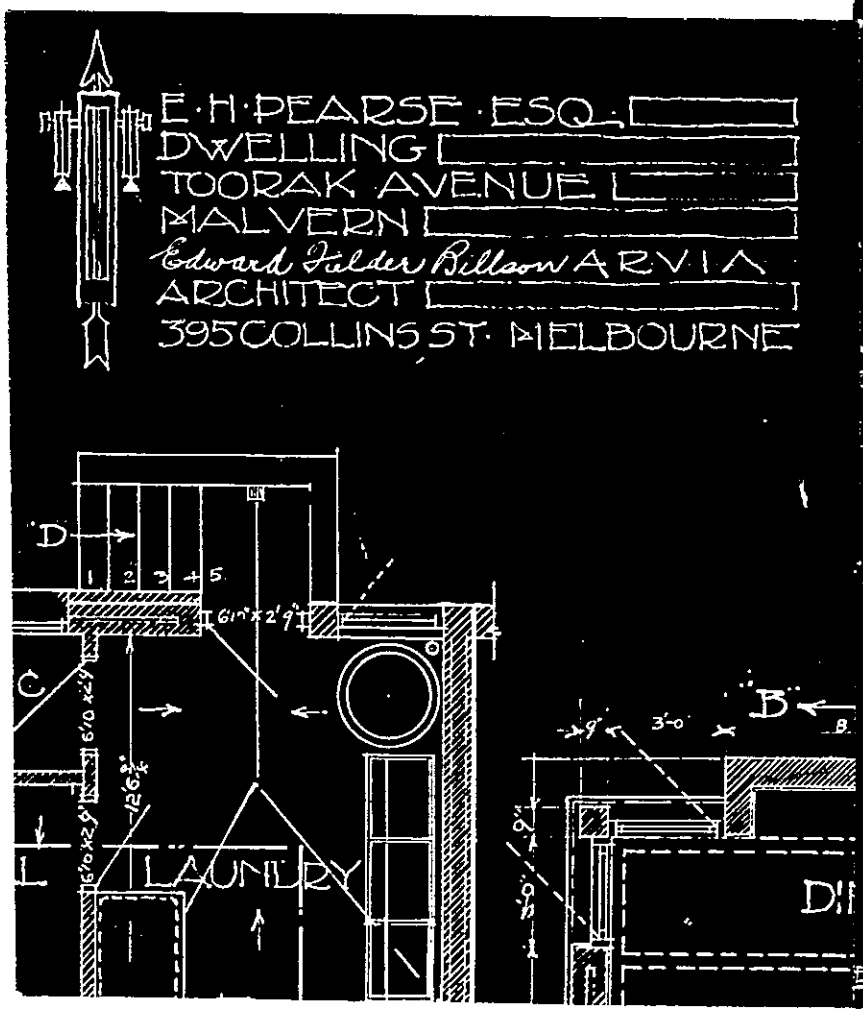
Projects in Malvern

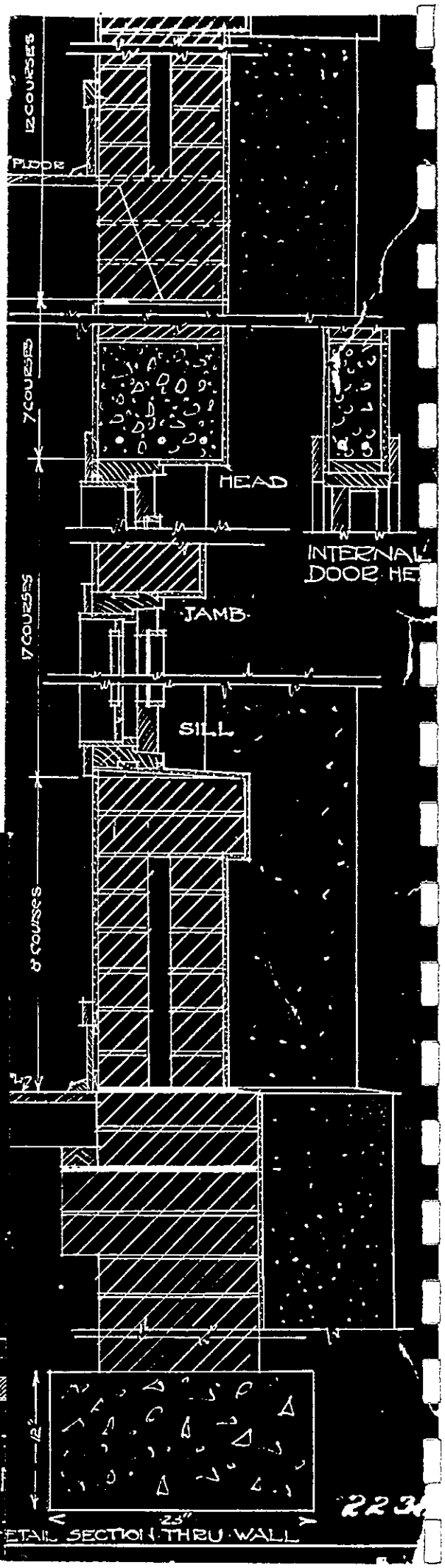
Revell, 9 Toorak Avenue
Architect: Edward F Billson
1920: for E H Pearse

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
Architects: Blackett and Forster
1914: for Miss Wordie

401 Glenferrie Road

Wombalana, 704 Toorak Road
Architect: 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 casted in the Federation manner, the gable was shingled with bellcasting 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)

1 Bryce Raworth, 'Domestic Architecture in Melbourne, 1919-1942', Master of Architecture thesis, in progess.

BLACKETT, WILLIAM ARTHUR MORDEY (1873-1962), architect, was born on 18 September 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 post 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 (1926) 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 practice 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 1907-52 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 Legacy 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 1927-49, 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 1960 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 Mines, 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.

J. Smith (ed), *Cyclopedia of Victoria*, 1 (Melb, 1903); Roy Vic Inst of Architects, *J*, Mar 1916; *A'sian Builder and Contractor's News*, 31 Mar, 7 Apr, 25 Aug 1894; *Age*, 4 June 1962.

GEORGE TIBBITS

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

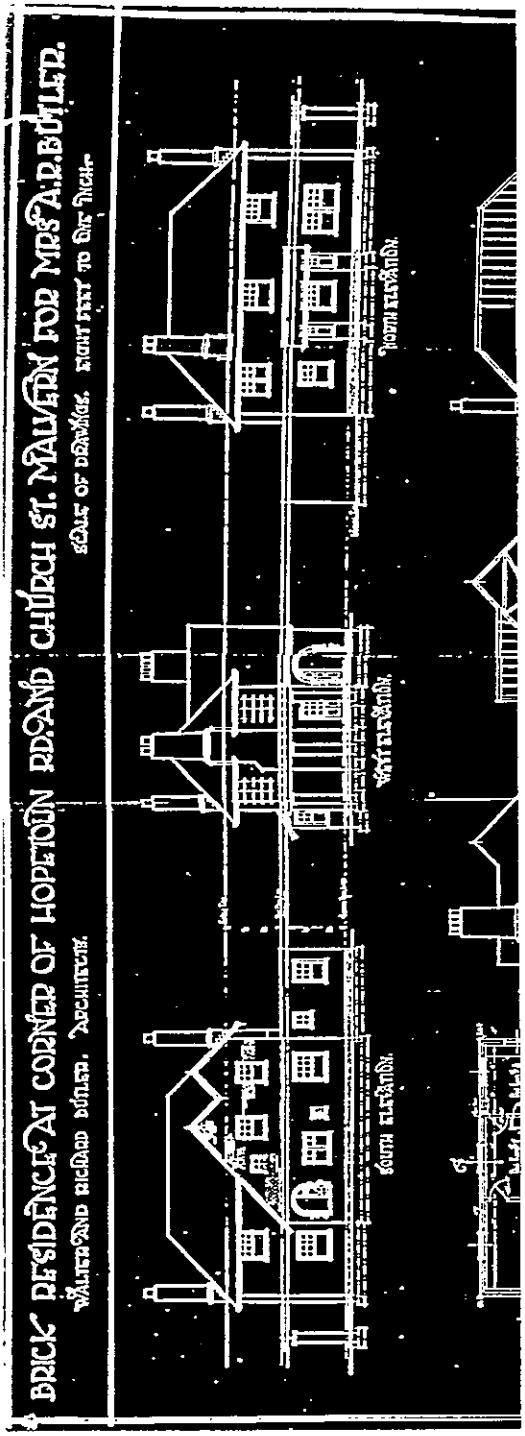
21 Huntingtower Road
Architects: W & R Butler & Martin

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

22 Linlithgow Road
Architects: W and R Butler
1921

Wyalla (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

See *Australian Dictionary of Biography*, Vol 7, p 510.

A.D.B.

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 Barnstaple. 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 (1864-1919). In June 1888 Butler left Sedding's office and sailed for Australia, perhaps at the prompting of the young Melbourne architect Beverley Ussher 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 1889 until 1893 Butler was in partnership with Ussher. 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.

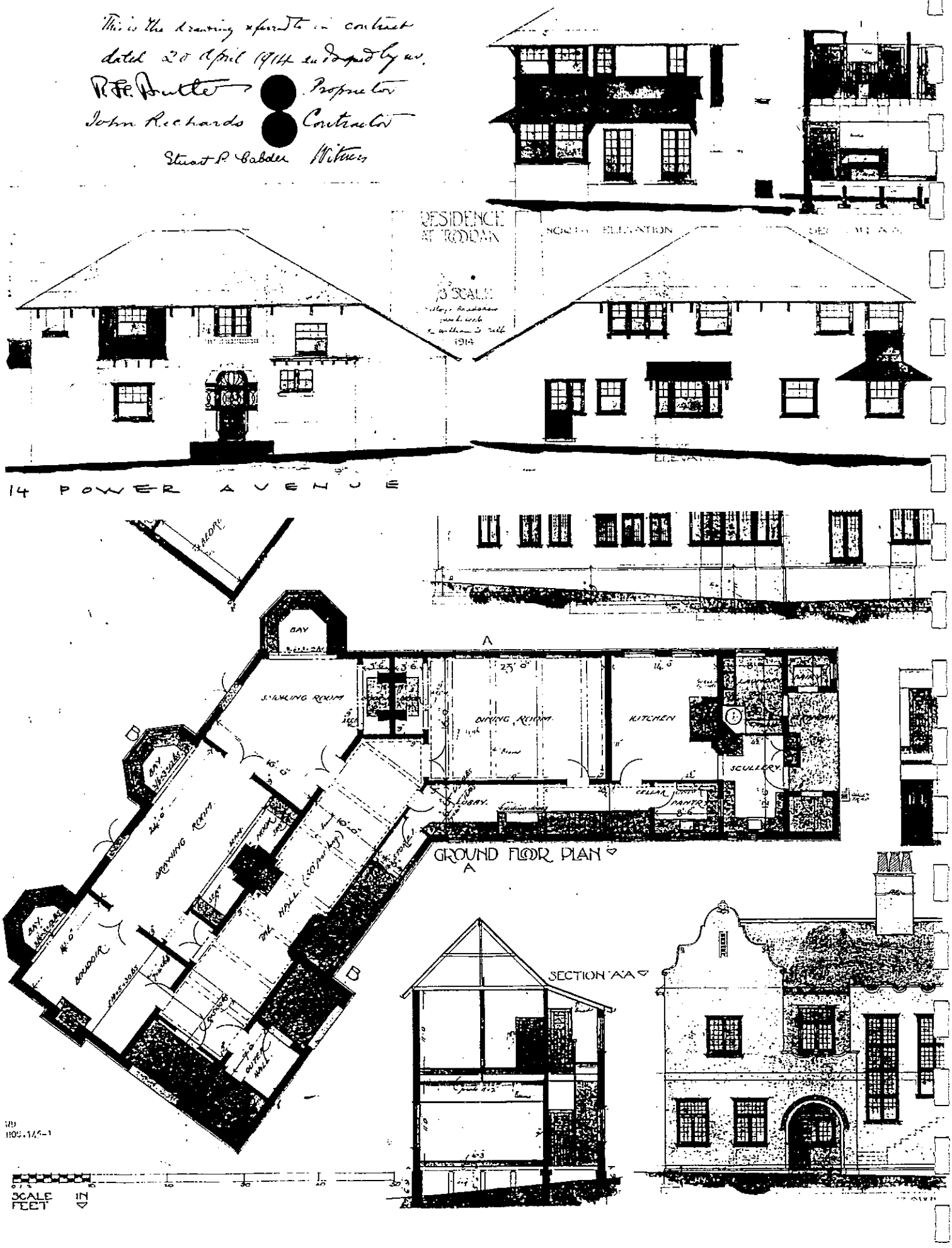
Butler was rightly considered an architect of great talent, and many of his clients were wealthy pastoralists and businessmen. His country-house designs include Blackwood (1891), near Penshurst, for R. B. Ritchie, Wangarella (1894), near Deniliquin, New South Wales, for Thomas Millear, and Newminster Park (1901), near Camperdown, for A. S. Chirnside. Equally distinguished large houses were designed for the Melbourne suburbs: Warrawee (1906), Toorak, for A. Rutter Clark; Thanes (1907), Kooyong, for F. Wallach; Kamillaroi (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 Billilla (1905), Brighton, for W. Weatherley, which incorporates panels of flat-leafed 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 included *Modern architectural design* and *Healthy homes*, both published in Melbourne in 1902. 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, *J*, July-Sept 1903, Mar 1905, Mar-May 1922; *Building, Engineering and Mining J*, 9 Jan 1892; *Argus*, 1 June 1949; D. H. Alsop, Walter Richmond Butler, architect (B. Arch. research report, Univ Melb, 1971); W. R. Butler papers (LATL).

GEORGE TIBBITS


This is the drawing referred to in contract
dated 20 April 1914 entered into by us.
R. F. Butler — Proprietor
John Richards — Contractor
Stuart P. Cabder — Witness
RESIDENCE AT TOODAIN
NORTH ELEVATION
SCALE
1914
14 POWER AVENUE
BAY
SMOKING ROOM
DINING ROOM
KITCHEN
LAUNDRY
SCULLERY
LOBBY
CELLAR
PANTRY
DRAWING ROOM
BOUDOIR
THE HALL
OUTER HALL
GROUND FLOOR PLAN
SECTION 'A-A'
SCALE IN FEET

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, Esplandade 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)

1 Deacon, 'Christopher A. Cowper 1868-1954', thesis, Dept of Architecture, University of Melbourne.
2 John Clare, 'The post-Federation house in Melbourne', B.Arch thesis, University of Melbourne, 1984, p.49.
3 Terry Sawyer, 'Residential Flats in Melbourne', B.Arch thesis, University of Melbourne, 1982, p.104.
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

Alfred Dunn Architect 45 Collins Street West Melbourne

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).

1 John Clare, 'The post-Federation house in Melbourne', B.Arch thesis, University of Melbourne, 1984, pp.44, 50.

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

FICK, 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

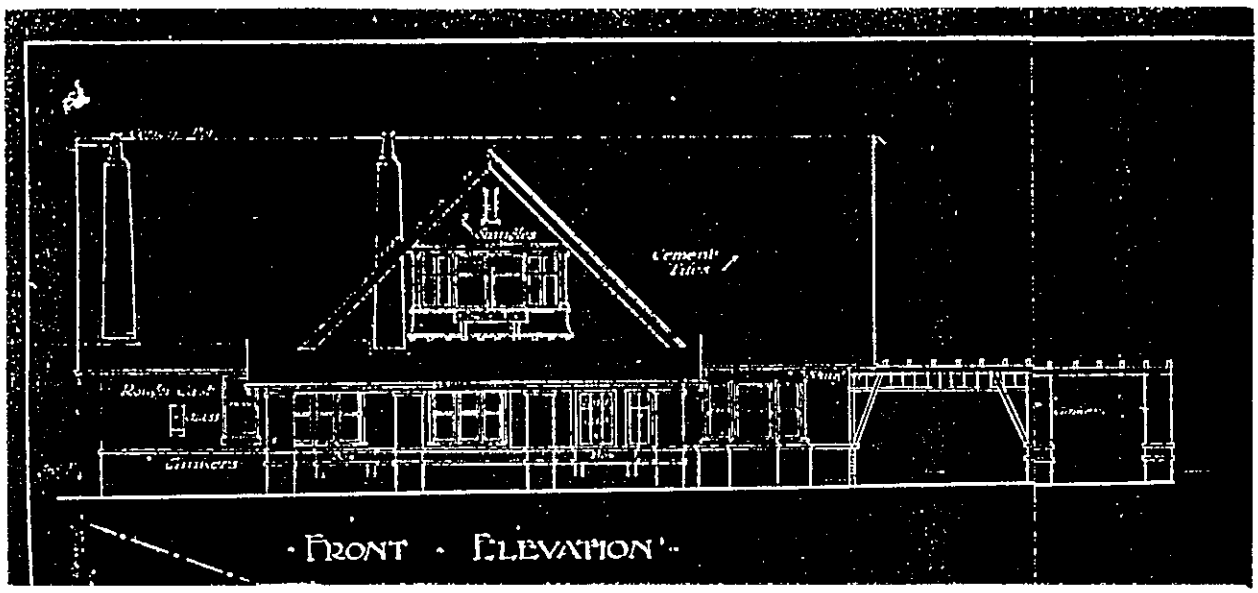
2 Hopetoun Road
Architects: Gawler & Drummond
1921: for P Owen

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.*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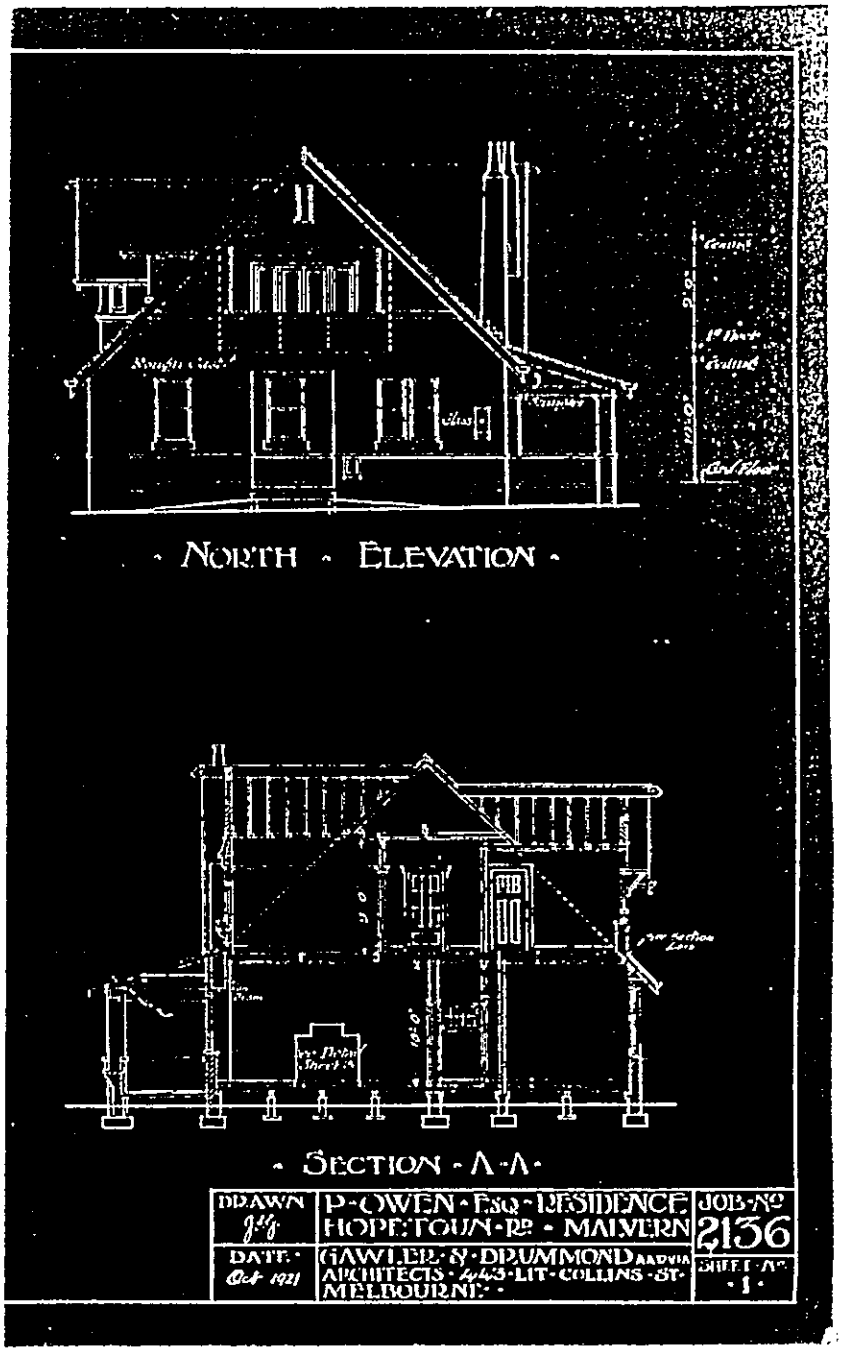
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MELBOURNE·
SHEET·No
·1·

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

Projects in Malvern

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

Biographical Information

GRIFFIN, WALTER BURLEY (1876-1937), 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 Ricker'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 Heald Perkins and other architects in Chicago's Steinway Hall, then in 1901-06 as an associate of Frank Lloyd Wright at Oak Park. He also undertook private commissions, the most notable of which were the Emery house (1903) and the landscape designs for the grounds of the state normal schools of Eastern Illinois (1901) and Northern Illinois (1906). 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 practitioner of what eventually became known as the Prairie School of architecture.

On 29 June 1911 Griffin married 40-year-old MARION LUCY MAHONY (1871-1961), daughter of an Irish-born schoolteacher. They had no 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 1894. Wright, with whom she worked until 1909, had a high regard for her talents as a draughtsman, illustrator and designer of furnishings. After Wright absconded to Europe with Mrs Cheney, Marion joined the office of Hermann von 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 Alstan Lippincott—who soon married Griffin's sister, Genevieve—and George Elgh (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 importunings 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 fustian 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.8] 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 Lieut-Colonel Percy Thomas Owen [qq.v.], director-general of Commonwealth works. Believing that many features of Griffin's plan were vastly extravagant and incapable of realization, they nevertheless pressed on, to Griffin's chagrin, with the design and construction of the engineering works to serve the future city. In September 1914 when the Fisher government returned to power, another new minister, W. O. Archibald [q.v.7], baffled by having to deal with 'two staffs of experts', demanded from Griffin, whom he described as a 'Yankee bounder', his long-promised 'amended plan', which was presented in March 1915. That month the Parliamentary Standing Committee on Public Works rejected Griffin's peculiar proposals for the sewerage system, and in November 1916 his extensive lakes scheme was rejected in favour of the 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 virulent attack in parliament on the officers responsible for the project. A royal commissioner, Wilfred Blacket [q.v.7], K.C., was appointed to inquire. For seven months from July 1916 Webster himself conducted what amounted to a case for the prosecution. Owen was, perforce, counsel for the defence. The commissioner's findings, presented in six reports in March and April 1917, were more remarkable for their discursiveness than their prudence. Blacket held Griffin blameless and found the former minister, Archibald, and certain unnamed officers guilty of forming 'a combination . . . hostile to Mr Griffin and to his design for the city'. He judged that many engineering decisions on water supply and sewerage were wrong, and made scathing observations about inefficient management and wasteful expenditure. He held the extreme view that Archibald should have 'either cancelled Griffin's contract and reverted to the design of the Departmental Board, or else have 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 works branch of Home Affairs had 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 ended 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 lakes 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. By 1920, 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 fulfil 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 and his correspondence 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 lay-out of the Federal Capital by Mr W. B. Griffin'. In 1925, when an independent Federal Capital Commission was established with (Sir) John Henry Butters [q.v.7] as chairman (and Owen as its chief engineer), Groom, then attorney-general, introduced the requirement that Griffin's plan should be published in the *Government Gazette*, and any variation to it be open to disallowance by parliament. In 1928 Griffin asserted that the commission 'had violated the aesthetic, social and economic principles in almost every act and [his] details for roads and services had not even been referred to in the actual work'. But Griffin's ideas were respected to the extent that they were judged feasible. The lakes scheme, as completed in 1964, designed without regard to the conflicts of fifty years before, conforms closely to the proposals of the otherwise discredited board's plan.

Throughout his seven turbulent years as part-time Federal director Griffin was active in private practice: for three years from 1914 in a long-distance Chicago partnership with Francis Barry Byrne, a former Oak Park colleague; until June 1915 in a short-lived partnership with J. Burcham Clamp [q.v.8] in Sydney; and from 1915 in his own office in Melbourne, with Marion, Lippincott and Elgh, who was soon to be replaced by an Australian, Edward Fielder Billson. Griffin's letterhead from that time carried the legend, 'Architect and Landscape Architect – Sydney - Melbourne - Chicago'. He undertook numerous site-planning commissions in the United States and Australia, only a few of which were carried out. The most notable were the Rock Crest-Rock Glen community in Mason City, Iowa, where Griffin designed some distinguished houses, the town plans for Griffith and Leeton, New South Wales, and the Summit and Glenard estates at Eaglemont, Melbourne. At Eaglemont the Griffins built the only house designed for themselves, a modest 'one-room' dwelling constructed in Knitlock, a precast concrete building block, which Griffin had patented in 1917.

His first successful architectural commission in Australia was a reconstruction, in 1916, for the Café Australia, Melbourne, a *tour de force* in interior design with furniture and decoration designed by Marion. The most notable building completed 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 his Federal capital appointment in 1920 Griffin remained in practice in Melbourne. His most important commissions were a seven-storey office building, Leonard House (1924), notable for its glazed curtain-wall facade, and the Capitol Theatre (1924), a richly ornamented cinema within an eleven-storey office block. Capitol House was the most substantial and most celebrated building of his career. The cinema, with its geometrically modelled ceiling, richly illuminated with concealed lighting, was saved from demolition and partly restored in 1965.

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, a community 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 she produced superbly presented decorative drawings, colour-rendered on fabric, of his building designs; but her principal role at Castlecrag was as a community leader, organizing a variety of cultural activities from ballet classes to classical drama, staged in a rock-gully adapted to serve as an amphitheatre. Both Walter and Marion were interested in Theosophy until, in 1930, 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 1935. Nothing came of this project but he was engaged as the designer of the United Provinces Exhibition of Industry and Agriculture in Lucknow and ran into troubles similar to those he had encountered with Canberra. Only a small part of his imaginative and extravagant scheme was carried out. But he and Marion were entranced by India and enthusiastically worked together on numerous designs for palaces and bungalows. Few of them were used, but one building commissioned to house the *Pioneer* newspaper was completed after his death.

Griffin died of peritonitis on 11 February 1937 in Lucknow five days after an operation, and was buried there. Marion, dissuaded from an attempt to carry on his work in India, returned briefly to Castlecrag where it was established that Griffin had left heavy debts. While unsuccessfully attempting to practise in Chicago, she wrote a disjointed account of her life with Griffin. The book-length typescript, 'The Magic of America', is in four parts, 'The Empirial [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 astounded 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 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: a bibliography of 1876 to 1976 and a guide to published sources* (Melb, 1980).

PETER HARRISON

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.

A.D.B.

HADDON, ROBERT JOSEPH (1866-1929), 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 coloured and line perspectives and the design of building façades. 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 such architects 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 in his office 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 florid wrought iron. His principles were closely allied with those of the English Arts and Crafts architects who were propounding simplicity, originality, craftsmanship, 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 Swinburne Arts School, Hawthorn (1917). The plain façade of the Collins Street office was contrasted by the use of two large lions' 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 Stephen's, 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 1903; *Vic Architectural Students Soc J*, Mar 1909; *Building* (Syd), 11 Nov 1916; *Real Property Annual*, 1917; *Argus*, 18 May 1929; D. K. P. Wee, Robert Haddon (B. Arch report, Univ Melb, 1966); Letter by Haddon 11 June 1902 to secretary, Vic Artists' Soc. (LATL).

ROSLYN F. 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

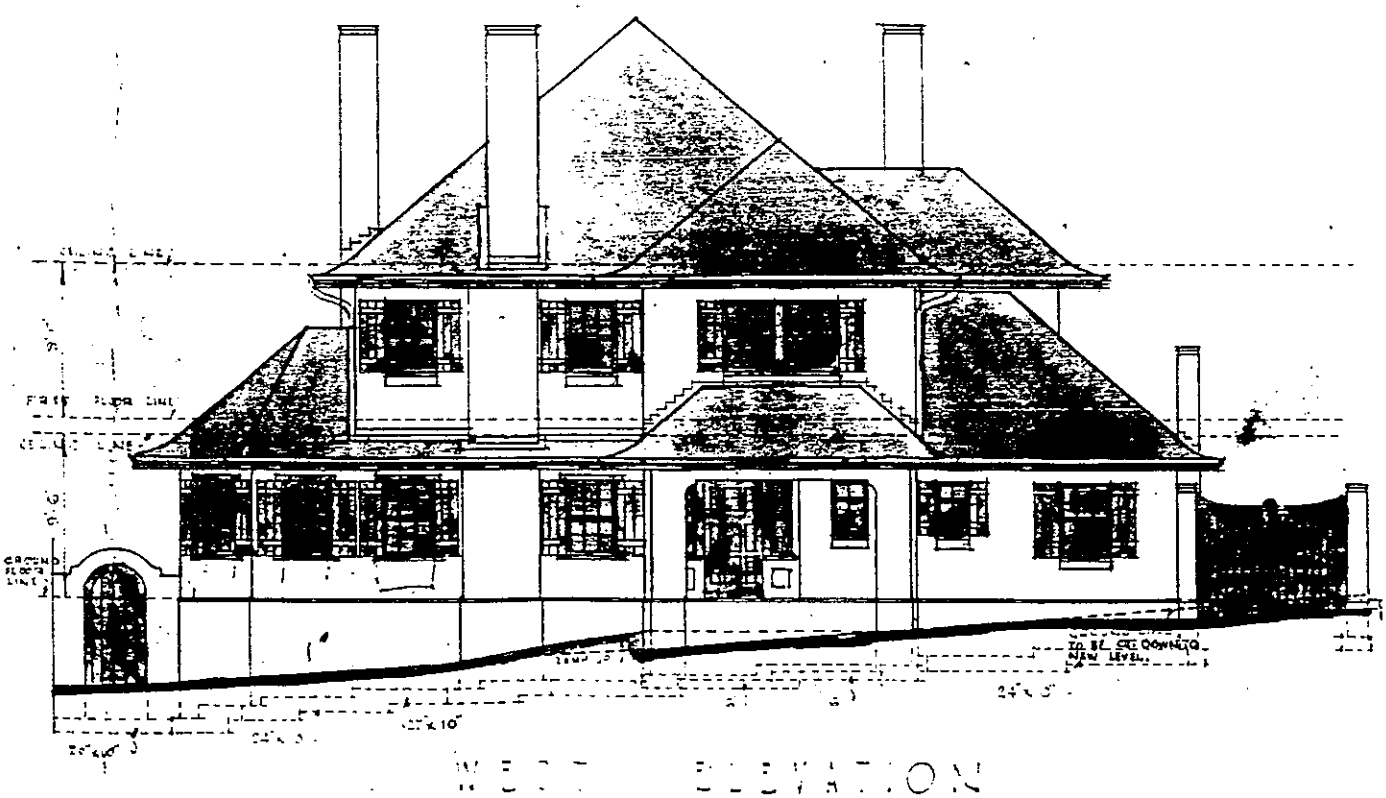
Sunleigh Lodge, 5 Russell Street
Architect: Robert Hamilton
1933: for Nichol Hart

Biographical Information

Klingender & Alsop dissolved their partnership in 1920 as a result of Alsop's ill health, and Klingender formed a new partnershiop 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.



WEST ELEVATION

8 MACQUARIE ROAD

HUDSON AND WARDROP

Projects in Malvern

1A Chesterfield Avenue
1927

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

18 Linlithgow 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 Hollinshed
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 Hollinshed 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 Hollinshed, 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 - Hollinshed, 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, frontis piece; 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 balconettes 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 opaquely compared to 'a recumbent jungle beast'

by its reviewer in the *Australian Home Beautiful*, Hattie 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.
7 Celestina Sagazio & Bryce Raworth, 'Prince Henry's Hospital Conservation Analysis Report', unpublished report prepared on behalf of the Historic Buildings Council, January 1991, pp 43-46.
8 *Ibid.*

KLINGENDER, F.L. AND K.

Projects in Malvern

19 Evans Court
Architect: F L & K Klingender
1929

17 Hopetoun Road (Cnr 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)

1 Smith, *Cyclopedia of Victoria*, II, 1904, p.452; University of Melbourne Architectural Index, various entries; Richard Aitken, 'Edwardian Geelong, An Architectural Introduction', thesis, Deakin University, 1978.
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.
6 Robin Boyd, *Australia's Home*, Melbourne 1952, p.97. Boyd refers to Buchan, Laird & Buchan, but is speaking specifically of the period 1933-35.

FRONT (N) ELEVATION

SECTION A-A.

REAR (S) ELEVATION.

[illegible] & BUCHAN PTY. LTD. ARCHITECTS, GEELONG.	RESIDENCE TOORAK FOR F. SANDERS ESQ.	SCALE 1 IN. 8 FT.	DRAWN [illegible] TRACED [illegible] SHEET 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 oustanding acheivement. Other known projects include the Jazz Moderne Richardson house opposite St Catherines in Heyington Place, now sadly gutted, and a house in Marne Street South Yarra, adjacent to the appartment 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 Clerehan 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

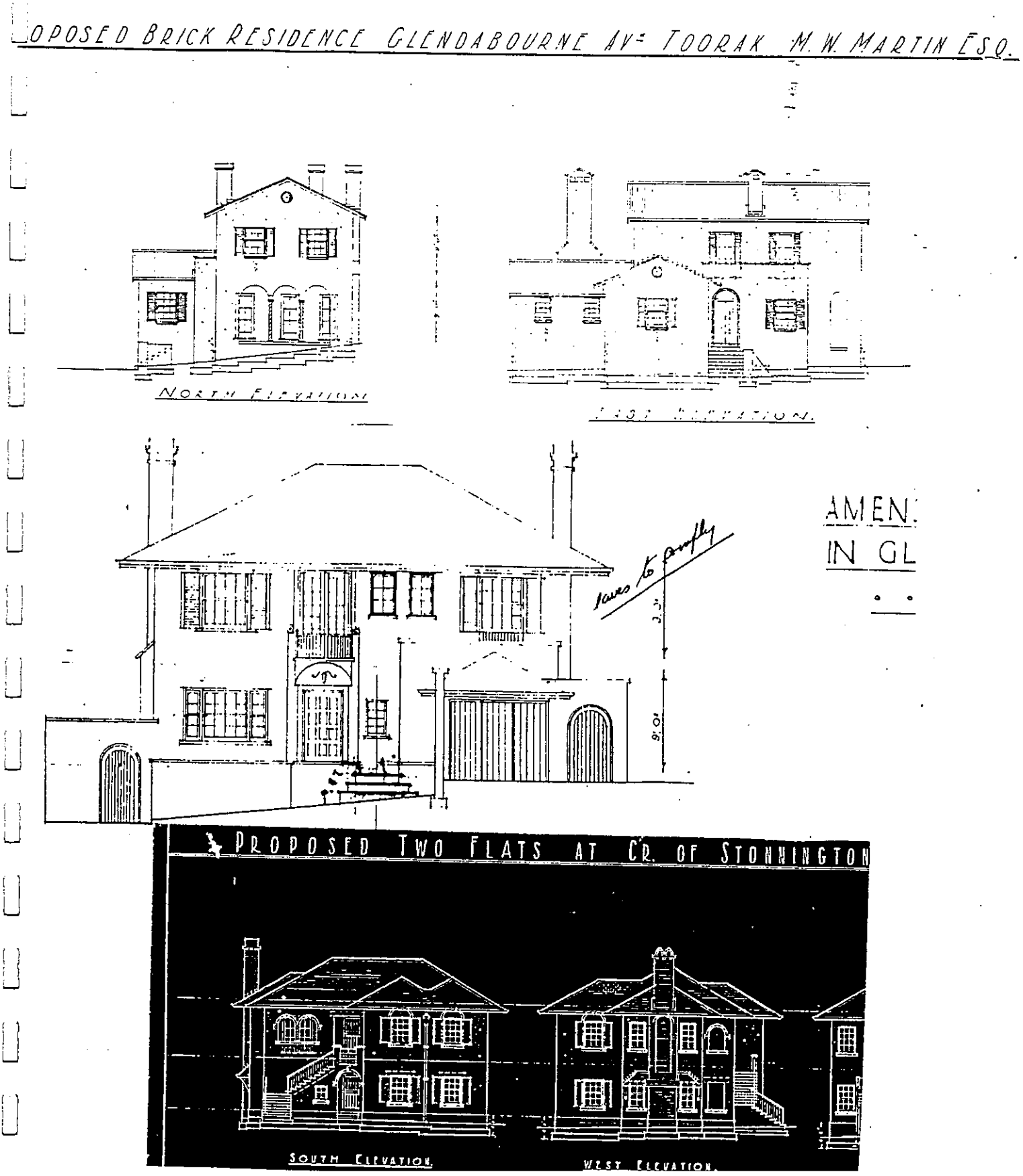
15 Wilks Avenue

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.



MASON, WALTER

Projects in Malvern

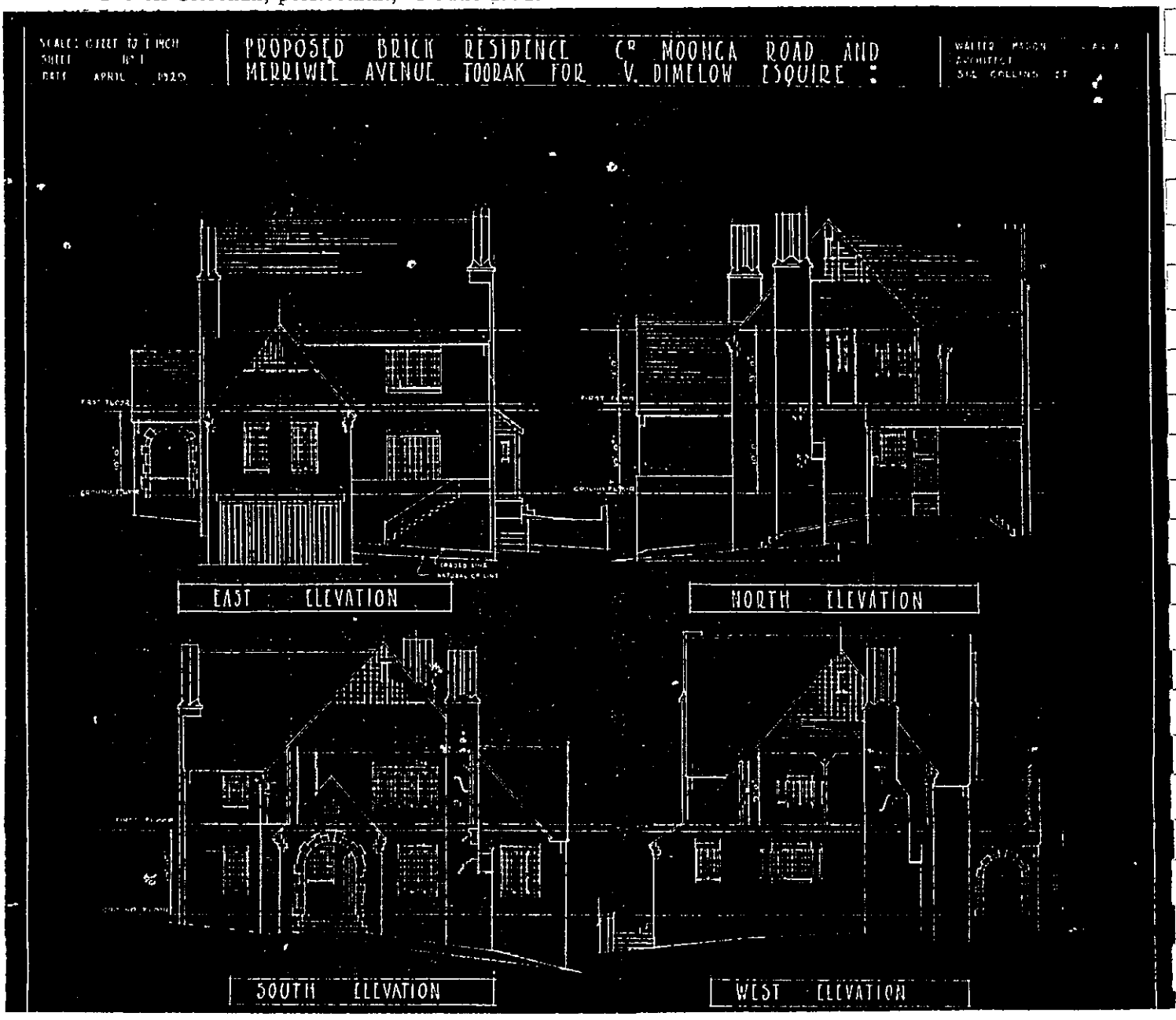
Flats, 428 Glenferrie Road
1925

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)

1 Neil Clerehan, pers.comm., 15 June 1992.



NICHTERLEIN, G.E.

Projects in Malvern

314 Glenferrie Road
Architect: G E Nichterlein
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 prestigous 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.

1 Nigel Lewis and Associates, 'Calthorpes Residence, 24 Mugga Way, Red Hill, Conservation Analysis and Museum Policies', Department of Territories and Local Government, 1984.

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

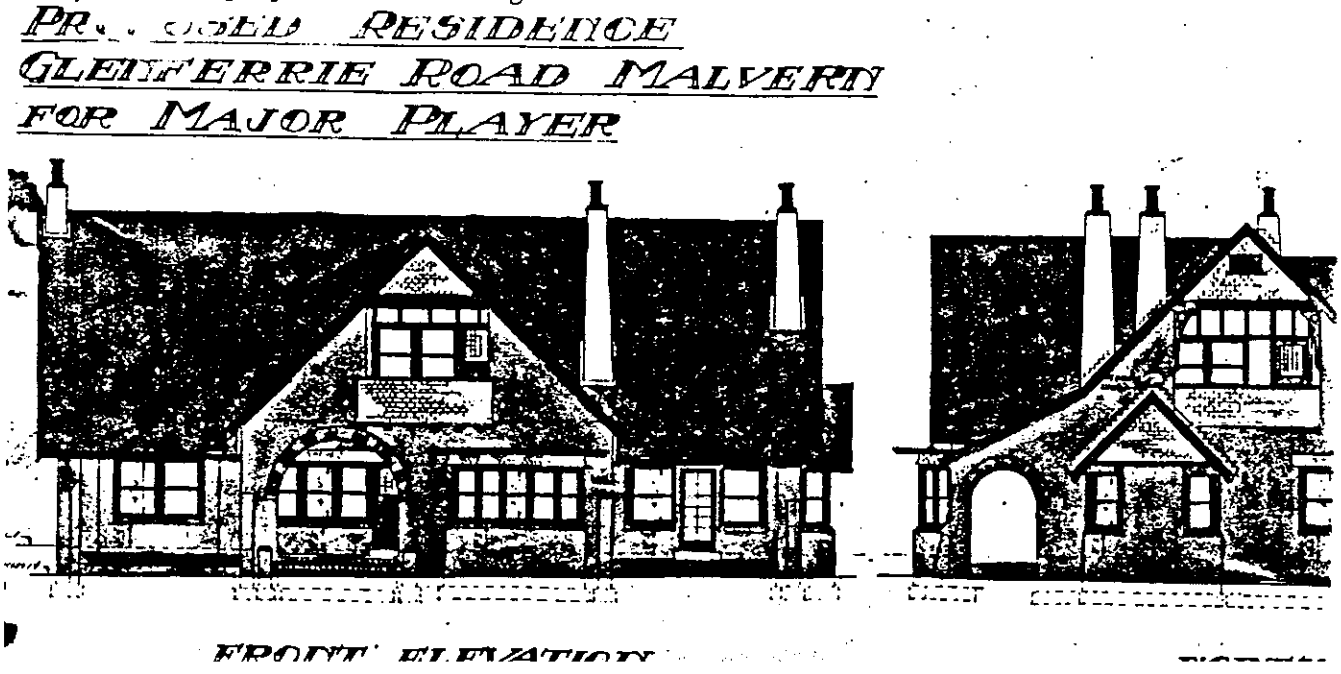
5 Wandeen Road
Architect: A and H L Peck
1923: for F Anderson

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

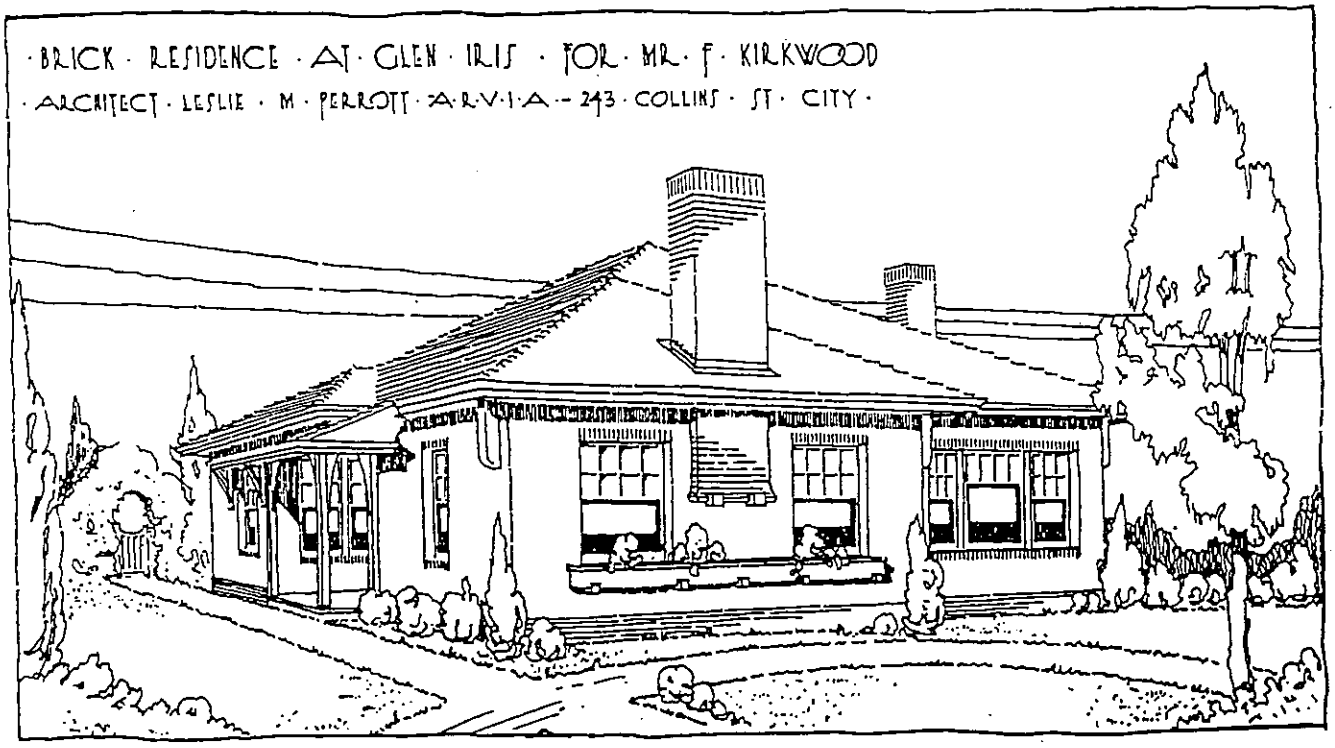
41 Kyarra Road
Architect: Leslie M Perrott
1925: for Mr F Kirkwood

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 immitative 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.
2 Graeme Butler, *Camberwell Conservation Study*, 1991.
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 this 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 (c1924-25; 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.

PLOTTEL, JOSEPH

Projects in Malvern

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

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

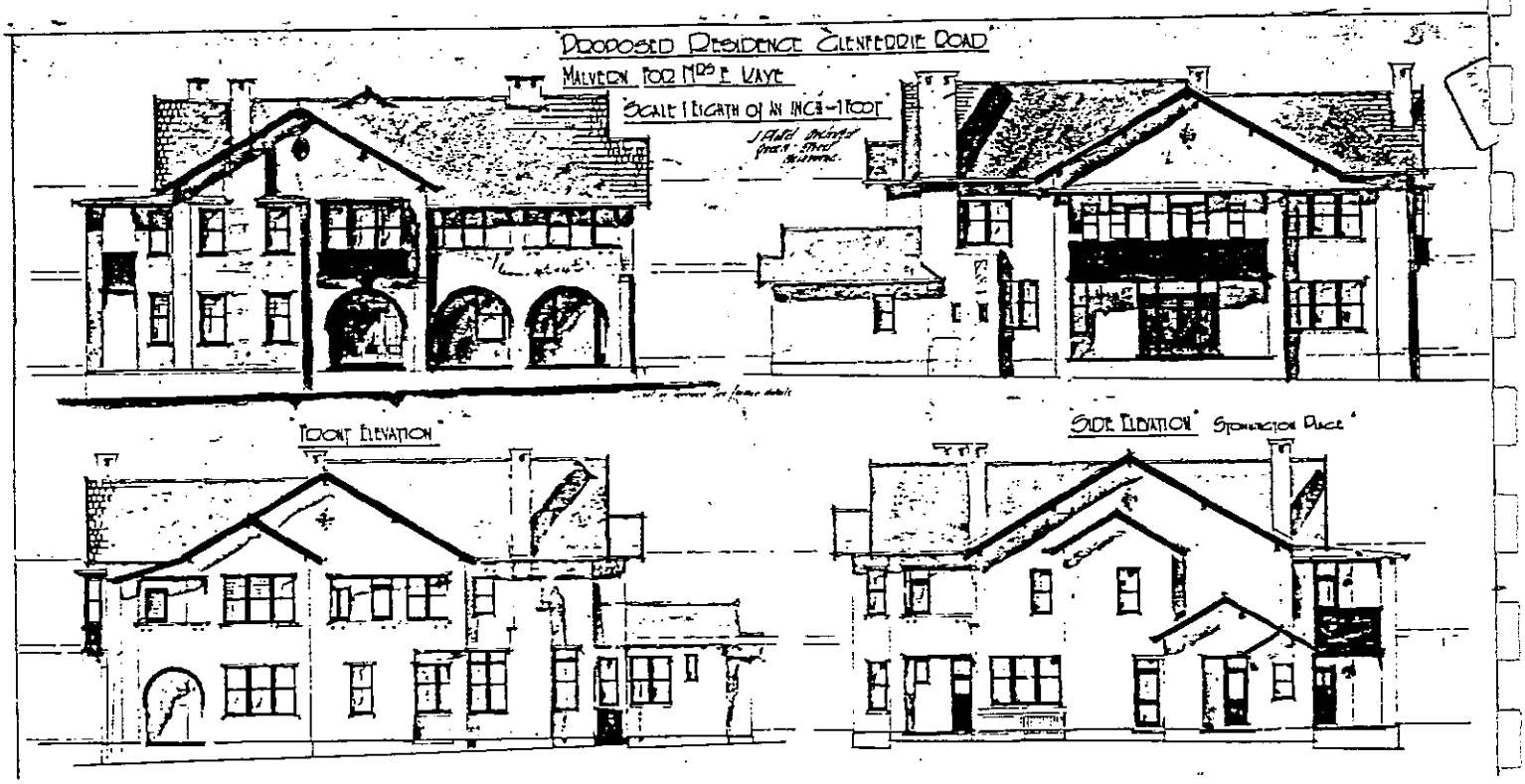
1078 Malvern Road
Architect: James W Lockwood
1916: for Mr J W Lockwood
Architect: J Plottel
1926: Alterations and additions for Ernest Marks

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

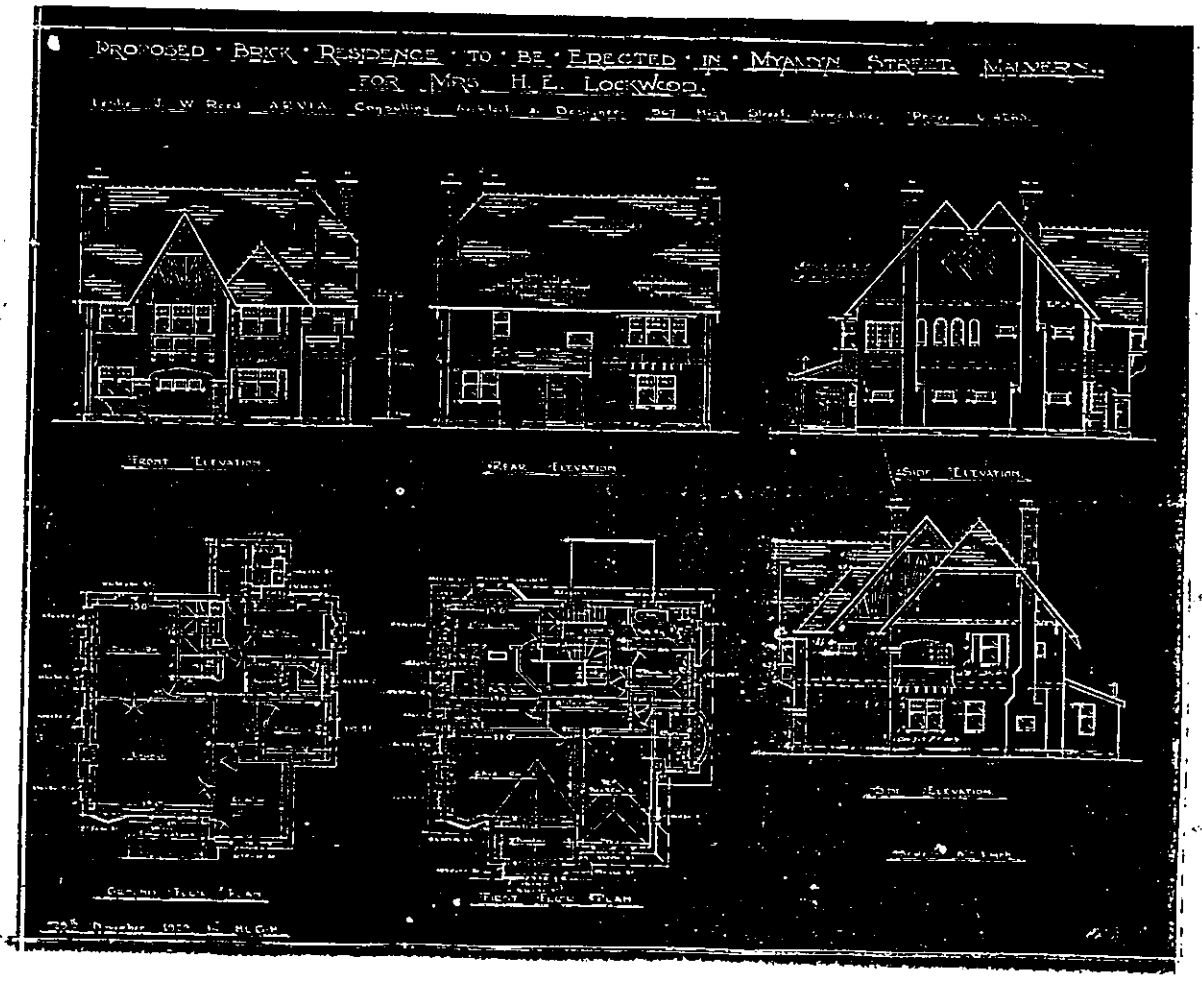
Corner Moorakyne and Glenferrie Road
1933

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 Saddleworth, 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 Cindcrete 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 Belmot 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 interms 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.
2 *ABCN*, 24 February 1894, p.1.
3 Sands & McDougall Directory, 1906.
4 University of Melbourne Architectural Index, various entries.
5 *Building*, 12 December 1911, p.64.
6 *Royal Victorian Institute of Architects Journal*, 29 November 1929.
7 *Ibid.*
8 *Ibid.*
9 MMBW Drainage Plan No. 131561, 29 June 1923.
10 *Australian Home Beautiful*, April 1928, pp.12-18.
11 *Ibid.*, November 1930, pp.30-31.
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.

1 Wilson & Sands, *Building a City*, 1981, p.154.

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 achitect Michael Ryan who practiced in Donald, St Arnaud and Stawell.

SCHREIBER AND JORGENSEN

Projects of Malvern

331 Glenferrie Road
Architect: Schreieber & Jorgensen
1918

382 Glenferrie Road
1923

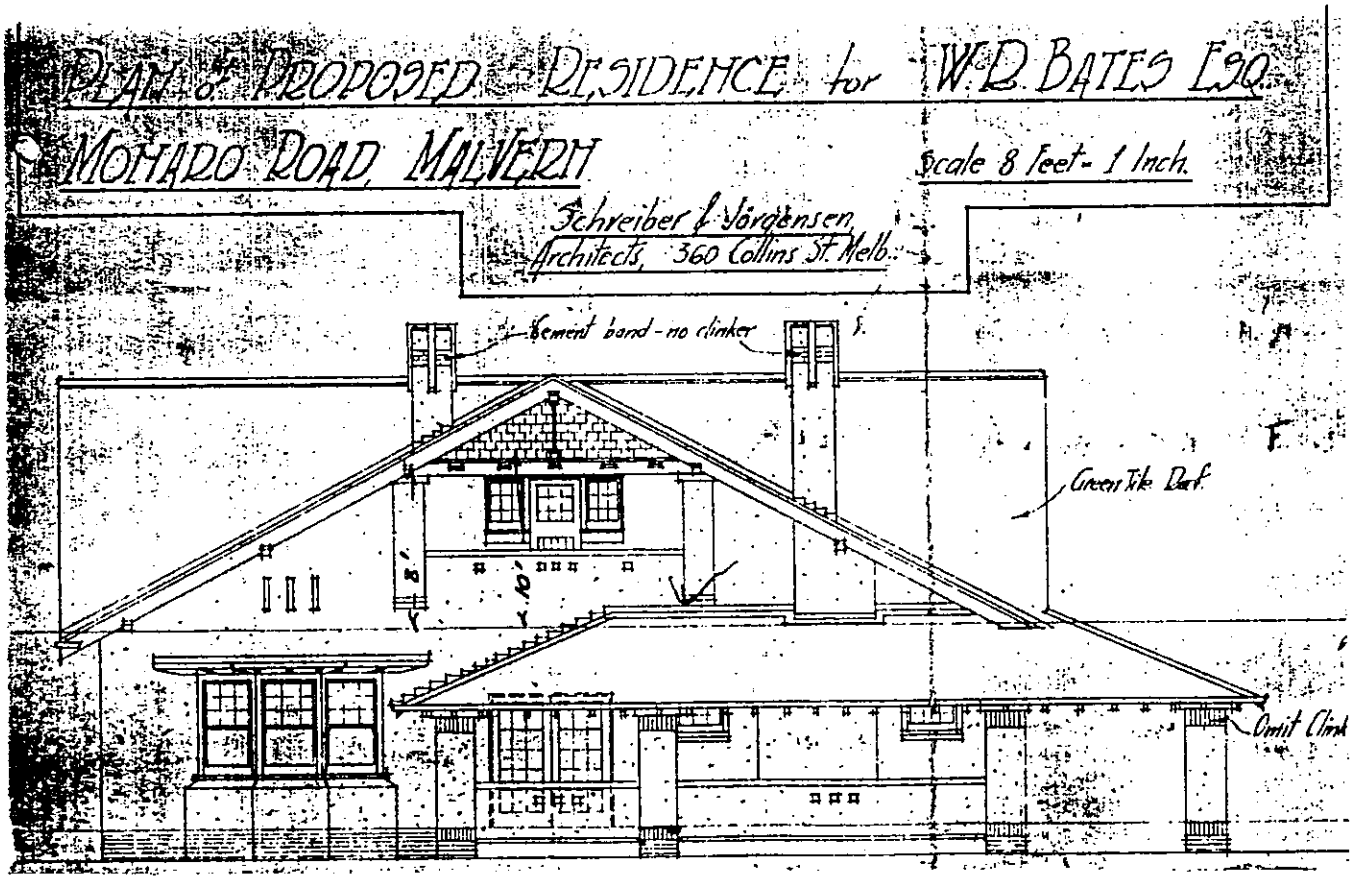
1021 Malvern Road
Architect: Shreiber & Jorgensen
1923: for Mr Gason

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.



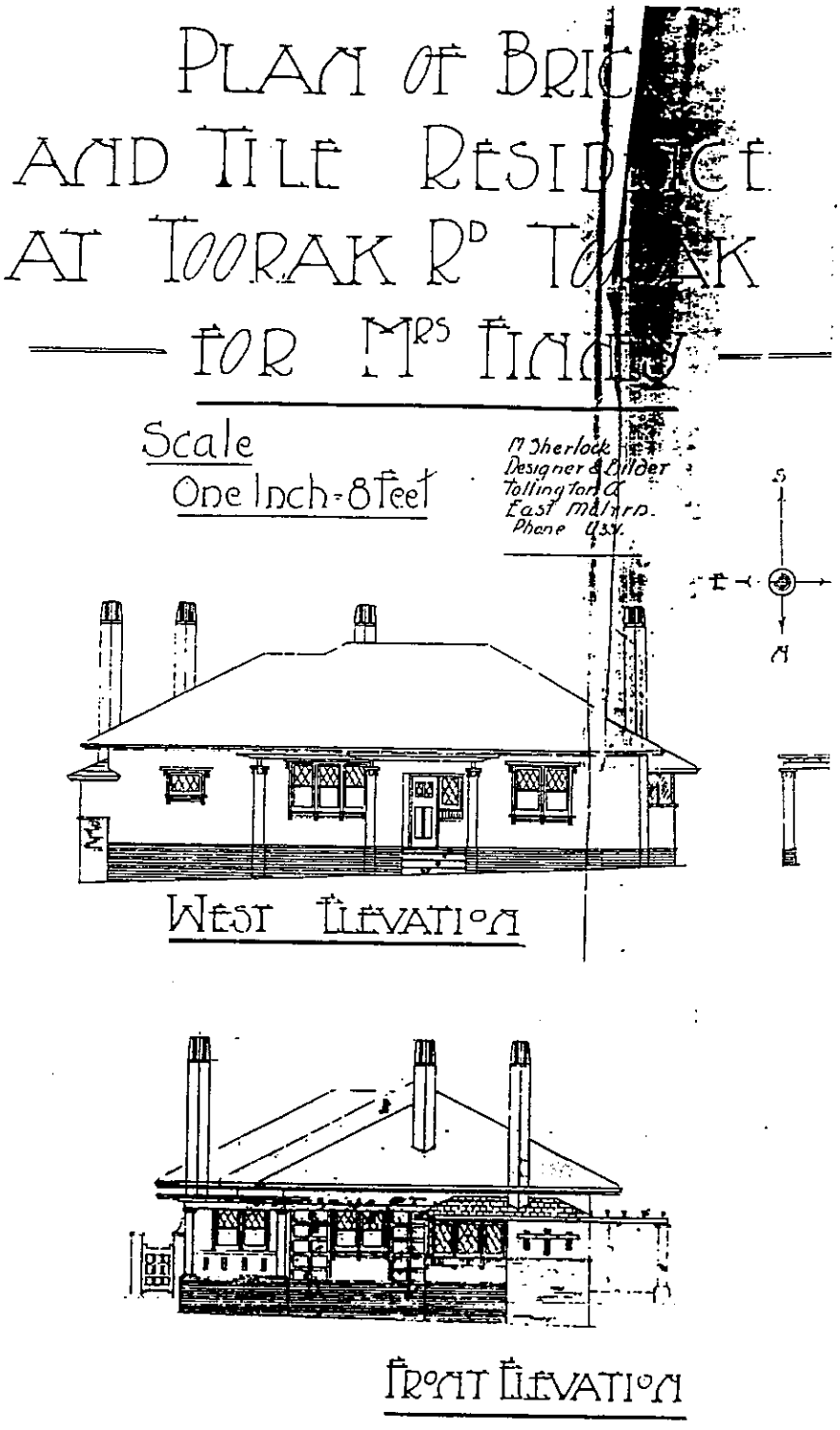
SHERLOCK, M.

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 Trenery 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

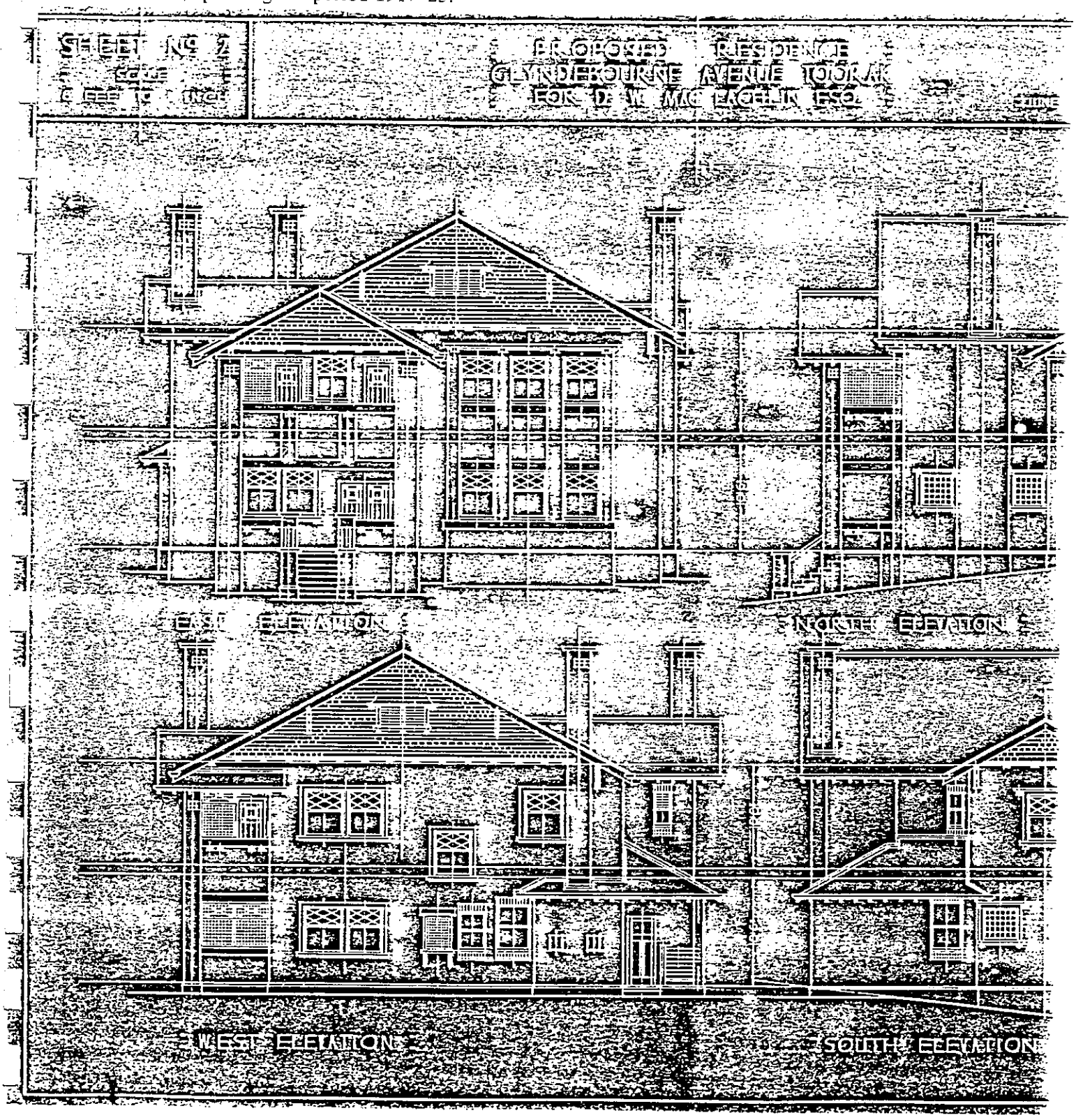
SUTHERLAND, GORDON J.

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 *Austrlian 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 Mrlbourne 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.
2 George Tibbits, 'The So-Called Melbourne Domestic Queen Anne', Historic Environment, Vol.2, no.2, 1982.

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 Moorakyne 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.