

Nurses Home, Rathdowne Street (1907)



Figure 8 Nurses Home
Source: Lovell Chen

The Nurses Home (Figure 8) is a substantial red brick, three-storey Edwardian institutional building of 1907 by William Shields.¹⁵ It has a highly symmetrical composition, with the three-storey central component featuring balconies at each level, flanked by prominent gable-ended pavilions. The gable ends have a 'double reverse' ogee profile and oriel windows with corbelled bases. Oriel windows to the flanking pavilions and the surrounds of the paired windows below them have glazed terracotta work; the ironwork of the balconies has simplified Art Nouveau detailing.¹⁶

Administration Building, Pelham Street (1912)



Figure 9 Administration Building

The Administration Building (Figure 9) is a substantial red brick, two-storey Edwardian institutional building of 1912 by William Shields,¹⁷ with a central verandah to the ground and first floors, located between flanking pavilion bays. The overall symmetry of the building harks back to the 1907 Nurses Home, but is offset by a lower level bay to the eastern end of the building. The brick work displays fine black tuck pointing, most evident to the protected walling within the verandah. The building features a terracotta tile clad hipped roof, while the pavilions feature decorative notched gables with a rendered moulding to the parapets, and an oculus vent located centrally to each gable. The verandah displays finely detailed Art Nouveau inspired ironwork to the post brackets and first floor balustrade. Tall rectangular window openings are located across the façade. It has been noted that this building illustrated within the context of the historic hospital development, an 'increasing taste for simplicity by taking the essential composition of the nearby nurses' home and eliminating the oriel windows and the glazed terracotta, while maintaining the double reverse ogee gables and the reduced art nouveau opera box balcony form'.¹⁸

Victorian terraces, Drummond Street



Figure 10 112-114 Drummond Street on the left and 110 Drummond Street on the right concealed by the tree

The Victorian terraces (Figure 10) on Drummond Street include a pair at 112-114, and a single dwelling at 110 Drummond Street. The terraces display features which are typical of the building type in Carlton and inner Melbourne. This includes the double-storey balconied form, ornamented parapets, lacework to verandahs, mouldings to window surrounds, and wing walls. As noted, the dwelling at no. 110 Drummond Street was constructed c. 1850s, while the pair at nos 112 and 114 were constructed in 1863. While these are comparatively early dates for terrace dwellings, the buildings currently present as later terraces which suggest they have had later nineteenth century makeovers.

1980s townhouses

The late 1980s townhouses (Figure 11) take the form of two long linear buildings of two and three storeys, with rendered walls and detailing and flat roofs. This is a non-contributory development.

Modern office buildings

The 1990s development is located at the corner of Pelham and Rathdowne streets and extends deep into the centre of the former hospital site. There is also a large central landscaped courtyard, sited to the west side of the Nurses Home on Rathdowne Street. The buildings are of four storeys with prominent mansard roofs. This is a non-contributory development.



Figure 11 Townhouse development to Drummond Street, with 1990s office development behind
Source: Lovell Chen

INTEGRITY

While the former Children’s Hospital complex has lost a number of its original buildings, and modern development has been constructed within the broader site, the three remaining former hospital buildings of 1900-1912 retain an overall high level of integrity; they also remain prominent buildings to Rathdowne, Pelham and Drummond streets.

COMPARATIVE ANALYSIS

The former Children’s Hospital was established in Carlton in 1876, albeit the remaining hospital buildings date from the Edwardian period, having been constructed in the years 1900 to 1912.

Regarding comparisons, there is nothing which is generally comparable historically in Melbourne, in terms of a dedicated children’s hospital of this scale in the late nineteenth and early twentieth centuries. While the Carlton facility was preceded by other hospitals for ‘sick children’ in Melbourne, including in 1870 and 1872 with one located in Spring Street,¹⁹ these earlier hospitals were typically in single buildings, or at least more modest buildings, which were not purpose-built.

Accepting this, the Edwardian period was a time which witnessed significant hospital development in Melbourne and more broadly in Victoria. The following examples are all included in the Victorian Heritage Register.

The former Fairfield Hospital, at Yarra Bend in Fairfield, opened in 1904 as the Queen’s Memorial Infectious Diseases Hospital. It was the first purpose-built, centralised isolation hospital for the treatment of infectious diseases in Victoria, and many of its buildings were constructed in a consistent Federation style in red brick with terra cotta tile roofs. The architects were Clegg, Kell and Miller; prominent Public Works Department Chief Architect, Percy Everett, was also involved in later building design.²⁰

Construction of the former Mont Park/Bundoora Psychiatric and Repatriation Hospitals Complex commenced in 1910. In 1912 the noted landscape gardener Hugh Linaker was also employed to layout the grounds of Mont Park, as he was with other State mental hospitals. Mont Park Hospital is significant for its early twentieth

century asylum design, and contains the Ernest Jones Hall, a rare example of an asylum chapel/hall in Victoria. Historically, the hospital complex demonstrates changing responses to twentieth century health needs and particularly mental illness; and is the only surviving purpose-built mental hospital in the State which accommodated psychological casualties after World War I.²¹

While originally on a grand scale, the former Queen Victoria Hospital Tower and perimeter fence are the last remnants of a women's hospital complex that once occupied the entire block bounded by Lonsdale, Swanston, Little Lonsdale and Russell streets in Melbourne's CBD. The Tower is a five-storey red brick Edwardian building constructed in 1910 to a design by JJ and EJ Clark and is one of several pavilions that once made up the hospital.²²

At Bairnsdale, the former hospital was designed by Harry B Gibbs in 1885, and Gibbs' four ornamental one- and two-storey pavilions were built in stages between 1886 and 1902, with further additions in different styles in 1911, 1913 and 1925. Interestingly, as a regional hospital, the facility incorporated dedicated buildings and wards to treat contagious diseases and sick children; a Nurses Home was also added in 1911.²³

Other hospital developments of this period include Royal Park Psychiatric Hospital (1906-1913); and Caloola Mental Hospital at Sunbury (1864 but substantially enlarged in the period 1891 to 1914).

Architecturally, the remaining historic hospital buildings of the former Children's Hospital in Carlton do not necessarily have direct comparisons with any of the above. None of the examples cited were also purpose-built for sick children, although the Bairnsdale Hospital as a regional facility treated children as well as other patients. However, it is apparent that the Carlton hospital was one of a number of hospitals in Melbourne and Victoria which were either constructed or underwent significant redevelopment in the first decade or so of the twentieth century. These also tended to specialise in discrete areas of health, including infectious diseases, mental health, women's health, and children as at Carlton. This was clearly a time when the growth of Melbourne, and the relative affluence of the city and state, allowed for the funding and construction of substantial hospital and medical institutions, which were specialised and well-served with modern purpose-built hospital facilities.

Examples referred to above, including comparative examples comprise the following places:

- Fairfield Hospital (Former), 101 Yarra bend Road, Fairfield (H1878, Figure 12)
- Former Mont Park Hospital, Ernest Jones Drive, Springthorpe Boulevard and Cherry Street, Macleod (H1872, Figure 13)
- Former Bairnsdale Hospital, 14 McKean Street, Bairnsdale (H2310, Figure 14)
- Former Queen Victoria Hospital Tower, 180-222 Lonsdale Street and 278-300 Swanston Street, Melbourne (H0956, Figure 15)



Figure 12 Fairfield Hospital (former) (H1878)
Source: Victorian Heritage Database



Figure 13 Former Mont Park Hospital (H1872)
Source: Victorian Heritage Database



Figure 14 Former Bairnsdale Hospital (H2310)
Source: Victorian Heritage Database



Figure 15 Former Queen Victoria Hospital Tower (H0956)
Source: Victorian Heritage Database

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The former Children's Hospital Precinct with frontages to Rathdowne, Pelham and Drummond streets, Carlton, and comprising the Princess May Pavilion (1900-01), Nurses Home (1907), Administration Building (1912) and terrace houses at 110-114 Drummond Street, is significant.

Within the precinct, the significance categories are as follows (Figure 16):

- The Princess May Pavilion, Nurses Home and Administration Building are significant.
- The three Victorian terraces to Drummond Street are contributory.
- The 1980s townhouses and 1990s office development are non-contributory.



 Site Boundary

 Significant

 Contributory

A Princess May Pavilion, Pelham Street

B Administration Building, Pelham Street

C Nurses Home, Rathdowne Street

D Three Victorian terraces, Drummond Street

Figure 16 Significance categories in Former Children's Hospital Precinct
Source: Nearmap (basemap)

HOW IT IS SIGNIFICANT

The Former Children's Hospital Precinct, comprising the Princess May Pavilion (1900-01), Nurses Home (1907), and Administration Building (1912) and terrace houses at 110-114 Drummond Street, is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The Former Children's Hospital Precinct, comprising the Princess May Pavilion (1900-01), Nurses Home (1907), and Administration Building (1912) and terrace houses at 110-114 Drummond Street, is of historical significance (Criterion A). The hospital was established on this site in 1876, in Sir Redmond Barry's former house in Pelham Street, and was the principal hospital for children and paediatric care in Victoria for some 90 years. It was previously located in buildings in the CBD, having been founded by doctors John Singleton and William Smith in 1870, and reportedly the first paediatric hospital in the southern hemisphere. The three remaining purpose-built hospital buildings, being the Princess May Pavilion, Nurses Home and Administration Building were constructed in the early twentieth century as part of a comprehensive hospital building program, when existing buildings were replaced by purpose-designed buildings more suited to the hospital's growing requirements. The Carlton hospital was one of a number of major hospitals in Melbourne and Victoria which were either constructed or underwent significant redevelopment in the first decades of the twentieth century. These establishments tended to specialise in areas of health, including infectious diseases, mental health, women's health, and the health of children as at Carlton. This also occurred at a time when the growth and affluence of the city and state allowed for the funding and construction of substantial hospital and medical institutions. Following the opening of the new Royal Children's Hospital in Parkville in 1963, the Carlton facility was adapted to use as St Nicholas Hospital, for children with intellectual disabilities. The buildings underwent some alterations at this time, with St Nicholas Hospital closing in 1985. The three terraces to Drummond Street, while not purpose built for the hospital, are understood to have been acquired by the hospital during its period of expansion on the site, and therefore have an historical connection.

The Former Children's Hospital Precinct is also of aesthetic significance (Criterion E). The three purpose-built hospital buildings, constructed in the Edwardian period, are of considerable architectural merit and have a high level of external intactness. Their prominent red-brick forms are distinctive within the Carlton context and represent significant contributors to their respective streetscapes, being an important Carlton block. The stylistic cohesion of the three buildings also reflects the input of noted architects Guyon Purchas and William Shields, the latter believed to have been involved in all three building designs. Individually, the earliest of the buildings, the Princess May Pavilion, is noted for its combination of eclectic Jacobethan and Art Nouveau motifs, prominent gable ends with ogee profiles, canted bays and oriel windows, double-height brick arcaded verandah, and high bluestone plinth or semi-basement level. The Nurses Home has a highly symmetrical composition, with prominent gable-ended pavilions again with ogee profiles and oriel windows, flanking the central three-storey component with ironwork balconies incorporating Art Nouveau detailing. The last of the buildings, the Administration Building, has an overall symmetry and form which harks back to the 1907 Nurses Home, but with simplified detailing. Repeated here is the central balconied bay sited between prominent flanking pavilions with decorative notched gables, and again with an ogee profile.

RECOMMENDATIONS

Retain HO81 in Heritage Overlay. Recommend change from an individual heritage place to a heritage precinct, known as the Former Children's Hospital Precinct, with the following significance categories:

- The Princess May Pavilion, Nurses Home and Administration Building are significant.
- The three Victorian terraces to Drummond Street are contributory.
- The 1980s townhouses and 1990s office development are non-contributory.
- Schedule of the Former Children's Hospital Precinct is as follows.

Schedule of the Former Children's Hospital Precinct is as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

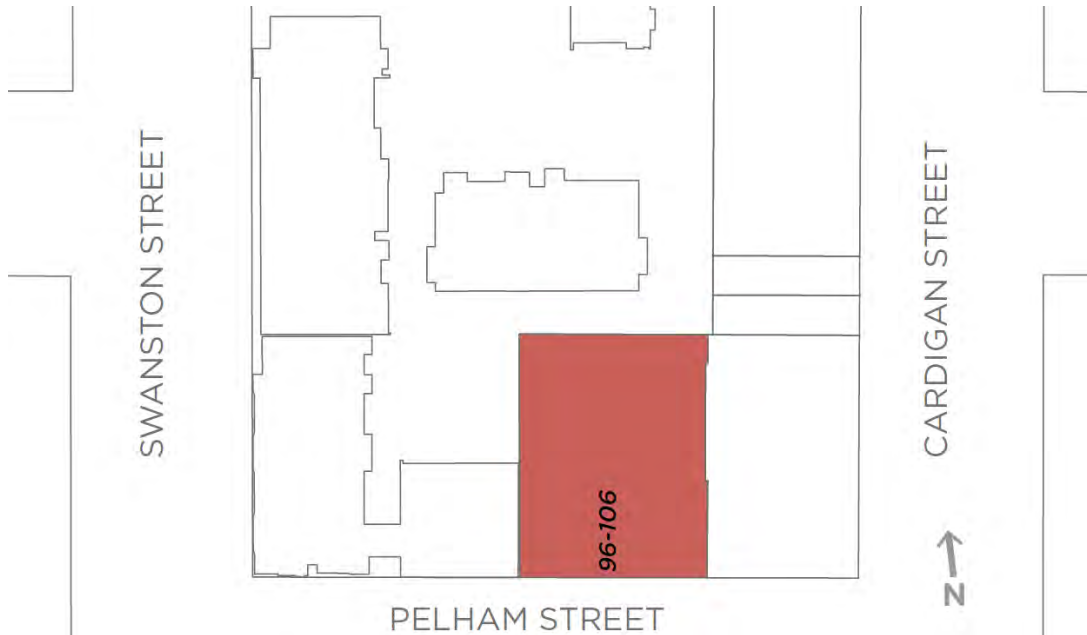
ENDNOTES

- 1 *Sands & McDougall* directory, 1873.
- 2 Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutter's Bay, 1999, pp. 38-41.
- 3 Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutter's Bay, 1999, p. 101.
- 4 Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutter's Bay, 1999, p. 104.
- 5 Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutter's Bay, 1999, p. 37.
- 6 *Argus*, 16 December 1911, p. 18.
- 7 Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutter's Bay, 1999, p. 371.
- 8 Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutter's Bay, 1999, pp. 373-378.
- 9 *Canberra Times*, 22 December 1964, p. 2.
- 10 Australian Psychiatric Care, 'St Nicholas Hospital', <http://www.ahpi.esrc.unimelb.edu.au/biogs/E000057b.htm>, accessed 19 October 2018.
- 11 Extent Heritage Traditional Owner engagement. See also *The Argus*, 11 August 1888, and <http://nla.gov.au/nla.news-article6897632>
- 12 BreastScreen Victoria, Annual Statistics Report, 1997, <https://www.breastscreen.org.au/about-us/resources-and-publications>, accessed on 19 October 2018.
- 13 National Trust of Victoria (Australia), <http://vhd.heritagecouncil.vic.gov.au/places/65492>, accessed 19 October 2018.
- 14 National Trust of Victoria (Australia), <http://vhd.heritagecouncil.vic.gov.au/places/65492>, accessed 19 October 2018.
- 15 National Trust of Victoria (Australia), <http://vhd.heritagecouncil.vic.gov.au/places/65492>, accessed 19 October 2018.
- 16 National Trust of Victoria (Australia), <http://vhd.heritagecouncil.vic.gov.au/places/65492>, accessed 19 October 2018.
- 17 National Trust of Victoria (Australia), <http://vhd.heritagecouncil.vic.gov.au/places/65492>, accessed 19 October 2018.
- 18 National Trust of Victoria (Australia), <http://vhd.heritagecouncil.vic.gov.au/places/65492>, accessed 19 October 2018.
- 19 The Royal Children's Hospital Melbourne, *A brief history of the RCH*, <https://www.rch.org.au/rch/about-us/history/#1874>, accessed 19 October 2018; see also <https://www.rch.org.au/archives/#our-places-3>, accessed 28 March 2019.
- 20 Victorian Heritage Database, *Fairfield Hospital (Former)*, <http://vhd.heritagecouncil.vic.gov.au/places/4884>, accessed 19 October 2018.
- 21 Victorian Heritage Database, *Former Mont Park Hospital*, <http://vhd.heritagecouncil.vic.gov.au/places/5619>, accessed 19 October 2018.
- 22 Victorian Heritage Database, *Former Queen Victoria Hospital Tower and Perimeter Fence*, <http://vhd.heritagecouncil.vic.gov.au/places/774>, accessed 19 October 2018.
- 23 Victorian Heritage Database, *Former Bairnsdale Hospital*, <http://vhd.heritagecouncil.vic.gov.au/places/4736>, accessed 19 October 2018.

SITE NAME 96-106 PELHAM STREET, CARLTON FORMER FACTORY AND STORE

STREET ADDRESS 96-106 PELHAM STREET, CARLTON

PROPERTY ID 107553



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE A3

HERITAGE OVERLAY HO82

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE

FACTORY/WAREHOUSE

DESIGNER / ARCHITECT / ARTIST: CHARLES WEBB

BUILDER: HARRY LOCKINGTON

DESIGN PERIOD: VICTORIAN PERIOD (1851-1901)

DATE OF CREATION / MAJOR CONSTRUCTION: 1885

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
5.0 BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	5.2 DEVELOPING A MANUFACTURING CAPACITY
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS

RECOMMENDATIONS

It is recommended that the extent of the Heritage Overlay be amended to correct the mapping of HO82 as indicated at Figure 2.

Extent of overlay: The current extent of overlay is indicated at Figure 1, covering only the smaller brick building, and not the main heritage building. This should be amended and extended to reflect the mapping at Figure 2.

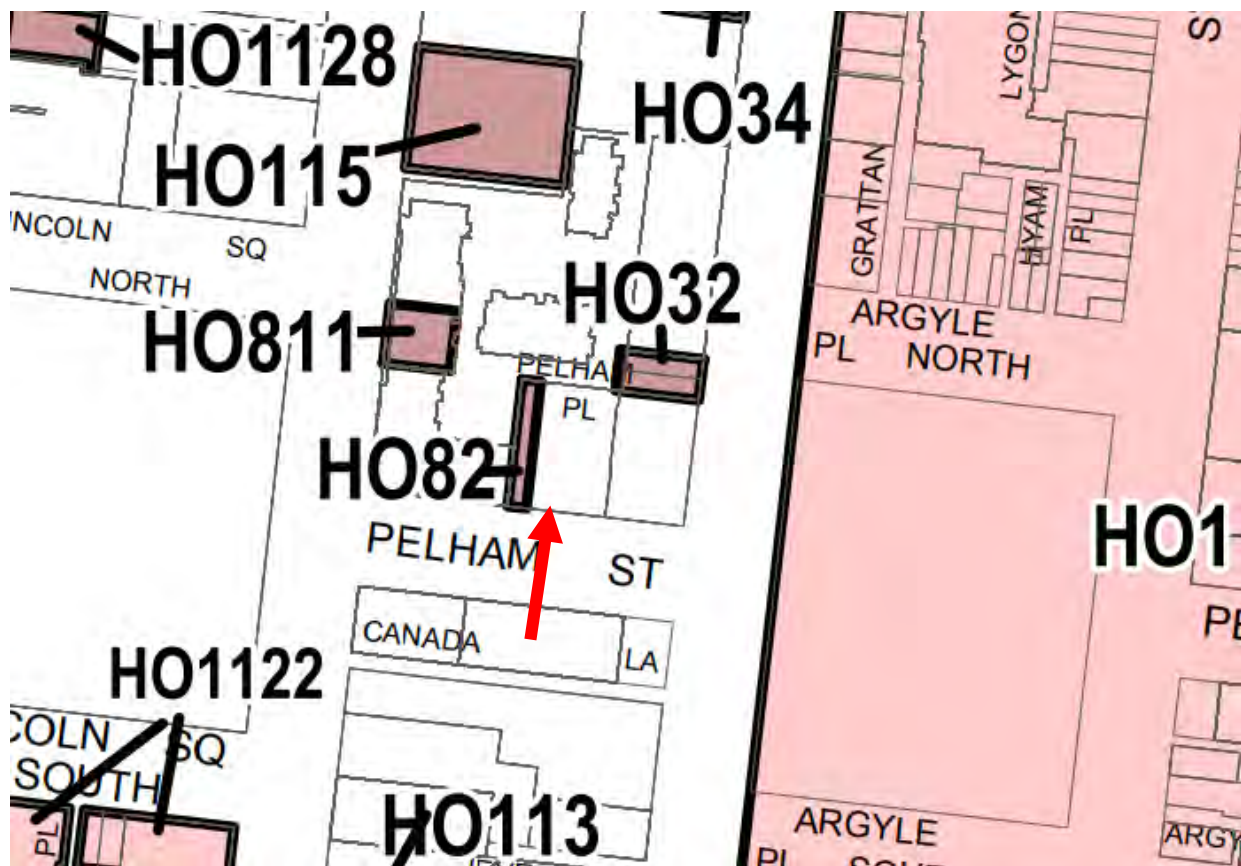


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO82)
Source: Melbourne Planning Scheme

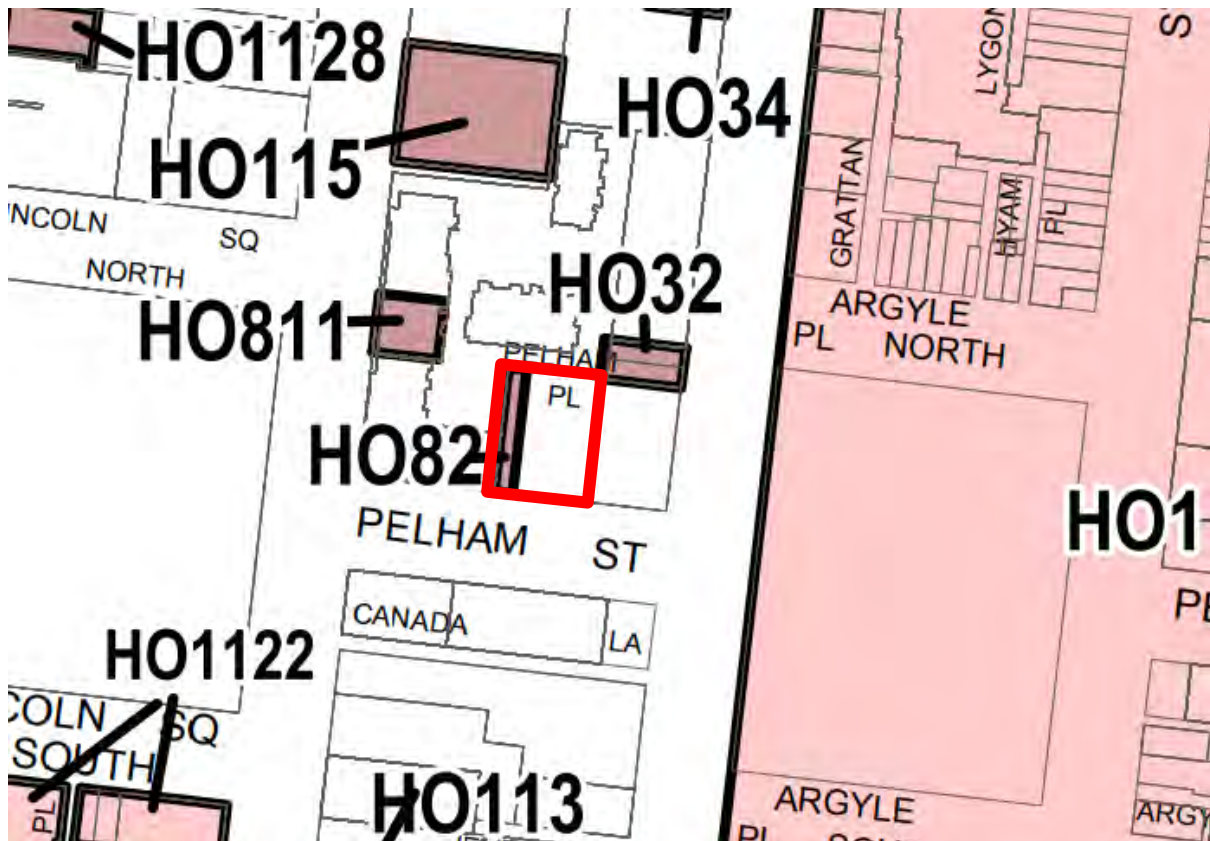


Figure 2 Detail of HO Map no. 5 with the correct extent of subject site indicated
Source: Melbourne Planning Scheme

SUMMARY

The substantial polychrome brick factory/warehouse with associated residence at 96 Pelham Street, Carlton, dates from 1885. It is substantially externally intact and a rare example of a manufacturing building of this age and scale in Carlton. It is of local historical (including rarity) and aesthetic significance.

HISTORICAL CONTEXT

Industry in Carlton has more typically been located in the far west of the suburb. In the interwar period, nineteenth century residential areas to the west of Barry and Berkeley streets were redeveloped with larger commercial and warehouse buildings.¹ These areas had been typically occupied by modest residences and small timber houses fronting rear laneways, some of which had been identified through the work of the Slum Abolition Board. The increasingly large Carlton Brewery complex, in the block bound by Swanston, Victoria, Bouverie and Queensberry streets, is also unusual in the context of the suburb, developing from the mid-nineteenth century. Within the remainder of the suburb, however, large-scale industrial development in the nineteenth century was relatively rare. Carlton's rapid expansion as dormitory suburb in the 1860s and 1870s, the number of reserves for public institutions and gardens, its early fine grain development and adherence to the Melbourne Building Act from the early 1870s appear to have discouraged the development of such complexes to the east of Swanston Street. In many parts of the suburb there was simply insufficient vacant land or available properties on which to establish or develop substantial industrial sites. Typical small-scale industry in the suburb included small workshops, bakeries and cordial factories, generally located to the rear of residential terrace rows, and accessed from rights of way. In the twentieth century, there were some

instances of larger complexes in the southern part of the suburb, including the development by textile manufacturers Davies Coop between Cardigan and Lygon Streets at the southern end of the suburb.

SITE HISTORY

The subject site was sold as part of Crown allotments 19 and 20 of Section 32, in Carlton, Parish of Jika, as part of early land sales in Carlton. The allotments were purchased in 1854 by Martin Sheedy (CA 19) and Robert Sutherland (CA 20).² An 1866 plan (Figure 3) of Port Phillip prepared by H L Cox shows early development on the site.

In mid-1884, architect Charles Webb advertised for tenders to construct a three-storey clothing factory and store in Pelham Street for the 'Messrs Banks and Co, warehousemen.'³ A notice of intent to build submitted to the City of Melbourne identifies Harry Lockington as the builder.⁴

Clothing manufacturers Banks & Co had established operations as 'warehousemen and manufacturers' at the corner of Lonsdale and Swanston streets in the c. late 1860s. By the 1880s, the firm had a five-storey warehouse in the east end of Flinders Lane.⁵ The 1885 municipal rate books describe the subject factory in Carlton as a brick clothing factory of three storeys, valued at a net annual value (NAV) of £350.⁶

The substantial factory building attracted some attention, including two lengthy descriptions, including in the *Argus* in May 1885:

The rapid expansion of the manufacture of ready-made clothing in Melbourne during the last few years, and the provisions enforced by recent enactments as to the accommodation of the workpeople, have led to a great improvement in many of the large clothing factories in the city. Amongst others, Messrs Banks and Co., of Flinders-lane east have found it necessary to erect a larger factory in connexion with their businesses as softgoods warehousemen ... [Charles Webb] was entrusted with the task of designing a new factory that should be in every way equal to modern requirements. The site chosen was in Pelham-street

[The building] is a substantial structure of two stories [sic.] ... It is built in the Italian style, of red brick, relieved with white bricks and moulded strings. The windows are segmental headed, with ornamental keystones, and surmounted by bold cement cornices.⁷

The article also described the interior of the building, with men employed on the open-plan ground floor where cutting and other machinery was located, with the first floor occupied by the 150 female employees, who undertook 'tacking, trimming, stitching [and] button-holing'.⁸ With such a large female workforce, Banks & Co also claimed they were the first to adopt the wage terms which had been the outcome of the Tailoresses' Strike of the early 1880s.⁹ A two-storey brick residence was built at the rear of the site for 'the accommodation of the storeman', although this appears to have become a caretaker's residence.¹⁰

Banks and Co. and their factory were also included in the commemorative publication, *Victoria and its Metropolis, Past and Present*, of 1888:

Their present factory, which was built about four years since, is pleasantly situated in Pelham-street, Carlton, in proximity to the University gardens and other grounds, which gives it an advantage as a workroom over factories situated in the centre of the city ... being only recently built it accords strictly with the requirements of the Factories Act.¹¹

The factory can be seen on the Melbourne and Metropolitan Board of Works (MMBW) detail plan of 1896 (Figure 5). The plan shows two stables on the site, with laundry, and the location of a lift to the east elevation of the factory building. The 160':1" plan shows the materiality of these buildings, with the two stables

buildings shown as timber. At the north-east of the site is a brick building, likely to be the caretaker's residence. A caretaker was noted in the *Sands & McDougall directory* at the site as early as 1895, with a caretaker remaining onsite until the 1920s.¹² Two crossovers/vehicle entrances are also shown on the 1896 plan, at the west and east ends of the Pelham Street frontage, to either side of the factory building.

The company remained at the site until 1927.¹³ That year the site was put up for sale, with advertising noting it to be a 'unique opportunity to acquire a large area close to the city'.¹⁴ As noted in the advertisement, the Banks & Co. site extended to Cardigan Street, although what the 'other brick buildings' comprised is unclear. A 1927 oblique aerial (Figure 7) shows the rear (north) of the site, with the caretaker's residence and the low-scale stabling visible. This photograph also indicates that the brick wall/entry to the west of the building had been constructed, enclosing the stables yard on this side of the factory. Buildings at the corner of Cardigan Street do not appear to be associated with the Pelham Street factory. The site appears to have retained this layout into the mid-twentieth century, as can be seen on a 1945 aerial and 1946 oblique aerial photograph (Figure 8-Figure 9).

The City of Melbourne building application index lists a series of small alterations and additions having been made to the building between the 1930s and 1970s. In 1989, significant alterations were undertaken, described as 'refurbishment', likely associated with its conversion to an office building.¹⁵ These works appear to have been undertaken without impact on the presentation of the building to the street.

The building was classified by the National Trust of Australia (Vic) in 1981. A plaque was subsequently prepared by the Trust and fitted to the exterior of the building. The building was also photographed by National Trust honorary photographer John T Collins in 1982 (Figure 10).



Figure 3 Detail of H L Cox plan, 'Victoria-Australia, Port Phillip, Hobson Bay and River Yarra leading to Melbourne', 1866, with small building on Crown allotments 2 and 3 indicated
Source: State Library of Victoria



Figure 4 Banks & Co's factory, Pelham Street, 1888
Source: *Victoria and its Metropolis, Past and Present*, Vol. IIB, p. 592, facsimile edition, Today's Heritage, 1977.

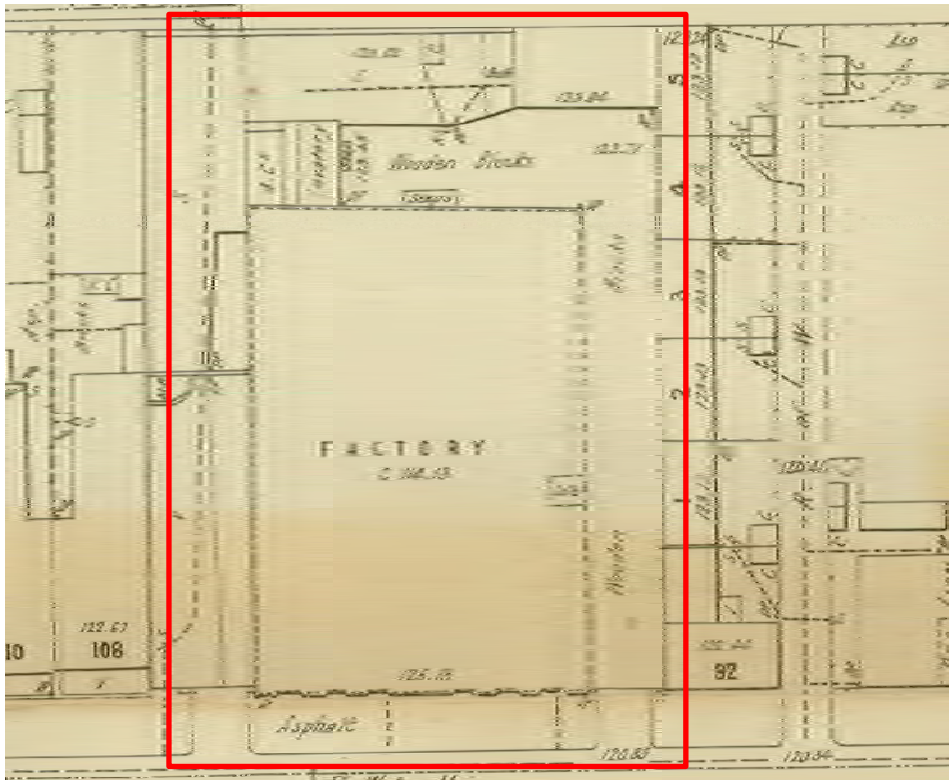


Figure 5 MMBW detail plan no. 1178, 1896, with subject site indicated
Source: State Library of Victoria

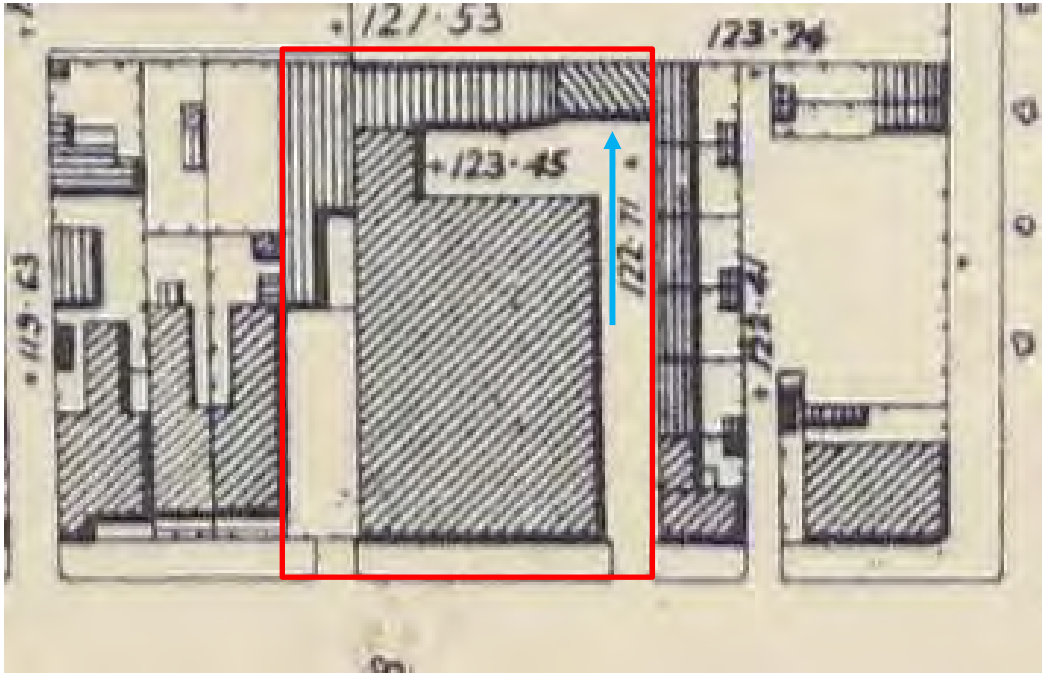


Figure 6 Detail of MMBW 160':1" plan no. 30, 1896. Brick caretaker's residence indicated by blue arrow
Source: State Library of Victoria



Figure 7 Detail of oblique Airspy view of Carlton, 1927, showing rear (north) of warehouse; the vehicle (carriage gate) entry and driveway on the west side (indicated) has been roofed over by this time, as per the current condition
Source: Airspy collection, H2501, State Library of Victoria



Figure 8 Detail of 1945 aerial photograph, with subject site indicated
Source: Central Plan Office, Landata

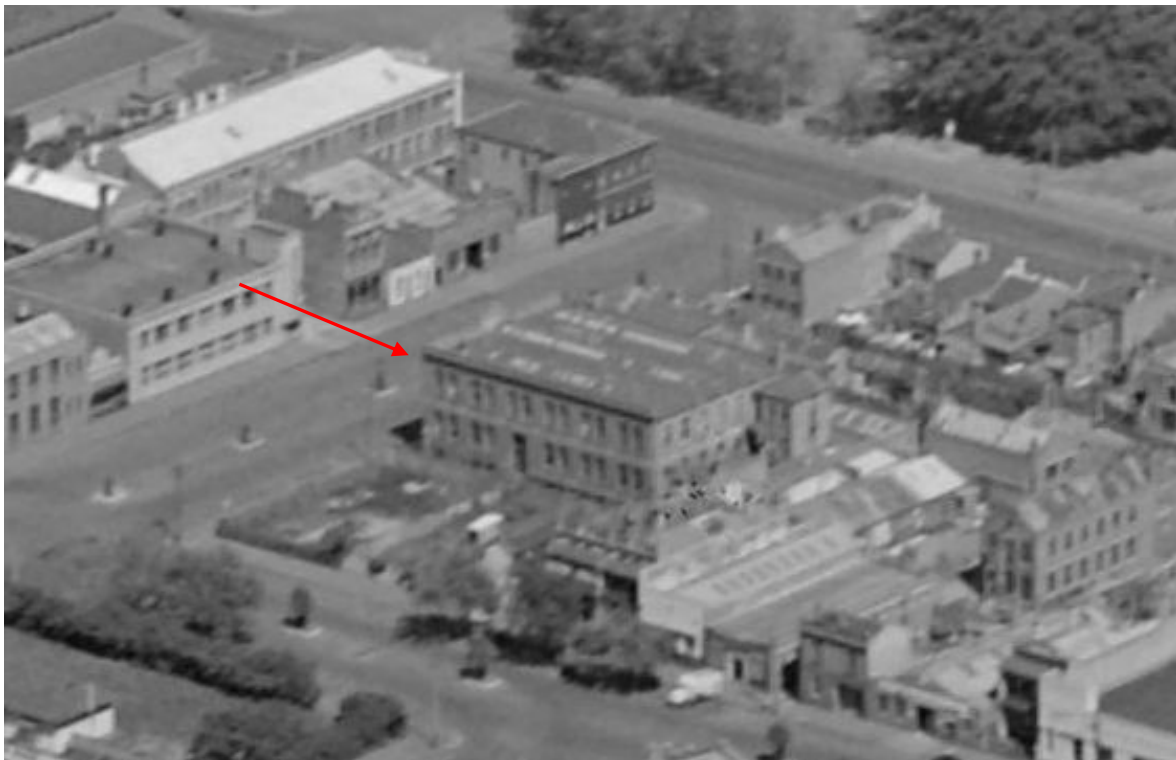


Figure 9 Oblique aerial photograph of Carlton, 1946, looking south-west with factory building (east elevation) indicated
Source: Airspy collection, H91.160/470, State Library of Victoria



Figure 10 Subject building, 1982; note the carriage gate at left
Source: J T Collins collection, H94.200/227, State Library of Victoria

SITE DESCRIPTION

The building was constructed in-1885 to designs by architect, Charles Webb, for Banks and Co (Figure 11). It is a warehouse and factory building of two storeys plus part basement, designed in the manner of an Italian palazzo and incorporating polychrome brickwork to its exterior.

A central entry in the Pelham Street footpath level leads to a small foyer incorporating a short flight of stairs to ground floor level, located half a storey above the street. The building is constructed in red brick, with floors articulated externally by deep string courses in cream brick and by a substantial cornice at parapet level. Tall windows at ground and first floor levels adopt a segmental-headed form. Brick voussoirs in alternating colours flank rendered ornamental keystones. Sliding sash windows survive throughout. More modest basement windows at footpath level incorporate similar details. An opening along the east-facing façade of the building is identified in the MMBW plan of 1894 as housing a goods lift (Figure 5). It is unclear whether any part of this mechanism survives.

To the west of the building, a yard, possibly incorporating a verandah, is evident in early MMBW plans (Figure 5, Figure 6). A street wall and carriage gate were constructed between 1896 and 1927 (Figure 7). These have subsequently been converted and incorporated into small retail premises. The carriage entrance survives but has been infilled with a modern shopfront.

A two-storey residence in the north-eastern corner of the site dates from the original construction of the factory/warehouse in 1885 for 'the accommodation of the storeman'.¹⁶ This dwelling is substantially concealed from the street although its two-storey red brick form and tall chimneys are evident along an accessway to the east of the factory. Some original windows survive at first floor level although a substantial new opening likely to date from the mid twentieth century has overwritten the character at ground floor level.



Figure 11 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 12 96-106 Pelham Street, Carlton



Figure 13 96-106 Pelham Street, Carlton, former carriage gate (at left); former residence at rear (at right)

INTEGRITY

The factory/warehouse on the site presents to the street as a building in a high state of integrity. The carriage entry to the west of the factory and the residence to its northeast survive in somewhat degraded states of integrity.

COMPARATIVE ANALYSIS

Carlton in the nineteenth century was largely residential in character, with commercial streets and historic shops and hotels scattered throughout. Commercial and factory buildings were rare with few constructed in the suburb, before the early decades of the twentieth century. This trend was one of buildings being constructed on generally limited footprints, often to main streets, but also in smaller streets and to rear lanes where they were built at the back of properties or on allotments created out of Carlton's often irregular subdivision patterns. Owners of these operations may have resided in adjoining or nearby dwellings, and workers also often lived nearby in the suburb.

As a substantial Victorian enterprise to a large footprint, the subject building is reasonably rare in Carlton being more consistent with larger factories and warehouses constructed close to the wharfs or the city centre. Similar examples survive in Niagara Lane, Hardware Lane, Flinders Lane and elsewhere. Broadly speaking, the redevelopment of Carlton as a manufacturing suburb began, in earnest, in the early twentieth century with the greater part of the extant manufacturing premises constructed in the interwar period.

The following provides a limited list of comparable buildings in the municipality:

- 106-112 Hardware Street, four storey Victorian warehouses (HO1045)
- 4-6 and 8 Goldie Place, two storey Victorian warehouses (HO1044)

- 60-66 Hardware Lane, three two storey Victorian warehouses (HO666)
- 55-57 Hardware Lane, three storey Victorian factory (HO665)
- 63-77 Hardware Lane, Row of four storey Victorian warehouses, HO667
- 362-364 Little Bourke Street, four storey Victorian commercial building (HO1051)
- 23-31 Niagara Lane, four two storey Victorian warehouses, (HO726, VHR H0473, Figure 15)
- 365-367 Little Bourke Street, three storey Victorian warehouse and commercial building, HO1052
- 61-69 A'Beckett St, two storey Victorian warehouse, (HO515, VHR H0980, Figure 14)
- 62-6 King Street, Melbourne, c. 1852, HO675 (VHR H0396)
- 129-131 Flinders Lane, Melbourne (HO638, VHR H0428)

The subject building is similar in terms of age, intactness, integrity and design quality to many of these warehouses. It compares readily with Eadies Building at 61-69 A'Beckett St which is included within an individual Heritage Overlay and is on the Victorian Heritage Register, and to other bichrome or polychrome factory/warehouse buildings such as those found in Niagara and Hardware lanes.

The designs of a number of the buildings noted above incorporate a patterned face brick expression to walls known as polychromy. The introduction of polychromy to local architectural practice is generally attributed to noted architect, Joseph Reed. Reed had emigrated to Melbourne in 1853 where he set up the first major private architectural office in Melbourne.

As Tibbitts and Goad note:¹⁷

A trip to Europe for Reed in 1863 engendered an enthusiasm for the polychrome brick architecture of Lombardy, Italy and this found immediate results in Reed's Romanesque-inspired designs for the Independent Church, Collins Street, Melbourne (1866).

Given Melbourne's excellent clays for making bricks in rich browns and creams, Reed extended these Romanesque themes to residential architecture in Fredrick Sargood's mansion Rippon Lea at Elsternwick (1868).

From this time, a polychrome expression became an accepted alternative to a smooth rendered finish for Italianate buildings. Charles Webb, the designer of the subject building, was one of a number of local practitioners to embrace this form of expression¹⁸ and the subject building is an understated but intact example of this, late-Victorian, design practise.

In relation to Webb, the Encyclopedia of Australian Architecture notes:

Charles Webb (1821-98) was born in Suffolk, England, the youngest son of William Webb, a builder. He completed his articles in London. In 1830, his elder brother James (1808-70) had migrated to Van Diemen's Land and Webb determined to join him in the colonies. He arrived in Melbourne in 1848, where his brother had now settled, commencing practice with James as Architects and Surveyors.

One of the brothers' early works was the Gothic Revival St Paul's Anglican Church in Melbourne (1850-2), (demolished) ... They completed numerous houses, stores and warehouses as well as additions to churches of various denominations and Mac's Hotel, Franklin Street (1853). James Webb had been the builder of the first Melbourne synagogue to the design of Charles Laing in 1847-8. The congregation was soon in need of larger accommodation and Charles Webb was the architect of the new synagogue, Bourke Street, Melbourne (1854) much admired in goldrush Melbourne for its grand Corinthian portico.

Webb was in Partnership with Thomas Taylor (c. 1820-72) between 1854 and 1858, when his brother left for England, completing Christ Church South Yarra, Vic. (1856), St

Andrew's Church, Brighton, Vic. (1856), and the Melbourne Church of England Boys' Grammar School, South Yarra, Vic. (1856) in the Gothic Revival idiom. From 1858 he was in sole practice until two of his sons ... joined him in practice in 1888. In this period he designed some of Melbourne's most prominent buildings mostly in [a smooth rendered] Italianate or Renaissance Revival style including Wesley college, Prahran, Vic. (1864), the Royal Arcade, Melbourne (1869), the mansion Mandeville Hall, Toorak, Vic. (1876), the South Melbourne Town Hall (1878), Tasma Terrace, East Melbourne (1878) and the Grand Hotel (now Windsor Hotel), Spring Street, Melbourne (1883-4). He also designed a significant number of churches using the Gothic Revival mode, including the Church of Christ, Swanston Street, Melbourne, Vic. (1863).

The 1880s represented the high water mark of Webb's practice. While Banks & Co's factory in Pelham Street, 1885 is a capable design from this extraordinary body of work, it is not regarded as a key element in Webb's catalogue. It is noted that Webb produced a number of other works in polychrome brickwork including: the Former Congregational Church, Black Street, Brighton (1875, H075, VHR724)); the former Yarra Park Primary School No.1406 (HO173, VHR H0768, 1874 and 1877,) and the Linay Pavilion of the Alfred Hospital (Figure 17, 1885, HO422, VHRH2295). The subject building survives as a representative example of the work of this notable architect.



Figure 14 Warehouse, 61-69 A'Beckett Street, Melbourne
Source: Victorian Heritage Database



Figure 15 Warehouse, 23-31 Niagara Lane, Melbourne
Source: Lovell Chen



Figure 16 Windsor Hotel, Spring Street, Melbourne, Charles Webb, architect
Source: Booking.com



Figure 17 Linay Pavilion, Alfred Hospital, Commercial Road, Melbourne, Charles Webb, architect
Source: Pintrest

ASSESSMENT AGAINST CRITERIA

Yes	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
Yes	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The former ~~manu~~factory and store at 96-106 Pelham Street, Carlton, constructed in 1885 for Banks & Co to a design by noted architect Charles Webb, is significant.

HOW IT IS SIGNIFICANT

The former ~~manu~~factory and store at 96-106 Pelham Street, Carlton, is of local historical (including rarity) and aesthetic significance.

WHY IT IS SIGNIFICANT

The former ~~manu~~factory and store at 96-106 Pelham Street, Carlton, is of historical significance (Criterion A). The building, with an associated storeman's residence, was constructed in 1885 for clothing manufacturers Banks & Co, to a design by noted architect Charles Webb. Banks & Co had originally established their operations in the city in the late 1860s, before expanding by the 1880s into a large warehouse in Flinders Lane,

the emerging focus of Melbourne's 'rag trade'. The Carlton building was a clothing factory and store, constructed at a time when the manufacture of ready-made clothing was expanding, consistent also with the economic Boom in Melbourne. The property is also significant as a rare example of a manufacturing building of this age and scale in Carlton. This may in part explain the positive attention the development received from the Melbourne press, where Banks & Co were couched as benevolent employers. The building was described in the *Argus* of May 1885 as a new factory which was 'in every way equal to modern requirements'; and in 1888 by *Victoria and its Metropolis, Past and Present* as having an advantage over factories situated in the centre of the city, and built strictly in accordance with 'the requirements of the Factories Act'. Banks & Co employed a large female workforce, and claimed to have adopted the wage terms which were the outcome of the Tailoresses' Strike of the early 1880s.

The former **manu**factory and store is also of aesthetic significance (Criterion E). It is substantially externally intact, of two storeys plus part basement, designed in the manner of an Italian palazzo and incorporating fine polychrome brickwork. Floors are articulated externally by deep string courses in cream brick and by a substantial cornice at parapet level; and tall windows at ground and first floor levels adopt a segmental-headed form, with brick voussoirs in alternating colours flanking rendered ornamental keystones. The original storeman's, later caretaker's residence survives, as does the street wall and carriage gate constructed between 1896 and 1927. While the 1880s represented the high water mark of Charles Webb's practice, the 1885 factory in Pelham Street is a capable design rather than a key element in Webb's catalogue. He did however produce a number of works in polychrome brickwork, and the polychrome expression of the subject building distinguishes it from the majority of later manufacturing, light industrial and warehouse buildings in Carlton, which were often utilitarian in design and unassuming in their presentation (Criterion B).

RECOMMENDATIONS

Amend the Heritage Overlay map and retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 'Carlton', in RBA Architects + Conservation Consultants, *City North Heritage Review: Overview and Recommendations (volume 1)*, January 2014, p.8.
- 2 Parish plan, Carlton at Jika Jika, Melbourne Sheet 6, M314 (M), Department of Lands & Survey, 1874, Put-away Plan, Central Plan Office, Landata.
- 3 *Argus*, 3 June 1884, p. 2, record no. 13074, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 25 October 2018.
- 4 City of Melbourne, Notice of Intent to Build, 19 June 1884, no. 941, record no. 78850, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 26 October 2018.
- 5 *Victoria and its Metropolis, Past and Present*, Vol. IIB, p. 592, facsimile edition, Today's Heritage, Melbourne, 1977.
- 6 City of Melbourne, rate books, Volume 24: 1885, rate no. 1134, VPRS 5708/P9, Public Record Office Victoria.
- 7 *Argus*, 14 May 1885, p. 6.
- 8 *Argus*, 14 May 1885, p. 6.
- 9 *Argus*, 14 May 1885, p. 6.
- 10 *Argus*, 14 May 1885, p. 6.
- 11 *Victoria and its Metropolis, Past and Present*, Vol. IIB, p. 592, facsimile edition, Today's Heritage, Melbourne, 1977.
- 12 *Sands & McDougall directory*, 1895, 1927.
- 13 *Sands & McDougall directory*, various dates, 1910-1927.
- 14 *Herald*, 16 February 1927, p. 14.
- 15 City of Melbourne, Building Application Index, 96-106 Pelham Street, Public Record Office Victoria, via www.ancestry.com.au.
- 16 *Argus*, 14 May 1885, p. 6.
- 17 Phillip Goad and George Tibbitts in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 586-7.
- 18 Allan Willingham, Twentyman & askew, in Phillip Goad and Julie Willis (eds) *The Encyclopedia of Australian Architecture*, 2012, p. 720.

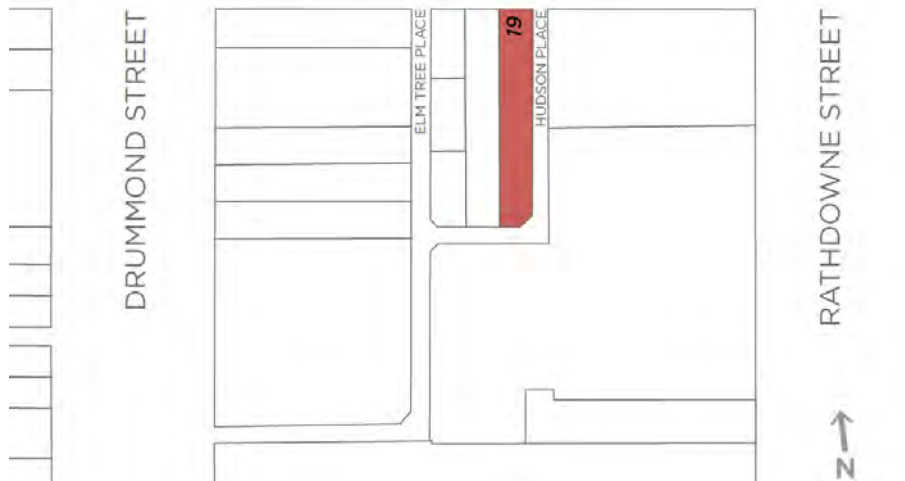
SITE NAME 19 QUEENSBERRY STREET, CARLTON (GAVAZZI TERRACE)

STREET ADDRESS 19 QUEENSBERRY STREET, CARLTON

PROPERTY ID 107861



QUEENSBERRY STREET



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE

C1

HERITAGE OVERLAY

H087

PROPOSED CATEGORY

SIGNIFICANT

PLACE TYPE

DWELLING

DESIGNER / ARCHITECT / ARTIST:

TWENTYMAN & ASKEW

BUILDER:

A BECKETT

DESIGN PERIOD:

VICTORIAN PERIOD (1851-1901)

DATE OF CREATION / MAJOR CONSTRUCTION:

C.1889

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS 6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

Extent of overlay: the extent is illustrated at Figure 1.

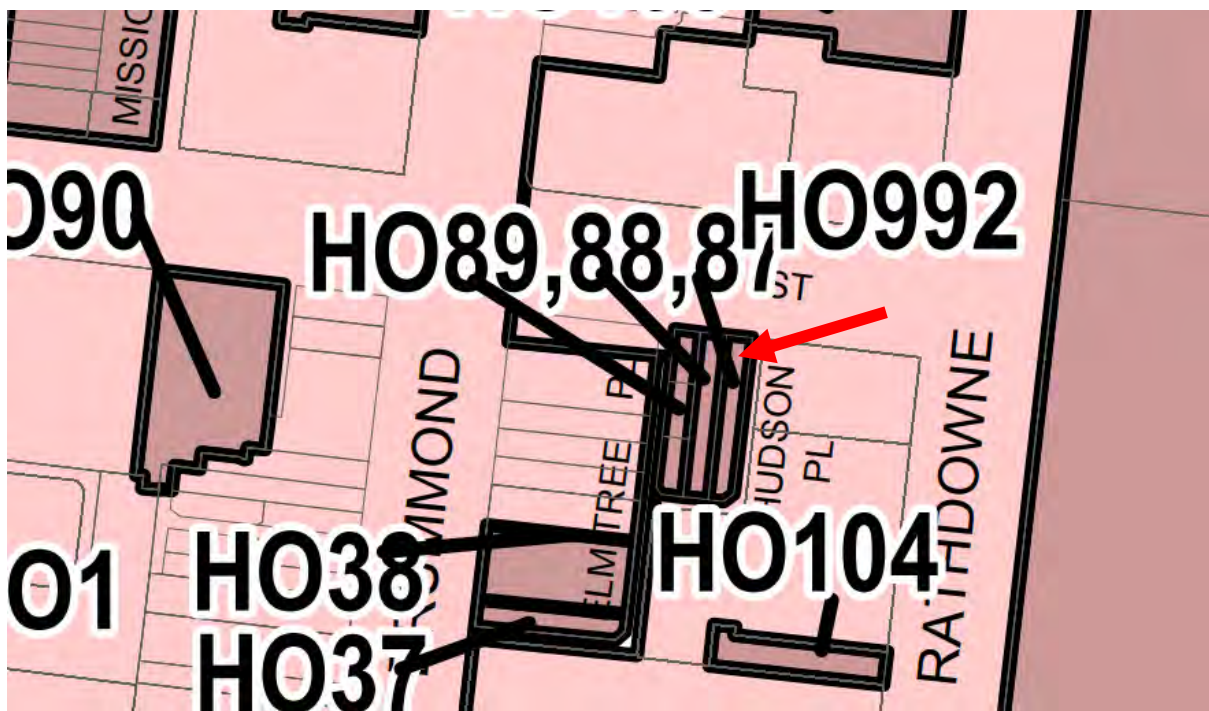


Figure 1 Detail of HO Map no. 5 with the subject site indicated
Source: Melbourne Planning Scheme

SUMMARY

[Gavazzi Terrace](#), the two-storey brick terrace house at 19 Queensberry Street, Carlton, constructed in c. 1889, is of local historical and aesthetic significance. The external integrity of the dwelling is high, and that of the property overall is enhanced by the survival of the stable to the rear. It was designed by noted architects Twentyman & Askew, is in the Italianate style and is particularly distinguished by its bichrome face brick expression.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ The re-

subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building and development of Carlton Gardens, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares.

SITE HISTORY

The two-storey brick terrace house at 19 Queensberry Street, Carlton was constructed for Howard Nelson Proctor in c. 1889. The building was designed by architects Twentyman & Askew, and constructed by Prahran builder, A Beckett.² Proctor named his residence 'Gavazzi Terrace', after the reformist Italian preacher who died in 1889.

Prior to the 1880s, the site had formed part of a reserve for a Wesleyan Chapel, which became the Wesleyan Immigrants Home (Figure 2) in the early 1850s. A c. 1880s photograph (Figure 3), taken from the roof of the Royal Exhibition Building, shows the minister's residence, at the eastern end of Queensberry Street, with the adjacent site, including the subject site, as vacant. This area of Carlton subsequently gained a level of standing and exclusivity with the opening of the Royal Exhibition Building in Carlton Gardens in 1880, opposite the subject site; and its holding of the two 1880s International Exhibitions.

Twentyman & Askew called for tenders for the subject building in April 1889, and a notice of intent to build was lodged with the City of Melbourne in June 1889 for the construction of a two-storey house.³ The building is recorded in the 1890 municipal rate books, as a brick house of ten rooms with a stable, valued at a net annual value (NAV) of £120.⁴ The building can be seen in the MMBW detail plan of 1896 (Figure 4), with a tiled side passage along the length of its rear wing and a chamfered stables building at the rear of the property. The 160-foot to 1-inch plan shows the stables to be constructed of brick. The property at this time was known as 65 Queensberry Street, before renumbering of this street took place in the 1960s.⁵ Proctor died in 1914, aged 75, and the *Spectator and Methodist Chronicle* noted that he had long been connected to the Wesley Church in Lonsdale Street.⁶

The residence became a boarding house during the 1920s, operated by Millicent Eastwood who purchased the property in that period 1920s. The conversion of large private dwellings into boarding houses was not uncommon in the early decades of the twentieth century, and occurred throughout inner Melbourne.

As noted in her Australian Dictionary of Biography entry:

Millicent and her daughters occupied two bedrooms upstairs, and had a living-room and kitchenette downstairs. The other lodgers were Australians. During World War II the first Greek tenant arrived; eventually seven of the tenants came from Greece.⁷

The residence can be seen in a 1945 aerial photograph (Figure 6) with the hipped roof of the brick stable building to the rear, which is still extant.

Eastwood occupied the residence until her death in 1946, after which it was purchased by her two daughters.⁸ A Miss A Eastwood was listed at the residence the 1974 *Sands & McDougall* directory, making nearly 50 years occupation by the same family.⁹

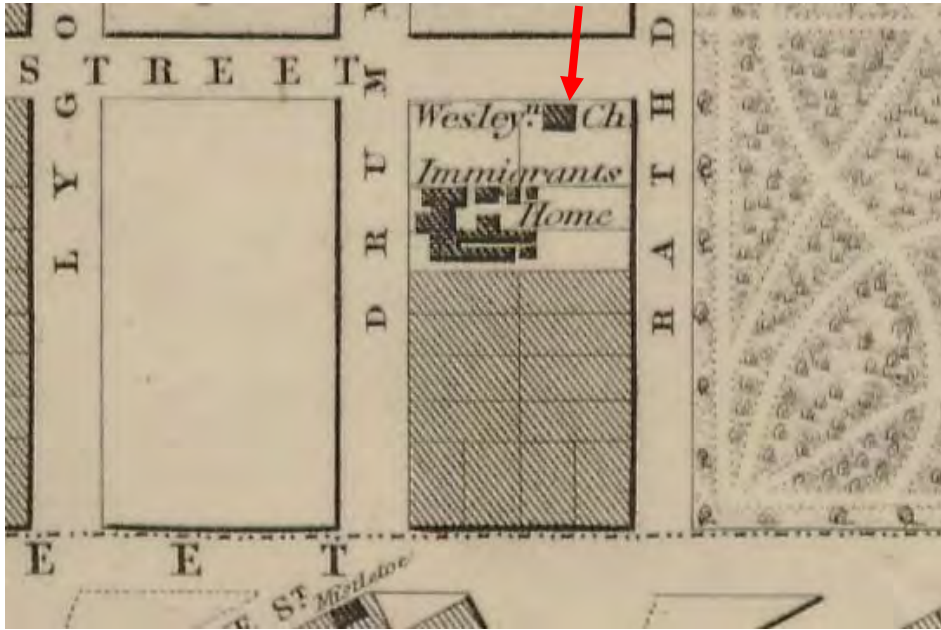


Figure 2 Portion of 'Map of Melbourne and its suburbs', 1855, by James Kearney, with subject site indicated
Source: State Library of Victoria



Figure 3 View of intersection of Rathdowne and Queensberry streets, c. 1880s, with subject site indicated (prior to construction of the dwelling)
Source: Photographer unknown, H4570, State Library of Victoria

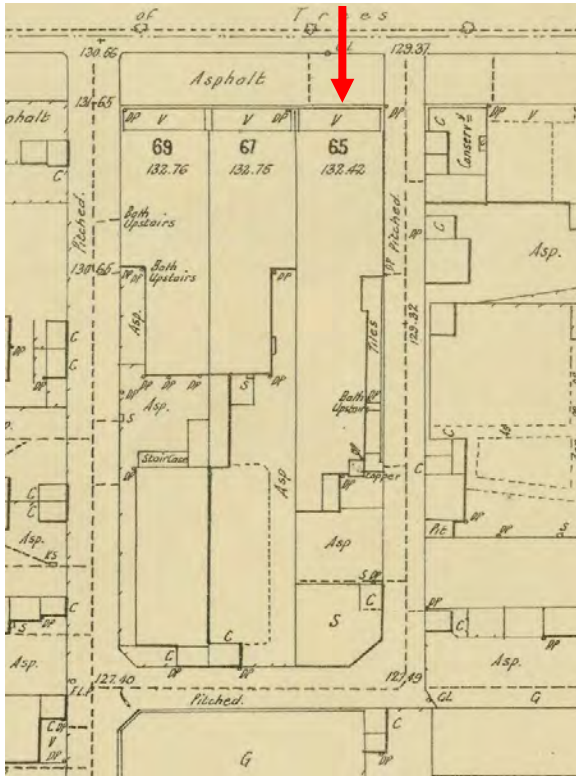


Figure 4 MMBW detail plan 1180 and 1181, 1896 with the subject property indicated
Source: State Library of Victoria

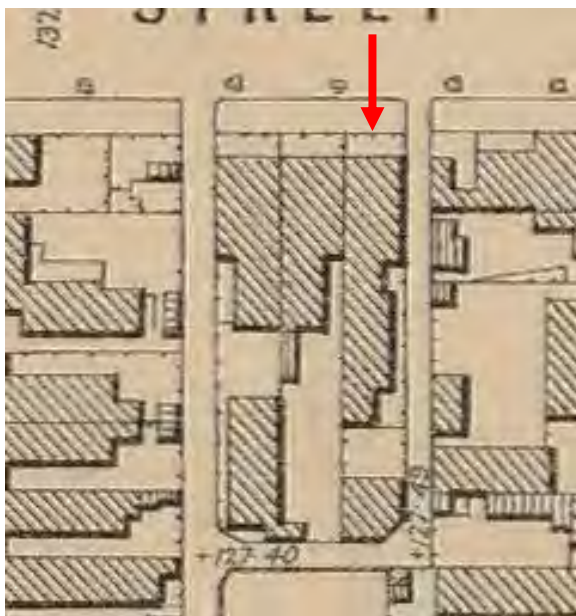


Figure 5 MMBW 160':1" plan no. 28, 1897, with the subject property indicated
Source: State Library of Victoria



Figure 6 1945 aerial photograph of subject site (indicated)
Source: Central Plan Office, Landata

SITE DESCRIPTION

Constructed in 1889 to designs by Twentyman & Askew, 'Gavazzi Terrace', is a two-storey Italianate dwelling in bichrome face brick with rendered details (Figure 7). It abuts a ROW (right of way) to its east side. The dwelling incorporates an original double-storey verandah and is notable for its intactness, bichrome expression and for brick stables surviving at the rear of the site.

Wingwalls extend to the property boundary to create a small tiled setback at ground floor level and balcony area above. The verandah is constructed to the street frontage and incorporates an offset cast iron column at ground and first floor levels which rises to lacework friezes. Cast iron balustrades to the first floor balcony survive. The verandah roof adopts a concave profile. At street level, an original cast iron palisade fence and gate survives although a concrete screed has been poured over remnant tiles in the front setback area. Timber-framed, double-hung sash windows at ground floor level survive within segmental arched openings. These incorporate unusual moulded brick architraves. A similar arrangement survives at first floor level. An original door and sidelights survive.

The building is notable for patterning to its walls in red and cream brick. This takes the form of cruciform devices to walls, contrasting brick banding to arches above windows and doors and red brick panels under window sills. Rendered detailing is generally limited to the upper sections of the wingwalls and the parapet which adopts a balustraded form with a central circular pediment incorporating a signage panel and the name 'Gavazzi Terrace'.

The dwelling retains a hipped roof to the street volume and a separate hipped roof to a more modest, two storey wing to the rear. Original slate roof cladding has been replaced in corrugated steel throughout although its original chimneys survive.

The canted form of the original stable in the south-eastern corner of the site remains legible from the ROW (Figure 10). The original door opening survives although the doors have been removed and a roller shutter door introduced. A night soil hatch at the northern end of the stable has been bricked up but remains visible.



Figure 7 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 8 19 Queensberry Street facade (at left); ground floor verandah (at right)



Figure 9 19 Queensberry Street, parapet details



Figure 10 The stable to the rear of 19 Queensberry Street

INTEGRITY

The external integrity of the dwelling is high, with that of the property overall enhanced by the survival of the stable to the rear.

COMPARATIVE ANALYSIS

The subject two storey dwelling is a straightforward example of the Italianate style distinguished by its polychrome face brick expression. It was designed by the notable architectural firm of Twentyman and Askew.

The Italianate mode had become a common architectural expression in Melbourne by the 1880s. As Timothy Hubbard noted in the *Encyclopedia of Australian Architecture*:¹⁰

Flexibility and adaptability were the secrets to the success of the Italianate style. It could range from the simplest of buildings to the grandest. It was not a precise style and could accommodate different levels of architectural sophistication. It could be formally symmetrical or informally asymmetrical. The style was easy to copy and could be used by speculative builders buying stock items for decoration. Most importantly, the Italianate style used the vocabulary of classical architecture freely but sparingly, generally with relatively plain expanses of wall and hipped roofs with bracketed eaves.

Australia's first example of Italianate architecture is sometimes taken to be the New South Wales' 'Bungaribee' (1825, demolished), although this formed a reasonably crude precursor to the fully-developed style.¹¹ The mode received immense attention and popularity following the construction of Queen Victoria and the Prince Consort's Osborne House on the Isle of Wight (1845), which became the inspiration for William Wardell's Government House in Melbourne (Figure 11, 1870-6).¹² A range of local practitioners including Wardell, Joseph Reed, Thomas Watts, William Salway and others worked exclusively in the mode while others such as J.A.B. Koch and Charles Webb offered a mantle of Italianate detailing as one of a range of architectural expressions that could be applied.

The style was ubiquitous in Melbourne in the 1870s and 1880s and was the logical stylistic choice as the first wave of development in Carlton was replaced with more permanent buildings. In the current study area, comparable villas in an Italianate mode survive at:

- 71 Cardigan Street, Carlton (Figure 12, HO28)
- 245-259 Cardigan Street, Carlton (Figure 14, HO34)
- 49 Rathdowne Street, Carlton (Figure 13, HO104)

These nearby examples illustrate the key elements of the Italianate style such as two-storey verandahs and complex rendered detailing which typify the mode locally. While the subject dwelling takes the same form as the examples cited above, it provides a variation on the theme through the incorporation of patterned polychrome brickwork providing an additional layer of decorative detail. The subject building survives as a particularly intact example which demonstrates its Italian inspiration through its form and detailing and, as discussed below, through its polychrome (more specifically bichrome) brick expression. Within the group identified above, the building appears to be the most intact externally.

As noted above, relatively plain rendered wall surfaces adorned with limited Renaissance Revival decorative devices such as urns, orbs and scrolls, typified the Italianate mode in Melbourne. However some buildings were designed to incorporate a patterned face brick expression to walls known as polychromy. The introduction of polychromy to local architectural practice is generally attributed to, noted architect, Joseph Reed. Reed had emigrated to Melbourne in 1853 where he set up the first major private architectural office in Melbourne.

As Tibbitts and Goad note:¹³

A trip to Europe for Reed in 1863 engendered an enthusiasm for the polychrome brick architecture of Lombardy, Italy and this found immediate results in Reed's Romanesque-inspired designs for the Independent Church, Collins Street, Melbourne (1866).

Given Melbourne's excellent clays for making bricks in rich browns and creams, Reed extended these Romanesque themes to residential architecture in Fredrick Sargood's mansion Rippon Lea at Elsternwick (1868).

From this time, a polychrome expression became an accepted alternative to a smooth rendered finish for Italianate buildings and was particularly popular for suburban villas around Melbourne. The use of polychromy in residential buildings remained an enduring practice into the twentieth century. The subject building is a capable and substantially intact example of this, late-Victorian, design practise. It stands alone in the group of buildings noted above for its bichrome expression.

The subject building was constructed to designs by Twentyman and Askew. The Encyclopedia of Australian Architecture notes,¹⁴

In 1872 [carpenter and builder, Edward] Twentyman assumed the rank of self-educated architect and from modest beginnings gradually rose to prominence. In 1882, [Twentyman's brother in law David] Askew, having graduated from the University of Melbourne, became a partner in the new firm of Twentyman and Askew, architects and licensed surveyors. Their big break came in 1883 when they won the design competition for the Cairns Memorial Church in East Melbourne. The firm flourished in the 1880s land boom decade, with Askew's fashionable Italian Mannerist style winning many commissions for city warehouses, flour and sugar mills, suburban mansions and villas, shops and offices, with Fink's Block Arcade in Collins Street, Melbourne (1890-3), R.C. Brown's Stallbridge chambers in Little Collins Street (formerly Chancery Lane) Melbourne (1891). The Australian Sugar Works at Port Melbourne (1891), the Melbourne Tramway and Omnibus Company's atypical Commercial Gothic offices in Bourke Street, Melbourne being their most notable works in the period. In July 1890, the Twentymans returned to England, leaving Askew as a sole practitioner.

While the design is of value as a work of this major practice, it is not seen to be a key work in the oeuvre of Twentyman and Askew.



Figure 11 Government House, Melbourne
Source: Victorian Heritage Database



Figure 12 Clare House, 71 Cardigan Street,
Carlton (HO28)
Source: Lovell Cen



Figure 13 49 Rathdowne Street, Carlton (HO104)
Source: Lovell Chen



Figure 14 247 and 249 Cardigan Street, Carlton
(HO34)
Source: Lovell Chen

ASSESSMENT AGAINST CRITERIA

Yes	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The two-storey brick terrace house [Gavazzi Terrace](#) at 19 Queensberry Street, Carlton, constructed in c. 1889, is significant.

HOW IT IS SIGNIFICANT

~~The two-storey brick terrace house~~ [Gavazzi Terrace](#) at 19 Queensberry Street, Carlton, constructed in c. 1889, is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The two-storey brick terrace house at 19 Queensberry Street, Carlton, as constructed in c. 1889 for Howard Nelson Proctor, to a design by noted architects Twentyman & Askew, is of historical significance (Criterion A). It was named 'Gavazzi Terrace', after the reformist Italian preacher who died in the year of the house's construction. Its late 1880s date is consistent with the development of more substantial and ornate

residences in Carlton, including in the area in proximity to the prestigious Royal Exhibition Building and Carlton Gardens, another highly significant Carlton (and Melbourne) development of the decade. The 1880s was the noted Boom period in Melbourne, and this together with proximity to the REB, was reflected in the handsome and substantial dwelling, of ten rooms plus stables, at the time of its completion.

The dwelling Gavazzi Terrace is also of aesthetic significance (Criterion E). The dwelling is in the Italianate style and is distinguished by its bichrome face brick expression, and noteworthy for its external intactness and the surviving brick stables to the rear. Original elements of note include the cast-iron double-height verandah, iron palisade fence and gate to the property frontage, entrance door and sidelights, and windows at ground and first floor levels with segmental arched openings and unusual moulded brick architraves. The building is also notable for the patterning to its walls in red and cream brick, which takes the form of cruciform devices to walls, contrasting brick banding to arches above windows and doors, and red brick panels under window sills; and the balustraded parapet with a central circular pediment incorporating a signage panel and the name 'Gavazzi Terrace'. The overall expression of the dwelling shows the hand of the noted architects involved. The canted form of the original stable also remains legible from the ROW.

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall directory*, 1873.
- 2 Notice of Intent to Build, 5 June 1889, no. 3926, Burchett index, via Miles Lewis Australian Architectural Index, record no. 79528, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 11 September 2018.
- 3 Twentyman & Askew, List of tenderers, SLV MS138/2, 30 April 188, record no. 26925, and Notice of Intent to Build, 5 June 1889, no. 3926, Burchett index, record no. 79528, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 11 September 2018.
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- 13 Phillip Goad and George Tibbitts in Goad and Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 586-7.
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SITE NAME FORMER CATHOLIC APOSTOLIC CHURCH COMPLEX

STREET ADDRESS 53-63 QUEENSBERRY STREET, CARLTON

PROPERTY ID 107864



QUEENSBERRY STREET



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE A1

HERITAGE OVERLAY HO90

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE CHURCH COMPLEX

DESIGNER / ARCHITECT / ARTIST: LEONARD TERRY

BUILDER: NOT KNOWN

DESIGN PERIOD: VICTORIAN PERIOD (1851-1901)

DATE OF CREATION / MAJOR CONSTRUCTION: 1867/1888

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
8. BUILDING COMMUNITY LIFE	8.1 MAINTAINING SPIRITUAL LIFE

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

Extent of overlay: The extent of overlay is indicated at Figure 1.

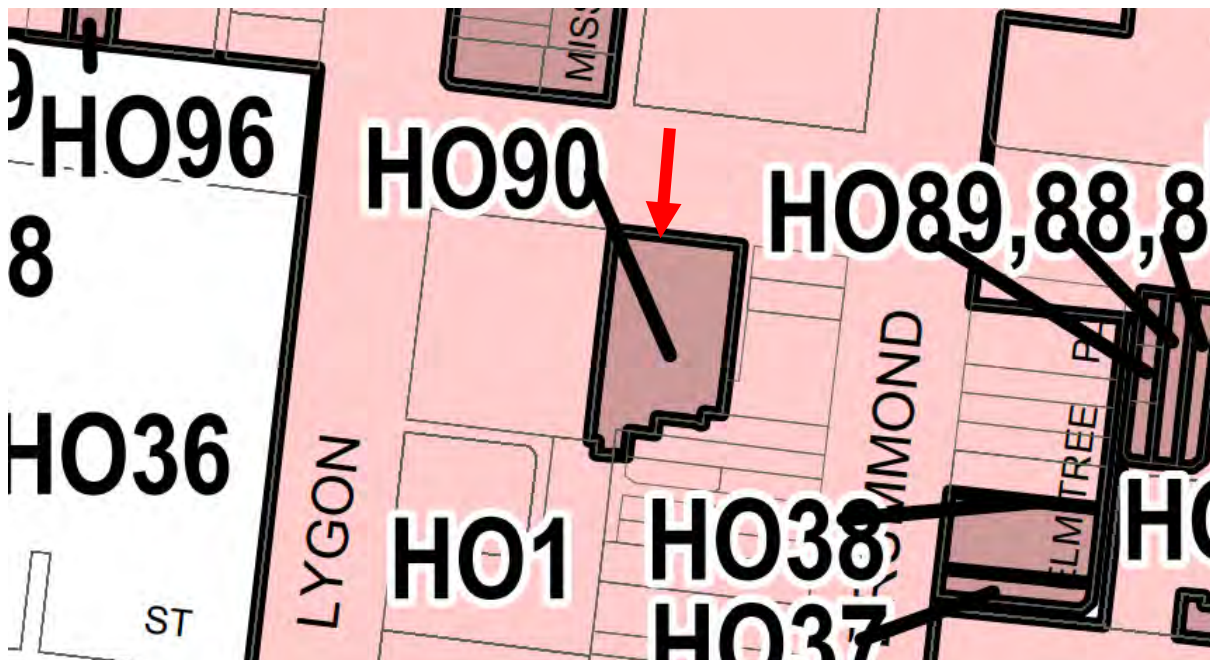


Figure 1 Detail of HO Map no. 5 with the subject site indicated
Source: Melbourne Planning Scheme

SUMMARY

The former Catholic Apostolic Church complex at [53-6359](#) Queensberry Street, Carlton, now known as the Romanian Orthodox Church of St Peter and Paul, originally constructed in 1867 and incorporating extensions and building works of 1888, is of local historical and aesthetic significance; it is also of representative value. The subject church and its complex have high integrity to its 1880s form and character. Overall, it is a substantial and intact nineteenth century church complex, in the early English Gothic style, which retains the key historic elements of a functioning church, and has been in operation since the 1860s.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building and development of Carlton Gardens, the main

thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares.

As part of the subdivision of Crown land in Carlton, numerous - and generous - grants of land were made to the various religious denominations. By the late 1860s, 11 sites had been reserved for churches in the three blocks bound by Victoria, Lygon, Grattan and Rathdowne streets.² This included the Primitive Methodist Church, at the corner of Lygon and Queensberry streets, on which a bluestone church was constructed in 1864; and St Andrews Presbyterian Church, often known as the Gaelic Church, which was constructed in 1854-55 at the north-west corner of Queensberry and Rathdowne streets. Neither of these churches are extant.

SITE HISTORY

As part of the subdivision of Crown land in Carlton, numerous - and generous - grants of land were made to the various religious denominations. By the late 1860s, 11 sites had been reserved for churches in the three blocks bound by Victoria, Lygon, Grattan and Rathdowne streets.³ This included the Primitive Methodist Church, at the corner of Lygon and Queensberry streets, on which a bluestone church was constructed in 1864; and St Andrews Presbyterian Church, often known as the Gaelic Church, which was constructed in 1854-55 at the north-west corner of Queensberry and Rathdowne streets. Neither of these churches are extant.

In 1864, a site was temporarily reserved for the Catholic Apostolic Church, comprising Crown allotment 9, block 18 of the Parish of Jika, fronting Queensberry Street, and adjacent to the Primitive Methodist reserve. In September 1864, a board of trustees for the Catholic Apostolic Church was appointed, which included William Wilson, likely the University of Melbourne academic, and Martin Howy Irving, whose father was Edward Irving, the Scottish preacher who founded the Irvingite or Catholic Apostolic Church. Martin Irving was also a professor at the University of Melbourne, having arrived in Melbourne in 1856.⁴ The reserve was permanently gazetted in April 1867.⁵

A bluestone church was designed for the denomination by the prolific architect Leonard Terry.⁶ Terry was well-known for his church buildings in this period, particularly Anglican churches, with many designed as 'austere' bluestone buildings. Terry also undertook commissions for the Roman Catholic Church, as well as numerous bank buildings.⁷

The new church was completed by June 1867, with the publication of newspaper advertisements for regular Monday evening sermons at the Catholic Apostolic Church.⁸ A correspondent to the *Australasian* observed that 'the handsome church recently erected in Queensberry Street, Carlton, is a proof of the prosperity and progress of the [Catholic Apostolic] denomination'.⁹ John Douglas, a correspondent from the *Weekly Times* visited the church in 1873 and described the building:

The building in which this unique Church meets stands on the western side of Carlton Gardens. It is a [modest] structure externally, of the customary Noah's Ark style of church architecture, with no pretensions beyond some stained glass in the oriel window.¹⁰

Internally, however, the building was more detailed, with Douglas wondering if he had 'blundered unwittingly into a Roman Catholic Chapel?'¹¹ The Apostolic denomination relied on oral tradition, 'elaborate ritual' and gave 'no encouragement to new members'.¹² The description of an externally modest and unadorned building aligns with two photographs of the building taken in the 1870s (Figure 2 and Figure 3). These photographs show the bluestone building as a gable-roofed structure, with central arched tracery window to Queensberry Street, and entry to the church from a side entrance to the east.

In the late 1880s 'extensive additions' were undertaken at the site, under the supervision of architects Terry and Oakden, with construction in progress in July 1887.¹³ Approval for the reopening of the church was given by the Board of Health in September 1888.¹⁴ These works comprised the substantial demolition and rebuilding of the 1860s church, retaining only a portion of the 1867 building to Queensberry Street, and resulting in a much larger structure to the rear of this retained component. The bluestone additions also included a presbytery to the south-west of the church building, the addition of transepts and other changes to the building's roof form. The (then) new form of the building can be seen in the Melbourne and Metropolitan Board of Works (MMBW) plans of 1896 (Figure 4 and Figure 5). An oblique aerial photograph of 1927 (Figure 6) also shows changes to the building, as a much more substantial structure than its 1860s presentation. In this image, and reflected in the current form, the presbytery of 1888 has in fact gained an additional bay to its west side, representing further additional works and expansion to the buildings on the site.

The Catholic Apostolic Church was founded in the early nineteenth century in England,¹⁵ at a time when non-conformist and independent churches, and indeed break-away church groups and congregations were being formed and were proliferating. Many of these found their way to Australia, not least of all due to the gold rushes.

The church remained as a Catholic Apostolic Church into the 1970s. In 1972, the first Romanian Orthodox Church was established in the building.¹⁶



Figure 2 Catholic Apostolic Church (at left, indicated) on Queensberry Street, 1872; the adjoining church visible at right is the Primitive Methodist Church, constructed some three years before the subject building

Source: PIC/12254/1007, National Library of Australia

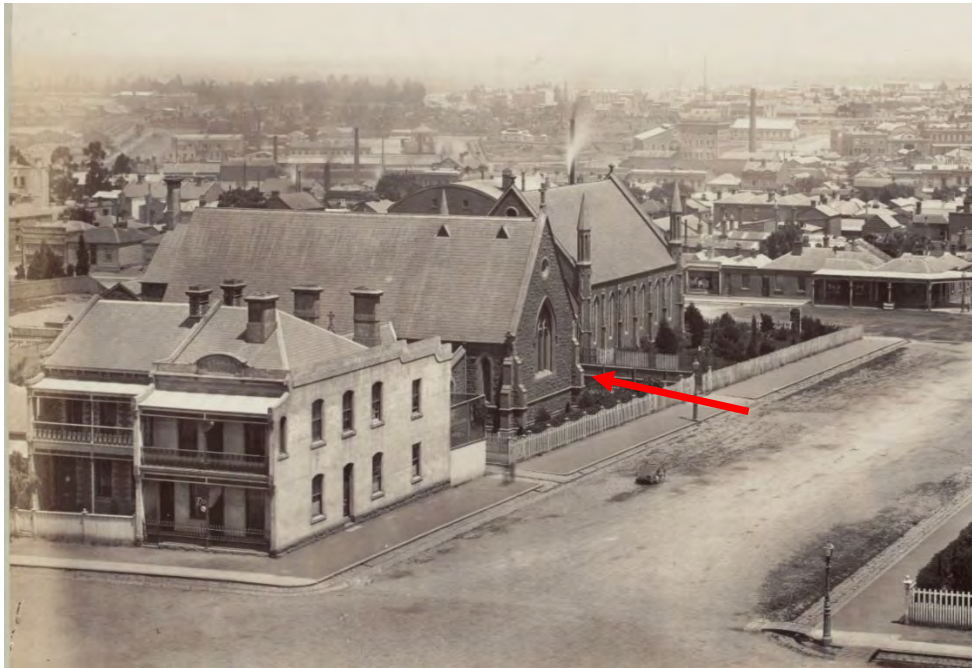


Figure 3 View of Queensberry Street from Gaelic Church, 1875, with the Catholic Apostolic Church indicated, and the Primitive Methodist Church of 1864 to its right; note the timber picket fence to the boundary
 Source: Charles Nettleton, photographer, H88.22/25, State Library of Victoria

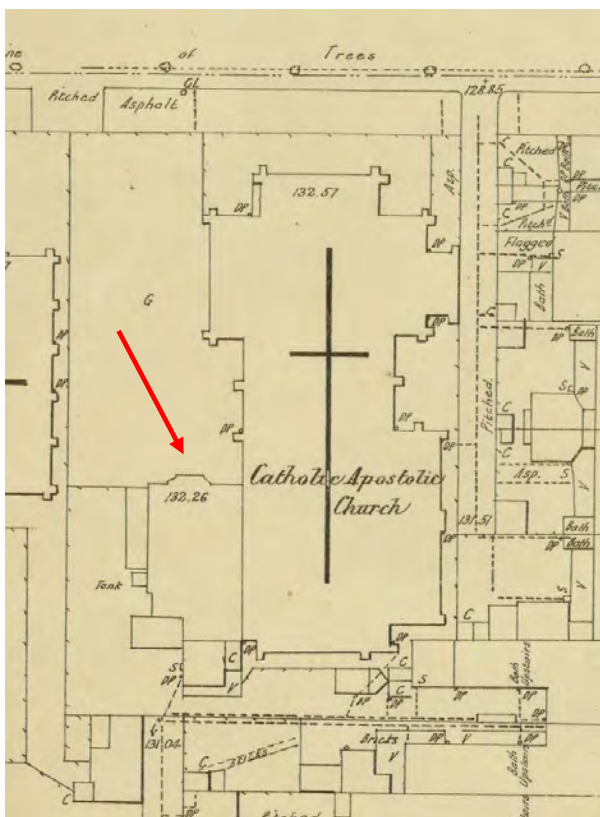


Figure 4 MMBW detail plan no. 1180 and 1181, 1896, showing footprint of Catholic Apostolic Church; the later presbytery addition is indicated. Queensberry Street is at the top of the image
 Source: State Library of Victoria



Figure 5 MMBW 160':1" plan showing Catholic Apostolic Church site, no. 28, 1897
 Source: State Library of Victoria



Figure 6 Oblique aerial view of church, 1927; note presbytery addition at right (indicated)
 Source: Airspy, H2501, State Library of Victoria

SITE DESCRIPTION

The former Catholic Apostolic Church complex, now known as the Romanian Orthodox Church of St Peter and Paul is a handsome bluestone Gothic Revival church and relatively externally intact to its 1880s form. It was constructed in c. 1867 for the Catholic Apostolic Church and was designed by the prominent Melbourne architect, Leonard Terry. It was substantially demolished and enlarged 1888.¹⁷ At that time, the northernmost sections of the building were retained and a more substantial bluestone church was constructed incorporating a

larger nave, transepts and an attached presbytery to its south-west. While the additions of 1888 were undertaken with regard to the pre-existing style and materiality, and those sections of the building closest to the street were retained, the simple, early character of the building was substantially altered at that time.

As constructed, the building took the form of a long, simple volume constructed in bluestone (Figure 3) with buttresses to corners and access from a side entrance to the east. Its steeply-pitched hipped roof was clad in slate with simple ventilators. These elements survive and the Queensberry Street frontage continues to be dominated by the main gabled end wall. A tall central window takes the form of a pointed arch and incorporates window tracery and quoin details to reveals. Bluestone side porches in this section of the building date from the 1888 works. To the rear, a substantial bluestone volume - again incorporating a steeply pitched slate-tiled roof - comprises the tall nave of the church. It incorporates short gable ended transepts. The presbytery of 1888 abuts the rear of the church. It is visible from the street, although it is set some distance into the site behind a generous garden setback. The presbytery extends the understated Gothic stylings of the church comprising two simple gable-ended volumes to the street and incorporating tall chimneys and decorated barge boards into its expression. Each volume incorporates a canted bay window projecting into the garden setback. As noted in the history, the western bay or gabled volume of the presbytery is believed to have been added after 1897.

The buildings are set in landscaped grounds, with paved areas and paths to the front and side of the church and a small garden area to the north-west. The front fence is a metal palisade arrangement on a stepped bluestone plinth. Bluestone piers are positioned at both ends of the Queensberry Street frontage and the fence includes several pedestrian gates. Images from the 1870s (Figure 2, Figure 3) show the original timber picket fence to the Queensberry Street (refer Figure 4 - Figure 5). This fence had been replaced by the current fence by the 1930s.

The group generally survives in a high state of intactness and integrity to its 1888 state. A finial to the street in the form of a crucifix visible in early images (Figure 2) has been removed but the buildings are otherwise substantially intact with respect to their presentation to the street.



Figure 7 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 8 West side of church, showing adjoining presbytery
Source: Lovell Chen

INTEGRITY

The subject church and presbytery and broader church complex have high integrity to its 1880s form and character.

COMPARATIVE ANALYSIS

The former Catholic Apostolic Church in Queensberry Street, Carlton, is an early church in an early English style to designs by prolific local architect Leonard Terry. Miles Lewis notes,¹⁸

The Roman Catholic Church was the second largest denomination in Victoria until 1971, when it became the largest. Catholics came to Victoria confident of their place in colonial society ... Their confidence and ambition were reflected in many of the churches they built in Victoria in the nineteenth century, and above all in St Patrick's Cathedral.

The Catholic Church had 423 churches listed in 1901, representing 15% of the total church buildings in the state. Many of these Catholic churches, however, were handsome and substantial buildings. The Catholic Church claimed to have accommodation for about 142,000 persons compared with the Anglican estimate of 130,000.

Victorian Catholic architecture was almost exclusively Gothic until the late nineteenth century.

The architectural expression of nineteenth century churches in a Gothic mode fell into two broad camps: those based in early English designs and those based in the work of nineteenth Century Gothic Revivalists such as A.W.N. Pugin, Gilbert Scott and local architect William Wardell. Lewis categorises the Catholic Apostolic Church (now Romanian Orthodox Church) as an example of a Later Gothic: Mainstream Decorated church. Lewis explains:

Where a church is in reasonably correct *Early English* style, and does not have any of the distinctive characteristics associated with the work of [later Revivalists] Pugin, Wardell or Hansom, it can only be characterised as Mainstream. This would include much of the work of architects like Nathaniel Billing and Leonard Terry ... A mainstream Decorated work is a serious essay in the style. It should be possible, for example, to categorise the tracery more precisely as geometric or curvilinear.

Other examples of Later Gothic: Mainstream Decorated churches in the City of Melbourne include: St Patrick's Cathedral; Cairns Memorial Church, East Melbourne (substantially demolished); Wesley Church, Lonsdale Street, Melbourne; the Presbyterian Church in South Yarra (Figure 12); and Scots Church, Melbourne.

Discussing the subject church specifically, Lewis describes it as follows:

A spatially complex bluestone church designed by Leonard Terry for the Catholic Apostolic denomination. It comprises a spacious chancel, with clerestory and aisles, screened by traceried arches, narrow transepts, crossing fleche and nave with traceried window. The interior has been extensively adapted and redecorated with frescos for its present occupants.

The subject building contributes to an understanding of this strand of nineteenth century church architecture. While it is not a key example of the mode such as St Patrick's Cathedral or the Wesley Church it illustrates the importation of this English style into Australia and is architecturally significant at a local level. Unlike the relatively grand examples noted above, the tracery and architectural ornament of the subject building is limited in extent and understated in character but the building, nonetheless, survives as a capable Early English church design by noted architect Leonard Terry.

Terry (1825-84) arrived in Melbourne in 1853 where he was employed by Charles Laing, Diocesan Architect to the Anglican Church.¹⁹ By the end of 1856, Terry had established his own practice. Important commissions for the Melbourne Club (1858) and the winning competition entry for the London Bank (1858) mark the formative years of the practice. Terry's design for the Melbourne Club (Figure 9) epitomised his Renaissance Revival style and is considered by some to be his masterpiece. Over the following decades, Terry designed over 60 bank branches for all the major banks, mainly in Victoria but also in Tasmania, WA and New Zealand. Terry adopted a Renaissance Revival style in most of his bank buildings.

After Laing's death in 1857, Terry was appointed architect to the Anglican Diocese, although he also undertook commissions for the Roman Catholic Church.²⁰ Terry's churches generally adopted an Early English or English Decorated style. His best works include Holy Trinity, Williamstown (Figure 11, 1871-4), Ebenezer St. John's Presbyterian Church, Ballarat (Figure 10, 1864-5) and the tower at St Paul's Geelong (1865). Terry also supervised the initial construction of St Paul's Cathedral, Melbourne, consulting with its architect William Butterfield on a visit to England in c. 1879. In 1874, Terry took Percy Oakden on as a junior partner establishing the partnership Terry & Oakden.

Leonard Terry has been described as 'the most prolific of Melbourne's nineteenth century architects'²¹ producing a consistent body of works extending across the commercial residential and ecclesiastical fields.

The subject building is not a key work within Terry's oeuvre which was built on the capable handling of Renaissance Revival styles as found in his designs for the Melbourne Club and the banks. However, it is a well-resolved example of his work and forms part of a small catalogue produced by Terry for the Catholic Church. It is of additional significance for the retention of its presbytery.

Examples referred to above, including comparative examples comprise the following places:

- Melbourne Club, 36-50 Collins Street, Melbourne (H0030 and HO565, Figure 9)
- Ebenezer St John's Presbyterian Church, 212 Armstrong Street South, Ballarat (HO168 and HO5, Figure 10)
- Holy Trinity Anglican, 255 Nelson Place Williamstown (H1734 and HO228, Figure 11)
- South Yarra Presbyterian Church, 621 Punt Road, South Yarra (HO6, Figure 12)



Figure 9 Melbourne Club, 36-50 Collins Street, Melbourne (H0030 and HO565)
Source: City of Melbourne



Figure 10 Ebenezer St. John's Presbyterian Church, Ballarat (HO168 and HO5)
Source: Google Streetview



Figure 11 Holy Trinity Anglican, 255 Nelson Place Williamstown (H1734 and HO228)
Source: Victorian Heritage Database



Figure 12 South Yarra Presbyterian Church, 621 Punt Road, South Yarra (HO6)
Source: Lovell Chen

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The former Catholic Apostolic Church complex at [53-63](#) Queensberry Street, Carlton, now known as the Romanian Orthodox Church of St Peter and Paul, originally constructed in 1867 and incorporating extensions and building works of 1888, is significant.

HOW IT IS SIGNIFICANT

The former Catholic Apostolic Church complex at [59-53-63](#) Queensberry Street, Carlton, of 1867 and 1888, is of local historical and aesthetic significance, and of representative value.

WHY IT IS SIGNIFICANT

The former Catholic Apostolic Church complex at [59-53-63](#) Queensberry Street, Carlton, is of historical significance (Criterion A). The church was constructed on land which, as part of the subdivision of Crown land in Carlton, was one of numerous - and generous - land grants made to religious denominations in the mid-nineteenth century. Built and opened in 1867, it came after St Andrews Presbyterian Church (also known as the Gaelic Church) constructed in 1854-55 on the corner of Queensberry and Rathdowne streets; and before the Primitive Methodist Church constructed in 1864 on the corner of Lygon and Queensberry streets. The subject church also survives these contemporary and nearby ecclesiastical developments. The church is significant for its association with the Catholic Apostolic Church, and is understood to be one of a very few purpose-built churches for this group in Australia. It also provides evidence of the presence of non-conforming and independent churches, or break-away church groups and congregations, in nineteenth century Australia. The church is additionally associated with prolific architect Leonard Terry, a renowned church designer, amongst other building types. Terry was also involved in the 1880s works to the church, which were significant in extent and effectively transformed the building.

The former Catholic Apostolic Church complex at [59-53-63](#) Queensberry Street, Carlton, is of aesthetic significance, and is a handsome bluestone Gothic Revival church in the early English Gothic style for which Terry was celebrated (Criterion E). While the 1880s works were undertaken with regard to the pre-existing style and materiality, and those sections of the original building closest to the street were retained, the simple, early character of the building was altered at this time. However, characteristics and components of the original church were retained including the bluestone building material, buttresses to corners, the steeply-pitched hipped roof form clad in slate with simple ventilators, and the main gabled end wall to Queensberry Street incorporating the tall central window with pointed arch, window tracery and quoin details to reveals. The 1880s presbytery also extends the understated Gothic stylings of the original church. The front metal palisade fence on a stepped bluestone plinth, with bluestone piers and several pedestrian gates, dates from the 1930s but contributes to the character and presentation of the church complex).

The former Catholic Apostolic Church complex also retains key representative elements of an historical church complex (Criterion D). The substantial and intact nineteenth century property is relatively externally intact to its 1880s form and layout, and retains original 1880s components within the complex, including the church and presbytery set in landscaped grounds.

RECOMMENDATIONS

Retain as an individual Heritage Overlay. Update Heritage Overlay place name to 'Former Catholic Apostolic Church complex'.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

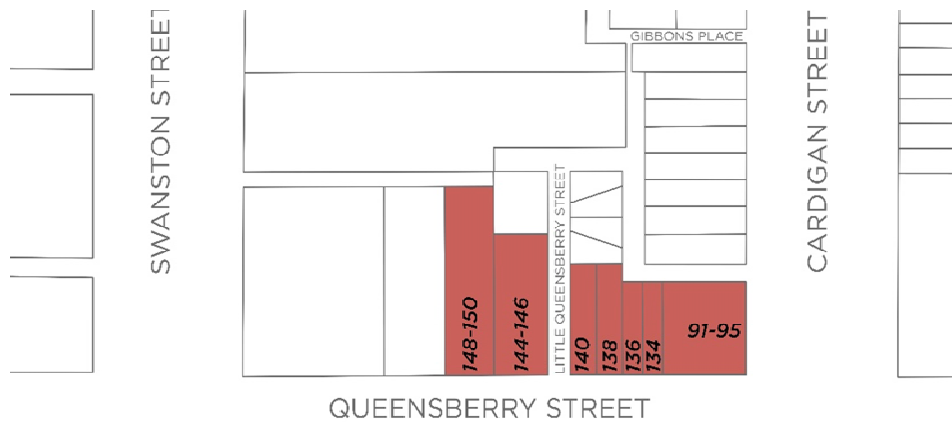
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- 3 Renate Howe and Tom Hazell, 'Churches', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 291.
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- 18 Miles Lewis (ed.), *Victorian churches: Their origins, their story and their architecture*, 1991.
- 19 Bruce Trethowan in Phillip Goad & Julie Willis (eds), *The Encyclopedia of Australian Architects*, 2012, pp. 698-700.

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- ²⁰ Miles Lewis, 'Terry, Leonard (1825–1884)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/terry-leonard-4702/text7793>, published first in hardcopy 1976, accessed online 29 October 2018.
- ²¹ Bruce Trethowan in Phillip Goad & Julie Willis (eds), *The Encyclopedia of Australian Architects*, 2012, p. 700.

SITE NAME HOTEL LINCOLN AND ENVIRONS PRECINCT

STREET ADDRESS 91-95 CARDIGAN STREET, 134 QUEENSBERRY STREET, 136 QUEENSBERRY STREET, 138 QUEENSBERRY STREET, 140 QUEENSBERRY STREET, 144-146 QUEENSBERRY STREET, AND 148-150 QUEENSBERRY STREET CARLTON

PROPERTY ID 101593, 108035, 108034, 111305, 108033, 108031, 108032



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE 128-132: D2; 134-140: C2; 146: D2; 148-150: C3

HERITAGE OVERLAY HO97

PROPOSED CATEGORY SIGNIFICANT (HOTEL LINCOLN, 134-136, 148-150 QUEENSBERRY ST) CONTRIBUTORY: 138-140, 146 QUEENSBERRY

PLACE TYPE HOTEL, SHOPS, FACTORY, CHURCH

DESIGNER / ARCHITECT /	F J BREARLY (CHURCH)	BUILDER:	JOHN THOMAS (SHOPS) GAMLIN BROS (CHURCH)
DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901) FEDERATION/EDWARDIAN PERIOD (1902- INTERWAR PERIOD (C.1919-C.1940)	DATE OF CREATION / MAJOR CONSTRUCTION:	1854-55, 1940S (HOTEL); 1877-1890S (SHOPS); 1905 (CHURCH), 1922 (FACTORY)

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
2 PEOPLING VICTORIA’S PLACES AND LANDSCAPES	2.5 MIGRATING AND MAKING A HOME 2.6 MAINTAINING DISTINCTIVE CULTURES
5. BUILDING VICTORIA’S INDUSTRY AND WORKFORCE	5.2 DEVELOPING A MANUFACTURING CAPACITY 5.3 MARKETING AND RETAILING 5.6 ENTERTAINING AND SOCIALISING
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS 6.7 MAKING HOMES FOR VICTORIANS
8.0 BUILDING COMMUNITY LIFE	8.1 MAINTAINING SPIRITUAL LIFE 8.5 PRESERVING TRADITIONS AND COMMEMORATING

RECOMMENDATIONS

Recommend retention of HO97 in the Heritage Overlay and expand to include 144-146 Queensberry Street and 148-150 Queensberry Street in the Heritage Overlay to create the Hotel Lincoln and Environs Precinct. Removal of HO807 to reflect the inclusion in the heritage precinct. Amend Heritage Overlay mapping to reflect full extent of property titles. Recommend the following significance categories within the precinct:

- Hotel Lincoln, c. 1854 with c. 1940 Moderne alterations, at 91-95 Cardigan Street is significant
- The two-storey shop pair of 1877 at 134-136 Queensberry Street is significant
- The two-storey shop pair of 1894 at 138-140 Queensberry Street is contributory
- The former manufacturing building of 1927, 144-146 Queensberry Street is contributory
- The c. 1905 Chinese Mission Church, 148-150 Queensberry Street is significant

Extent of overlay: The proposed extent of overlay is indicated at Figure 1.

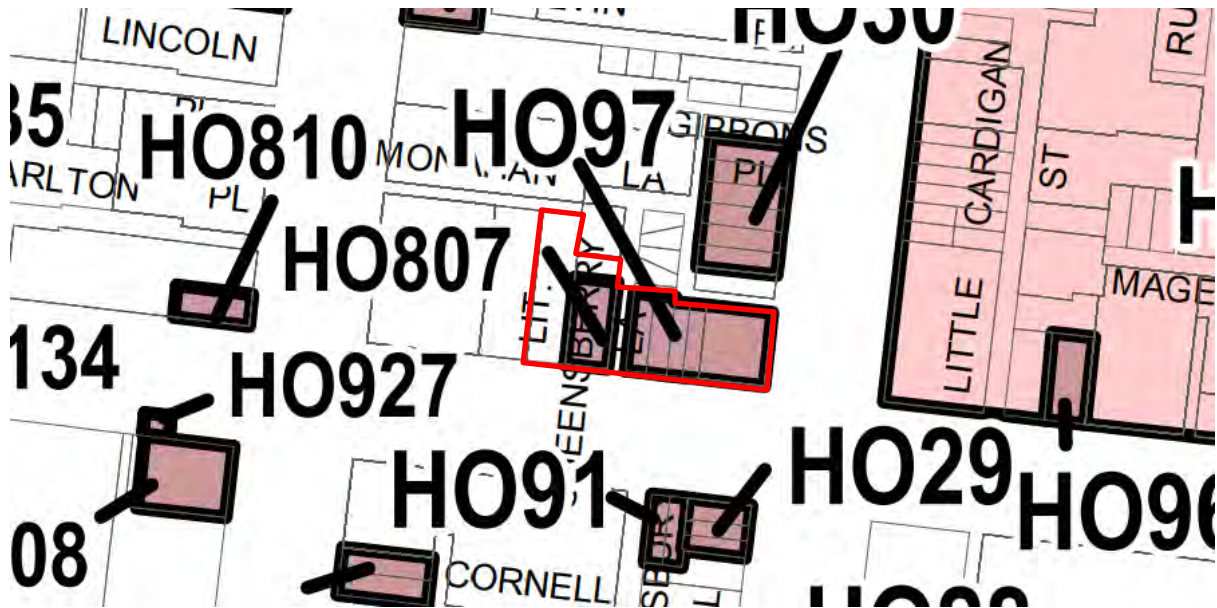


Figure 1 Detail of HO Map no. 5 with the proposed extent of overlay indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

The Hotel Lincoln and Environs Precinct comprises the Hotel Lincoln, 91-95 Cardigan Street and adjoining shops at 134-140 Queensberry Street, Carlton; the former manufacturing building at 144-146 Queensberry Street, constructed in 1927 and the Chinese Mission Church at 148-150 Queensberry Street, constructed in c. 1905. It is a mixed, non-residential streetscape, and is located at the intersection of two major thoroughfares of the suburb, Queensberry and Cardigan streets. It comprises individual and groups of buildings dating from the nineteenth and twentieth centuries.

The Hotel Lincoln and Environs Precinct is of local historical significance for its demonstration of the diversity of building types which typified development in Carlton through the nineteenth century and into the twentieth century. It is representative of the diversity of activity co-located within small areas of Carlton, demonstrating the mixed use and low-scale development of the suburb from the mid-nineteenth century. The pattern of use in this precinct to Queensberry Street is demonstrative of these attributes of Carlton's development, and the overlap of work, recreation, worship and habitation. Albeit unplanned, it is also an area of some architectural distinction which stands in contrast to the more typical *ad hoc* development in the small streets of the suburb.

The Hotel Lincoln and adjoining shops, which date from 1854-5 (hotel) and the 1870s and 1890s (two pairs of shops) are of local historical and aesthetic significance, and of representative value. The two-storey corner located Hotel Lincoln is a very early surviving and continuously operating hotel in Carlton. The two pairs of shops are substantially intact to their original states, with the two building programmes (1877, 1894) sharing a similar scale, architectural expression, and detailing, and presenting as a continuous row of four shops. The hotel also retains representative characteristics of early Melbourne hotels.

The former manufacturing building at 144-146 Queensberry Street, Carlton, is of historical and aesthetic significance, and of representative value. It comprises a double-storey front or south bay to Queensberry Street, with a chamfered corner form; and a single-storey rear or north bay with a sawtooth roof. Some visible changes are apparent, including partial over-painting of the original face brick walls and changes to openings, such as infilling.

The Chinese Mission Church was constructed in the early twentieth century for the Church of Christ. Although a modest building which is not necessarily architecturally distinguished, it is of local historical ~~and social~~ significance.

The significance categories for each property are as follows:

- Hotel Lincoln, 91-95 Cardigan Street – significant
- The 1877 shop pair at 134-136 Queensberry Street - significant.
- The 1894 shop pair at 138-140 Queensberry Street - contributory.
- Former manufacturing building, 144-146 Queensberry Street – contributory
- Chinese Mission Church, 148-150 Queensberry Street – significant

HISTORICAL CONTEXT

Development of Carlton

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. By the early 1860s, the commercial thoroughfares appear to be well established along the north-south and east-west streets by this time. As Carlton developed during the 1860s and 1870s, the suburb's hotels increasingly became important gathering places. Many houses in Carlton, particularly in the north of the suburb, were small two or three room cottages, which often did not offer spaces such as parlours or other areas for family members to gather and relax. The local hotel, or pub, often provided such a space, whereby men and women could socialise away from the home. Many of these hotels were not aiming to draw patrons from any distance; rather their clientele was generally the residents of the streets immediately adjacent to the hotel. These hotels, like the residences surrounding them, were small, often comprising as few as six rooms with bar and cellar, possibly a parlour, all of which included accommodation for the proprietor. The larger hotels, generally at the south of the suburb or on main thoroughfares, also provided accommodation. By 1880, there were at least 85 hotels in the suburb, with names including Manners, Globe, Clare Castle, Victoria, Family, Bay View and Lemon Tree.²

Churches in Carlton

As part of the subdivision of Crown land in Carlton, numerous - and generous - grants of land were made to the various religious denominations. By the late 1860s, 11 sites had been reserved for churches in the three blocks bound by Victoria, Lygon, Grattan and Rathdowne streets.³ While by the turn of the century Carlton's phase of church building was largely over, with the major denominations well established, smaller denominations, or branches of larger denominations, began establishing themselves in the suburb. The Chinese Mission Church in Queensberry Street is an example of this trend, having been constructed in 1905 by the Church of Christ, itself a much older denomination in Melbourne with its first chapel erected in Lygon Street in 1865.

Industry in Carlton

Industry in Carlton has more typically been located in the far west of the suburb. In the interwar period, nineteenth century residential areas to the west of Barry and Berkeley streets were redeveloped with larger commercial and warehouse buildings.⁴ These areas had been typically occupied by modest residences and small timber houses fronting rear laneways, some of which had been identified through the work of the Slum Abolition Board. The increasingly large Carlton Brewery complex, in the block bound by Swanston, Victoria, Bouverie and Queensberry streets, is also unusual in the context of the suburb, developing from the mid-nineteenth century. Within the remainder of the suburb, however, large-scale industrial development in the nineteenth century was relatively rare. Carlton's rapid expansion as dormitory suburb in the 1860s and 1870s, the number of reserves for public institutions and gardens, its early fine grain development and adherence to

the Melbourne Building Act from the early 1870s appear to have discouraged the development of such complexes to the east of Swanston Street. In many parts of the suburb there was simply insufficient vacant land or available properties on which to establish or develop substantial industrial sites. Typical small-scale industry in the suburb included small workshops, bakeries and cordial factories, generally located to the rear of residential terrace rows, and accessed from rights of way. In the twentieth century, there were some instances of small scale industrial infill as well as larger complexes in the southern part of the suburb, including the development by textile manufacturers Davies Coop between Cardigan and Lygon Streets at the southern end of the suburb.

SITE HISTORY

The Hotel Lincoln and Environs Precinct takes in land that was sold as part of Crown land in Section 23 of Carlton, in the Parish of Jika Jika, which was sold in 1853 and 1854 as part of the early land sales in Carlton.

Hotel Lincoln and shops

The site of the Lincoln Hotel was developed soon after the Crown land sales. Crown allotment 1, at the corner of Queensberry and Cardigan streets was purchased by Patrick Costello and the adjacent Crown allotment 20, fronting Queensberry Street, was purchased by G K Thornhill.⁵ Little Queensberry Street appears to have been established soon after this purchase, with an advertisement for two allotments on Queensberry Street for sale in December 1854, each with frontage to Little Queensberry Street. The advertisement noted the title was a 'Crown grant', so it is likely that Thornhill subdivided and sold his allotment soon after acquiring it from the Crown.⁶

The Hotel Lincoln (as it is now known) was established soon after the Crown land sales, with a notice of a licence being granted in May 1854 to Thomas Marris for the Lincoln Inn, Cardigan Street, on the condition 'that premises should be finished.'⁷ As was the case with many early hotels, public meetings were held at the Lincoln Inn in the 1850s, including to protest the proposal to run Pelham Street through Argyle and Lincoln squares; a proposal to separate the Smith Ward, comprising rateable properties in Carlton, into a separate municipality; and a proposal to establish a Masonic Lodge in Carlton.⁸ An 1855 plan of Melbourne suburbs prepared by James Kearney shows a number of early hotels in Carlton (Figure 2), with the Cavern and Queensberry hotels located nearby. Interestingly, by the early 1860s a New Lincoln Hotel had been established on the corner of Faraday and Rathdowne streets, and the Cardigan Street hotel became known as the Old Lincoln Inn.⁹ Old Lincoln Hotel was described in the rate books of 1862 as a stone and brick hotel of ten rooms with stable, valued at a net annual value (NAV) of £220.¹⁰ In 1870, the hotel was described as being of brick, ten rooms with bar, cellar and stable with a NAV of £150. The hotel was owned by James Marris and occupied by Henry Downing.¹¹ The hotel can be partially seen in an 1875 photograph by Charles Nettleton, which shows the upper level windows with rendered architraves and keystone details (Figure 3).

By 1876, the hotel was owned by Mrs Downing.¹² It appears Mary Ann Downing purchased the site previously occupied by her husband, following his death in 1875.¹³ It was in this year that a notice of intent to build was submitted to the City of Melbourne for the construction of two shops on a site adjacent to the hotel, owned by Mrs Downing. No architect was listed for the shops, which were built by John Thomas of Richmond.¹⁴ The Queensberry Street shops (at nos 134-136) were complete by 1877, when they were first listed in the municipal rate books. They were each described as a brick shop of five rooms with verandah, valued at a NAV of £45, owned by Mrs Downing. The shops were occupied by pawnbroker Moss Abadee (no. 136) and William Allamby, furniture dealer (no. 134).¹⁵ The 1877 rate books list two small brick houses adjacent to Downing's shops, owned by Lewis & Butcher.¹⁶ By 1893, Downing had acquired these cottages, and the following year replaced them with another pair of two-storey brick shops (at nos 138-140), which were stylistically similar to the 1877 pair.¹⁷ Together the shops presented as a row of four.

The hotel and four adjacent shops can be seen in the 1896 Melbourne and Metropolitan Board of Works detail plan (Figure 4). The pairs of shops have slightly different building footprints, reflecting their different construction dates. The hotel can be seen with a chamfered corner entry, and with a dotted outline showing the location of the cellar. The hotel site also provided stabling with a pitched yard. This layout is typical of an early hotel to a main street, which would have attracted patrons from further afield than the immediate suburb.

The hotel continued to operate as the Old Lincoln Inn into the twentieth century. In 1937, the hotel and the four adjoining shops were put up for auction by agents William Levers and Sons as one property, although failed to reach the reserve.¹⁸ In 1940, the Licensing Court granted a name change to the Lincoln Hotel, coinciding with alterations and additions to the building valued at £3,540, likely giving the building its current understated Moderne presentation.¹⁹ Such external alterations to nineteenth century hotels were common in the first half of the twentieth century, as owners sought to satisfy the more stringent liquor licensing laws, and to update and refurbish their buildings to maintain their licences. This often included tiling and changes to openings at ground floor level, and construction of an additional accommodation wing.

It appears that these works also saw the removal of the stabling and yard, with the construction of the additional wing along Cardigan Street to Little Queensberry Street. However, at ground floor level some of the brickwork and bluestone plinth from the old stables also appears to have been retained in the addition along the laneway. The hotel underwent further alterations in the 1970s and 1980s.²⁰ It is still operating as a hotel, some 160 years after it first opened.

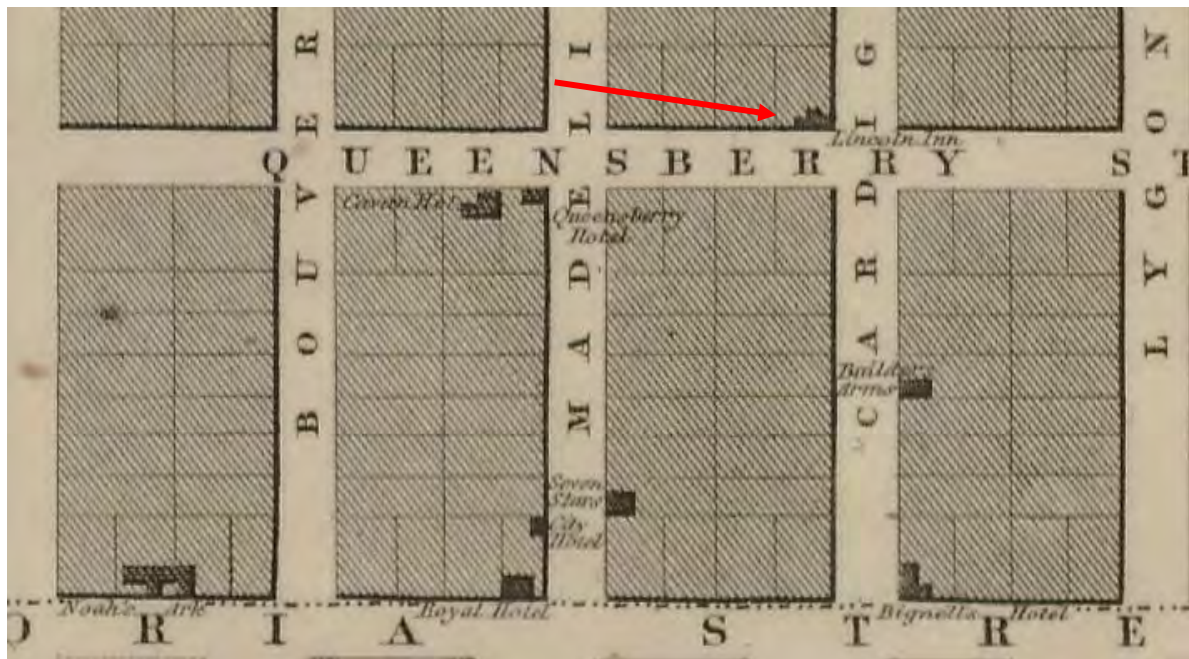


Figure 2 Detail of 'Melbourne and Its Suburbs', plan, compiled by James Kearney, 1855, showing Carlton streets. The Lincoln Inn is indicated
Source: State Library of Victoria



Figure 3 Detail of 1875 view of Carlton from Gaelic Church (now demolished), looking west along Queensberry Street, with roof of the Old Lincoln Inn indicated
Source: Charles Nettleton, photographer, H88.22/25, State Library of Victoria

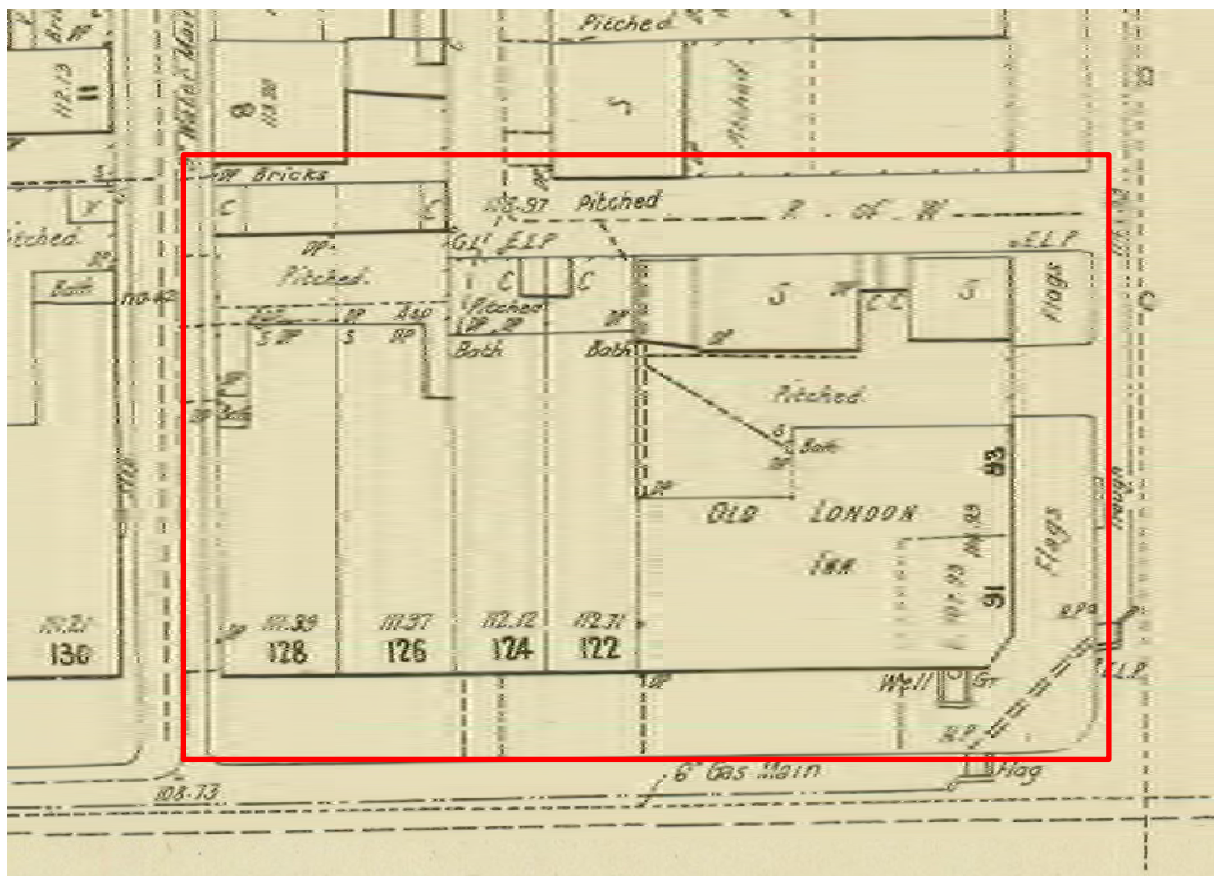


Figure 4 MMBW detail plan no. 1178, 1896; with hotel and shops indicated. Note the hotel at right, with the splayed corner. This plan incorrectly identifies the hotel as the Old London Inn.
Source: State Library of Victoria

Former manufacturing building

The site at 144-146 Queensberry Street was also part of Crown allotment 20, Section 23. It was purchased by G K Thornhill in 1854.²¹ Thornhill appears to have subdivided and sold his allotment soon after acquiring it from the Crown.²² Little Queensberry Street, which adjoins the east side of the current property, appears to have been established soon after this purchase, with a notice in the *Argus* in December 1854 advertising the sale of two allotments on Queensberry Street, each with frontage to Little Queensberry Street.²³ By the mid-1860s the site at 144-146 Queensberry Street was occupied, with an 1866 plan showing a small structure having been constructed (Figure 5). The 1875 *Sands & McDougall* directory lists blind maker, G Alexander at what was then 51 Queensberry Street, and Leming Reilly at no. 53. The municipal rate books of 1877 describe Alexander's property as a brick blind factory and Reilly's property as a brick house of six rooms.²⁴ A number of small buildings occupied Little Queensberry Street including houses described as being of both brick and wood.²⁵ By the 1890s, the two buildings on this site were described as a brick house with workshop at what was then no. 132 (now no. 146) and a brick house at no. 130 (now no. 144).²⁶ The buildings can be seen on the 1896 Melbourne and Metropolitan Board of Works (MMBW) detail plan at Figure 6.

In 1900, coppersmith Alfred S Miles had relocated to the house and workshop at no. 132, having previously occupied premises near the corner of Queensberry and Madeline (Swanston) streets.²⁷ He advertised his services in the newspapers in the 1900s and 1910s:

Motors - Petrol tanks, thermo-syphon and coil radiators, bonnets, silencers, mud guards, made and repaired.²⁸

For Radiator repairs, See an Expert. Try Alf. Miles, a pioneer in the Game. All repairs under his personal supervision. For a cheap job, try a man that is not. He falls in and so do you.²⁹

In 1926, a building application was made to the City of Melbourne for the 'erection of a brick factory'.³⁰ The construction of the new factory did not occur immediately, however Miles' property in Queensberry Street was described in the 1927 municipal rate books as a brick shop of seven rooms, valued at a net annual value (NAV) of £80.³¹ It was complete by 1929, and the rate books of that year describe the newly constructed building as a brick factory valued at a NAV of £240.³² A further application was made in 1928 for the installation of a petrol pump at the site.³³ The brick factory can be seen in two Airspy oblique aerial photographs of c. 1927 (Figure 7) and 1946 (Figure 8). These images show the building to be a two-storey gable roofed building to the Queensberry Street end of the site, with a single storey saw-tooth roof rear section/north bay.

Alfred Miles died in 1940, but the firm continued to operate at the site until the early 1960s, with the 1960 *Sands & McDougall directory* describing the company as hot water engineers.³⁴ Subsequent occupants operating from the site included Roxton Clothing Company in 1963 and Dista Products, chemical engineers from 1969.³⁵ The Building Application Index lists an application for openings in the wall in 1969, likely associated with the chemical engineering occupation.³⁶

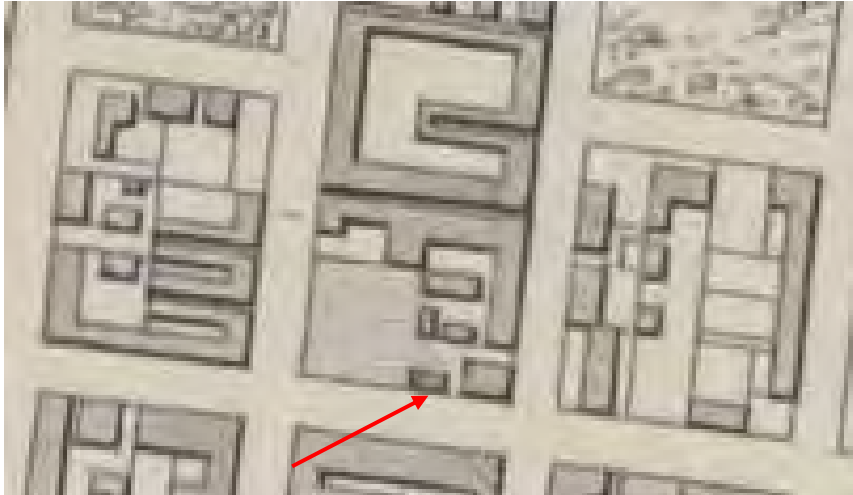


Figure 5 Detail of H L Cox plan, 'Victoria-Australia, Port Phillip, Hobson Bay and River Yarra leading to Melbourne', 1866, with earlier building at 144-146 Queensberry Street indicated
Source: State Library of Victoria

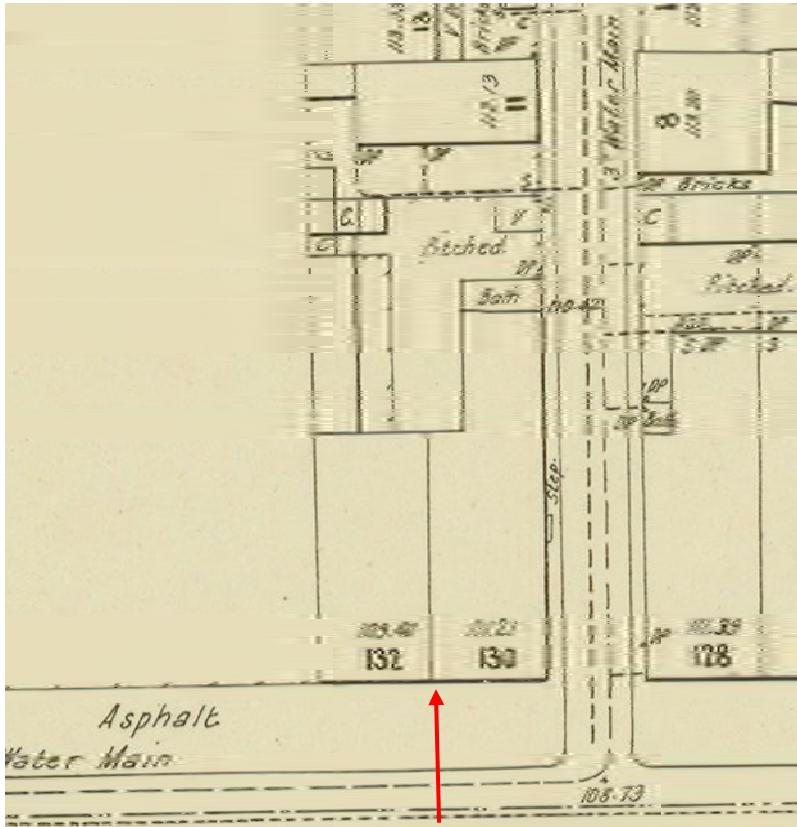


Figure 6 MMBW detail plan no. 1178, 1896, with nineteenth century buildings indicated. Note street numbering has since changed, and 144-146 Queensberry Street is shown as nos 130 and 132
Source: State Library of Victoria



Figure 7 Detail of Airspy oblique aerial view of Carlton, c. 1928, with factory building indicated; it had just been completed by this date
Source: Airspy collection, H2501, State Library of Victoria



Figure 8 Detail of Airspy oblique aerial view of Carlton, 1946, with 1927 factory building indicated. View is looking south-west over Queensberry Street
Source: Airspy collection, H91.160/471, State Library of Victoria

Chinese Mission Church

The Chinese Mission Church at 148-150 Queensberry Street, Carlton, was constructed in c. 1905 for the Church of Christ. The property is located on Crown allotment 19, Section 23 of Carlton, in the Parish of Jika Jika. The site was purchased by Thomas Monahan in c. 1854 and now extends from Queensberry Street to the north, to the east-west lane that bears his name.

As can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plan of 1897 (Figure 9), the site remained undeveloped throughout the nineteenth century, as did Crown allotment 18 (also purchased by T Monahan) which extended west from the site to today's Swanston Street. Following Monahan's death, in

1901 the *Age* advertised the upcoming sale of the vacant block which incorporated allotments 18 and 19. The site could be purchased as a single property or as three smaller sites. Monahan's other land holdings were also to be auctioned, including properties in South Melbourne, Hawksburn, St Kilda Road and Melbourne.³⁷

It is unclear when the Church of Christ mission acquired the site, however it was as early as August 1904, when a notice of intent to build was submitted to the City of Melbourne for construction of a mission hall for the Church of Christ Trustees. The building was designed by F J Brearley and constructed by Gamlin Bros, of Richmond.³⁸ The 'Church of Christ Chinese Mission' was listed in the 1906 *Sands & McDougall* directory, and the 1907 municipal rate books note the 'Chinese Mission Hall', but did not include a description.³⁹

The Church of Christ's first chapel in Melbourne was erected in Lygon Street, Carlton, in 1865. Of the organisation, *Punch* wrote in 1905, 'one cannot help noticing how rapidly this body forges ahead. It has been lucky in capturing a number of church buildings vacated through the amalgamation of the Methodist, Primitives and Bible Christians'.⁴⁰ A 'special outreach of the Lygon Street Church in the early twentieth century was the conversion of Chinese to Christianity' which extended to the erection of the subject church. From the early 1900s, the church was involved in missionary work in India, China, Hong Kong and the New Hebrides and had branches throughout Australia, including Victoria, New South Wales and Western Australia. *Punch* also noted the Queensberry Street building was a 'fine, new brick ... church'.⁴¹

The Chinese Mission Church is located within an area where churches abound. As noted above, part of the subdivision of Crown land in Carlton resulted in numerous - and generous - grants of land to various religious denominations. By the late 1860s, 11 sites had been reserved for churches in the three blocks bound by Victorian, Lygon, Grattan and Rathdowne streets.⁴² This included the Primitive Methodist Church, at the corner of Lygon and Queensberry streets (constructed in 1864); and St Andrews Presbyterian Church at the north-west corner of Queensberry and Rathdowne streets (1854-55). By the turn of the century, however, 'Carlton's phase of church building was over as Melbourne was transformed in the 1880s and 1890s from a raw colonial town to one of the world's largest metropolitan centres'.⁴³

With its close proximity to Little Bourke Street's Chinatown, many people from the Chinese community resided in south Carlton around the beginning of the twentieth century, particularly in and around Queensberry Street, with Chinese children often attending Rathdowne Street Primary School.⁴⁴ Services appear to have commenced soon after the building's construction. Through the twentieth century, the church variously held services in English and Chinese languages, bible studies classes, and in 1946 its members established a fund to build a chapel in 'Canton City' (Guangzhou), indicating a strong connection between Melbourne and China.⁴⁵ In 1937, the funeral service of Harry Louey Pang, 'one of the best known Chinese merchants in Melbourne', and a 'leading worker' for the mission was held at the Chinese Mission Church.⁴⁶

With Carlton's demographics shifting throughout the twentieth century, a number of churches in the suburb changed denomination as old congregations diminished and new ones developed. Through such changes, however, the Chinese Mission Church at 148-150 Queensberry Street ~~has~~ remained a branch of the Church of Christ, for over a century. ~~Today, the site operates as the Melbourne Chinese Church of Christ, a multilingual church with weekend services held in Mandarin Chinese, Cantonese and English.~~

From an aerial perspective, the building's shape and roofline appears to have changed little from the mid-twentieth century (Figure 10), with the exception of the various small structures at the back of the property. With no references to the site in the City of Melbourne Building Application Index it is unknown what renovations (if any) the building has undergone under the ownership of the Church. The lack of permit applications tends to indicate that no substantial changes have been made.

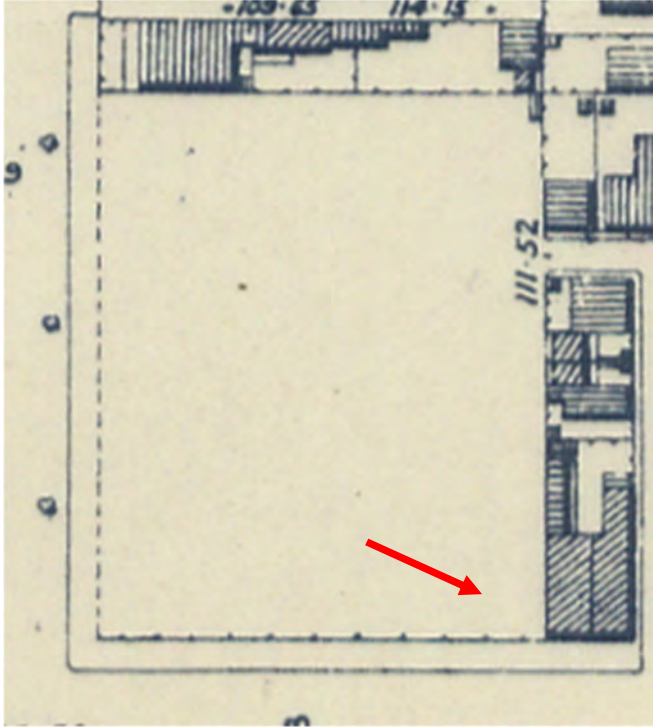


Figure 9 1896 plan showing Queensberry Street to Swanston Street (at left), with the then vacant site of the future church indicated by arrow
Source: MMBW 160:1 plan, no. 30, 1896, State Library of Victoria

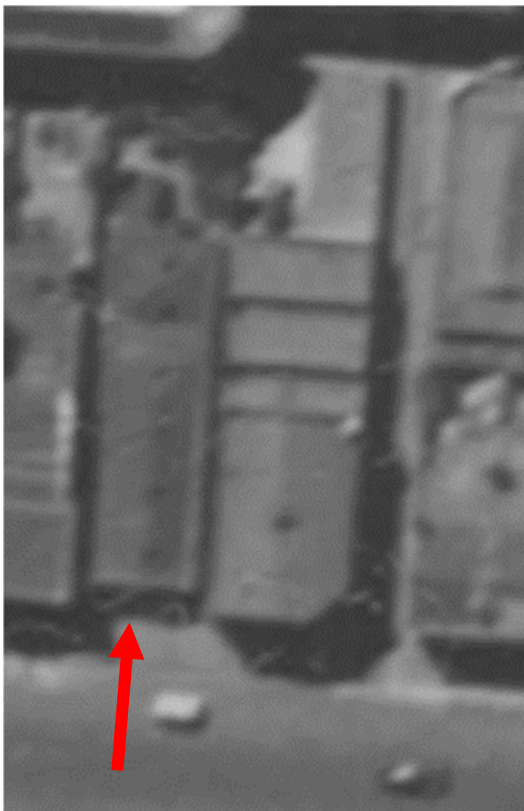


Figure 10 1945 aerial photograph of the church, indicated
Source: 1945, Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

The Hotel Lincoln and Environs Precinct comprises the properties at 91-95 Cardigan Street, and 134-150 Queensberry Street as shown at Figure 11 and Figure 12. The individual components are described below.



Figure 11 Recent aerial photograph of the intersection of Queensberry Street and Cardigan Street, with the proposed Hotel Lincoln and Environs Precinct indicated
Source: Nearmap, February 2019



Figure 12 View of Hotel Lincoln and Environs Precinct to Queensberry Street, with hotel (part) at right and church at left
Source: Lovell Chen

Hotel Lincoln, 91-95 Cardigan Street

The Hotel Lincoln was established in the mid-1850s with substantial alterations and additions undertaken in c. 1940 giving rise to its present understated Moderne expression. The image from 1875 at Figure 3 shows that the hotel was constructed as a two-storey building with facades to Queensberry and Cardigan streets and a canted corner entrance. It was constructed in face brick with understated rendered trims. A simple parapet concealed a slate roof with tall chimneys. While broad form of the early building survives, its character was substantially overwritten by the works of c. 1940.

The Hotel Lincoln achieved its current appearance in c. 1940. At that time the building was rendered, windows were altered, and some applied decorative detailing was installed. The longer Queensberry Street elevation, comprising the principal façade of the hotel, did not change, in terms of its overall form, from that visible in the MMBW plan of 1896 (Figure 4). However, its expression was substantially modernised as part of the later works. Today, it is a painted and rendered building with cream-coloured tiles to dado level. Windows to Queensberry Street are generally regularly sized and retain timber sliding sash windows. The ground floor residential entry, at the west end of the Queensberry Street façade, provides access to apartments at first floor level and appears to be a modern alteration with Council's building record suggesting that this occurred in c. 1980s. An adjoining entry to this façade provides secondary access to the hotel, with the main entrance to the hotel being in the canted corner at the intersection of the two facades - as was the case in 1875 (Figure 3).

The Cardigan Street elevation is similar to the Queensberry Street elevation with a plain rendered expression, cream-coloured tiles to dado level and a regular arrangement of sliding sash windows at each floor level. A single storey addition to the northern end dates from the c. 1940s work and incorporates some fabric surviving from the earlier stables. A first floor addition set behind a modest balcony appears to date from the relatively recent changes (c. 1980s) to the upper story to provide apartments.

The facade overall incorporates some modest horizontal detailing typical of Moderne buildings and applied signage with the name 'Hotel Lincoln' at first floor level. The main vertical ornamental strips rising above the door date from the c. 1940 works. Illuminated signage has been installed above the entry.



Figure 13 Hotel Lincoln viewed from the intersection of Queensberry and Cardigan streets
Source: Lovell Chen

Shops, 134-140 Queensberry Street

The two semi-detached pairs of shops at nos 134-6 and 138-40 Queensberry Street were constructed to the west of the hotel in c. 1877 and c. 1894 respectively (Figure 11).

The semi-detached pairs of two-storey shops at nos 134-6 and 138-40 Queensberry Street are, in terms of their street presentation, substantially intact to their original states. The two building programmes share a similar scale and architectural expression and a common party wall and the group consequently presents as a continuous row of four shops. Both are rendered masonry buildings.

The earlier pair of shop buildings, at nos 134-6 adopts a simple expression with pilasters at wingwalls rising to an entablature at first floor level and extending upwards to form capital-like devices at parapet level. Upper sections of the wingwalls incorporate simple quoins. Upper level windows incorporate rendered architraves with keystone devices and modelled undersills. Original sliding sash windows survive at first floor level. The pair are unusual insofar as they substantially retain original shopfronts with offset (side) recessed entries; with the shopfronts incorporating unusual curving rails above timber columns/mullions. Slate cladding to the roof of the building has been replaced in modern galvanised steel although original rendered chimneys survive.

Despite being almost twenty years younger, the later pair of shop buildings at nos 138-40 adopts a more or less identical form and detailing to nos 134-6. The chief difference derives from the blocks being slightly larger with the resulting shops presenting wider frontages to the street. No. 138 also differs in that it retains an original shopfront which has display windows to either side of a central recessed entry. However, this arrangement is not incorporated into the design of no. 140 which retains an offset (side) recessed entry recalling those at nos 134-6. This shopfront contains some later fabric and may have been rebuilt to its current form in mid-twentieth century. Again, slate cladding to the roof of the building has been replaced in modern galvanised steel; however, original chimneys have been removed.



Figure 14 Nos 134-6 (foreground) and 138-40, Queensberry Street
Source: Lovell Chen



Figure 15 Nos 138-140 (at left) and no. 134 (at right)
Source: Lovell Chen

Former manufacturing building, 144-146 Queensberry Street

The brick former manufacturing building (Figure 16, Figure 17) was constructed in 1927. It comprises two key volumes. The front section is double-storey, with a gable end to the street. A chamfered wall to the corner of Queensberry and Little Queensberry streets is presumed to have incorporated an original entrance. A simple parapet incorporating pilasters rising a short distance above the parapet comprises the only decorative detailing to the building. The rear or north bay is single-storey, with a sawtooth roof. Both volumes are constructed in red face brick although this has been overpainted in some areas - notably the street façade.

The windows vary in size and form but typically retain concrete lintels. Sections of an early window survive on the southern façade; however, no other original window joinery appears to survive. An original entry is located near the centre of the southern elevation. It retains decorative brick surrounds but no original joinery.

As noted above, the chamfered or splayed south-eastern corner of the building has a large opening which has been infilled. The chamfered form, which gives the building an asymmetrical appearance, may simply have been designed in anticipation of trucks turning into Little Queensberry Street.

The high brick parapet, which turns with the chamfered corner, has capped pilasters and a raking gable end bearing the painted words 'Miles Buildings Est 1891'. While this is not the construction date of the factory building, nor the date of Miles' original occupation of this property, it is known that he had previously operated in this area of Carlton and the date therefore possibly reflects the establishment of his business in the locality.



Figure 16 144-146 Queensberry Street, Carlton viewed from the south-west (at left) and from the south-east (at right)



Figure 17 144-146 Queensberry Street, Carlton viewed from Queensberry Lane

Chinese Mission Church

The Chinese Mission Church at 148-150 Queensberry Street, Carlton (Figure 18), constructed in c. 1905, presents as a modest single-storey free-standing brick church hall, with a symmetrical façade and presentation to Queensberry Street. The building is on a long rectilinear plan, extending north from the street, with a single steel-clad hipped roof. A bay at the rear has a separate roof.

While some of the early character has been lost through overpainting of the principal facade, the building still demonstrates an early evocation of the red brick and rendered expression that would become known as ‘blood and bandages’. The parapet is particularly distinctive, with high curving and broadly baroque elements accompanied by short pinnacles with domed capping to the east and west ends. The curving arrangement is centred around an oculus window/ventilator with hood mouldings, forming a centrepiece of the arrangement. A corniced panel to the bottom of the parapet, still flanked by the pinnacles, has the name ‘CHINESE CHURCH OF CHRIST’ painted in large bold lettering.

A double-door entrance with steps up and highlight window above, is located centrally. Two simply detailed timber-framed double-hung sash windows are located to either side of the entrance.

The building has no setback to the street, and a narrow setback to the buildings either side. These side setbacks are gated and are trafficable by foot, providing access to the rear of the building. They also reveal the side elevations of the hall to be unpainted brick, with single windows at regular intervals.



Figure 18 Chinese Mission Church, Queensberry Street elevation

INTEGRITY

With the exception of the later apartment entrance, the presentation of the Hotel Lincoln to Queensberry Street is substantially intact to its c. 1940 state. The eastern, Cardigan Street elevation is similarly intact.

The former manufacturing building at 144-146 Queensberry Street, Carlton, has a medium-high level of integrity, with partial over-painting of the original face brick walls; and changes to, and infilling of openings, being the most visible external changes.

The shops at 134-6 Queensberry Street survive to a very high level of integrity retaining original shopfronts. Those at 138-40 are diminished by changes to the shopfront at no. 140 Queensberry Street but generally retain their original fabric and appearance.

The Chinese Mission Church building has a high degree of integrity externally, save for the overpainting of the façade to Queensberry Street,

COMPARATIVE ANALYSIS

Carlton streets

The Hotel Lincoln and Environs Precinct is a mixed, non-residential streetscape, and is located at the intersection of two major thoroughfares of the suburb, Queensberry and Cardigan streets. It comprises individual and groups of buildings dating from the nineteenth and twentieth centuries.

As discussed above, the building types in this small precinct include hotel, shops with residences above, factory and church, all representative of the diversity of activity co-located within small areas of the suburb. While Carlton is mainly residential, it has commercial streets and historic shops and hotels scattered throughout, including to street corners. In its development from the mid-nineteenth century, as a main east-west thoroughfare, Queensberry Street typically had a diverse range of businesses. The mixed pattern of use in the Hotel Lincoln and Environs precinct to Queensberry Street is demonstrative of these attributes of Carlton's development, and the overlap of work, recreation, worship and habitation. Albeit unplanned, it is also an area of some architectural distinction which stands in contrast to the more typical *ad hoc* development in the small streets of the suburb.

Hotels in Carlton

By the 1870s, when Carlton was a substantially developed residential suburb, and commercial precincts had developed in Barkly and Lygon streets, there were many hotels scattered throughout the suburb. Some of them, as with the Hotel Lincoln, were prominently located to street corners. In this case, the Hotel Lincoln was located at the corner of a main street, being Queensberry Street, and its intersection with Cardigan Street. This main street location reinforced the prominence of the building. The corner site was also reflected in the building form, with the typical two-storey massing broken by the splayed corner with hotel entrance, and visible side elevations to both adjoining streets. The Hotel Lincoln is also still operating and remains a prominently located local pub.

The Hotel Lincoln is also typical of other early hotels which were required to update and refurbish in the interwar period, at a time of hotel license reduction. These works often included tiling and changes to openings at ground floor level, and construction of an additional accommodation wing, as occurred with the subject property.

Another early and still operating hotel is at 414-422 Lygon Street, formerly the Astor Hotel and now the Green Man's Arms Hotel (Figure 20). This shares the main street location and corner siting of the Lincoln Hotel, and the two-storey form with a splayed corner entrance. This hotel maintained its operations through the licensing reduction period by undergoing a makeover, with the typical interwar treatment being evident in the tiled dado to the exterior. An additional accommodation wing has also been added to the north side of the hotel.

The Clyde Hotel is another example (Figure 21). It is sited at the corner of Cardigan and Elgin streets, at 385 Cardigan Street, and has had a very thorough interwar makeover, but again retains the splayed corner form.

The early and still operating early Victorian corner hotel at 171-175 Elgin Street, formerly Stewarts Hotel and now the Shaw Davey Slum Hotel (Figure 19), again displays the interwar treatment that helped the operation to remain viable. Somewhat unusually, this hotel has adjacent shops to Elgin Street incorporated into the building. In the City of Yarra, the still operating Prince Patrick Hotel of 1887, at 141 Victoria Parade, Collingwood, also

incorporated shops into its main street frontage. It retains its original Italianate architectural expression (Figure 24). Unlike the Hotel Lincoln, the shops associated with the former Stewarts Hotel, and the Prince Patrick, were either originally built with the hotels, or were added later but in a very sympathetic manner.

The shops at 134-140 Queensberry Street, while built by the hotel proprietor in the period of the 1870s to 1890s, currently read as separate building components. It is not known if they were more sympathetic in their architectural expression and detailing, prior to the hotel's comprehensive interwar makeover.

As noted, it was commonplace for Victorian-era hotels to be refurbished and updated in a Moderne architectural style during the 1930s. The Moderne was characterised by an interest in the expression of progress. Better examples incorporated streamlining echoing the designs of aeroplanes steamships and racing cars, as found at the renowned example of the genre, being the mansion Burnham Beeches (1931-1933, Harry Norris, architect, Figure 22). However the removal of Victorian era ornament to produce clean rendered expression, and the application of simple horizontal graphic devices was generally sufficient to evoke the mood. It was a popular style suited to places of entertainment and found a natural home in hotels such as those designed for Tooth's brewery in NSW and the former United Kingdom Hotel in Clifton Hill (JH Wardrop, 1938, Figure 23).

Examples referred to above, including comparative examples comprise the following places:

- 171-5 Elgin Street, Carlton (HO1, Figure 19)
- 414-422 Lygon Street, Carlton (HO1, Figure 20)
- 322-391 Cardigan Street, Carlton (HO1, Figure 21)
- Burnham Beeches, Sherbrooke (VHR H0860 and HO5 – Yarra Ranges Shire, Figure 22)
- Former United Kingdom Hotel, Clifton Hill (VHR H0684 and HO92 – City of Yarra, Figure 23)
- Prince Patrick Hotel, Collingwood (HO138 – City of Yarra, Figure 24)



Figure 19 Shaw Davey Slum Hotel, 171-5 Elgin Street, Carlton (HO1)
Source: Streetview



Figure 20 Green Man's Arms Hotel, 414-422 Lygon Street, Carlton (HO1)
Source: Streetview



Figure 21 Clyde Hotel, Cardigan Street, Carlton (HO1)
Source: Google Streetview



Figure 22 Burnham Beeches, Sherbrooke (VHR H0860 and HO5 – Yarra Ranges Shire)
Source: Victorian Heritage Database



Figure 23 Former United Kingdom Hotel, Clifton Hill (VHR H0684 and HO92 – City of Yarra)
Source: Victorian Heritage Database



Figure 24 Prince Patrick Hotel, Victoria Parade, Collingwood (HO138 – City of Yarra)
Source: Victorian Heritage Database

Industrial buildings

The building at 144-146 Queensberry Street, Carlton, reflects the development of small scale manufacturing and light industry in Carlton in the early twentieth century and interwar period. While Carlton is mainly residential in character, with commercial streets and historic shops and hotels scattered throughout, buildings of this type were constructed in the suburb, principally in the early decades of the twentieth century.

This trend was one of buildings being constructed on generally limited footprints, often to main streets, but also in smaller streets and to rear lanes where they were built at the back of properties or on allotments created out of Carlton's often irregular subdivision patterns. Owners of these operations may have resided in adjoining or nearby dwelling, and workers also often lived nearby in the suburb.

This pattern of living and working in proximity was repeated throughout Melbourne's inner suburbs, and can be found in places such as Collingwood and Richmond, where industry and workers' cottages were often juxtaposed, although in Carlton the manufacturing and industrial developments tended to be of a smaller scale than the latter suburbs. Proximity to the Yarra River supported the larger and earlier industries of Collingwood and Richmond, many of which were established from the mid-nineteenth century and were often noxious in nature.

Many of Carlton's manufacturing, light industrial and warehouse buildings of the early twentieth century have also been adapted to office, retail or residential use. The examples cited below all date from the early decades of the twentieth century. They are either not graded and not included in the Heritage Overlay; or lowly graded. This relative significance, or recognition, is reflective of their generally utilitarian appearance and/or their adaptation to residential or office use.

Several are located on small streets or lanes in Carlton, while the Owen Street example is in a residential street and context. The examples are of varying levels of intactness, and display the typically stripped back or unadorned face brick expression of these utilitarian buildings. Windows also tended to be larger for those constructed at a later date in the twentieth century.

The subject manufacturing building, within this context, is distinguished by its chamfered corner form which gives the building an asymmetrical appearance; and high brick parapet which turns with the chamfered corner and has capped piers and a raked gable end. The survival of the rear or north sawtooth bay is also of note, particularly the sawtooth profile as it presents to Little Queensberry Street.

Examples referred to above, including comparative examples comprise the following places:

- 123A Station Street, Carlton (HO1)
- 25 Queensberry Place, Carlton
- 49 Owen Street, Carlton (HO992)



Figure 25 123A Station Street, Carlton (HO1)
Source: Lovell Chen



Figure 26 25 Queensberry Place, Carlton
Source: Lovell Chen



Figure 27 49 Owen Street, Carlton (HO992)

Source: Lovell Chen

Religious buildings

The Chinese Mission Church building at 148-150 Queensberry Street, Carlton was built for the express purpose of converting members of the Chinese community to Christianity, and then servicing via missionary programmes, members of the Carlton, and Melbourne, Chinese community. The Church of Christ was one of a number of denominations conducting these missionary activities in the community, activities which date back to at least the arrival of Chinese people to the Victorian goldfields in the early 1850s. While Chinatown was a focus of this work (see below), the Chinese Mission Church in Carlton provides evidence of the reach of these missions.

Of relevance is the Chinese Mission Church at 196 Little Bourke Street, Melbourne (Figure 28). This building, which is included in the Victorian Heritage Register,⁴⁷ dates from 1872 and was built by the Wesleyan Methodists who were active in the Victorian goldfields, providing missionary services to the Chinese miners. The Little Bourke Street building was constructed to continue this missionary work in Melbourne's Chinatown, again with the express intent of converting the Chinese community to Christianity. The building still in part serves its original function, and continues to operate as a place of worship for the Uniting Church of Australia. The building is also noted for its architecture, being a two storey building in the Gothic style by noted architects Crouch and Wilson, and regarded as an early example of polychromatic brickwork incorporating diaper work to the facade and polychromatic voussoirs to the windows.⁴⁸

Other Chinese mission related buildings and churches are the Church of England Mission Hall at 108-110 Little Bourke Street, of 1884 (Figure 29); this is graded significant and is located in the Little Bourke Street Precinct (HO507); and the Chinese Mission Church at 119 - 125 Little Bourke Street, of 1902 (Figure 30), also located in the Little Bourke Street Precinct (HO507).

Both these buildings were associated with Cheong Cheok Hong, a prominent missionary and social reformer from Canton, and the son of a Presbyterian missionary who arrived in Ballarat in the 1850s. Cheong himself arrived in Melbourne in about 1863, and was active in the missionary work of the Presbyterian and later the Anglican churches.⁴⁹ The Church of England Mission Hall, as noted, was built in 1884 and is a two storey polychrome pedimented brick building with Gothic arch headed windows to the ground floor and round-headed windows to the upper floor; both types of windows have decorative keystones. It was designed by prominent architect, Charles Webb.⁵⁰ In the late 1890s Cheong Cheok Hong was involved in raising funds for another Little Bourke Street building, the Chinese Mission Church. This building was constructed in 1902, to a design by another noted architect, Nahum Barnett. The building served as both church, and student quarters, and has

been described as ‘a substantial composition in red brick in the form of a warehouse with reference to the Gothic style in the lancet windows, rendered mouldings, brick pilasters and corbelling’.⁵¹ In 1904, it was fully recognized by the Church of England, and Cheong's son, James, was appointed chaplain. Cheong remained superintendent of the Anglican mission until 1928, around the time of his death.⁵²

The Carlton Chinese Mission Church is a slightly later, and more modest example of a Chinese mission building. The architect, F J Brearly, was not as prominent or well known as the architects of the Little Bourke Street buildings, and nor was the subject church building given to architectural pretensions. The earlier buildings also display some uniform characteristics, in their general form and expression, including Gothic references, polychrome brickwork (to the two earlier buildings), and symmetrical presentations to the street. They are a complementary suite of buildings, concentrated in Chinatown. The Chinese Mission Church in Carlton, on the other hand, was more of an ‘outlier’ although, as noted, it was located in an area where the Chinese community was (then) in residence. Of note too is the purpose-built nature of the all the buildings cited here, and their ongoing original historical use and function.

Examples referred to above, including comparative examples comprise the following places:

- 196 Little Bourke Street, Melbourne (1872, Figure 28, HO507)
- 108-110 Little Bourke Street, Melbourne (1884, Figure 29, HO688 and HO507)
- 119 - 125 Little Bourke Street, Melbourne (1902, Figure 30, HO690 and HO507)



Figure 28 Chinese Mission Church, 196 Little Bourke Street, Melbourne (1872, HO507)

Source: Victorian Heritage Database



Figure 29 Church of England Mission Hall, 108-110 Little Bourke Street, Melbourne (1884, HO688 and HO507)

Source: Victorian Heritage Database

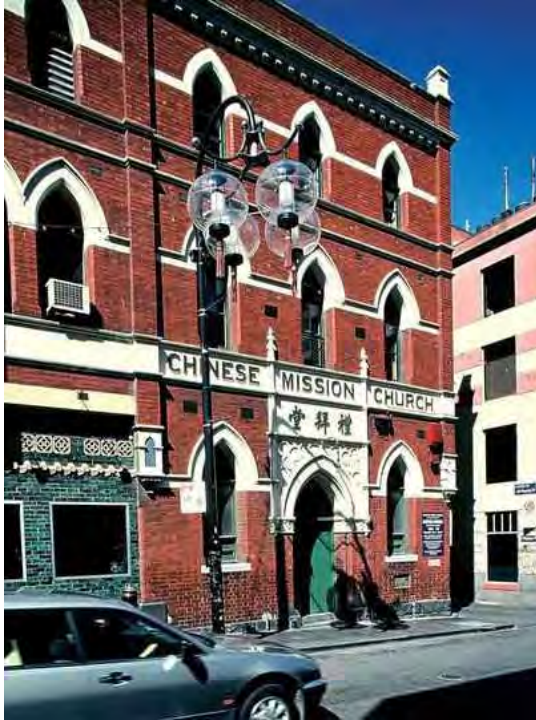


Figure 30 Chinese Mission Church, 119 - 125 Little Bourke Street, Melbourne (1902, HO690 and HO507)

Source: Victorian Heritage Database

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
Yes	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

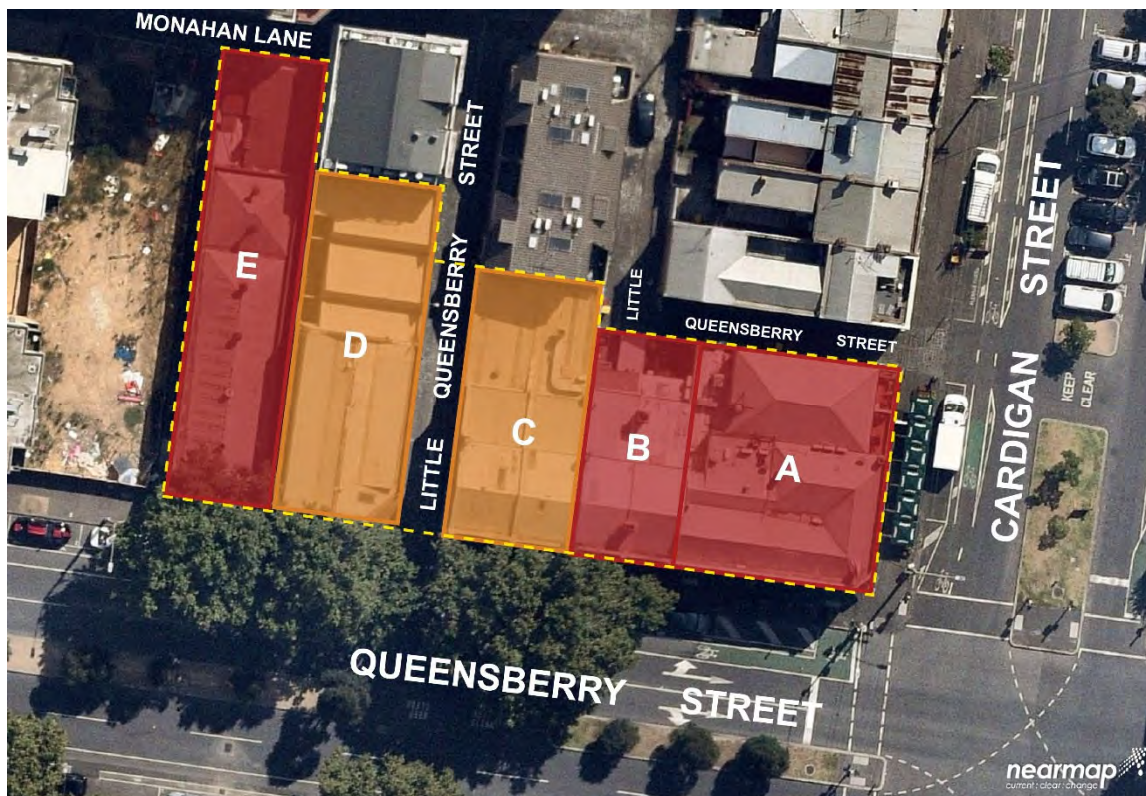
STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The Hotel Lincoln and Environs Precinct at 91-95 Cardigan Street and 128-150 Queensberry Street, Carlton, is significant at a local level to the City of Melbourne.

Within this group, the significance categories are as follows (Figure 31):

- Hotel Lincoln, c. 1854 with c. 1940 Moderne alterations, at 91-95 Cardigan Street is significant
- The two-storey shop pair of 1877 at 134-136 Queensberry Street is significant
- The two-storey shop pair of 1894 at 138-140 Queensberry Street is contributory
- The former manufacturing building of 1927, 144-146 Queensberry Street is contributory
- The c. 1905 Chinese Mission Church, 148-150 Queensberry Street is significant



 Site Boundary

 Significant

 Contributory

- A Hotel Lincoln, 91-95 Cardigan Street
- B Two-storey shop (1877), 134-136 Queensberry Street
- C Two-storey shop (1894), 138-140 Queensberry Street
- D Former manufacturing building, 144-146 Queensberry Street
- E The Chinese Mission Church, 148-150 Queensberry Street

Figure 31 Significance categories in Hotel Lincoln and Environs Precinct
Source: Nearmap (basemap)

HOW IT IS SIGNIFICANT

The Hotel Lincoln and Environs Precinct is of local historical, representative, and aesthetic ~~and social~~ significance at a local level to the City of Melbourne.

WHY IT IS SIGNIFICANT

The Hotel Lincoln and Environs Precinct is of local historical significance for its demonstration of the diversity of building types which typified development in Carlton through the nineteenth century and into the twentieth century (Criterion A). The individual buildings within the precinct are also of historical significance.

The Hotel Lincoln is of historical significance as a very early hotel of 1854-5 (Criterion A). It played an important role in early Carlton, as the site of community gatherings and protest meetings. Its early date is reinforced by its inclusion in the 1855 Kearney plan of Melbourne suburbs; it was also known in the early 1860s as the Old Lincoln Hotel or Inn, due to another newer hotel of the same name having opened on the corner of Faraday and Rathdowne streets. Another indication of its early date, and also its role as a hotel on a main street was the historical inclusion of stabling within the pitched rear yard; the latter is indicative of a hotel which attracted patrons from further afield than the local suburb. When the hotel underwent significant alterations and extensions in the later interwar period, this was in line with the more stringent liquor licensing laws of the period whereby hotel proprietors, in order to maintain their licences, were required to update and refurbish their buildings. Remarkably, the Lincoln Hotel, despite several name changes and the fluctuating fortunes of licensed premises, is still operating as a hotel, some 160 years after it first opened. The adjoining shops to Queensberry Street also have a significant association with the hotel, having been developed in stages by the then hotel owner, Mrs Downing, in the period of the mid-1870s to the 1890s. These, together with the hotel, illustrate the typical mixed use pattern of development to the historic main streets of Carlton.

The Chinese Mission Church at 148-150 Queensberry Street, Carlton, is of historical significance (Criterion A). It was constructed in 1905 by the Church of Christ as part of its 'outreach' missionary activities, for the purpose of converting members of the Chinese community to Christianity, and then servicing their conversion through missionary programmes. The Church of Christ was involved in missionary work in India, China, Hong Kong and the New Hebrides and had branches throughout Australia, including Victoria. The church was one of a number of denominations conducting these missionary activities in the community, activities which date back to at least the arrival of Chinese people to the Victorian goldfields in the early 1850s. While Chinatown was a focus of this work, the Chinese Mission Church in Carlton provides evidence of the reach of the missions. The Carlton building is a slightly later, and more modest example of a Chinese mission building, than those constructed earlier in Little Bourke Street. Prominent architects were typically involved in the city buildings, which in turn were consequently more architecturally distinguished than the subject church building. While the Chinese Mission Church in Carlton is an 'outlier' to this group, it has historically performed the same function and is located in an area where the Chinese community were in residence in the early part of the twentieth century. As with the other mission buildings, it was also purpose-built ~~and maintains its original historical use and function.~~

The former manufacturing building at 144-146 Queensberry Street, Carlton, is of historical significance (Criterion A). It was constructed in 1927 for coppersmith Alfred S Miles, who had earlier relocated his business to the site in 1900, having previously occupied premises near the corner of Queensberry and Madeline (Swanston) streets in Carlton. While Miles died in 1940, his firm continued to operate at the site until the early 1960s, representing over 60 years of ongoing occupation. Typical of many of Carlton's former manufacturing or light industrial buildings, the subject building has been adapted to a different use.

The Hotel Lincoln and Environs Precinct is representative of the of the diversity of activity co-located within small areas of Carlton (Criterion D). It demonstrates the typically low-scale development of the suburb from the mid-nineteenth century and into the twentieth century. A number of individual buildings in the Hotel Lincoln and Environs Precinct are of local representative significance.

The Hotel Lincoln retains representative characteristics of early hotels, such as the two-storey form and splayed corner entrance (Criterion D). It also displays typical characteristics of the makeovers given to numerous Melbourne hotels in the interwar period, including the tiling to dado level, changes to openings at ground floor level, and construction of an additional accommodation wing.

The former manufacturing building at 144-146 Queensberry Street, is also of representative significance for its historical manufacturing use (Criterion D). It is demonstrative of small scale manufacturing and light industry as established in Carlton in the early twentieth century and interwar period (Criterion D). It reflected the trend in the suburb of comparatively small-scale buildings of this type being constructed on generally limited footprints. The building is broadly similar to other modest former manufacturing buildings in Carlton of generally utilitarian appearance, with typically stripped back or unadorned face brick expressions. It incorporates chamfered corner form which gives the building an asymmetrical appearance; and high brick parapet which turns with the chamfered corner and has capped piers and a raked gable end. The profile of the sawtooth-roofed northern bay, as it presents to Little Queensberry Street, is also of interest.

A number of individual buildings in the Hotel Lincoln and Environs Precinct are of local aesthetic significance (Criterion E). The Hotel Lincoln and associated nineteenth century shops, are of aesthetic significance. The c. 1940 works also gave the hotel building its current understated Moderne expression, incorporating plain rendered walls, modest horizontal detailing, and applied signage with the name 'Hotel Lincoln' at first floor level. The rendered masonry shops to Queensberry Street currently read as separate building components to the hotel, although they may have been more consistent in appearance prior to the hotel's late interwar makeover. They are however substantially intact to their original states, with the two building programmes sharing a similar scale, architectural expression, and detailing, and presenting as a continuous row of four shops. The earlier pair at nos 134-136 substantially, and unusually, retain original shopfronts and offset recessed entries. The later pair at nos 138-140 were built to reflect the design of the earlier shops and while they are diminished by changes to the shopfront at no. 140, they generally retain their original appearance.

~~The Chinese Mission Church is also of social significance for servicing the Chinese Christian community of Carlton, and Melbourne, for over 110 years, and continuing to fulfil this role (Criterion G).~~

RECOMMENDATIONS

Recommend retention of HO97 in the Heritage Overlay and expand to include 144-146 Queensberry Street and 148-150 Queensberry Street in the Heritage Overlay to create the Hotel Lincoln and Environs Precinct. Removal of HO807 to reflect the inclusion in the heritage precinct. Amend Heritage Overlay mapping to reflect full extent of property titles. Recommend the following significance categories within the precinct:

- Hotel Lincoln, c. 1854 with c. 1940 Moderne alterations, at 91-95 Cardigan Street is significant
- The two-storey shop pair of 1877 at 134-136 Queensberry Street is significant
- The two-storey shop pair of 1894 at 138-140 Queensberry Street is contributory
- The former manufacturing building of 1927, 144-146 Queensberry Street is contributory
- The c. 1905 Chinese Mission Church, 148-150 Queensberry Street is significant

Schedule of Hotel Lincoln and Environs Precinct is as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**City of Melbourne
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Allom Lovell and Associates

**Carlton Conservation
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Nigel Lewis and Associates

ENDNOTES

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- 4 'Carlton', in RBA Architects + Conservation Consultants, *City North Heritage Review: Overview and Recommendations (volume 1)*, January 2014, p.8.
- 5 Parish plan of Carlton, Parish of Jika Jika, M 314(14), Department of Lands and Survey, 1874, Put-away Plan, Central Plan Office, Landata.
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- 7 *Argus*, 10 May 1854, p. 5.
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- 9 *Sands & McDougall*, 1862.
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- 19 City of Melbourne, Building Application Index, 91-93 Cardigan Street, BA 21266, 14 May 1940, Public Record Office Victoria, accessed via www.ancestry.com.au, 19 October 2018.
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- 25 City of Melbourne, rate books, Volume 16: 1877, Smith ward, rate nos 2545-2560, VPRS 5708/P9, Public Record Office Victoria.
- 26 City of Melbourne, rate books, Volume 32: 1894, Smith ward, rate nos 2526-2527, VPRS 5708/P9, Public Record Office Victoria.
- 27 *Sands & McDougall directory*, 1895, 1900.
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- 29 *Herald*, 12 June 1916, p. 8.
- 30 City of Melbourne, Building Application Index, 144-146 Queensberry Street, Carlton, BA 9013, 12 October 1926, Public Record Office Victoria, accessed via www.ancestry.com.au.
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- 32 City of Melbourne, rate books, Volume 65: 1929, Smith ward, rate no. 1935, VPRS 5708/P9, Public Record Office Victoria.
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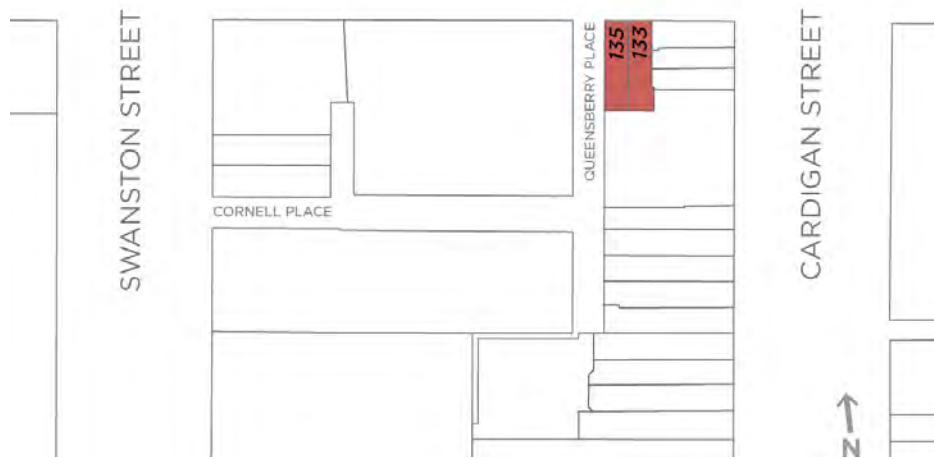
SITE NAME 133-135 QUEENSBERRY STREET, CARLTON PAIR OF DWELLINGS

STREET ADDRESS 133 QUEENSBERRY STREET AND 135 QUEENSBERRY STREET, CARLTON

PROPERTY ID 107865 AND 107866



QUEENSBERRY STREET



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE	C2	HERITAGE OVERLAY	HO91
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	PAIR OF DWELLINGS
DESIGNER / ARCHITECT / ARTIST:	N/A	BUILDER:	WH SMITH
DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	1902

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS 6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

Extent of overlay: The extent of overlay is indicated at Figure 1.

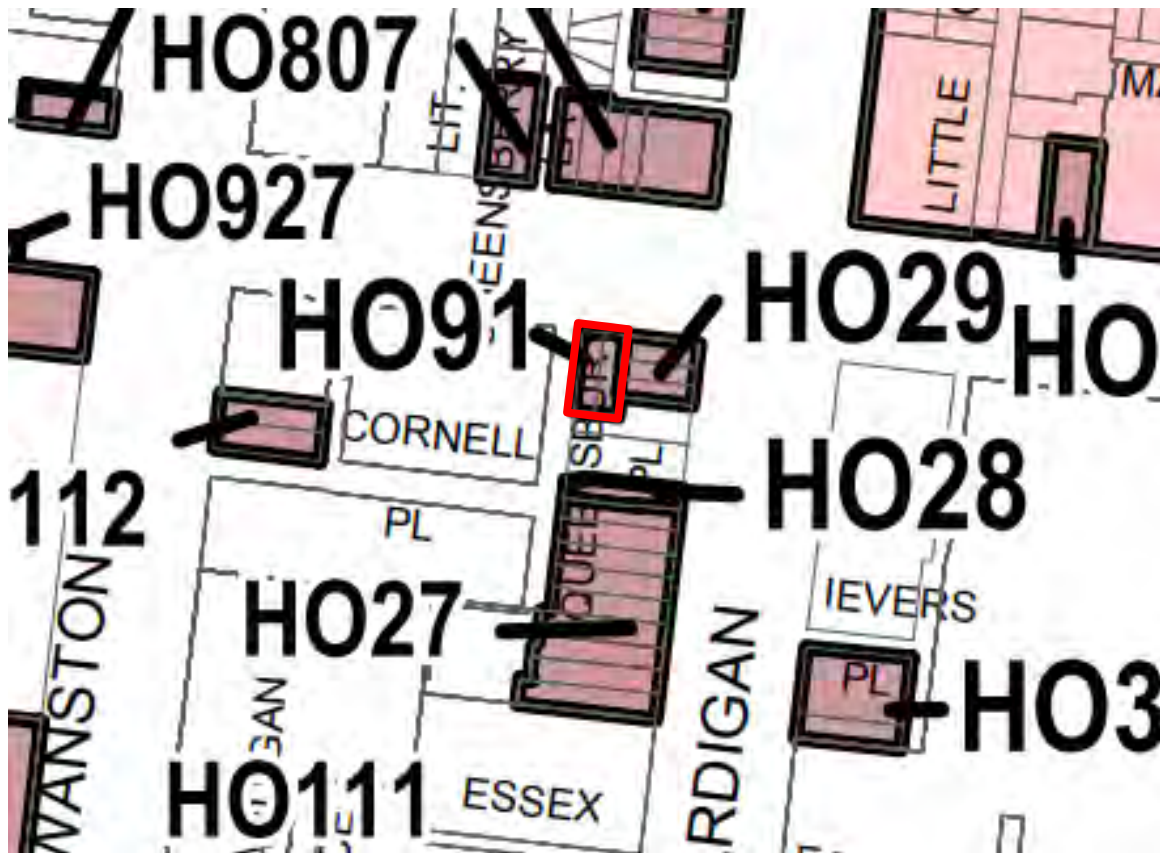


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO91)
Source: Melbourne Planning Scheme

SUMMARY

The two storey, rendered masonry semi-detached pair of dwellings at 133-135 Queensberry Street, Carlton is of local historical significance, and of representative value. The pair provide evidence of the semi-detached housing type which originated in England in the late eighteenth century, and became popular in Melbourne in the nineteenth century. The building is also highly externally intact.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a

substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ The re-subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building and development of Carlton Gardens, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares.

SITE HISTORY

The pair of residences at 133-135 Queensberry Street, Carlton were built in 1902.

In the nineteenth century, the site was occupied by single-storey timber shops to the corner of Queensberry Street and Queensberry Place (Figure 2). This building can be seen in the Melbourne Metropolitan Board of Works (MMBW) plans of the mid-1890s at Figure 3, at what was then 123-125 Queensberry Street, now 133-135 Queensberry Street. In 1890, the shop at no. 123 was occupied by a fruiterer, and no. 125 by a confectioner.²

By the late 1890s, the block bound on three sides by Cardigan Street, Queensberry Street and Queensberry Place was owned by Alice Mills who replaced the timber buildings with more substantial brick structures.³ In November 1899, Mills submitted a notice of intent to build to the City of Melbourne for the construction of a four-room house on Cardigan Street, to the south of Queensberry. This was the two-storey building at 83 Cardigan Street, which was completed in 1900 (now HO29), and while no architect was recorded, the building contractor was listed as a James McIndoe of Curtain Street.⁴

In September 1901, Mills advised the council of the construction of a pair of brick houses, the subject buildings, at 133-135 Queensberry Street. In November the following year, an additional notice of intent was submitted for two shops and dwellings at the corner of Cardigan and Queensberry streets (also now HO29). The pair of houses in Queensberry Street was designed and constructed by W H Smith.⁵ While the completed buildings were described as two 'brick shops', of six rooms, each valued at a net annual value (NAV) of £33,⁶ it appears the two properties were built as residences, albeit variously occupied as residences or combined business premises and residences. The 1905 *Sands & McDougall* directory lists dressmaker L Hansen at no. 125 (now no. 135), while a Mary Byrne was listed at no. 123 (now no. 133). The rate books for this year, however, inversely described no. 123 as a brick shop and no. 125 as a brick house.⁷

The buildings can be seen in a 1927 oblique aerial photograph (Figure 5). In 1930, an application for a building permit from the City of Melbourne was made for a shopfront to no. 135, although it does not appear this work was undertaken. Illustrative of the interwar demographics of the suburb, the *Sands & McDougall* directory of 1935 listed 'Chinese' at no. 133 and 'Greeks' as occupying no. 135. The residences' occupants were also identified by their nationality in the rate books of this period, indicating a general resistance to seeing migrants as individuals.⁸

The buildings continue to be used as residences.



Figure 2 Timber buildings and shops at and near the corner of Cardigan and Queensberry streets, photographed in c. 1875. Nineteenth century building on subject site indicated
Source: Charles Nettleton, photographer, H88.22/25, State Library of Victoria

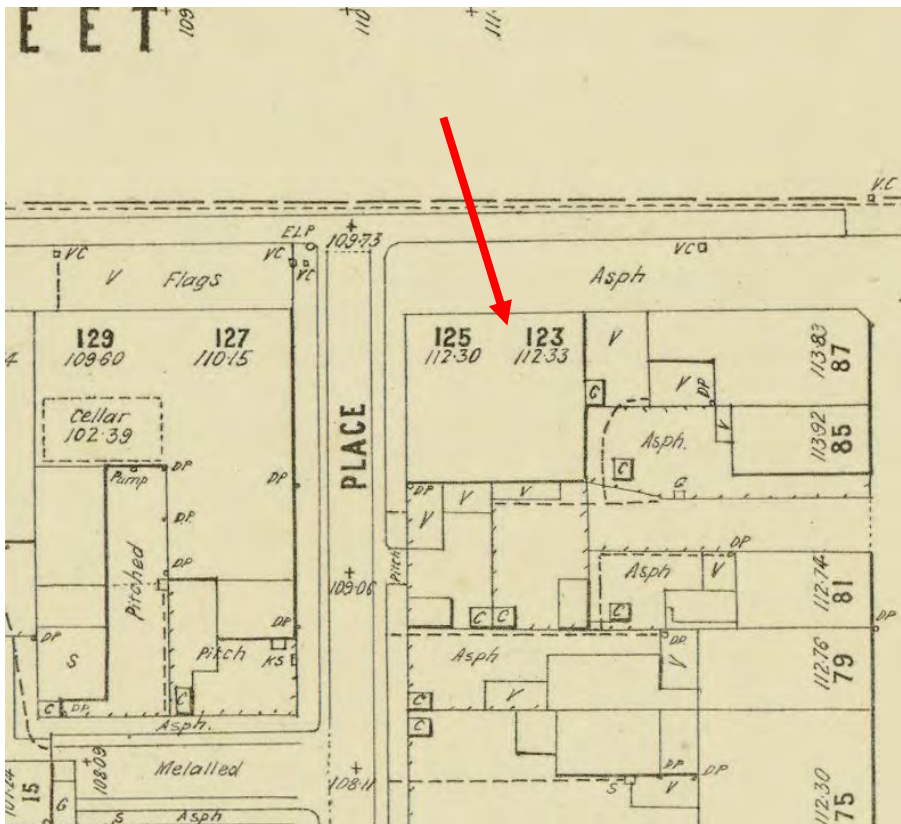


Figure 3 MMBW detail plan nos 1179 and 1180, 1896
Source: State Library of Victoria

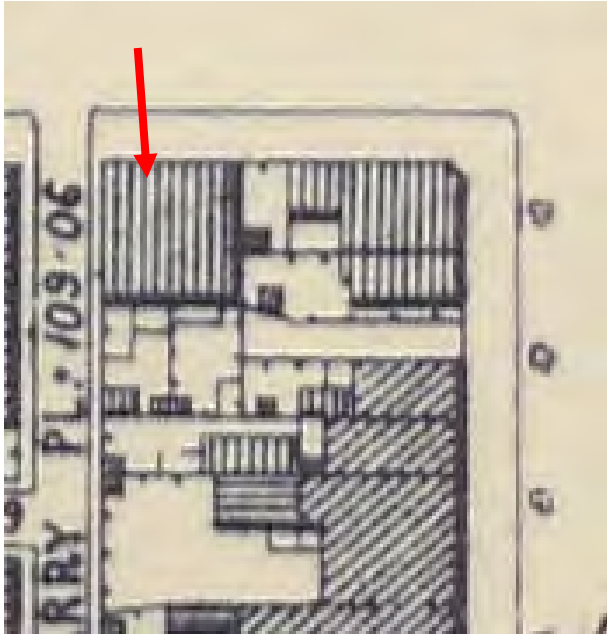


Figure 4 MMBW 160 feet to 1-inch plan, no. 30, 1896, with subject site indicated. The vertical hatching indicates the buildings are constructed of timber
Source: State Library of Victoria



Figure 5 Oblique aerial photograph of 1927, with the subject pair at 133-135 Queensberry Street, Carlton indicated
Source: Airspy collection, H2501, State Library of Victoria

SITE DESCRIPTION

The two storey semi-detached pair at 133-135 Queensberry Street, Carlton was constructed in 1902. Initially identified as residences but later as two shops and dwellings, the premises have variously been used for commercial and residential purposes. Unlike the contemporary works at the nearby 83-87 Cardigan Street, also for owner Alice Mills, the subject pair demonstrates a more capable design resulting in a more refined Italianate character than the more or less contemporary buildings to its east.

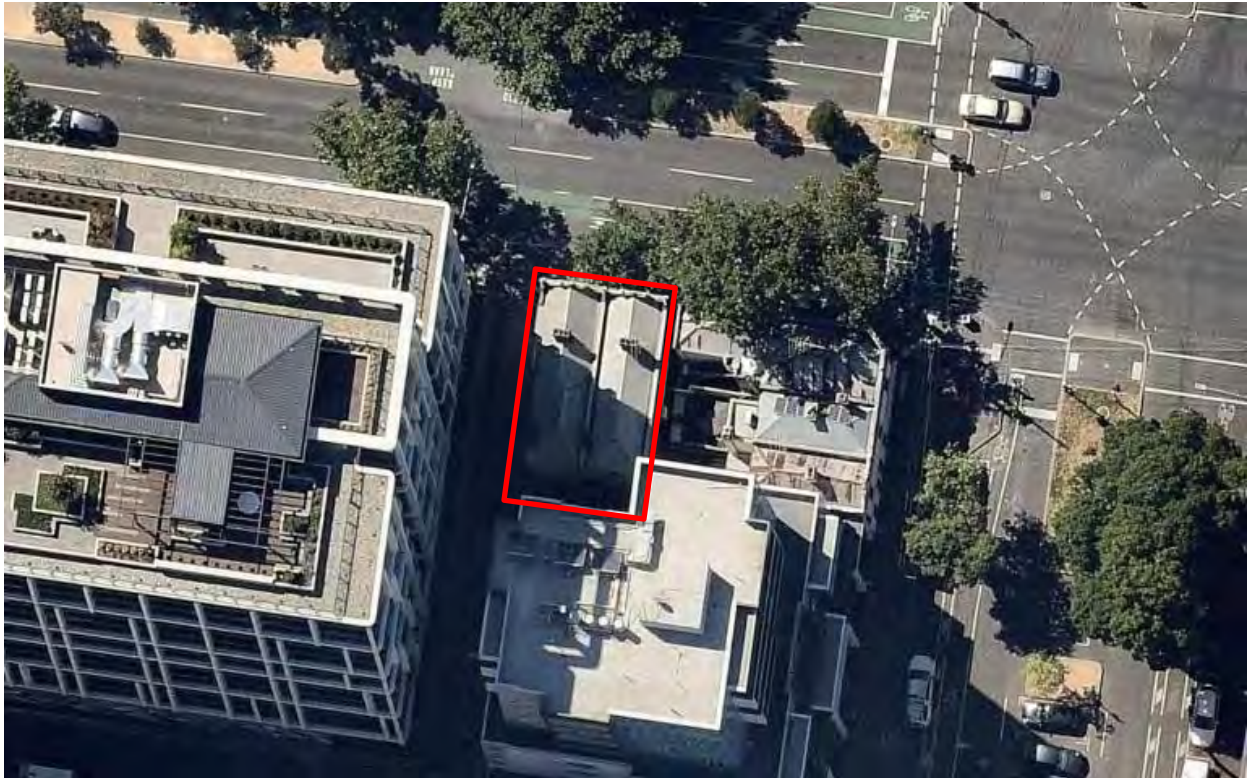


Figure 6 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 7 133-5 Queensberry Street from the north-east (at left) 133-5 Queensberry Street from the north-west (at right)
Source: Lovell Chen

The building comprises a two storey residential pair of a generally commonplace domestic or residential form. While the premises later served as combined business premises and residences, there is no evidence of shop-fronts or verandahs ever having been present at ground floor level and business was presumably conducted from the front room of the residence. The building, as it presents to the street, is more or less unaltered from its original state apart from overpainting.

The building is symmetrically arranged and articulated as two dwellings by shallow wingwalls. Fenestration is straightforward, each residence providing a door and single window at ground floor level and a central window above. Wingwalls rise to a simple cornice and parapet surmounted by a central pediment above each dwelling. The building is notable for reasonably lavish ornament to rendered surfaces. Doors and windows at ground floor level incorporate hood moldings terminating at decorated impost blocks. Similar hood moldings at first floor terminate at a string course extending for the full width of the first floor. Wingwalls are, likewise, ornamented - incorporating slender garland devices below vermiculated panels at parapet and first floor levels. Pediment devices each incorporate a blank signage panel surmounted a small *per enroulement* device flanked by vermiculated pilasters and scrolls. Original urns survive to either end and at the centre of the parapet. The building retains original (or reasonably precise replacement) joinery throughout. Each dwelling is arranged below a longitudinal hipped roof with a central valley gutter above the party wall. Original chimneys survive to both dwellings although an original roof, presumed to have been clad in slate, has been replaced in modern corrugated steel.

INTEGRITY

Overpainting notwithstanding, the two storey semi-detached pair has a high degree of external integrity.

COMPARATIVE ANALYSIS

In England, suburban semi-detached houses first began to be planned systematically in late 18th century as a compromise between the terraced housing close to the city centre, and the detached ‘villas’ further out, where land was cheaper. Consequently, the earliest examples demonstrated a simple Georgian character, and some early examples survive in what are now the outer fringes of central London. Developed from the turn of the nineteenth century, Blackheath, Chalk Farm and St John's Wood are among the areas considered to be the original home of the ‘semi’.⁹ Sir John Summerson gave primacy to the Eyre Estate of St John's Wood noting that a plan for this dated 1794 survives, in which ‘the whole development consists of pairs of semi-detached houses. So far as I know, this is the first recorded scheme of the kind’.

While the English middle classes gravitated towards this new building typology, a shift in the population from the impoverished country areas to London and larger regional towns was underway. Cities offered labourers housing in tenement blocks, rookeries and lodging houses and philanthropic societies turned their attention towards improved accommodation for the poor. In 1850, the Society for Improving the Condition of the Labouring Classes.¹⁰ published designs for semi-detached dwellings. Their 1850 publication, ‘The Dwellings of the Labouring Classes’, written by Henry Roberts, included plans for model semi-detached cottages for workers in towns and the city. In 1866, the ‘Metropolitan Association for Improving the Dwellings of the Industrious Classes’, founded by Rev Henry Taylor, built Alexander Cottages at Beckenham in Kent, on land provided by the Duke of Westminster. This development grew to comprise 164 semi-detached pairs.¹¹ Further north in the wool towns of Yorkshire, some mill owners built villages for their workers from c. 1850. Each incorporated a hierarchy of houses with long terraces for the worker, larger houses in shorter terraces for the overlookers, semi-detached houses for the junior managers, and detached houses for the elite.¹²

Consequently, grand semi-detached residences of the kind found in suburban London are rare in Victoria. Only two notable examples are included in the Victorian Heritage Register, namely, Leyton & Rochford in Geelong (Figure 8, VHR H0562, HO163) dating from c. 1850; and Urbrae in Richmond (Figure 9, VHR H0719, HO276) created through the remodelling and subdivision of an earlier building in c. 1900.

In Melbourne, architects, builders and developers often sought to produce less commodious variations on the English typology. Large numbers of these simpler examples are included in the Heritage Overlay (HO) of Melbourne’s inner-suburban planning schemes. The following examples are included in the Carlton Precinct (HO1) which forms part of the current study area. Similar examples also survive in nearby suburbs such as East Melbourne, Fitzroy and Parkville, although few semi-detached pairs survive in the central city. The buildings noted below are typically contributory in terms of Melbourne’s grading system:

- 46 Palmerston Street, Carlton, very modest single-storey bluestone pair - altered (c. 1860s, HO1, Figure 10).
- 126 Station Street, Carlton, very modest single-storey rendered pair (pre-1878, HO1, Figure 11).
- 82-4 Carlton Street, Carlton, two-storey pair in bluestone and rendered brick with an unusual timber verandah (c. 1860-1, HO1, Figure 12).
- 26-8 Barkly Street, Carlton, modest single-storey rendered pair recalling Georgian antecedents (1861-7, HO1, Figure 13).
- 38 Carlton Street, Carlton, very simple two storey pair without verandahs (HO1, Figure 14).
- 134-6 Barkly Street Carlton, two-storey pair with unusual timber verandah (c. 1860s, HO1, Figure 15).
- 36 Macarthur Place, Carlton (early Victorian), unusual early two-storey example with single-storey verandah (HO1, Figure 16).
- 860-4 Swanston Street, single-storey bluestone pair (c. 1860s, HO1, Figure 17).

- 131 Barkly Street, Carlton, single storey brick pair (c. 1870s, HO1, Figure 18).
- 232-4 Faraday Street, Carlton, single storey brick pair (pre-1873, HO1, Figure 19).
- 308 Cardigan Street (early Victorian), unusual early two-storey example with single-storey verandah (HO1, Figure 20).

The following semi-detached pairs are located within the current study area, and have an individual Heritage Overlay listing:

- 454-6 Swanston Street (c. 1876, HO113, Figure 21).
- 466 Swanston Street (1900-3, HO111, Figure 22).

These latter semi-detached pairs are generally distinguished by their intactness and integrity to their early states.

Rendered, semi-detached dwellings were reasonably commonplace in inner suburban Melbourne. However, only a small proportion of the original stock of these buildings survives and intact examples demonstrating this character are, relatively speaking, rare. Considered in the context of all of the buildings noted above, 133-135 Queensberry Street stands as a later example of the semi-detached pair typology. It is an unusual example that adopts a townhouse form with no verandah or front set back and entry directly from the street. In this regard, it compares with the, far more straightforward, pair at 126 Station Street, Carlton. In terms of its architectural expression, 133-135 Queensberry Street is a reasonably backwards-looking, or 'old fashioned' design which adopts an Italianate demeanour that had largely fallen out of favour by the 1890s. Nonetheless, it is capably realised with a high level of detailing.



Figure 8 'Leyton' and 'Rochford' Villas (H0562 and HO163), Geelong, Surplice & Sons, architects, c. 1850
Source: Victorian Heritage Database



Figure 9 Urbrae (H0719 and HO267, Richmond remodelled c. 1900
Source: Victorian Heritage Database



Figure 10 46 Palmerston Street, Carlton (HO1)
Source: Streetview



Figure 11 126 Station Street, Carlton (HO1)
Source: Streetview



Figure 12 82-4 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 13 26-8 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 14 38 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 15 134-6 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 16 36 Macarthur Place North, Carlton (HO1)
Source: Streetview



Figure 17 860-4 Swanston Street, Carlton (HO1)
Source: Real Estate View



Figure 18 131 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 19 323-234 Faraday Street, Carlton (HO1)
Source: Streetview



Figure 20 308 Cardigan Street, Carlton (HO1)
Source: Streetview



Figure 21 454-6 Swanston Street, Carlton (HO36)
Source: Lovell Chen



Figure 22 466 Swanston Street, Carlton (HO113)
Source: Lovell Chen

ASSESSMENT AGAINST CRITERIA

Yes	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
Yes	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The two storey, rendered masonry semi-detached pair of dwellings at 133-135 Queensberry Street, Carlton constructed in 1902, is significant.

HOW IT IS SIGNIFICANT

The two storey, rendered masonry semi-detached pair of dwellings at 133-135 Queensberry Street, Carlton is of local historical significance, and of representative value.

WHY IT IS SIGNIFICANT

The two storey semi-detached pair of dwellings at 133-135 Queensberry Street, Carlton, constructed in 1902 is of historical significance (Criterion A). While initially used as residences, and also as shops and dwellings, the premises have variously been used for commercial and residential purposes, although there is no evidence of shop-fronts ever having been constructed or introduced at ground floor level. The pair is part of a group of

buildings, historically comprising two storey residences and shops, concentrated near the intersection of Cardigan and Queensberry streets, and constructed in stages between 1900 and 1904 by owner, Alice Mills. The subject pair, as with the broader group, replaced a suite of earlier and smaller timber buildings. This in turn followed a local pattern whereby the early rudimentary buildings of Carlton were replaced over time with more substantial masonry structures. The combination of residential and commercial uses within one building was also common, again emphasising an early and established local pattern.

The two storey semi-detached pair of dwellings at 133-135 Queensberry Street, Carlton, is also of representative value (Criterion D). As a building, the subject pair is directly associated with, and representative of, a housing type which originated in England in the late eighteenth century and grew in popularity in the next century. In Melbourne, architects, builders and developers often sought to produce less commodious variations on this English typology, and large numbers of semi-detached pairs survive in the inner suburbs. Considered in the context of this development in Melbourne, 133-135 Queensberry Street stands as a later example of the semi-detached pair typology, but also as an unusual example in that it adopts a townhouse form with no verandah or front set back and entry directly from the street. The pair is distinguished by a high level of external intactness, and demonstrates a capable Italianate design. As it presents to the street, it is more or less unaltered from its original state apart from overpainting, and is notable for its reasonably lavish ornament to the rendered surfaces.

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall directory*, 1873.
- 2 *Sands & McDougall directory*, 1890.
- 3 City of Melbourne, rate books, Volume 35: 1899, Smith Ward, rate nos 917-919 and 2453-5454, VPRS 5708/P9, Public Record Office Victoria.
- 4 Melbourne City Council, notice of intent to build, no. 7709, 8 November 1899, via Miles Lewis Index, record no. 79853, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 25 September 2018.
- 5 Melbourne City Council, notices of intent to build, no. 8404, 26 September 1901, record no. 8404 and no. 8862, 18 November 1902, record no. 79853, Miles Lewis Index <http://www.mileslewis.net/australian-architectural/index.html>, accessed 25 September 2018.
- 6 City of Melbourne, rate books, Volume 40: 1904, Smith Ward, rate nos 2337 and 2338, VPRS 5708/P9, Public Record Office Victoria.
- 7 *Sands & McDougall directory*, 1905; City of Melbourne, rate books, Volume 41: 1905, Smith Ward, rate nos 2331 and 2332, VPRS 5708/P9, Public Record Office Victoria.
- 8 *Sands & McDougall directory*, 1935; City of Melbourne, rate books, Volume 71: 1935, Smith Ward, rate nos 1915 and 1916, VPRS 5708/P9, Public Record Office Victoria.
- 9 Sir John Summerson, *Georgian London*, 1945, pp. 159-160.
- 10 University of West England, *History of Council Housing*, http://fet.uwe.ac.uk/conweb/house_ages/council_housing/print.htm, accessed 21 October 2018.
- 11 Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century, Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.
- 12 Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century, Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.

SITE NAME 25-27 RATHDOWNE STREET, CARLTON DWELLING

STREET ADDRESS 25-27 RATHDOWNE STREET, CARLTON

PROPERTY ID 108148



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE B3 **HERITAGE OVERLAY** HO103

PROPOSED CATEGORY SIGNIFICANT **PLACE TYPE** DWELLING

DESIGNER / ARCHITECT / ARTIST: GEORGE DE LACY EVANS **BUILDER:** ARTHUR HOLMES

DESIGN PERIOD: FEDERATION/EDWARDIAN PERIOD (1902-C.1918) **DATE OF CREATION / MAJOR CONSTRUCTION:** 1903

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS 6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

It is recommended that the extent of the Heritage Overlay be amended to correct the mapping of HO103 as indicated at Figure 2.

Extent of overlay: The current extent of Heritage Overlay HO103 is indicated at Figure 1, and includes the large property/buildings to the south of the 1903 dwelling. As this property has no historical connection with the historic dwelling, and incorporates unrelated mid-twentieth century factory/warehouse development of utilitarian character and no heritage interest, it is recommended to be removed from HO103. The site will remain in HO992 (the World Heritage Environs Areas Precinct). The grading for the removed property is non-contributory. The recommended amended overlay extent is shown at Figure 2.

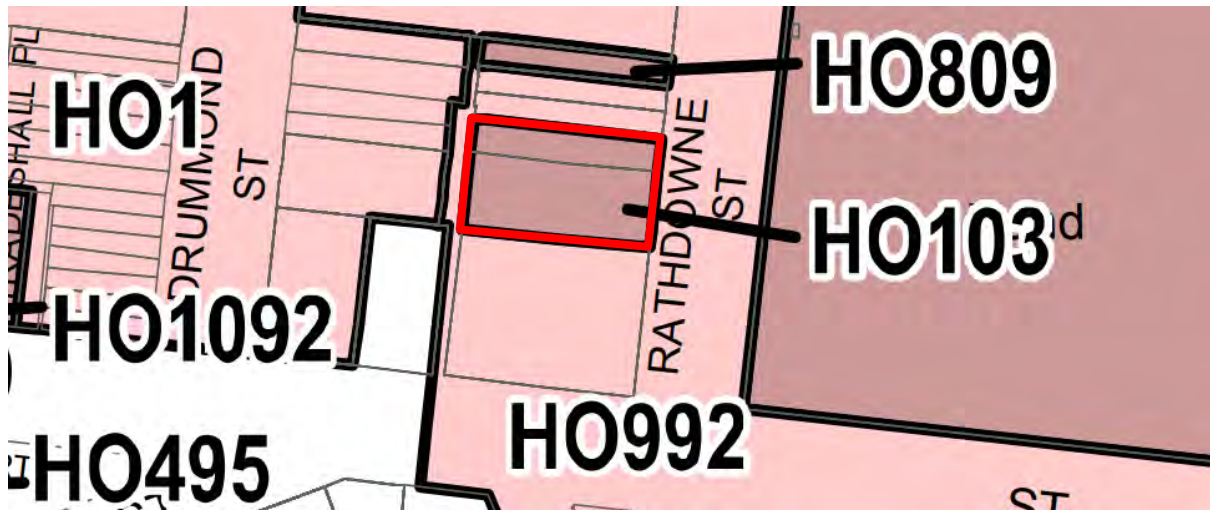


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO103)
Source: Melbourne Planning Scheme

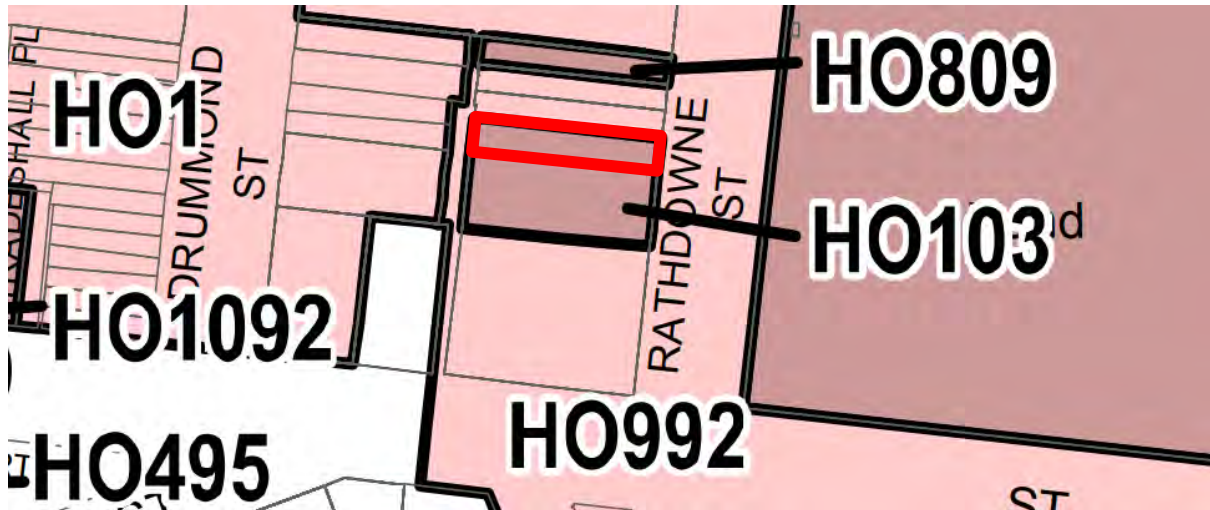


Figure 2 Detail of 5HO map with the amended overlay indicated
Source: Melbourne Planning Scheme

SUMMARY

The large three-storey face brick residence at 25-7 Rathdowne Street was constructed in 1903 to a design by noted architect George de Lacy Evans, for John Booth, founder of the Esperanto Society in Melbourne. The building is of local historical (including rarity value) and aesthetic significance, and is noted for its Art Nouveau expression, being both an early example of the style and an unusual design in Carlton.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ The re-subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building (1880) and development of Carlton Gardens from the 1850s, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. Carlton Gardens, after which the suburb was named, was originally laid out by Edward Latrobe Bateman in the mid-1850s, and more formally designed in the lead up to the 1880 International Exhibition. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares. With the economic downturn of the 1890s and changes to demographics, it was not unusual for large residences in Carlton to be occupied as boarding houses.

SITE HISTORY

The brick three-storey residence at 25-7 Rathdowne Street was constructed in 1903 to a design by George de Lacy Evans.

The subject site, opposite the Carlton Gardens, is located in the earliest section of the suburb, shown on a plan surveyed by Charles Laing in 1852.² It sits within Crown allotment 3 of Section 19 of Carlton in the Parish of Jika Jika, which was purchased in 1853 by A H Knight.³ By the end of the nineteenth century, a pair of dwellings

fronting Rathdowne Street had been constructed on the site, with a smaller pair to the rear, accessed via a laneway known as Surrey Place. These buildings can be seen on the Melbourne and Metropolitan Board of Works (MMBW) detail plan of 1896 (Figure 3). Between 1902 and 1903, civil engineer John Booth purchased what was then a vacant site in Rathdowne Street, and by 1908 Booth had also purchased the two brick houses along Rathdowne Terrace, a laneway off Rathdowne Street. These houses are also visible in the MMBW plan, with the laneway then known as Rental Terrace.⁴

In May 1903, a notice of intent to build was submitted to the City of Melbourne for the construction of a residence on Rathdowne Street for J Booth. The architect for the house was George de Lacy Evans, and the builder was Arthur Holmes of Prahran.⁵ The completed residence was described in the municipal rate books of the following year as a brick house of 17 rooms with a net annual value (NAV) of £150.⁶ John Booth was the founder of the Esperanto Society in Melbourne. Esperanto is a constructed language, promoted as a universal language, created in the 1880s. Booth's substantial residence served as the Melbourne Esperanta Klubo's first meeting place.⁷

It is unclear why Booth constructed such a large residence, and it appears only he and his family lived there initially. By 1912, Booth had rented out the residence, and the following year the municipal rate books list the Royal Melbourne Nurses House as occupying the substantial residence.⁸ Although no advertisements have been located for the nurses' home, the proximity of the site to the Children's Hospital was likely to be a drawcard for clientele. The name only lasted three years, and by 1916, the boarding house was known as Aroma, or Arona.⁹ An advertisement described the rooms as large and unfurnished, with electric light, gas, hot water and fireplaces, 'overlooking Exhibition Gardens.'¹⁰ The following year, it appears internal improvements had taken place with an advertisement for a 'well furnished' and self-contained flat.¹¹

John Booth owned the property until 1920, when it was acquired by Julia Gibson.¹² Although not always reflected in the *Sands & McDougall directory*, the house continued to be operated as a boarding house through the interwar period. In 1928, it was known as St Hilliers offering every comfort and refinement for 'gents or ladies'.¹³ That year, a garage was constructed at the site.¹⁴ The building was put up for sale in 1941, described as a

Magnificent brick residence, comprising 15 spacious rooms, usual conveniences, built-in wardrobes and mirrors, excellent fittings ... this is an excellent site for development, facing the Exhibition Gardens and almost in city area.¹⁵

The three-storey residence can be seen in aerial photographs of the 1940s. An aerial of 1945 (Figure 4) shows the building as set back from Rathdowne Street with a projecting entrance bay, gable roof to the front portion and hipped roof to the rear wing. An oblique Airspy aerial photograph of 1948 (Figure 5) shows the substantial size of the residence, the gable roof visible above the adjacent two-storey factory at 29 Rathdowne Street, to the north.

The building was once again put up for sale in 1949, and described as 'an outstanding proposition ... suitable [for] offices or professional rooms.'¹⁶ Internal works were undertaken following this sale.¹⁷ By 1950, the building had been acquired by Housing Commission architect Best Overend, who was controversially granted a permit to 'build a luxury suite of offices'. The plans attracted attention from the political newspaper, *Labor Call*, for the secrecy of the development and for the changing fortunes of the building's tenants, whose accommodation was originally planned to be retained.¹⁸ The extensive alterations included the replacement of the roof and demolition of the rear wall.¹⁹ Despite the controversy, it appears some residential accommodation was retained at the site, as the 1955 rate books described the building as brick flat, brick house, and brick office in three separate rates listings.²⁰ Likewise, a building application of 1982 described the works minor alterations to the three storeys of an office and dwelling. Further internal alterations were undertaken in the early 1990s.²¹

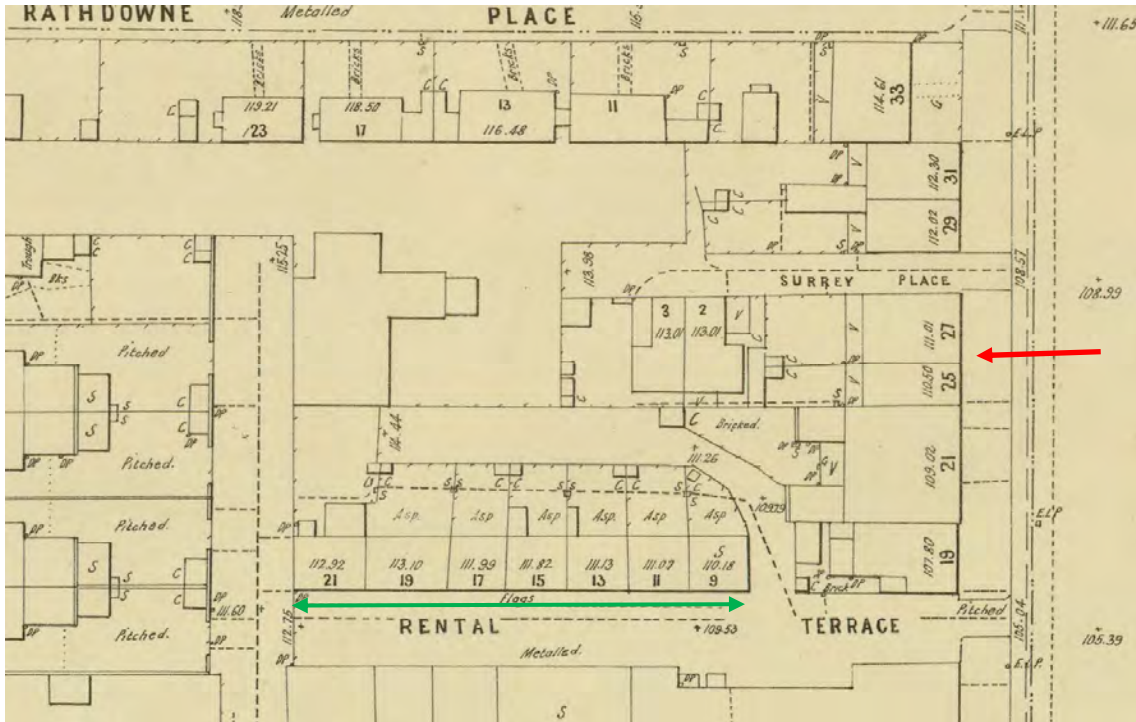


Figure 3 Detail of MMBW detail plan no. 1181, 1896. Subject site indicated in red, Rathdowne Terrace in green
Source: State Library of Victoria



Figure 4 Aerial photograph of subject site (indicated), 1945
Source: Historic Aerial Photography Collection, Landata



Figure 5 Oblique aerial photograph of west side of Rathdowne Street, 1948. Subject site indicated
 Source: Airspy collection, H91.160/371, State Library of Victoria



Figure 6 Subject residence, during alterations of 1950
 Source: *Labor Call*, 23 March 1950, p. 3.

SITE DESCRIPTION

The subject dwelling was constructed in 1903 to designs by notable architect George de Lacey Evans. Broadly speaking, the building presents as an imaginative reconsideration of the asymmetrical two-storey villas – typically large Italianate dwellings with projecting bays and adjoining verandah and entrance volumes – constructed in Carlton and elsewhere in inner Melbourne during the late nineteenth century. However, its

height and the incorporation of more Gothic proportions and Art Nouveau detailing into its design produces an unconventional outcome of a kind rarely encountered locally.

It is a red brick edifice with unusual rendered dressings and wrought iron detailing. It adopts an asymmetrical three storey form with a projecting bay to the street. The bay is capped with a gable-end incorporating an arch headed window to an attic level. Consequently, the bay presents as a four storey tower to the street. A recessed central verandah to the façade rises through the three building levels. The individual building volumes are further articulated with deep rebates, substantial sills and lintel elements in brick or render. The arrangement of building elements is novel but very capably resolved.

While the form of the building is unconventional, the building is also unusual for its Art Nouveau-inspired railings to verandah balconies, although more conventional Victorian detailing is present at ground floor level. Windows adopt a sliding sash form with multi-paned highlight windows to upper sashes.

Similar design elements are incorporated into the brick wall/fence to the street. Unusual hemispherical caps to pilasters are inscribed with incised tendril devices recalling those to verandah railings.

Brickwork to the fence appears to have been painted and stripped at some time which has damaged the early pointing. Tuck pointing on the building has weathered and decayed. Otherwise the building survives in good original condition.



Figure 7 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 8 25-7 Rathdowne Street, Carlton; note the central recessed verandah rising up through the building levels

INTEGRITY

Brick pointing notwithstanding, the building survives in a high state of integrity to its original state.

COMPARATIVE ANALYSIS

The subject building was designed by notable architect George de Lacey Evans. It is an unusual building incorporating Art Nouveau elements into its external expression.

George de Lacey Evans (1863-1948) was educated at Wesley College, entering the office of William Pitt as an articled pupil in 1881.²² In 1884, he formed a loose partnership with James Birtwistle to enter the Grace Park Estate housing competition, winning two of nine prizes offered. Evans & Birtwistle undertook a number of small projects before parting company in 1885. In the mid-1880s, Evans forged enduring friendships with prominent members of the Chinese Community in Melbourne, subsequently designing the See Yup Society clubhouse (1886), a warehouse for Ah Ching (1886) and the extraordinary Boom-style Sum Kum Lee warehouse for Lowe Kong Meng (1887), all located in Melbourne's Chinatown.

These works demonstrated Evans' capacity to design in the popular Italian Mannerist and French medieval revival modes tempered with Oriental decoration. Subsequent works would illustrate his aptitude in other stylistic modes. During the boom years of the late 1880s, Evans designed a number of multi-storey warehouses including Price & Smellie's Canton Buildings (1887-8) and the Marks Brother's Store (1889-90), both in Little Bourke Street; and a group of four identical three-storey furniture warehouses in Niagara Lane for Elizabeth Marks - all a Flemish Revival Mode. In 1888, he designed the Gordon Coffee Palace in King Street, Melbourne and the imposing Lygon Buildings in Lygon Street, Carlton (Figure 9) in a fusion of French Medieval and Italianate Mannerist styles. Away from the city, the Former Union Church, Elsternwick (1888-90), was an

early foray into an Arts and Craft Gothic approach (Figure 10). His last substantial work in this period, the showrooms at 260 Exhibition Street (1892), were executed in an idiosyncratic Boom Style.

With the recession of the early 1890s, Evans retreated to a farm at Drouin. In 1896, he relocated to Western Australia to take up employment with the Public Works Department where he met Robert Haddon, another architect seeking refuge from the bust. Together they embraced the emerging Arts and Crafts movement. Haddon would subsequently become a leading exponent of the Arts and Crafts and Art Nouveau in Victoria. Evans was retrenched in 1898 and returned to Melbourne, although conditions in Victoria remained challenging. Nonetheless, he won the private commission from the fifth Victorian Contingent of the Victorian Mounted Rifles to design an Arts and Craft Gothic-styled memorial to fallen soldiers. Another commission for a Dairy School at Dookie Agricultural College was executed in his inimitable Arts and Crafts mode. Both projects were later illustrated in Robert Haddon's contribution to GAT Middleton's 'Modern Buildings'.²³

In 1910, Evans withdrew from private practice. Around 1921 he formed a partnership with Ernest Wright, a longstanding office colleague, and together they designed an impressive but unexecuted master plan for the development of the quadrangle buildings in the University of Melbourne. With the outbreak of WWI Evans retired to Gippsland practicing only intermittently over the following decade.

While Evans is remembered for his capacity to move freely and confidently between various popular architectural styles, he is remembered for Boom Style works such as Sum Kum Lee warehouse. The subject building is of some interest as one of a small number of buildings that illustrate his post-recession output, although it is not a key work within his catalogue.

The building incorporates design elements not found in Evans' other works; in particular, the inclusion of Art Nouveau detailing is unusual. Britannica describes the *Art Nouveau* as an 'ornamental style of art that flourished between about 1890 and 1910 throughout Europe and the United States'.²⁴ It was a deliberate attempt to create a new style, free of the imitative historicism that dominated much of 19th-century art and design. Britannica continues:

The distinguishing ornamental characteristic of Art Nouveau is its undulating, asymmetrical line, often taking the form of flower stalks and buds, vine tendrils, insect wings, and other delicate and sinuous natural objects; the line may be elegant and graceful or infused with a powerfully rhythmic and whiplike force ... In architecture and the other plastic arts, the whole of the three-dimensional form becomes engulfed in the organic, linear rhythm, creating a fusion between structure and ornament. Architecture particularly shows this synthesis of ornament and structure; a liberal combination of materials-ironwork, glass, ceramic, and brickwork-was employed, for example, in the creation of unified interiors in which columns and beams became thick vines with spreading tendrils and windows became both openings for light and air and membranous outgrowths of the organic whole.

There were a great number of artists and designers who worked in the Art Nouveau style. Some of the more prominent were the Scottish architect and designer Charles Rennie Mackintosh, who specialized in a predominantly geometric line and particularly influenced the Austrian Sezessionstil; the Belgian architects Henry van de Velde and Victor Horta, whose extremely sinuous and delicate structures influenced the French architect Hector Guimard ... The American architect Louis Henry Sullivan ... used plant like Art Nouveau ironwork to decorate his traditionally structured buildings; and the Spanish architect and sculptor Antonio Gaudí, perhaps the most original artist of the movement, who went beyond dependence on line to transform buildings into curving, bulbous, brightly coloured, organic constructions.

In Australia, the Art Nouveau typically took the form of a new decorative palette applied to traditional building forms in the way that Renaissance Revival elements had been used a generation earlier. As Donald Leslie Johnson notes:

More often than not it was a heavily massed architecture with surfaces of glass or white wood which received a touch of Art Nouveau form, line or colour. This was true of most of Art Nouveau architecture. The very tenuous whipped lines extending into the architecture of Frenchman Hector Guimard's buildings, as exemplified in his designs for the Paris Metro stations, or the full forms and colour of the Spaniard Antoni Gaudi which found a completeness throughout his buildings, in particular the Casa Batlo, Barcelona, have few equals in the rest of Europe and none in Australia (see Figure 15 and Figure 16).

Local examples illustrate this point. Milton House in Flinders Lane (VHR H0582, HO637, Figure 11) is essentially a tall Georgian form enlivened by sinuous devices to its entry and upper level balustrades. Robert Haddon's Fourth Victoria Building in Collins Street (VHR H1542, HO591) incorporated an applique of eccentric Art Nouveau detail to the façade of a building otherwise adopting an American Romanesque form. More typically, Art Nouveau expression was limited to tendril devices to parapets as found at Tavistock House in Flinders Lane (VHR H0787, HO648, Figure 12); St Nicholas Hospital in Pelham Street, Carlton (HO81); or the Trevena Buildings in Johnston Street, Collingwood (part HO324, Figure 13).

In Carlton, the impact of the Art Nouveau was limited and is typically found as an applique of rendered detail to otherwise conventional red brick buildings. These include: buildings at 118-120 Elgin Street (Figure 14, part HO1), the former St Nicholas Hospital, in Pelham Street, Carlton (HO81) and the subject building at 25-27 Rathdowne Street.

Like many of the Art Nouveau buildings constructed in Melbourne, the subject building is not a fully developed evocation of the European style. Nonetheless, the subject is an early example occurring just three year after the Paris Exposition brought the style to the attention of the world. Milton House, a key local example included on the VHR, by Sydney Smith and Ogg (with exterior detail, thought to have been designed by Robert Haddon) dates from 1901. However, Evans' explorations of the Art Nouveau were limited. In fact, no evidence of other works in this mode by Evans have been identified in this brief comparative analysis. Consequently, the building is also very useful for the extent to which it illustrates this aspect of Evans' work.

Examples referred to above, including comparative examples comprise the following places:

- Lygon Buildings, Lygon Street, Carlton (H0406 and HO66, Figure 9)
- The Former Union Church, Elsternwick (H0704 and HO53 – City of Glen Eira, Figure 10)
- Milton House, Flinders Lane, Melbourne (H0582 and HO637, Figure 11)
- Tavistock House, Flinders Lane Melbourne (H0787 and HO648, Figure 12)
- Trevena Buildings, Johnston Street, Collingwood (HO324 – City of Yarra, Figure 13)
- 118-120 Elgin Street, Carlton (part HO1, Figure 14)
- Paris Metro entrance (Figure 15)
- Casa Batlo (Figure 16)



Figure 9 Lygon Buildings, Lygon Street, Carlton (H0406 and HO66)
Source: Victorian Heritage Database



Figure 10 The Former Union Church, Elsternwick (H0704 and HO53 – City of Glen Eira)
Source: Victorian Heritage Database



Figure 11 Milton House, Flinders Lane, Melbourne (H0582 and HO637)
Source: Victorian Heritage Database



Figure 12 Tavistock House, Flinders Lane Melbourne (H0787 and HO648)
Source: Victorian Heritage Database



Figure 13 Trevena Buildings, Johnston Street, Collingwood (HO324 – City of Yarra)
Source: Victorian Heritage Database



Figure 14 118-120 Elgin Street, Carlton (part HO1)
Source: Google Streetview



Figure 15 Paris Metro entrance
Source: Australian National University



Figure 16 Casa Batlló, Barcelona, Spain
Source: Trip Advisor

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
Yes	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The brick three-storey residence at 25-7 Rathdowne Street, Carlton, constructed in 1903 is significant.

HOW IT IS SIGNIFICANT

The 1903 brick three-storey residence at 25-7 Rathdowne Street, Carlton, is of local historical (including rarity value) and aesthetic significance.

WHY IT IS SIGNIFICANT

The dwelling at 25-7 Rathdowne Street, Carlton, is of historical significance (Criterion A). The 17 room brick house was constructed in 1903 for civil engineer John Booth, to a design by noted architect George de Lacy Evans. Although later than the (typically 1880s) grand residences constructed in Rathdowne Street, in this area of Carlton and in proximity to the prestigious Royal Exhibition Building and Carlton Gardens, the large scale of the dwelling is nevertheless consistent with this localised pattern of development. Of note is Booth's

history as the founder of the Esperanto Society in Melbourne, with his substantial residence in Rathdowne Street serving as the Melbourne Esperanta Klubo's first meeting place. The building was subsequently used as a nurses' home, and from approximately 1916 to 1949, as a boarding house. The conversion to boarding (or rooming) house, in turn, was a common fate for many large historic houses in inner Melbourne in the first half of the twentieth century.

The dwelling at 25-7 Rathdowne Street, Carlton, is also of aesthetic significance (Criterion E). The building is an early example of Art Nouveau, occurring just three year after the Paris Exposition brought the style to international attention. It is also highly externally intact, as it presents to Rathdowne Street, with a capably resolved arrangement of building elements. Of note is its asymmetrical three storey form with projecting bay to the street, the latter capped with a gable-end incorporating an arch headed window to attic level; red brick materiality with unusual rendered dressings and wrought iron detailing; and Art Nouveau-inspired railings to verandah balconies.

The design by notable architect George de Lacey Evans also has rarity value, in its unusual incorporation of design elements not found in Evans' other works, in particular the Art Nouveau detailing (Criterion B). While Evans is remembered for his capacity to move freely and confidently between popular architectural styles, he is mainly remembered for Boom Style works, with the subject building one of a small number that illustrate his post-Boom output. Overall, the building presents as an imaginative reconsideration of the asymmetrical two-storey villas constructed in Carlton during the late nineteenth century, with its height, Gothic proportions and Art Nouveau detailing distinguishing the design as an unconventional outcome of a kind rarely encountered locally.

RECOMMENDATIONS

Amend the Heritage Overlay mapping and retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall* directory, 1873.
- 2 Charles Laing, surveyor, 'Plan of the City of Melbourne and its extension northwards', 1852, State Library of Victoria.
- 3 Parish plan, Carlton at Jika Jika, Melbourne Sheet 6, M314 (M), Department of Lands & Survey, 1874, Put-away Plan, Central Plan Office, Landata.
- 4 City of Melbourne, rate books, Volume 38: 1902, Smith Ward, rate no. 1772; Volume 39: 1903, Smith Ward, rate no. 1760a; Volume 44: 1908, rate nos 1728-1734, VPRS 5708/P9, Public Record Office Victoria.
- 5 City of Melbourne, Notice of Intent to Building, no. 8995, 1 May 1903, record no. 79947, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 12 November 2018.
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- 22 Allan Willingham, in Phillip Goad & Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 238-9.
- 23 GAT Middleton, *Modern Buildings, Their Planning, Construction and Equipment*, first published 1906.
- 24 Encyclopedia Britannica Online, 'Art Nouveau', <https://www.britannica.com/art/Art-Nouveau>, accessed on 23 November 2018.

SITE NAME 29-31 RATHDOWNE STREET, CARLTON FORMER MANUFACTURING BUILDING

STREET ADDRESS 29-31 RATHDOWNE STREET, CARLTON

PROPERTY ID 108149



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE

D3

HERITAGE OVERLAY

H0809

PROPOSED CATEGORY

SIGNIFICANT

PLACE TYPE

FACTORY

DESIGNER / ARCHITECT / ARTIST:

NOT KNOWN

BUILDER:

NOT KNOWN

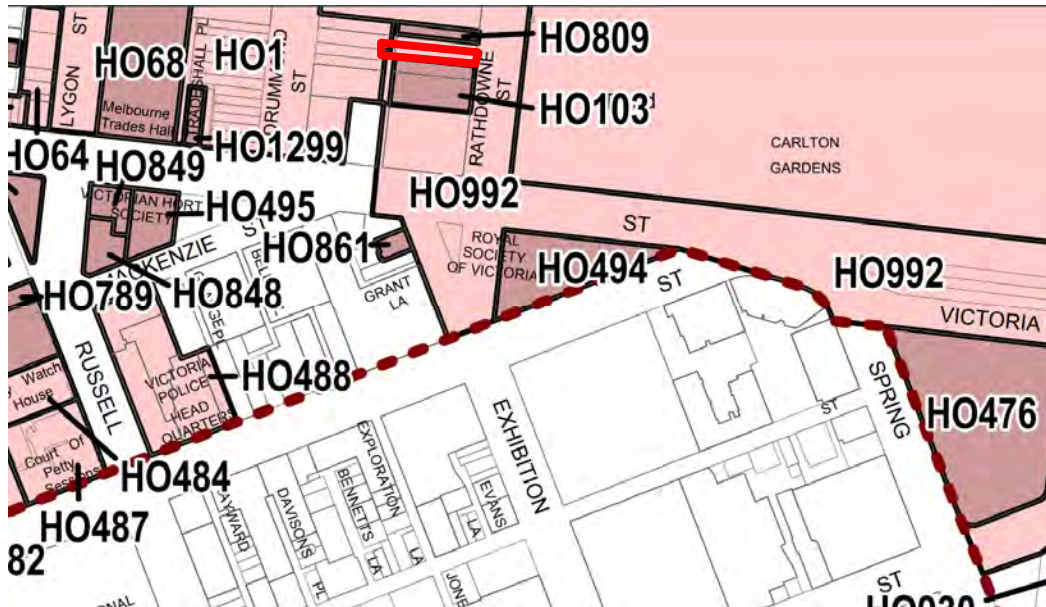


Figure 2 Detail of HO Map no. 8 with the subject site mapped correctly
Source: Melbourne Planning Scheme

SUMMARY

The former manufacturing building at 29-31 Rathdowne Street, Carlton, constructed in 1919 as a factory for George Khyat's Continental Suspender Manufacturing Company, is of historical and aesthetic significance. It is distinguished by its tall two-storey form, red brick and render materiality, and articulated bays to the façade. The lack of setback additionally distinguishes the property in the Rathdowne Street context, drawing attention to what is an atypical factory building in an otherwise mainly residential street.

HISTORICAL CONTEXT

Industry in Carlton has more typically been located in the far west of the suburb. In the interwar period, nineteenth century residential areas to the west of Barry and Berkeley streets were redeveloped with larger commercial and warehouse buildings.¹ These areas had been typically occupied by modest residences and small timber houses fronting rear laneways, some of which had been identified through the work of the Slum Abolition Board. The increasingly large Carlton Brewery complex, in the block bound by Swanston, Victoria, Bouverie and Queensberry streets, is also unusual in the context of the suburb, developing from the mid-nineteenth century. Within the remainder of the suburb, however, large-scale industrial development in the nineteenth century was relatively rare. Carlton's rapid expansion as dormitory suburb in the 1860s and 1870s, the number of reserves for public institutions and gardens, its early fine grain development and adherence to the Melbourne Building Act from the early 1870s appear to have discouraged the development of such complexes to the east of Swanston Street. In many parts of the suburb there was simply insufficient vacant land or available properties on which to establish or develop substantial industrial sites. Typical small-scale industry in the suburb included small workshops, bakeries and cordial factories, generally located to the rear of residential terrace rows, and accessed from rights of way. In the twentieth century, there were some instances of small scale industrial infill as well as larger complexes in the southern part of the suburb, including the development by textile manufacturers Davies Coop between Cardigan and Lygon Streets at the southern end of the suburb.

SITE HISTORY

The subject building was constructed in 1919 as a factory for George Khyat's Continental Suspender Manufacturing Company.

The site, opposite the Carlton Gardens, is in the earliest section of the suburb, shown on a plan surveyed by Charles Laing in 1852.² It sits within Crown allotment 3 of Section 19 of Carlton in Jika Jika, which was purchased in 1853 by A H Knight.³ By the end of the nineteenth century, two small timber residences had been constructed on the site, occupied by James Abadee (no. 29) and Jane Weston (no. 31).⁴ The houses can be seen on the Melbourne and Metropolitan Board of Works (MMBW) detail plan of 1896, occupying the eastern end of the site (Figure 3).

In 1919, a building application was made to the City of Melbourne for the construction of a factory, with the works valued at £1840.⁵ No architect has been identified for the building. The factory was owned by Michael Khyat and occupied by his brother George Khyat.⁶ The municipal rate books for 1920 list the brick factory, which was valued at a net annual value (NAV) of £90.⁷ The Khyat family operated Continental Suspender Manufacturing from the premises, which was shared with the Vesta Knitting Mills by 1925.⁸

The various members of the Khyat family, originally from Lebanon and Syria, operated textile and clothing related businesses and were one of the more prominent names in this industry in Melbourne at the time. Their businesses included William Khyat's leather goods operation in Exhibition Street; James Khyat, a fancy good merchant at Queen Victoria Market; and Habib Khyat's whitework embroidery business in Flinders Lane. Habib Khyat was the brother of George and Michael Khyat. After his death in 1919, his firm continued and established premises at 68 Lonsdale Street, in a three-storey factory building bearing the name 'Khyat & Co'.⁹ George Khyat had lived in Carlton from as early as 1915.¹⁰

The factory gained notoriety in the late 1920s, with the shooting murder of the building's nightwatchman, Patrick Fitzgerald, by an intruder, which followed an earlier break in to the factory.¹¹ Such was the attention, and the fact that no one was arrested for the crime, that over 20 years later the storey of the event was the subject of an extensive retelling in the *Argus*.¹² George Khyat died in 1927, and his brother Michael passed away in 1953.¹³ The factory can be seen in an aerial photograph of 1945 (Figure 4), occupying the eastern half of the site, with access from the lane at the rear (Elliott Place). An oblique aerial of 1948 shows the parapet and spandrel panel in a lighter shade than the red brickwork (Figure 5).

While the factory was occupied by the Continental Suspender Company into the 1930s, by the mid-1940s, it was listed in the *Sands & McDougall* directory as the premises of Gladys Khyat, frock manufacturer. The property remained under the ownership of George Khyat's estate. The rate books of 1940 indicate that Gladys Khyat occupied the first floor of the building with the apron making operations of Michael Haddad occupying the ground floor.¹⁴ The factory was acquired by the Drumbell family by 1948, and by 1951, the Khyat's occupation of the site had ended, with the factory taken over by Gaiety Toys Pty Ltd, and who occupied the site along with Hytex Rubber and the Haddad family.¹⁵ In 1958, brick additions valued at £10,000 were made to the factory, with further works undertaken the following year, including a fence to the right-of-way, and internal alterations.¹⁶ The factory was occupied by Precision Watches in 1970 and G E C Telecommunications in 1974.¹⁷ By 1988, the factory usage had ceased, and the extensions to the building to the west were constructed, valued at \$188,000.¹⁸ It is possible that it was during this phase of works that the windows were altered, including removal of glazing and the provision of an open area at first floor level behind the facade. The building continues to be used as an office.

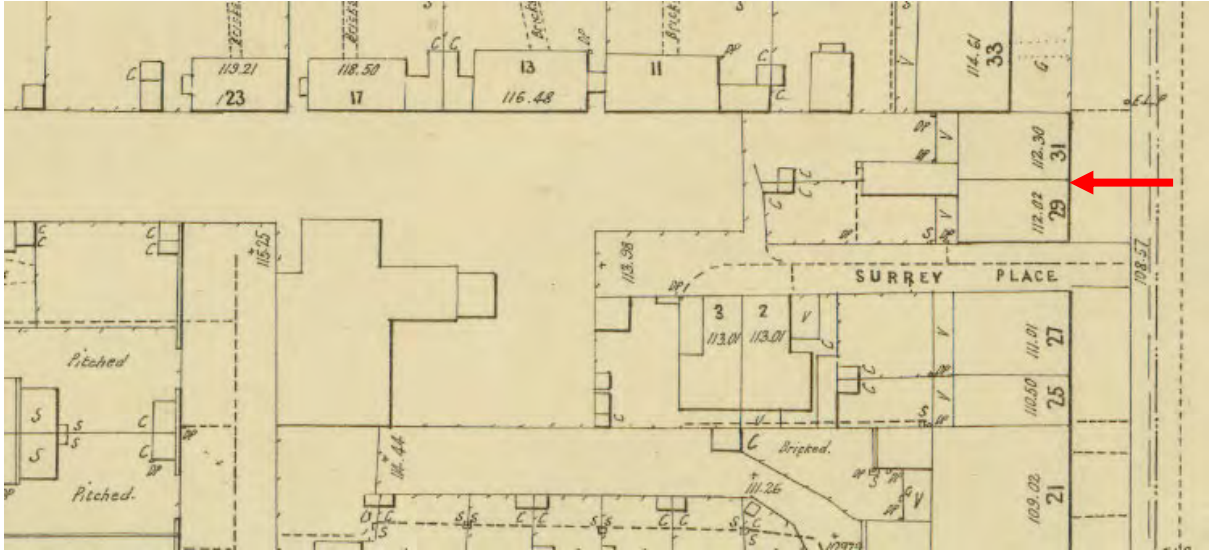


Figure 3 MMBW detail plan no. 1181, 1896, prior to construction of the current building
Source: State Library of Victoria



Figure 4 Aerial photograph of subject site (indicated), 1945
Source: Historic Aerial Photography Collection, Landata



Figure 5 Oblique aerial photograph of west side of Rathdowne Street, 1948. Subject site indicated
Source: Airspy collection, H91.160/371, State Library of Victoria

SITE DESCRIPTION

The building-former manufacturing building at 29-31 Rathdowne Street was constructed in 1919 (Figure 6). It is a double-storey brick factory building constructed to the street boundary. The facade is of red face brick articulated as three bays by pilasters rising through the full height to extend above a tall, panelled and rendered parapet. Small panels of faience are present below the parapet. Fenestration is simple and symmetrical providing narrow openings in the side bays and a larger opening in the central bay. At ground floor level the original window joinery has been replaced. At first floor the window joinery has been removed to create a recessed verandah area behind the facade. The original component of the building has a long hipped roof, with limited visibility from Rathdowne Street. A later wing extends to the west, to Elliott Place, and is assumed to be the 'brick additions' made in 1958 which were valued at £10,000.

The building, save for the removal and replacement of original window joinery and overpainting of render, is otherwise intact.



Figure 6 Recent aerial photograph of the subject site
Nearmap, February 2019



Figure 7 29-31 Rathdowne Street, Carlton façade (at left) viewed from the Exhibition Gardens (at right)

INTEGRITY

The building is intact apart from the removal and replacement of original window joinery and overpainting of render.

COMPARATIVE ANALYSIS

The building at 29-31 Rathdowne Street, Carlton, reflects the development of small scale manufacturing and light industry in Carlton in the early twentieth century and interwar period. While Carlton is mainly residential in character, with commercial streets and historic shops and hotels scattered throughout, buildings of this type were constructed in the suburb, principally in the early decades of the twentieth century.

This trend was one of buildings being constructed on generally limited footprints, often to main streets, but also in smaller streets and to rear lanes where they were built at the back of properties or on allotments created out of Carlton's often irregular subdivision patterns. Owners of these operations may have resided in adjoining or nearby dwellings, and workers also often lived nearby in the suburb.

This pattern of living and working in proximity was repeated throughout Melbourne's inner suburbs, and can be found in places such as Collingwood and Richmond, where industry and workers' cottages were often juxtaposed, although in Carlton the manufacturing and industrial developments tended to be of a smaller scale than the latter suburbs. Proximity to the Yarra River supported the larger and earlier industries of Collingwood and Richmond, many of which were established from the mid-nineteenth century and were often noxious in nature.

The construction of small manufacturing or processing buildings in Carlton was reasonably commonplace with examples surviving at the locations noted below:

- 145-157 Bouverie Street, Carlton, (HO1, Figure 8)
- 13-23 David Street, Carlton, (HO1, Figure 9)
- 157-161 Pelham Street, Carlton, (HO1, Figure 10)
- 144-146 Queensberry Street, Carlton (HO807, Figure 11)
- 123A Station Street, Carlton, (HO1, Figure 12)
- 49 Owen Street, Carlton, (HO1, Figure 13)

The examples cited above include buildings located on small streets or lanes in Carlton, while the Owen Street example is in a residential street and context. The examples survive in varying levels of intactness and display the typically stripped back or unadorned face brick expression of these utilitarian buildings. Windows also tended to be larger for those constructed at a later date in the twentieth century. Many of Carlton's manufacturing, light industrial and warehouse buildings of the early twentieth century have since been adapted to office, retail or residential use.

Within this context, the subject property is distinguished by its intactness to its original appearance with original panels of brick work and faience unpainted and legible from the street. Despite some alterations to windows, it survives as a handsome example of interwar factory design.



Figure 8 145-157 Bouverie Street, Carlton (HO1)
Source: Streetview



Figure 9 13-23 David Street, Carlton (HO1)
Source: Streetview



Figure 10 157-161 Pelham Street, Carlton (HO1)
Source: Streetview



Figure 11 144-146 Queensberry Street, Carlton (HO807)
Source: Lovell Chen



Figure 12 123A Station Street, Carlton (HO1)
Source: Lovell Chen



Figure 13 49 Owen Street, Carlton (HO1)
Source: Lovell Chen

ASSESSMENT AGAINST CRITERIA

Yes	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The former manufacturing building at 29-31 Rathdowne Street, Carlton, constructed in 1919 for George Khyat's Continental Suspender Manufacturing Company, is significant.

HOW IT IS SIGNIFICANT

The former manufacturing building at 29-31 Rathdowne Street, Carlton, is of historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The former manufacturing building at 29-31 Rathdowne Street, Carlton, is of historical significance (Criterion A). It was constructed in 1919 for George Khyat's Continental Suspender Manufacturing Company. The Khyat family, originally from Lebanon and Syria, were prominent in textile and clothing related businesses in Melbourne at this time, with family members variously running businesses in the city, in leather and fancy

goods, and embroidery operations. The Khyat family remained at the Rathdowne Street premises until 1951, with the building continuing to be used for manufacturing related purposes until, unusually for Carlton, 1988. Since that time the property has been used as offices. The building is also significant for demonstrating the local pattern of small scale manufacturing and light industry, as established in Carlton in the early twentieth century and interwar period. It reflected the trend of comparatively small scale buildings of this type being constructed on generally limited footprints. The subject building also shares the history of many of Carlton's former manufacturing or light industrial buildings in that it has been adapted to a later use.

The ~~building~~ former manufacturing building at 29-31 Rathdowne Street, Carlton, is also of aesthetic significance (Criterion E). Distinguishing characteristics include the tall two-storey form, red brick and render materiality, and the articulated bays of the façade, with the red brick pilasters extending up and through the prominent panelled and rendered parapet. The lack of setback additionally distinguishes the property in the Rathdowne Street context, drawing attention to what is an atypical factory building in an otherwise mainly residential street, noted for some grand residential development of the 1880s and later.

DRAFT

RECOMMENDATIONS

Amend the Heritage Overlay mapping and retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

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Heritage Review, 1999**

Allom Lovell and Associates

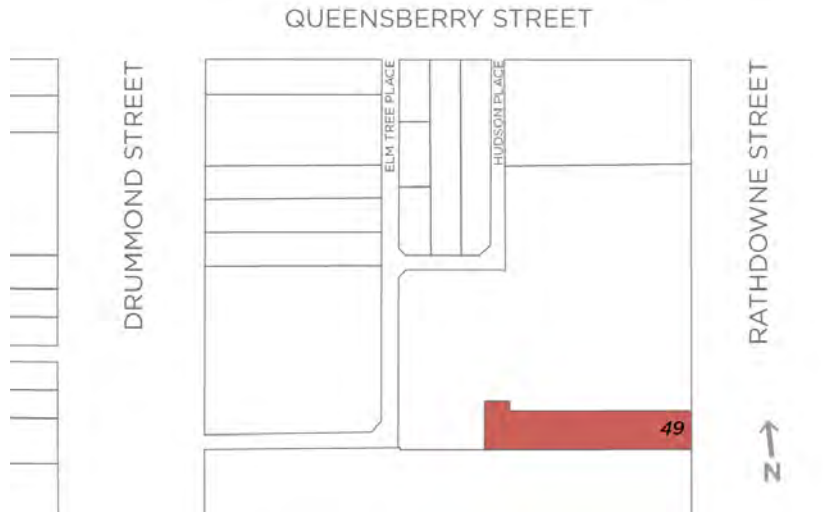
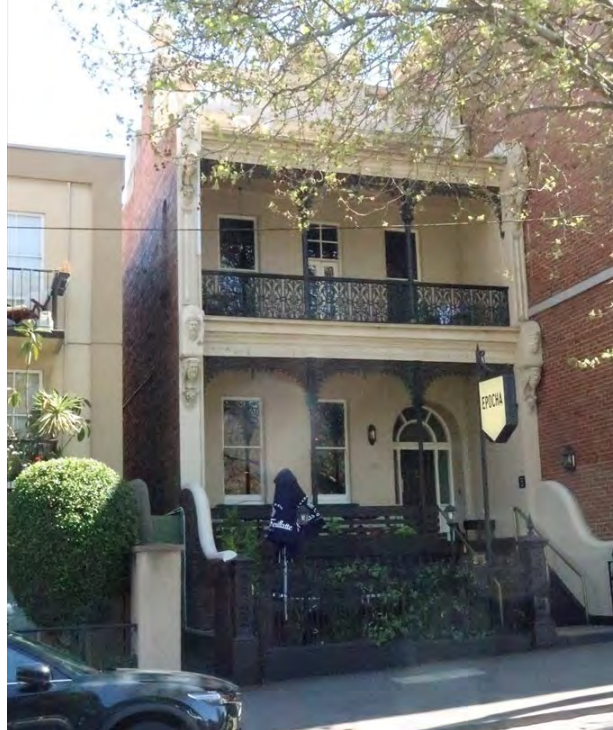
ENDNOTES

- 1 'Carlton', in RBA Architects + Conservation Consultants, *City North Heritage Review: Overview and Recommendations (volume 1)*, January 2014, p.8.
- 2 Charles Laing, surveyor, 'Plan of the City of Melbourne and its extension northwards', 1852, State Library of Victoria.
- 3 Parish plan, Carlton at Jika Jika, Melbourne Sheet 6, M314 (M), Department of Lands & Survey, 1874, Put-away Plan, Central Plan Office, Landata.
- 4 *Sands & McDougall directory*, 1895; Melbourne and Metropolitan Board of Works, 160':1" plan no. 28, 1897, held by State Library of Victoria.
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- 8 *Sands & McDougall directory*, 1920, 1925.
- 9 Eugene Daily, 'The Experiences of Lebanese and Syrian Migrants in the Midst of the White Australia Policy', University of Melbourne Archives, <https://rpennellweds1.omeka.net/experiences-of-syrianandlebanese-refugees>, accessed 9 November 2018; *Age*, 24 September 1919, p. 5.
- 10 *Sands & McDougall directory*, 1915.
- 11 *Argus*, 27 April 1928, p. 10.
- 12 *Argus*, 1 December 1950, p. 10.
- 13 George A Khyat, 30 August 1927 and Michael A Khyat, 25 November 1953, Wills and Probate index, Public Record Office Victoria.
- 14 City of Melbourne, rate books, Volume 86: 1940, Gipps Ward, rate nos 2422-2423, VPRS 5708/P9, Public Record Office Victoria.
- 15 City of Melbourne, rate books, Volume 124: 1948, Gipps Ward, rate nos 2363-2365 and Volume 127: 1951, Gipps Ward, rate nos 2883-2886, VPRS 5708/P9, Public Record Office Victoria.
- 16 City of Melbourne, Building Application Index, 29/31 Rathdowne Street, Carlton, BA32123, 20 March 1948, BA33420 and H4414, 1959, Public Record Office Victoria, accessed via www.ancestry.com.au.
- 17 *Sands & McDougall directory*, 1970, 1974.
- 18 City of Melbourne, Building Application Index, 29/31 Rathdowne Street, Carlton, BA63997, 19 January 1988, Public Record Office Victoria, accessed via www.ancestry.com.au.

SITE NAME 49 RATHDOWNE STREET, CARLTON MONTEFIORE HOUSE

STREET ADDRESS 49 RATHDOWNE STREET, CARLTON

PROPERTY ID 108154



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE C3

HERITAGE OVERLAY HO104

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE DWELLING

DESIGNER / ARCHITECT / ARTIST: NORMAN HITCHCOCK

BUILDER: NORMAN HITCHCOCK

DESIGN PERIOD: VICTORIAN PERIOD (1851-1901)

DATE OF CREATION / MAJOR CONSTRUCTION: 1884-85

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
	6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Retain as an individual Heritage Overlay

Extent of overlay: The extent of overlay is indicated at Figure 1.

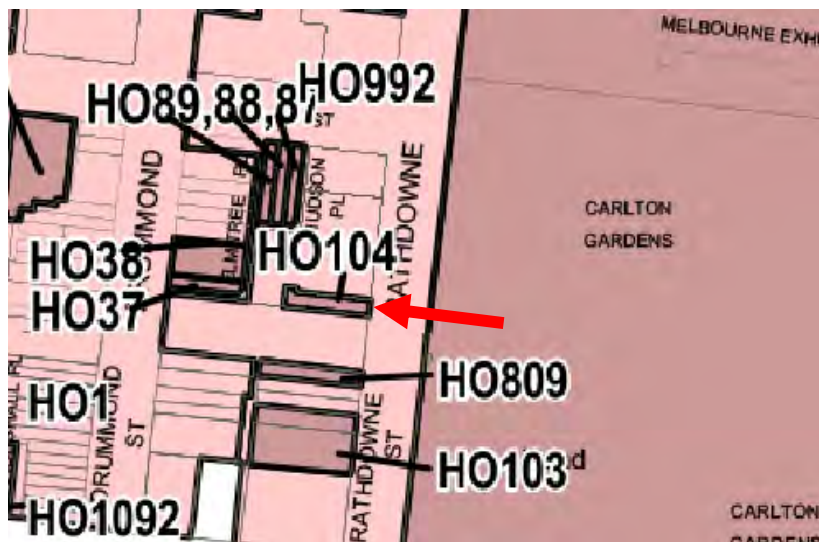


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO104)
Source: Melbourne Planning Scheme

SUMMARY

The substantial, two-storey dwelling in rendered brick at 49 Rathdowne Street, Carlton, constructed in 1884-5 and known as Montefiore House, is of local historical and aesthetic significance, and of representative value. It is a prominent and substantial nineteenth century villa, and is largely externally intact to its original state, as it presents to Rathdowne Street.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ The re-subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building (1880) and development of Carlton Gardens from the 1850s, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. The more prestigious developments in the suburb were complemented by the

London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares.

SITE HISTORY

The residence at 49 Rathdowne Street, Carlton was constructed in 1884-85 for Solomon Finkelstein.

The site of the future residence had formed part of an 1855 reserve for a Wesleyan Chapel, which became the Wesleyan Immigrants Home (Figure 2). A c. 1870s photograph (Figure 3), taken from the roof of the Gaelic Church (further north on Rathdowne Street) and looking south on Rathdowne Street shows the subject site as part of the (then) undeveloped reserve to the south of the Wesleyan Immigrants Home building. This area of Carlton subsequently gained a level of standing and exclusivity with the opening of the Royal Exhibition Building in Carlton Gardens in 1880, opposite the subject site; and its holding of the two 1880s International Exhibitions.

In June 1884, a notice of intent to build was submitted to the City of Melbourne for the construction of a two-storey house in Rathdowne Street. The architect and builder of the house was Norman Hitchcock, who had built and possibly designed warehouses in Swanston Street for Finkelstein in 1877.² Hitchcock was prolific during the 1880s, preparing designs for residential and commercial buildings in the inner northern suburbs, including Park Terrace in Royal Parade and the shops at 198-204 Faraday Street, Carlton.³ The house was listed as 'erecting' in the 1884 rate books, and was described as a brick house with balcony, verandah and coach house, with a net annual value (NAV) of £140.⁴ The house was complete by the following year, and the rate books list the house as occupied by Finkelstein.⁵ Rendered detail at parapet level identifies the building as 'Montefiore House' and its construction date as '1884', presumably commemorating British philanthropist Moses Montefiore who died in 1885 around the time the building was completed.

Solomon Finkelstein had arrived in Victoria from Poland in the 1850s during the Gold Rush, before establishing a soft-goods warehouse in Swanston Street. In partnership with rubber manufacturer Barnett Glass, he produced waterproof clothing. He was also involved in the East Melbourne Jewish community, and his house in Hanover Street, Fitzroy was also named Montefiore House.⁶

The Rathdowne Street property appears to have been constructed as an investment, as it was sold to a Mrs Maybelle or Maybille by 1888.⁷ The residence is visible in the 1896 Melbourne and Metropolitan Board of Works (MMBW) detail plan (Figure 4), with a garden setting to Rathdowne Street, and the coach house (no longer extant) accessed from the laneway to the rear. Following Hannah Maybille's death in 1891, the residence became a private hospital from the late 1890s, operated by Mrs McCulloch and a private boarding house by the 1910s.⁸ The property appears to have remained residential until alterations in c. 1970 for adaptation as an office, and more recently use as a restaurant.

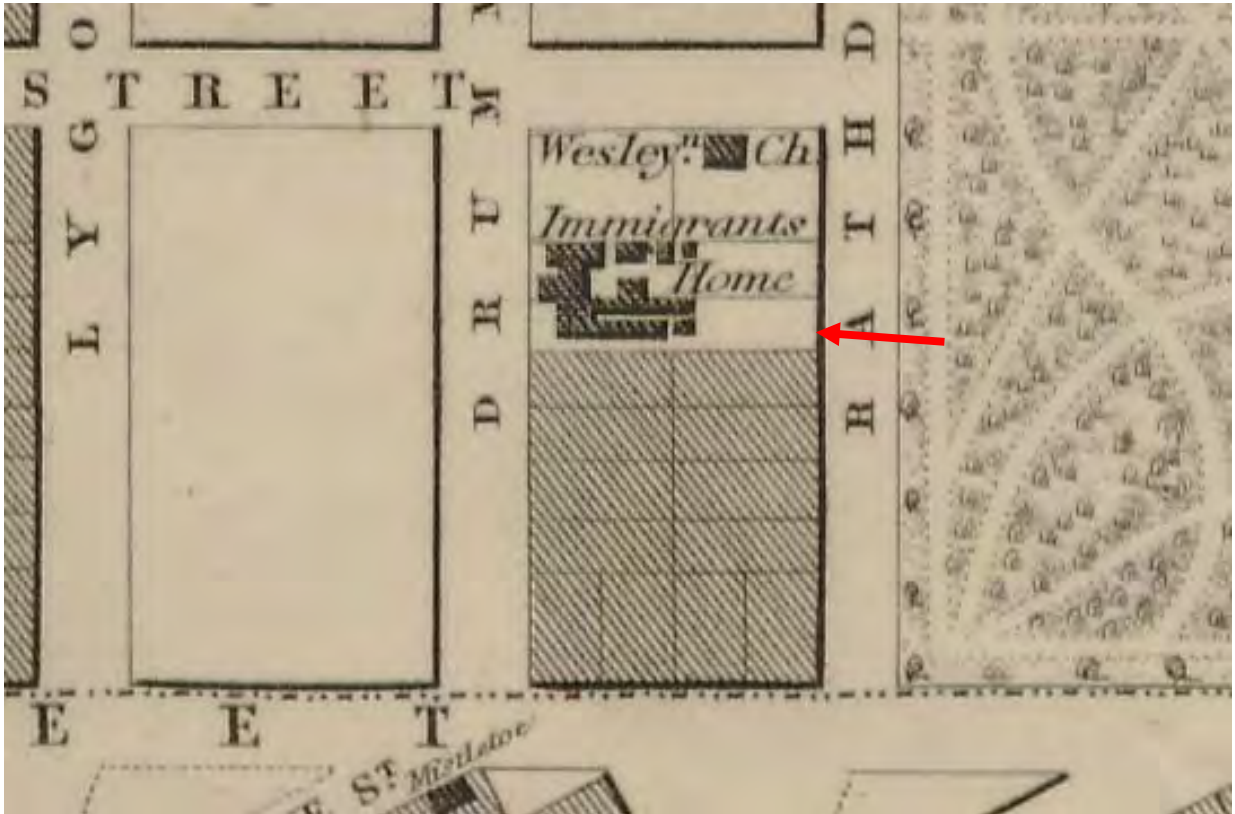


Figure 2 Portion of 'Map of Melbourne and its suburbs', 1855, by James Kearney, with subject site indicated
Source: State Library of Victoria

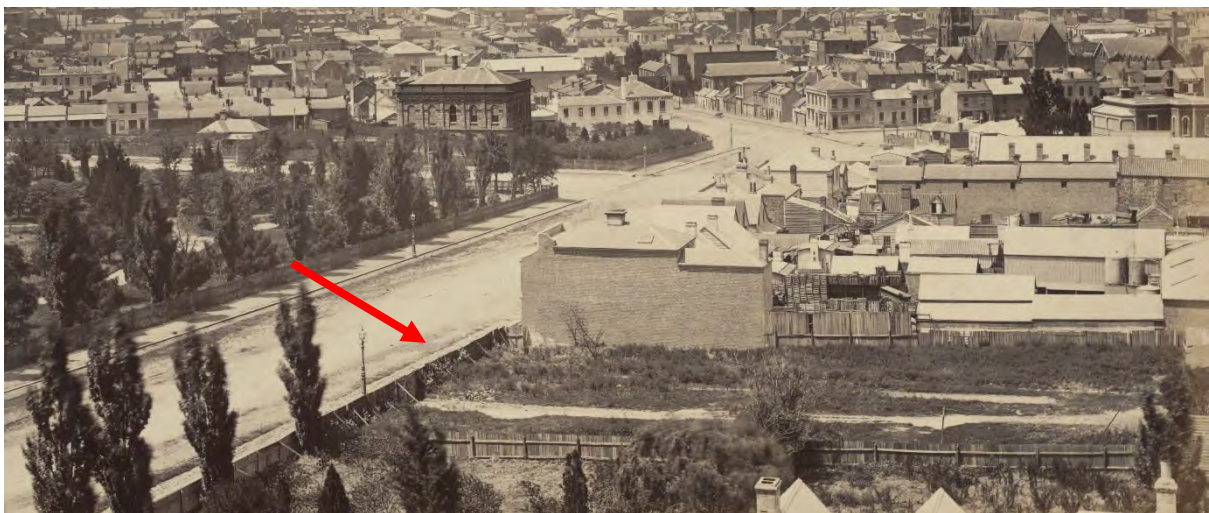


Figure 3 View from Gaelic Church on Rathdowne Street, 1875, showing subject site as vacant, with the roof of the Wesleyan Immigrants Home just visible at the bottom of the image; Carlton Gardens is at left
Source: Charles Nettleton, photographer, H88.22/23, State Library of Victoria

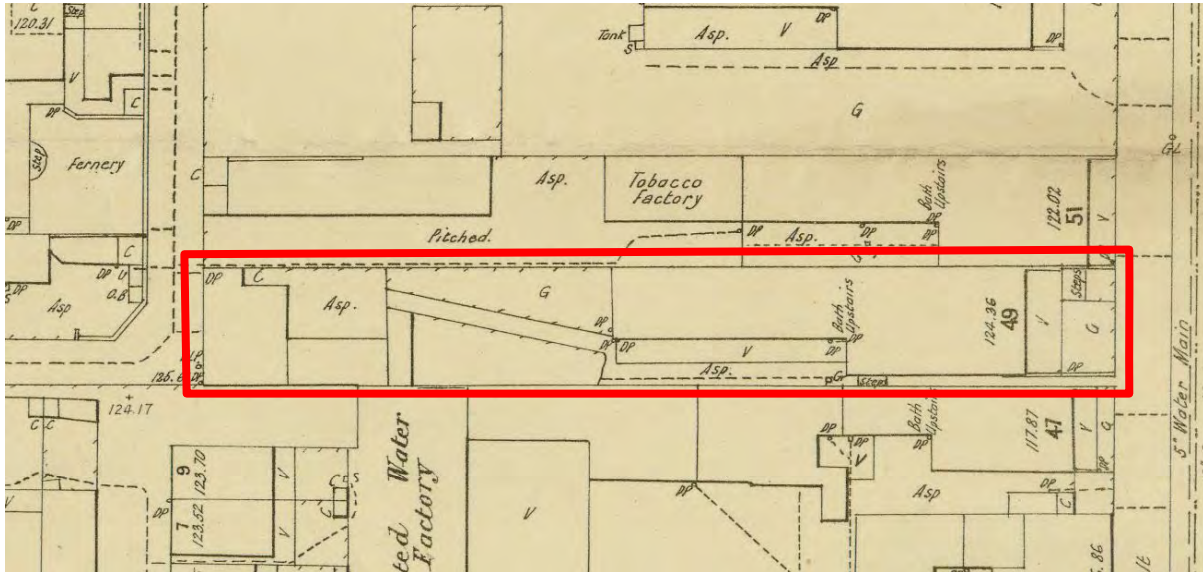


Figure 4 MMBW detail plan no. 1180 and 1181, 1896
Source: State Library of Victoria

SITE DESCRIPTION

Constructed in 1884-5, Montefiore House is a substantial, two-storey dwelling in rendered brick (Figure 5). It is elevated above the street with a long flight of steps to entry level. The dwelling is unusual for the provision of a garden area to the street. Original side walls and an original cast iron palisade fence and gate on a bluestone plinth enclose a landscaped area at street level. The result is a prominent and substantial villa with views across the Carlton Gardens to its east.

The dwelling retains a hipped roof to the street volume and a separate hipped roof to a more modest, two-storey service wing to the rear. Original slate roof cladding survives throughout although its original chimneys have been removed.

The building retains its original double-storey verandah between wing walls which creates a small tiled setback at ground floor level and a balcony area above. Tiles to the ground floor apron have been replaced. The verandah incorporates central cast iron columns at ground and first floor levels which rise to simple lacework friezes. The original balustrade survives at first floor level. The verandah roof adopts a concave profile. Windows at ground floor are timber-framed, double-hung sash windows. Those at first floor level have been altered through the introduction of French doors. The front door is set within a recessed arch, with a timber door surround incorporating a simply detailed fan-light and side-lights.

Noted architect Norman Hitchcock prepared the design for the building which incorporates a number of his typical rendered details including masques at ground and first floor level to wing walls (Figure 6). The ornamented parapet takes a balustraded form with a semi-circular pediment device at its centre flanked by scrolls. The name Montefiore House and 1884 are inscribed in a central signage panel. Surfaces of the parapet are vermiculated and original urns survive to either end. The building survives in good and substantially original condition.

A walkway is located on the south side of the dwelling, which leads to the rear of the property.



Figure 5 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 6 Entrance to Montefiore House (at left) decorative details to wing wall (at right)

INTEGRITY

Montefiore House is substantially intact to its original external state, as it presents to Rathdowne Street.

COMPARATIVE ANALYSIS

The subject dwelling is realised in a lively and theatrical variant of the Italianate architectural style developed by noted Melbourne architect, Norman Hitchcock. The Italianate mode became a common architectural expression in Melbourne by the 1880s. As Timothy Hubbard noted in the *Encyclopedia of Australian Architecture*:⁹

Flexibility and adaptability were the secrets to the success of the Italianate style. It could range from the simplest of buildings to the grandest. It was not a precise style and could accommodate different levels of architectural sophistication. It could be formally symmetrical or informally asymmetrical. The style was easy to copy and could be used by speculative builders buying stock items for decoration. Most importantly, the Italianate style used the vocabulary of classical architecture freely but sparingly, generally with relatively plain expanses of wall and hipped roofs with bracketed eaves.

Australia's first example of Italianate architecture is sometimes taken to be the New South Wales' 'Bungaribee' (1825, demolished), although this formed a reasonably crude precursor to the fully-developed style.¹⁰ The mode received immense attention and popularity following the construction of Queen Victoria and the Prince Consort's Osborne House on the Isle of Wight (1845), which became the inspiration for William Wardell's Government House in Melbourne (Figure 7, 1870-6).¹¹ A range of local practitioners including Wardell, Joseph Reed, Thomas Watts, William Salway and others worked exclusively in the mode while more such as J. A. B. Koch and Charles Webb offered a mantle of Italianate detailing as one of a range of architectural expressions that could be applied.

The style was ubiquitous in Melbourne through the 1870s and 1880s and was the logical stylistic choice as the first wave of development in Carlton was replaced with more permanent buildings. In the current study area, comparable villas in an Italianate mode survive at:

- 19 Queensberry Street, Carlton (HO87, Figure 9)
- 71 Cardigan Street, Carlton (HO28, Figure 8)
- 245 Cardigan Street, Carlton (HO34, Figure 10)
- 247 Cardigan Street, Carlton (HO34, Figure 10)
- 249 Cardigan Street, Carlton (HO34, Figure 10)

The subject building and these nearby examples all illustrate the key elements of the Italianate style such as two-storey verandahs and complex rendered detailing which typify the mode locally. The subject building survives as a particularly intact example which continues to demonstrate its Italianate origins and to reflect the scale, form and detailing that characterised more substantial development in nineteenth century Carlton.

Norman Hitchcock was one of a number of architects who developed an identifiable personal approach to the omnipresent Italianate style. As noted in the *Encyclopedia of Australian Architecture*,¹²

Norman Hitchcock (c. 1839-1918) had an active decade of practice as an architect in Melbourne during the 1880s. His designs were quite distinctive, particularly in his use of modelled elements in cement, including swags, 'chariot wheel' brackets, putti, vermiculation and the aesthetic distortion, usually applied to columns known as entasis. His vocabulary was based on the architectural language and approach of the Renaissance.

His designs for the Victoria Bakery, Collingwood (c. 1886-8) and the former Jewish News Building, Carlton, Vic. (c. 1888) were extraordinary confections of eclectic elements that defied convention.

Hitchcock's Melbourne oeuvre generally comprises retail groups and residential development in the form of terrace rows and semi-detached residential pairs. A limited survey of Hitchcock's work identified the following:

- Shops at 198-204 Faraday Street, Carlton (c. 1886, HO1, Figure 11)
- *Ardvarnish*, 65 Murphy Street South Yarra, remodelled by Hitchcock in 1887 (c. 1872, HO563)
- Ellen's Terrace, 123-125 Drummond Street, Carlton, 1860 remodelled by Hitchcock (c. 1880s, HO1)
- Victoria Buildings, 193-207 Smith Street Fitzroy (1888-9, HO333 – City of Yarra)
- Single storey terrace row, 2-6 Moorhouse Street, Richmond (c. 1888, HO338 – City of Yarra)
- Trinity Terrace, 157 Royal Parade, Parkville, 1887 attributed to Hitchcock (HO321)
- Melbournia Terrace, 1-13 Drummond Street, Carlton, (1876-7, HO1)
- Shops, 296-298 Malvern Road, Prahran c. 1880s (HO163 – City of Stonnington)
- Pair of manufacturers' Shops, 76-78 Lonsdale Street, Melbourne (1891)
- Terrace row, 64-68 High Street, Windsor (c. 1880s, HO581 – City of Stonnington)
- Terrace Row, 75-81 Mason Street, South Yarra (c. 1880s, HO6)
- Villa, 70-72 Albert Street East Melbourne (early 1890s, HO2)
- Semi-detached pair, 11-13 Cromwell Road, South Yarra (HO304 – City of Stonnington)
- House and Wimmera Bakery, 78-84 Millswyn Street, South Yarra (c. 1880s, HO6)
- Elizabeth House, 71 Royal Parade Parkville (c. 1880s, HO4)
- Holcombe Terrace, 201-205 Drummond Street, Carlton (1884, HO1, Figure 12)

Within the current study area, Norman Hitchcock designed the semi-detached pair of dwellings at 544-6 Swanston Street (c. 1882) which share a number of decorative details with the subject building.

The Encyclopedia of Australian Architecture¹³continues,

Hitchcock evidently had significant financial troubles, as there was a forced sale of his assets in 1890 and he was declared insolvent in 1891. After this, Hitchcock undertook few commissions until 1896 when he moved to WA. In Perth and Fremantle he worked with his son, Alfred Archibald William Hitchcock from at least 1903. The practice was known for a time as Norman Hitchcock & Son. Hitchcock Snr's WA-based work, used almost identical details and arrangements to those employed in his designs for Melbourne terrace houses, such as that at 46-52 King Street, East Fremantle, WA (c1903). His most prominent building of this period was Glanville's Buildings, East Fremantle (1902), a red-brick building with Hitchcock's trademark details, including a multitude of putti, a mix of foreshortened and normal columns and piers, and other corrupted details combined in a magnificent, not-quite-right confection.

On the basis of the above, it is evident that the subject dwelling at 49 Rathdowne Street, Carlton is not necessarily a key work within Hitchcock's catalogue. Large retail developments such as the former Carlton Gazette offices at 198-204 Faraday Street and the Victoria Buildings in Smith Street, Fitzroy, or long residential terraces such as Melbournia Terrace and Holcombe Terrace provide the clearest insights into Hitchcock's work. Nonetheless, Hitchcock produced a number of smaller residential buildings and these demonstrate his trademark detailing in a more intimate setting. The subject dwelling survives as a capable and substantially intact element illustrating this aspect of his work. It is also notable as one of a relatively small number of freestanding villas to designs by Hitchcock.



Figure 7 Government House, Government House Drive, Melbourne (VHR H1620)
Source: World House Info



Figure 8 Clare House, 71 Cardigan Street, Carlton (HO28)
Source: Lovell Cen



Figure 9 19 Queensberry Street, Carlton (HO87)
Source: Streetview



Figure 10 245-257 Cardigan Street, Carlton (HO34)
Source: Lovell Chen



Figure 11 Shops at 198-204 Faraday Street, Carlton, Norman Hitchcock architect, 1886 (HO1)
Source: Pinterest



Figure 12 Holcombe Terrace, 201-5 Drummond Street, Carlton, Norman Hitchcock architect, 1884 (HO1)
Source: Victorian Heritage Database

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The substantial, two-storey dwelling in rendered brick at 49 Rathdowne Street, Carlton, constructed in 1884-5 and known as Montefiore House, is significant.

HOW IT IS SIGNIFICANT

The 1884-85 dwelling at 49 Rathdowne Street, Carlton, known as Montefiore House, is of local historical and aesthetic significance, and of representative value.

WHY IT IS SIGNIFICANT

~~The dwelling~~ Montefiore House, at 49 Rathdowne Street, Carlton, is of historical significance (Criterion A). It was constructed in 1884 for Solomon Finkelstein, with its 1880s date consistent with the development of more substantial and ornate residences in Carlton, including in the area immediately surrounding the prestigious Royal Exhibition Building and Carlton Gardens, another highly significant Carlton (and Melbourne) development of the time. The name Montefiore House emphasises its status. The 1880s was the noted Boom period in Melbourne, and this together with proximity to the REB, was reflected in the handsome and elevated dwelling with views to the REB and Carlton Gardens to the east. The building is also associated with noted and prolific architect and builder, Norman Hitchcock, who was particularly busy in Melbourne's inner northern suburbs during the 1880s.

The dwelling is of aesthetic significance (Criterion E). It is a substantial two-storey dwelling in rendered brick, with features of note including the elevated entry above the long flight of steps, original masonry side walls to the garden setback, and original cast iron palisade fence and gate on a bluestone plinth. The name Montefiore House and 1884, as inscribed to the central signage panel, also survive.

The dwelling is also representative of Hitchcock's work and incorporates a number of his typical rendered details, for which he was noted (Criterion D). These include masques at ground and first floor levels to the wing walls; and the ornamented parapet with a balustraded form, semi-circular pediment flanked by scrolls, and vermiculated surfaces and urns. The building survives as a particularly intact example which continues to demonstrate its Italianate origins and to reflect the scale, form and detailing that characterised more substantial residential development in nineteenth century Carlton. While the dwelling is not necessarily a key work within Hitchcock's catalogue, it is a lively and theatrical variant of the Italianate architectural style as developed by the architect, and also one of a relatively small number of freestanding villas to his designs.

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall* directory, 1873.
- 2 City of Melbourne, Notice of Intent to Build, no. 922, 9 June 1884, record no. 78844 and Notice of Intent to Build, no. 7052, 23 January 1877, record no. 77703, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 16 October 2018.
- 3 Search under 'Norman Hitchcock' under architect on Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 16 October 2018; National Trust, 194-204 Faraday Street, Carlton and Trinity Terrace & Park Terrace, via Heritage Council, Victorian Heritage Database, <http://vhd.heritagecouncil.vic.gov.au>, accessed 16 October 2018.
- 4 City of Melbourne, rate books, Volume 24: 1885, Smith Ward, rate no. 2036, VPRS 5708/P9, Public Record Office Victoria.
- 5 City of Melbourne, rate books, Volume 25: 1886, Smith Ward, rate no. 2042, VPRS 5708/P9, Public Record Office Victoria.
- 6 *Jewish Herald*, 22 March 1918, p. 16.
- 7 City of Melbourne, rate books, Volume 27: 1888, Smith Ward, rate no. 2008, VPRS 5708/P9, Public Record Office Victoria.
- 8 *Argus*, 27 December 1899, p. 1 and 13 January 1913, p. 10.
- 9 Timothy Hubbard in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 10 Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 11 Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 356.
- 12 Julie Willis and Norman Hitchcock in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 333-4.
- 13 Julie Willis and Norman Hitchcock in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 333-4.

SITE NAME 466-462-468 SWANSTON STREET, CARLTON PAIR OF SHOPS AND RESIDENCES

STREET ADDRESS 462-468 SWANSTON STREET, CARLTON

PROPERTY ID 109384



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE C3

HERITAGE OVERLAY HO111

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE PAIR OF SHOPS AND RESIDENCES

DESIGNER / ARCHITECT / ARTIST: W H SMITH

BUILDER: WILLIAM DAVIDSON

DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	1899-1903
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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
5. BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	5.3 MARKETING AND RETAILING
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

Extent of overlay: The extent of overlay is indicated at Figure 1.

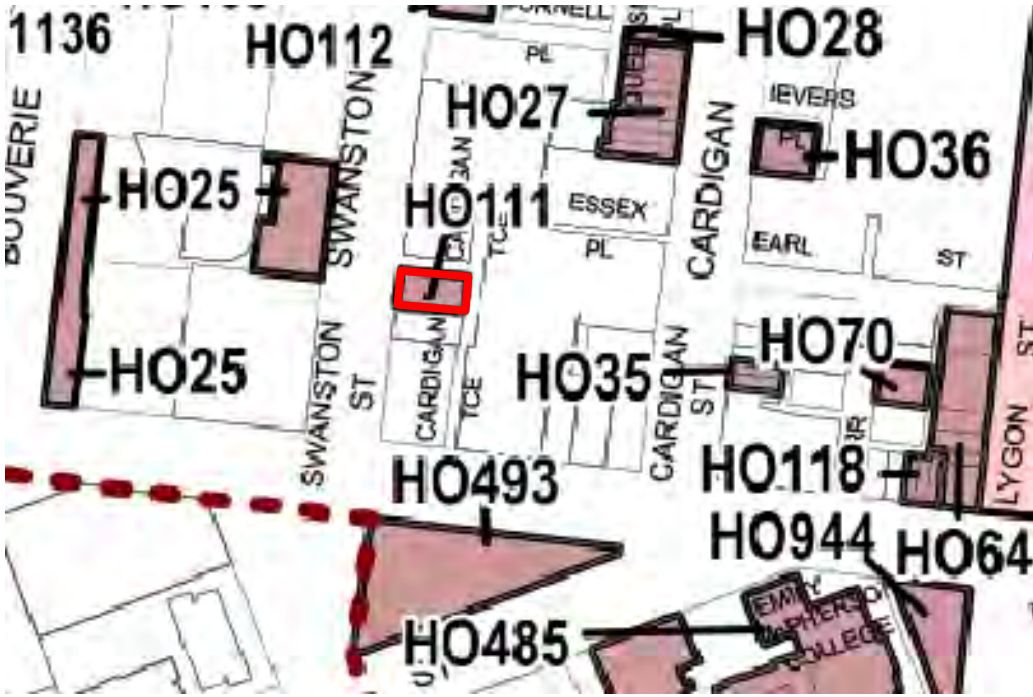


Figure 1 Detail of HO Maps nos 5 and 8 with the subject site indicated (HO111)
Source: Melbourne Planning Scheme

SUMMARY

The two-storey, semi-detached pair of brick shops with dwellings above, constructed in two stages between 1899 and 1903, at [466-462-468](#) Swanston Street, Carlton is of local historical and aesthetic significance. While an apartment development built in 1998 to the rear of the building is substantial and visible, and not of heritage value, the front portion including the overall original form and detailing (save for the ground floor) retains its prominence and legibility, and is significant. The building also demonstrably remains a building of some grandeur, with the arcaded first floor particularly distinguished.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb. While retailing in Carlton is now concentrated around the high street shopping centre of Lygon Street and its cross roads, in the nineteenth century, a number of small retail centres developed around the suburb. This was typical of nineteenth century suburban development, with small collections of shops servicing the immediate surrounding area. The Sands & McDougall directories show a number of groupings of service retailers had been established across the suburb by the early 1860s. The commercial thoroughfares appear to be well established along the north-south and east-west streets by this time, with Cardigan, Madeline (Swanston) and Leicester streets populated by numerous shops. Many of these retailers lived on the premises in attached residences.

Through the nineteenth century, Melbourne draperies developed from small businesses to larger dealers, and, for some, into department stores. The largest of these was the Ball & Welch complex, on an L-shaped site near the corner of Drummond and Faraday streets, and by the 1890s 320 hands in twenty-five departments were employed at the site. The company expanded, and in 1899, opened the large department store in centrally located Flinders Street, taking advantage of its proximity to the city's busiest railway station.¹ The suburb's proximity to the shopping centres of the city appear to have curtailed any efforts for any Carlton streets to develop into a 'great shopping street' such as those found in other suburbs such as Prahran, Footscray, Richmond and Collingwood.² Early twentieth century drapers generally operated from small shops, which were not necessarily purpose built.

SITE HISTORY

The pair of shops at [466462-468](#) Swanston Street was constructed in two stages between 1899 and 1903. The property was known in the early twentieth century as 24-26 Madeline Street, prior to Madeline Street being renamed Swanston Street in the 1920s and subsequently renumbered.

In the late nineteenth century, the site was occupied by a timber shop of six rooms, the premises of John Kerr, bootmaker.³ The building can be seen on the 1896 Melbourne and Metropolitan Board of Works (MMBW) detail plan at Figure 2.

In 1899, a notice of intent to build was submitted to the City of Melbourne for the construction of a shop and dwelling on a site in Madeline Street (now Swanston Street) owned by Coleman Liefman. The architect was listed as W H Smith and the builder as William Davidson of Elsternwick.⁴ This first stage of the building was complete by 1900, when it was listed in the municipal rate books. The building was described as a brick shop of eight rooms, with cellar, stable and office, valued at a net annual value (NAV) of £60. The site occupied by the building had a frontage to Madeline Street of 25 feet (7.6 metres) and was listed at 24 Madeline Street.⁵ Between 1902 and 1903, Liefman extended his premises to the north. The rate books of 1903 listed two separate entries for no. 24 and the newly constructed no. 26, although only no. 24 was rated, at an increased NAV of £120. With the extension, the property had a frontage to Madeline Street of 47 feet (14.3 metres).⁶ A Mahlstedt insurance plan of 1923 shows the internal access between the two sections (Figure 3). The building can be seen in a c. 1920s photograph from the roof of the Carlton Brewery (Figure 4). In this view, it is clear that much of the brickwork was unpainted originally, with rendered detailing including parapet and arches. The balcony was enclosed with glazing in this period.

The Liefman family operated a drapery and furniture warehouse from the property for 30 years.⁷ In 1904, Liefman advertised his business:

Furnish your house or dress well on very easy terms at C Liefman, Furniture and Drapery Warehouse, 22 to 28 Madeline Street, Carlton.⁸

The Liefman family appears to have also resided at the property, at least initially, with a family notice announcing the birth of a daughter at 24 Madeline Street in 1900.⁹ Following the departure of the Liefmans in the 1930s, a variety of businesses occupied the premises including a drycleaner (1940, 1960), coat and waterproof clothing manufacturers (1950s, 1970s), and leather goods manufacturers (1970s).¹⁰ By the late twentieth century, the site was used for hospitality, included a restaurant and bar.¹¹ The changes in use have resulted in changes to the ground floor shop fronts. More recently, the site has been redeveloped with the construction of a substantial apartment building to the rear of the original shops, and the removal of the glazing to the balcony.

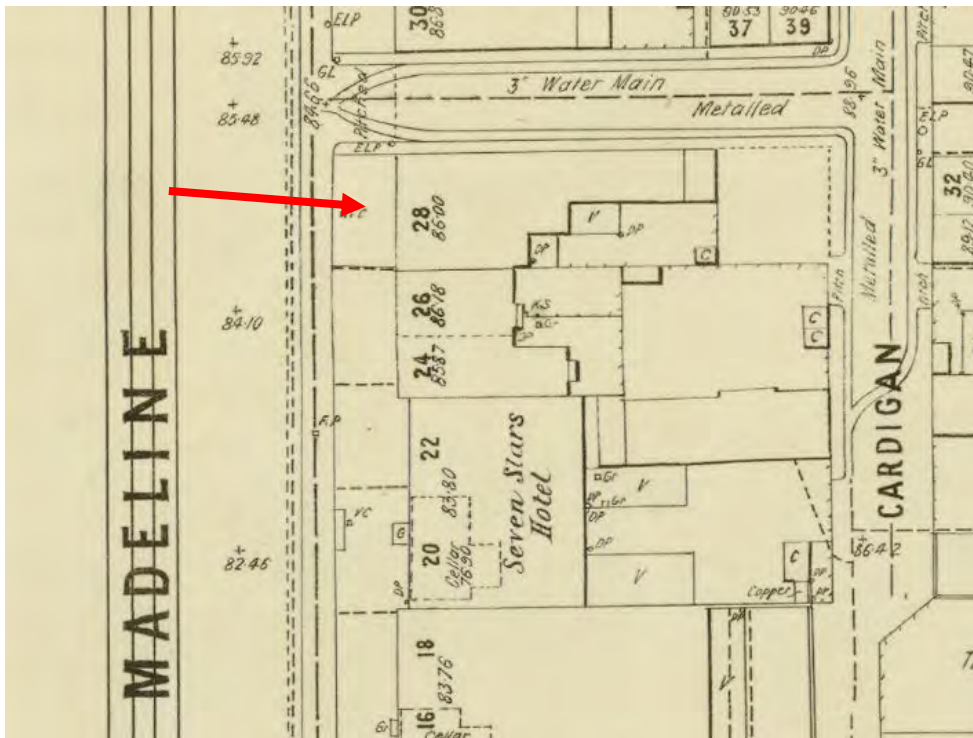


Figure 2 MMBW detail plan no. 1180, 1896, showing (previous) nineteenth century development
Source: State Library of Victoria

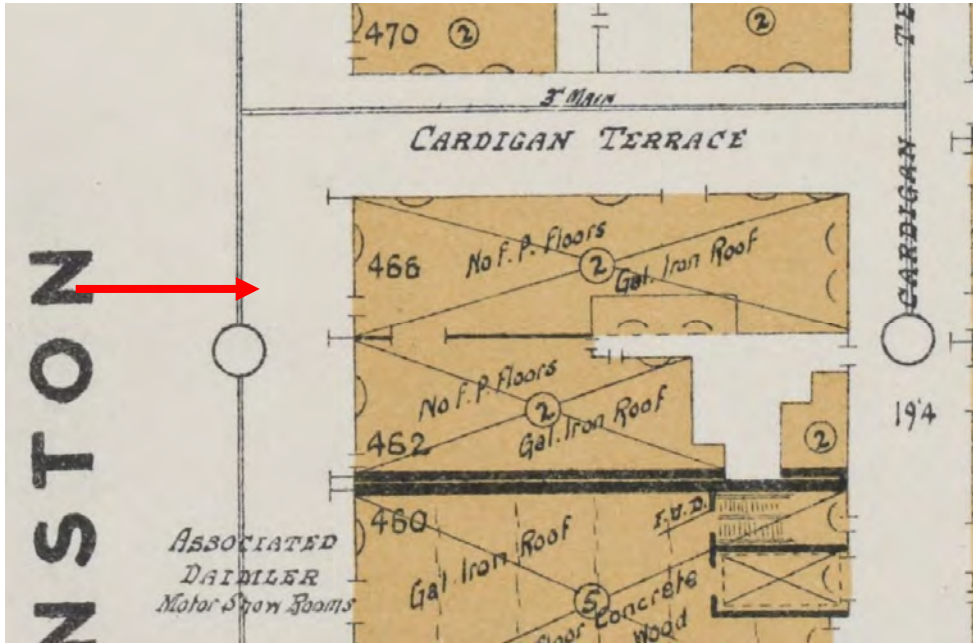


Figure 3 Detail of Mahlstedt fire insurance plan, no. 18A, 1923, showing footprint of subject buildings
Source: State Library of Victoria



Figure 4 View across Carlton Brewery, c. 1920s, with top level of subject building visible
Source: Walter Vears Collection, H99.149/65, State Library of Victoria

SITE DESCRIPTION

The shops at [466-462-468](#) Swanston Street were constructed in two more or less identical building programmes from 1899 (Figure 5). As completed in 1903, the building comprised a two-storey, semi-detached pair of shops. This arrangement survives only to the extent of its rendered masonry front façade and upper level arcade and its

face brick north side wall, meaning to a limited extent. A modern apartment building has been constructed to the rear of the retained early fabric.

An early photograph shows the upper sections of the building, as constructed (Figure 4). The original form of the ground floor is not visible in this image. The building has been very substantially altered at ground floor in recent decades and the detail of its original ground floor form is not known.

As constructed, the building was expressed as a simple brick volume with rendered trims constructed between brick wingwalls. Ground floor entries were offset (to the side); located between a wingwall and decorative column to the south side of each façade. It is presumed that glazed shopfronts were located in the northern section of each façade. An aerial photograph from 1960 (Figure 6) suggests that an arrangement of this kind remained in place until the relatively recent past. An aerial photograph dating from 1927 (Figure 7) shows an original or early street verandah to the footpath in front of the shop. By 1960, the verandah had been removed. By c. 1980s the shopfront had been, more or less fully enclosed (Figure 8, Figure 9). These works have subsequently been removed, presumably as part of the recent redevelopment of the site. Today, both retail tenancies have been fitted with modern shopfronts at ground floor level (Figure 10) and retain no early detail and little early fabric. At first floor level, less change has occurred. The upper level incorporated a suite of elaborate Renaissance Revival details set against the red brick walls. This detailing generally survives although the brick on the front façade has been overpainted. The first floor is expressed as an arcade with haunches and keystones expressed in render. Red brick pilasters rise to Corinthian capitals beneath a decorated cornice supported on rendered consoles (Figure 10). The parapets above are capped with a rendered balustrades each incorporating the owner's name, 'Liefman'.

Original brickwork to the side wall and chimney survives although a number of additional window openings have been created since the aerial photograph of 1927 (Figure 7) was taken. Evidence of an upper level loading door remains although its crane beam has been removed.

The façade of the building has been overpainted although its original materiality remains legible. The side wall remains unpainted.



Figure 5 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 6 1960 oblique aerial photograph with subject building indicated
Source: Commercial Photographic Co., H2009.95/37, Harold Paynting Collection, State Library of Victoria



Figure 7 1927 Airspy image with original or early verandah indicated
Source: SLV, accession no. H2501



Figure 8 [466462-468](#) Swanston Street (northern most of the pair, also known as 468); the shopfront is likely to date from c. 1980s
Source: Hermes



Figure 9 [466462-468](#) Swanston Street (southern most of the pair, also known as 462), the shopfront is likely to date from c. 1980s
Source: Hermes



Figure 10 [466462-468](#) Swanston Street (at left), decorative detail to upper façade and return parapet at north corner of the building (at right)

Source: Lovell Chen

INTEGRITY

Medium-low overall, with the ground floor of low integrity due to recent alterations.

COMPARATIVE ANALYSIS

While retailing in Carlton is now concentrated around the high street shopping centre of Lygon Street and its crossroads, in the nineteenth century, a number of smaller retail centres developed around the suburb. This was typical of nineteenth century suburban development, with small collections of shops servicing the immediate area, as well as businesses located along the main north-south and east-west thoroughfares.

Sands & McDougall directories indicate that a number of groupings of service retailers had been established across the suburb by the early 1860s. The commercial thoroughfares appear to be well established along the north-south and east-west streets by this time, with Cardigan, Madeline (Swanston) and Leicester streets populated by numerous shops. This is possibly due to these streets' proximity to Elizabeth Street, which was the start of main route north from Melbourne and was already an established commercial street. Cardigan Street had a mixture of businesses including at least seven grocers, hairdressers, watchmaker, chemist, butcher, tailor and a hay and corn dealer. As a main east-west thoroughfare, Queensberry Street likewise had a diverse range of small retailers, including chemist, green grocers, photographer, butcher, baker and bootmaker.¹² Commercial precincts subsequently developed in Barkly and Lygon streets with a number of shops and hotels located around the intersection of Canning, Faraday and Barkly streets. The shorter or secondary streets tended to have food-related shops, catering to the surrounding residences.

Drapers were a common retail business in the nineteenth and early twentieth century, supplying customers with cloth and material as well as making clothing for customers. Through the nineteenth century, draperies developed from small businesses to larger dealers, and, for some, into department stores. At the time of the subject building's construction, there were a number of drapers located in Carlton. The largest of these was the Ball & Welch complex, on an L-shaped site near the corner of Drummond and Faraday streets. After Ball & Welch established their first eponymous store in Victoria in the early 1850s in a tent at Vaughan, they opened a store in Drummond Street, Carlton in 1874, with an additional store in Carlton in 1895. The company expanded, and in 1899, opened the large department store in centrally located Flinders Street, taking advantage of its proximity to the city's busiest railway station.¹³ Ball & Welch were an exception in the study area, however, and more typically small draperies in Carlton were located in Rathdowne, Lygon and Madeline (Swanston) Street. Early twentieth century drapers generally operated from small shops, which were not necessarily purpose built. The drapers listed in the *Sands & McDougall directory* in 1900 at 241 Lygon Street, 98 Lygon Street and 346 Lygon Street, and 166 Rathdowne Street operated from such buildings.¹⁴ The size of subject building, therefore, is somewhat unusual and is indicative of the dual uses of the Liefman's premises, being drapery and furniture warehouse. Although Liefman's drapery did not expand to a department store as did a small number of other drapers across the metropolitan area, the showroom scale of the building is indicative of a level of ambition for the business.

In terms of their form as a semi-detached pair of shops, albeit occupied by a single retailer, the subject buildings are typical of the historic retail development in Carlton. Sited on a busy thoroughfare and near the Royal Melbourne Hospital and the University of Melbourne, the pair are typical of this type of commercial building which was constructed throughout the suburb.

A number of examples survive within Carlton, including within the Carlton Precinct HO1. Semi-detached shops in the suburb encompass modest buildings to more substantial and elaborate structures. The gradings of these buildings varies, with the building at 313-315 Drummond Street included in the Victorian Heritage Register (Figure 11). Consistent with Lygon Street's dominance as commercial centre of the suburb, many of these examples are located there. Semi-detached shops maximised both the number of rentable tenancies and also floorspace across a site, and reflected the tendency toward semi-detached houses, also a common typology in Carlton. The examples below are generally modest two-storey buildings with single or paired window openings at upper level. The most elaborate is at 313-315 Drummond Street, which reflects its boom period construction date (1889), with grotesque kangaroos on the parapet, pointed arched windows and unpainted brickwork. Like this building, the subject building is larger, and more elaborate than most examples in the study area, adopting an arcaded verandah at upper level.

Some broadly comparable graded heritage buildings in Carlton, which incorporated residences above or adjoining the commercial/retail use, include:

- 313-315 Drummond Street, Carlton (H0043 and HO41, Figure 11)
- 82-84 Elgin Street, Carlton, (HO1, Figure 12)
- 170-172 Lygon Street, Carlton, (HO1, Figure 13)
- 286-288 Lygon Street, Carlton, (HO1, Figure 14)
- 398-400 Lygon Street, Carlton, (HO1, Figure 15)
- 306-308 Lygon Street, Carlton, (HO1, Figure 16)

Considered within this context, the subject building is notable for the elaboration to its upper façade and parapet. It is also of note as transitional building illustrating the continued attachment to Renaissance revival detailing despite an increasing preference for a red brick expression.



Figure 11 313-15 Drummond Street, Carlton (H0043 and HO41)
Source: Victorian Heritage Database



Figure 12 82-84 Elgin Street, Carlton (HO1)
Source: Google Streetview



Figure 13 170-172 Lygon Street, Carlton (HO1)
Source: Google Streetview



Figure 14 286-288 Lygon Street, Carlton (HO1)
Source: Google Streetview

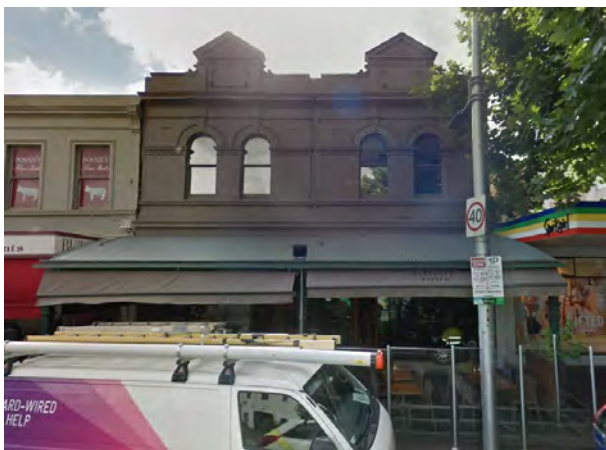


Figure 15 398-400 Lygon Street, Carlton (HO1)
Source: Google Streetview



Figure 16 306-308 Lygon Street, Carlton (HO1)
Source: Google Streetview

ASSESSMENT AGAINST CRITERIA

Yes	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The two-storey, semi-detached pair of brick shops with dwellings above, constructed in two stages between 1899 and 1903, at [466462-468](#) Swanston Street, Carlton is significant.

HOW IT IS SIGNIFICANT

The two-storey, semi-detached pair of brick shops with dwellings above, at [466462-468](#) Swanston Street, Carlton, is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The subject pair of two-storey brick shops with dwellings above, constructed in two stages between 1899 and 1903, is of historical significance (Criterion A). The pair were built for Coleman Liefman, with the Liefman family remaining in possession of the property for some 30 years, and operating a drapery and furniture warehouse throughout. While retailing in Carlton is now concentrated around the high street shopping centre

of Lygon Street and its crossroads, in the nineteenth century, smaller retail centres developed around the suburb including along the main north-south and east-west streets such as Madeline (now Swanston) Street. The subject shops are demonstrative of this local pattern of development. They also provide evidence of an early twentieth century drapery, albeit these businesses generally operated from smaller shops which were not necessarily purpose-built. The grand size of subject building is somewhat unusual in this context, indicative of the dual uses of the Liefman's premises - drapery and furniture warehouse – and also of a level of ambition for, and confidence in, the business. The grand character of the shops carries through to the arcaded verandah to the residential component at first floor level. In addition, the substantial pair replaced earlier and smaller timber buildings, which followed another local pattern; as did the combination of residential and commercial uses within the one building.

The subject pair of two-storey brick shops with dwellings above, is also of aesthetic significance (Criterion E). While the (non-significant) modern development to the rear of the building is substantial and visible, the front portion, including the overall original form and detailing (save for the ground floor) retains its prominence and legibility. The building also demonstrably remains a building of some grandeur. The arcaded first floor is particularly distinguished, enhanced by elaborate Renaissance Revival details, arches with haunches and keystones expressed in render, brick pilasters rising to Corinthian capitals beneath a decorated cornice supported on rendered consoles, and capped parapets with rendered balustrades and incorporating the owner's name, 'Liefman'.

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

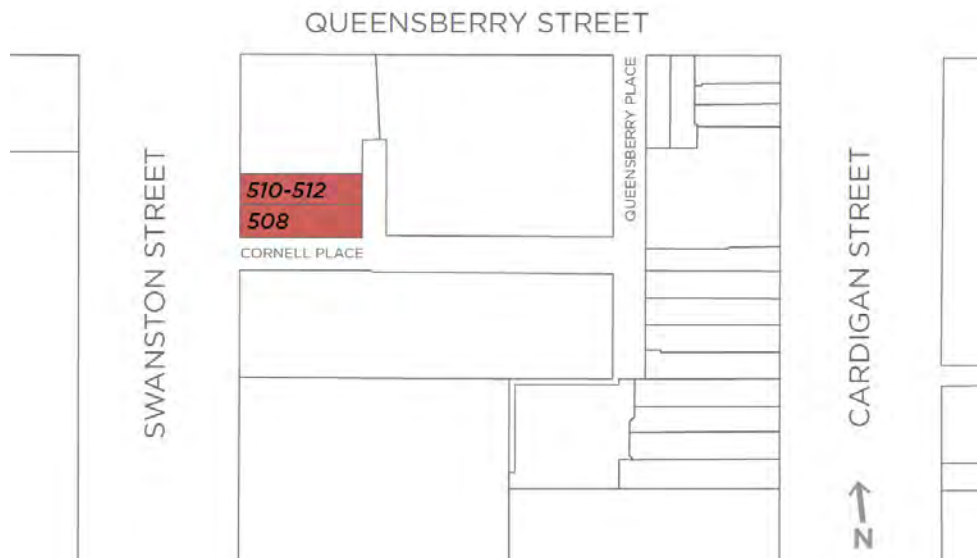
**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 Allom Lovell & Associates, *Mutual Store and Empire Building, Flinders Street, Melbourne: Conservation Management Plan, 2002*, p. 88.
- 2 Caitlin Mahar, in Peter Yule (ed), *Carlton: A History*, Melbourne University Press, Carlton, 2004, pp. 240-44.
- 3 City of Melbourne, rate books, Volume 29: 1890, Smith Ward, rate no. 957, VPRS 5708/P9, Public Record Office Victoria.
- 4 City of Melbourne, Notice of Intent to Build, no. 7426, 1 February 1899, record no. 79832, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, 16 October 2018.
- 5 City of Melbourne, rate books, Volume 36: 1900, Smith Ward, rate no. 865, VPRS 5708/P9, Public Record Office Victoria.
- 6 City of Melbourne, rate books, Volume 39: 1903, Smith Ward, rate nos 850-851, VPRS 5708/P9, Public Record Office Victoria.
- 7 *Sands & McDougall directory*, 1900, 1935.
- 8 *Herald*, 31 May 1904, p. 5.
- 9 *Age*, 18 June 1900, p. 1.
- 10 *Sands & McDougall directory*, 1940, 1950, 1960, 1970.
- 11 466-468 Swanston Street Carlton, Carlton Conservation Study - Nigel Lewis and Associates, 1984 via City of Melbourne i-heritage database, <https://www.melbourne.vic.gov.au/building-and-development/heritage-planning/Pages/i-heritage-database.aspx>.
- 12 *Sands & McDougall directory*, 1862.
- 13 Allom Lovell & Associates, *Mutual Store and Empire Building, Flinders Street, Melbourne: Conservation Management Plan, 2002*, p. 88.
- 14 *Sands & McDougall directory*, 1900.

SITE NAME	508-512 SWANSTON STREET, CARLTON PAIR OF SHOPS AND RESIDENCES
STREET ADDRESS	508 SWANSTON STREET AND 510-512 SWANSTON STREET, CARLTON
PROPERTY ID	532666, 532665



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	C3	HERITAGE OVERLAY	HO112
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	PAIR OF SHOPS AND RESIDENCES
DESIGNER / ARCHITECT / ARTIST:	NOT KNOWN	BUILDER:	OWEN & FORD WILLIAM COULSON

DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	1873-1874
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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
5. BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	5.3 MARKETING AND RETAILING
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

Extent of overlay: The extent of overlay is indicated at Figure 1.

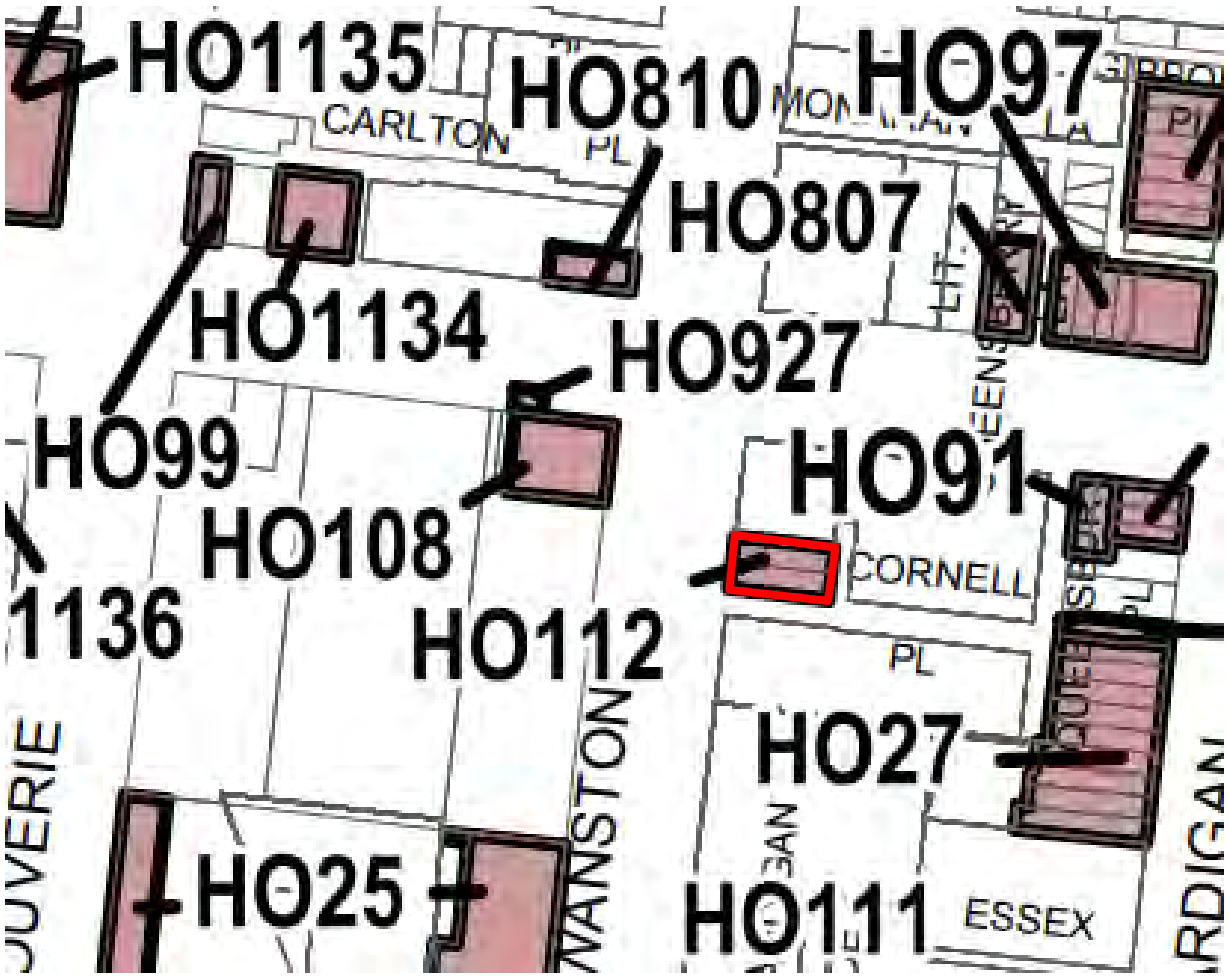


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO112)
Source: Melbourne Planning Scheme

SUMMARY

Nos 508 and [510-512](#) Swanston Street, Carlton, comprise an abutting but detached pair of two-storey masonry retail premises constructed in 1873-4 for different owners. The pair are of local historical and aesthetic significance, and of representative value. While both buildings have been altered to their ground floors, they are largely intact at the upper levels and their early character and use remains legible.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb. While retailing in Carlton is now concentrated around the high street shopping centre of Lygon Street and its cross roads, in the nineteenth century, a number of small retail centres developed around the suburb. This was typical of nineteenth century suburban development, with small collections of shops servicing the immediate surrounding area. The Sands & McDougall directories show a number of groupings of service retailers had been established across the suburb by the early 1860s. The commercial thoroughfares appear to be well established along the north-south and east-west streets by this time, with Cardigan, Madeline (Swanston) and Leicester streets populated by numerous shops. Many of these retailers also lived on the premises in attached residences.

SITE HISTORY

The two shops at 508 and [510-512](#) Swanston Street were constructed in 1873-1874 for two different owners. The subject site was initially sold in 1852 as part of Crown allotment 11, Section 16 of Carlton, in the earliest sales of the extension of Melbourne to the north beyond the Hoddle Grid. This portion of Swanston Street was originally Madeline Street, and was renamed in the 1920s. The allotment was bought by J Alison and A H Knight, who purchased multiple allotments during these early sales in the southern part of Carlton. Alison and Knight operated a bonded store in Flinders Street, and flour mills in Melbourne and Rosebrook, near Port Fairy.¹

By 1870, the east side of Madeline Street near Queensberry Street was occupied by a number of small buildings, including timber and brick shops, with numerous small wooden houses and shanties located on a laneway to the rear.² At this time, Henry Boyce occupied a three-roomed wood shop owned by a Mrs Ryan, from which he worked as a bootmaker.³ Although Boyce's shop was in the vicinity of the subject site, it has not been confirmed if this was the same site. Boyce was listed at 54 Madeline Street in the 1870 *Sands & McDougall directory*.⁴ In June 1873, a notice of intent to build was submitted to the City of Melbourne for the construction of a two-storey shop and dwelling for H Boyce. Owen & Ford of Madeline Street were listed as the builders.⁵ Boyce's new premises were listed in the municipal rate books of 1874, as located at 56 Madeline Street. The building was described as a brick shop of five rooms with kitchen and bath, and was valued at a net annual value (NAV) of £90.⁶

In September 1873, a notice of intent was submitted for the construction of a shop and dwelling on a site owned by John Knight, the adjacent property to that owned by Henry Boyce, being the site of the current [510-512](#) Swanston Street. The builder was listed as William Coulson.⁷ This building was also listed in the rate books of 1874, described as a brick shop of four rooms and kitchen, valued at a NAV of £80. John Knight was the owner and occupier of the shop, then listed at 58 Madeline Street, from which he operated a locksmith and ironmongery business.⁸ Knight advertised his business in 1882 as a 'locksmith, bellhanger, gasfitter [and] furnishing ironmonger', with his shop also offering 'china, glass, and earthenware'. The advertisement also noted his business had been established in 1857.⁹ Knight died in 1894, and his estate inventory identified the property as a shop and dwelling house of eight rooms which had been occupied by him.¹⁰

The two shops can be seen in the Melbourne and Metropolitan Board of Works (MMBW) detail plan of 1896, as occupying a similar footprint, with deep verandahs over the footpath (also visible in the early 1875 image at Figure 2) and small rear yards. The plan shows the properties as 66 and 68 Madeline Street; street numbering fluctuated through the nineteenth century as allotments were progressively subdivided. As there is no workshop associated with Knight's shop at no. 68, it is likely ironmongering did not form a major part of his business at this point. As can be seen in the 160':1" plan, which indicates materiality of buildings, Knight's property had two small timber additions at the rear, possibly accounting for the increase in room numbers from the building's construction to Knight's estate inventory. The first floor levels of both shops can also be seen in a c. 1920s photograph, taken from the Carlton Brewery (Figure 5). At that time, the shop at 510-512 Swanston Street retained its verandah, although the verandah at no. 508 had been removed. Both were subsequently reinstated as cantilevered metal-clad awnings.

By 1900, both shops were listed as vacant, but by 1905 were occupied by a box manufacturer (no. 508) and an underclothing manufacturer (no. 510-512).¹¹ Both shops were occupied by a variety of businesses through the twentieth century including brush manufacturer (1920), tent manufacturer (1920-50), grocer (1940-50) and, following the connection of the two shops in the early 1960s, licensed grocers (1960-70s).¹²



Figure 2 View south down Madeline Street from Queensberry Street, c. 1875, with the recently constructed subject buildings indicated
Source: American & Australasian Photographic Company, a2825197, Mitchell Library, State Library of New South Wales

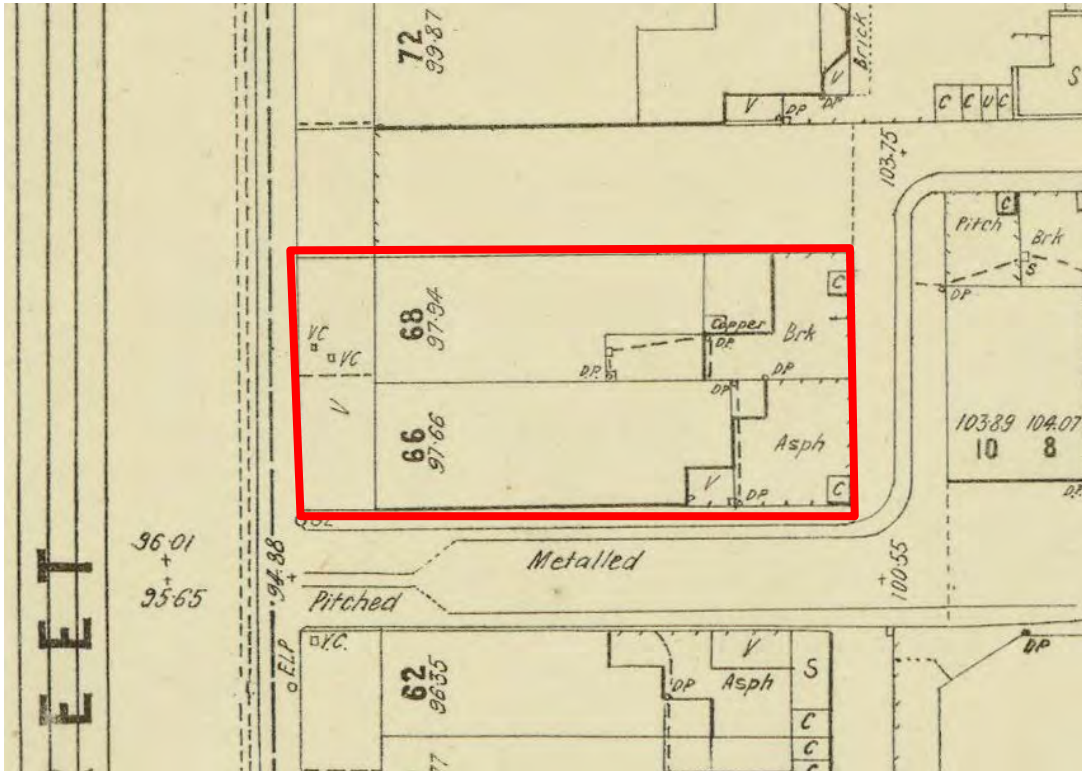


Figure 3 MMBW detail plan No. 1179 and 1180, 1896
Source: State Library of Victoria

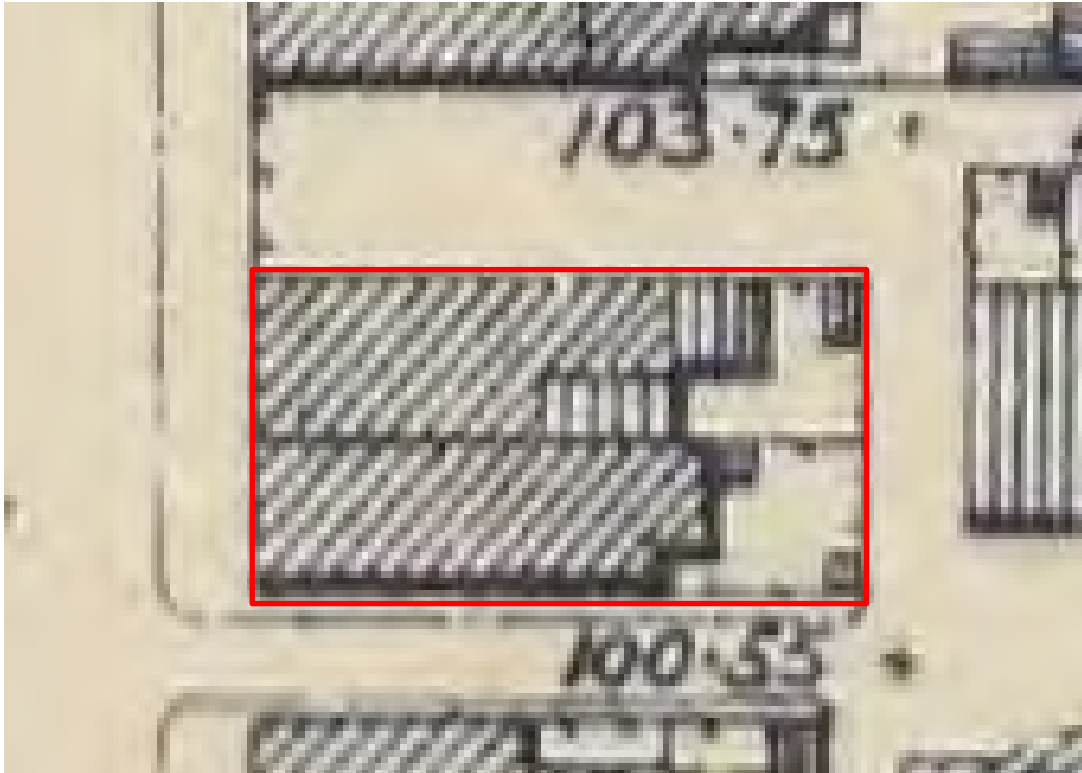


Figure 4 MMBW 160':1" plan no. 30, 1896, with brick structures indicated by diagonal hatching and timber shown as vertical lines; the subject buildings are indicated
Source: State Library of Victoria



Figure 5 View from the Carlton Brewery, c. 1920s, with the first floors of the shops at 508 and 510-512 Swanston Street visible (indicated)

Source: Walter Vears Collection, H99.149/60, State Library of Victoria

SITE DESCRIPTION

HO112 comprises an abutting but detached pair of retail premises at 508 and 510-512 Swanston Street (Figure 6). Constructed independently, both buildings first appear in the rate books of 1874.

No. 508 Swanston Street comprises a two-storey building with a shop at ground floor level and residence above. While it has been substantially altered at ground floor level, the upper storey remains largely intact to its early state demonstrating straightforward Renaissance Revival stylings. The building was constructed to the street and side boundaries with a deep verandah over the adjacent footpath (Figure 3). This had been removed by 1927 (Figure 5). Two large openings, at ground floor level, present at that time, have since been altered to produce the large shop window found on site today. Its aluminium shopfront dates from the relatively recent past. The extant cantilevering verandah was constructed after 1927. It shares a broad form and a Moderne pressed metal soffit with its neighbour at no. 510-512 suggesting that the two verandahs were constructed concurrently in c. 1930s. Three window openings at first floor level take an arch-headed form and present as an arcade to the street. Each opening incorporates stylised Corinthian pilasters to reveals and sliding-sash timber windows. Wingwall elements take the form of simple pilasters extending above the verandah to parapet level. The parapet presents a simple cornice with an egg and dart molding to its underside. Unusually, the cornice is supported on upended classical consoles. This unconventional use of off-the-shelf elements suggests the involvement of a builder rather than an architect or other designer familiar with classical architecture. Above the cornice, a segmental-arched pediment is flanked by scrolls. Lion's head motifs cap the wingwalls. A surviving orb to the southern end of the parapet features further lion's head devices. A similar orb at the northern end has been removed. Some evidence of original ashlar ruling to render survives along the side of the building.

No. 510-512 Swanston Street is simpler and less ornate. It also takes the form of a two storey building incorporating a ground floor shop with residence above. Again, the ground floor shop window has been substantially enlarged. An extant timber shopfront appears to date from c. 1970s. Above the verandah, the façade is largely unadorned. Two windows at first floor level incorporate simple architraves and small projecting hoods above. Above, the parapet takes the form of a simple cornice. A simple segmental pediment with scrolls to either side is located centrally above the parapet. A large illuminated advertising sign is located above the pediment.



Figure 6 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 7 Shops at 508 and 510–512 Swanston Street, Carlton



Figure 8 Parapet ornament at no. 508 (at left); pressed metal verandah soffit (at right)

INTEGRITY

Both buildings have been altered to the extent of their ground floor presentation and verandahs. However, they are largely intact at the upper levels and their early character and use remains legible.

COMPARATIVE ANALYSIS

By the 1870s Carlton was a substantially developed suburb. It was mainly residential, but with commercial development to some streets and historic shops distributed throughout. Cardigan and Bouverie streets, in the 1850s, had some very early commercial development with grocers, general stores and butchers listed in the directories of the time, along with boot makers, coach makers, plumbers and cabinet makers.¹³ Commercial development increased throughout the nineteenth century, to streets or sections of streets including Lygon, Elgin, Rathdowne, Nicholson, Faraday and Grattan streets, as well as Swanston Street.

Nos 508 and 510-512 Swanston Street are demonstrative of the more substantial masonry shops with premises, which were constructed in the 1870s following the introduction of tighter building regulations with the extension of the *Building Act* to cover Carlton in 1872.¹⁴ These tended to replace the earlier and more modest timber shops which had proliferated in Carlton from the 1850s. The more substantial post-1870s shops are numerous throughout the suburb.

These historic retail and commercial buildings of Carlton are typically of two-storeys, in brick or rendered masonry, with no setbacks, and intact first floor (and upper level) facades and parapets. The first floors historically were used as residences for the shop proprietors. Many ground floor facades have been modified, as is typical of retail operations where there has been pressure to change the appearance of the shopfronts, mainly through introducing larger expanses of glass. Entry arrangements have also often been changed or modified, and original verandahs and awnings have been removed, especially post-supported verandahs, and sometimes replaced with simpler awnings. The shop pair at 508 and 510-512 Swanston Street are typical of these types of changes.

The subject premises are realised in a straightforward Italianate mode which had become a common architectural expression in Melbourne by the 1880s. As Timothy Hubbard noted in the *Encyclopedia of Australian Architecture*:¹⁵

Flexibility and adaptability were the secrets to the success of the Italianate style. It could range from the simplest of buildings to the grandest. It was not a precise style and could accommodate different levels of architectural sophistication. It could be formally symmetrical or informally asymmetrical. The style was easy to copy and could be used by speculative builders buying stock items for decoration. Most importantly, the Italianate style used the vocabulary of classical architecture freely but sparingly, generally with relatively plain expanses of wall and hipped roofs with bracketed eaves.

Australia's first example of Italianate architecture is sometimes taken to be the New South Wales' 'Bungaribee' (1825, demolished), although this formed a reasonably crude precursor to the fully-developed style.¹⁶ The mode received immense attention and popularity following the construction of Queen Victoria and the Prince Consort's Osborne House on the Isle of Wight (1845), which became the inspiration for William Wardell's Government House in Melbourne (1870-6).¹⁷ The style was ubiquitous in Melbourne through the 1870s and 1880s and was the logical stylistic choice as the first wave of development in Carlton was replaced with more permanent buildings.

More generally, the shop pair are a remnant of historic retail development in Carlton as it evolved from the 1870s. They are among the shops which have survived, often on main roads and streets, where they provide ongoing evidence of historic commercial and retail activity in these areas.

The examples reproduced below demonstrate some of the typical characteristics of shops constructed in Carlton from the 1870s, and as described above. The images illustrate retail buildings from the earlier (row of three shops, Elgin Street) through to the later nineteenth century period (Rathdowne Street). The shops all retain their intact first floor facades and parapets, but demonstrate various changes to the ground floor shopfronts. They retain, or have lost, their original post-supported verandahs. They also illustrate the diversity of building expression and details as is found throughout Carlton in terms of historic commercial and retail buildings. The two shops at 508 [add 510](#)-512 Swanston Street are comfortably within this context.

Examples referred to above, including comparative examples comprise the following places:

- 221-223 Lygon Street, Carlton (HO1, Figure 9)
- 153-159 Elgin Street, Carlton (HO1, Figure 10)
- 164-180 Rathdowne Street, Carlton (HO1, Figure 11)
- 323-327 Lygon Street, Carlton (HO1, Figure 12)



Figure 9 Shops, 221-223 Lygon Street, Carlton (HO1)
Source: Lovell Chen



Figure 10 Shops, 153-159 Elgin Street, Carlton (HO1)
Source: Lovell Chen



Figure 11 Shops, 164-180 Rathdowne Street, Carlton (HO1)
Source: Lovell Chen



Figure 12 Shops, 323-327 Lygon Street, Carlton (HO1)
Source: Lovell Chen

ASSESSMENT AGAINST CRITERIA

Yes	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
Yes	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The two shops at 508 and [510-512](#) Swanston Street, Carlton, constructed in 1873-4, are significant.

HOW IT IS SIGNIFICANT

The shops at 508 and [510-512](#) Swanston Street, Carlton, are of historical and aesthetic significance, and of representative value.

WHY IT IS SIGNIFICANT

The two shops at 508 and [510-512](#) Swanston Street, Carlton, are of historical significance (Criterion A). The shops were constructed in 1873-4 for different owners, and are significant surviving early commercial/retail buildings in this area of Swanston Street (formerly Madeline Street) in the southern part of Carlton. The subject section of street developed from the 1850s with small buildings, including timber and brick shops, with small timber houses and shanties to the rear. The construction of the subject more substantial masonry shops

followed the introduction to Carlton in 1872 of tighter building regulations, with the extension of the *Building Act* to cover the suburb. The newer buildings tended to replace the earlier and more modest timber shops, with the current building at 508 Swanston Street being demonstrative of this historical pattern in that it replaced a much smaller three-roomed timber building. The survival of these buildings therefore informs an understanding of historic commercial development in Carlton, including to the main streets where they provide ongoing evidence of long-standing retail activity. The retention of the commercial/retail use for the shops' 140 years of history is also of note, demonstrating the longevity and importance to the suburb, of these early historic land uses.

The two shops at 508 and [510-512](#) Swanston Street, Carlton, are of aesthetic significance (Criterion E). The building at [510-512](#) Swanston Street is finely detailed and relatively ornate at first floor level. Its Renaissance Revival elements include arch-headed windows with stylised Corinthian pilasters to reveals; wingwall pilasters extending above the verandah to parapet level; and upended classical consoles supporting the parapet cornice. By comparison, 508 Swanston Street is more simply detailed, but nonetheless consistent with its early 1870s date.

The two shops at 508 and [510-512](#) Swanston Street are also representative of the more substantial masonry shops with premises which were constructed in Carlton from the 1870s (Criterion D). They display the typical characteristics of many of these nineteenth century retail and commercial buildings in the suburb, being of two storeys, of rendered masonry, with no setbacks, and retaining intact first floor (and upper level) facades and parapets. The ground floor facades/shopfronts have been modified, and the original verandahs replaced by awnings, but again this is a commonplace outcome for these buildings.

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

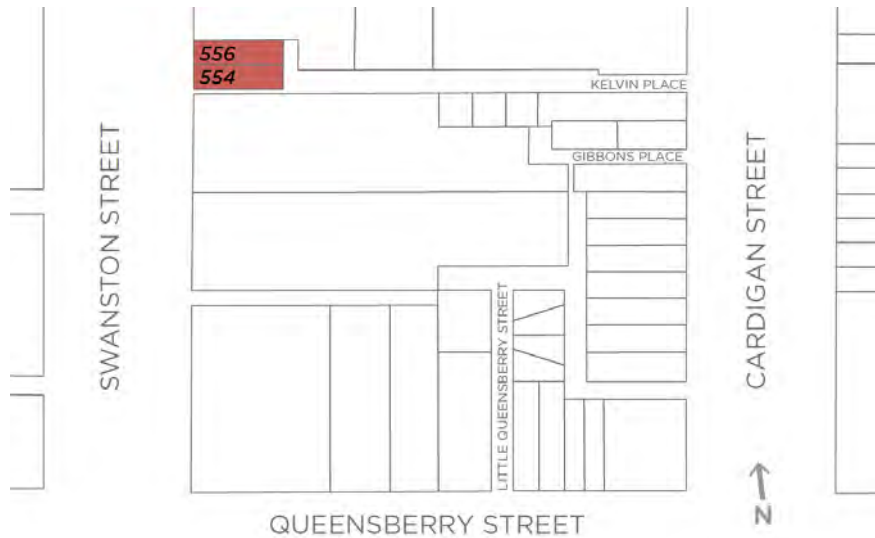
ENDNOTES

- 1 *Sands & Kenny directory*, 1858; *Argus*, 12 January 1853, p. 6.
- 2 City of Melbourne, rate books, Volume 9: 1870, rate nos 881-900, VPRS 5708/P9, Public Record Office Victoria.
- 3 *Sands & McDougall directory*, 1870; City of Melbourne, rate books, Volume 9: 1870, Smith Ward, rate no. 893, VPRS 5708/P9, Public Record Office Victoria.
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- 9 *Jewish Herald*, 17 November 1882, p. 2.
- 10 John Knight, 1894, Probate and Administration Files, VPRS 28/P2/383, item 54/770, Public Record Office Victoria.
- 11 *Sands & McDougall directory*, 1900, 1905.
- 12 *Sands & McDougall directory*, 1920, 1945, 1960, 1974; City of Melbourne, Building Application Index, 508 Swanston Street, Carlton, 19 January 1961, Public Record Office Victoria, accessed via www.ancestry.com.au.
- 13 *Sands & Kenny directory*, 1857.
- 14 *Argus*, 25 October 1872, supplement, p 1.
- 15 Timothy Hubbard in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 16 Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 17 Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 356.

SITE NAME 554-556 SWANSTON STREET, CARLTON PAIR OF DWELLINGS

STREET ADDRESS 554 SWANSTON STREET AND-556 SWANSTON STREET, CARLTON

PROPERTY ID 109372, 109371



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	C3	HERITAGE OVERLAY	HO113
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	PAIR OF DWELLINGS
DESIGNER / ARCHITECT / ARTIST:	NORMAN HITCHCOCK	BUILDER:	NORMAN HITCHCOCK
DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	1883

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
	6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

Extent of overlay: The extent of overlay is indicated at Figure 1.

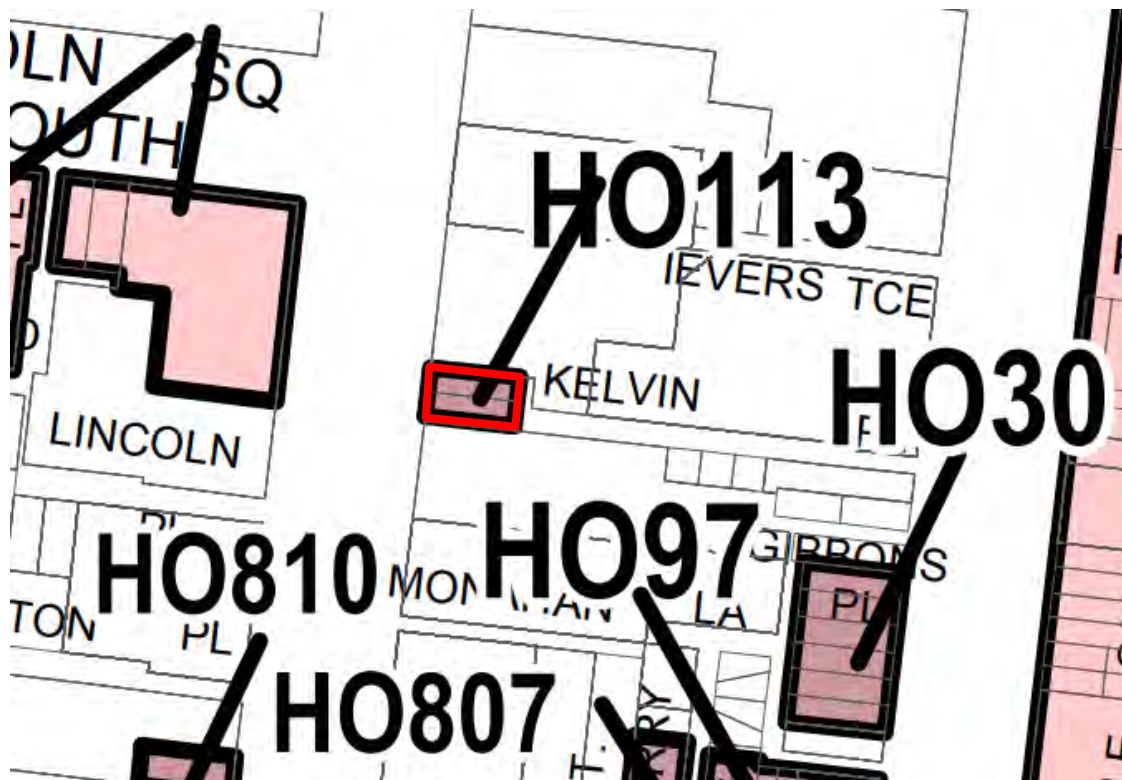


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO113)
Source: Melbourne Planning Scheme

SUMMARY

The 1883 semi-detached pair of double-storey rendered masonry houses at 554-556 Swanston Street, Carlton, is of local historical and aesthetic significance. The building is of a type (semi-detached) which originated in England in the late eighteenth century, and became a popular form of housing in inner Melbourne. The building is also associated with, and displays some of the typical design characteristics of, noted architect Norman Hitchcock.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ The re-

subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building (1880) and development of Carlton Gardens from the 1850s, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares. Swanston Street developed with a mix of retail, residential and manufacturing, leading to the University of Melbourne at the north of the suburb.

SITE HISTORY

The semi-detached pair of houses at 554-556 Swanston Street, Carlton was constructed in 1883 for Mrs A Mills. The property was known as 116-118 Madeline Street, prior to Madeline Street being renamed Swanston Street in the 1920s.

The subject site was part of Crown allotment 15, Section 23 in Carlton, which was purchased by R Hepburn in 1853; Hepburn purchased a number of allotments in this part of Carlton. In the 1870s and into the early 1880s, John Mills had owned and occupied the site, operating a furniture dealership from a timber store.² Madeline Street between Queensberry and Pelham streets can be seen in a Charles Nettleton photograph of 1870, which shows a collection of small mainly timber buildings (Figure 2) and the two storey Canada Hotel. By the 1880s, this part of Madeline Street comprised a mix of buildings including small timber houses and brick shops.³

In 1882, a notice of intent to build was submitted to the City of Melbourne for the construction of two two-storey houses on a site in Swanston Street, Carlton owned by Mrs Mills. The notice listed Norman Hitchcock as both builder and architect.⁴ Hitchcock was prolific during the 1880s and 1890s, preparing designs for residential and commercial buildings in the inner northern suburbs, including Park Terrace in Royal Parade, the free-standing terrace Montefiore House in Rathdowne Street, and the shops at 198-204 Faraday Street, Carlton.⁵

The residences were complete by the date of the 1883 rate books, and were described as brick houses of six rooms with balcony, verandah, bath and wash house, and a net annual value (NAV) of £50.⁶ Both houses were occupied, with musician Frank Bellini residing in what is now 554 Swanston Street.⁷ Although the earlier furniture store had been listed under the ownership of John Mills, the residences were listed with 'Mrs Mills' (Elizabeth), as the owner.

The building was named Keady Hill House, after Keady, a village in Ireland. The semi-detached pair can be seen in the 1896 Melbourne and Metropolitan Board of Works (MMBW) detail plan (Figure 3). The houses are set back from the street with gardens and tiled pathways, with access to the rear from Kelvin Place. The properties remained residential through much of the twentieth century.⁸ By the 1970s, no. 554 was occupied as the offices of manufacturing agent, W L Bassett & Son.⁹



Figure 2 View from Carlton Brewery of east side of Swanston Street between Queensberry and Pelham streets, Carlton, 1870. Approximate location of subject site indicated (prior to construction of the current buildings)

Source: Charles Nettleton, photographer, Victorian Patents Office Copyright Collection, H96.1601529, State Library of Victoria

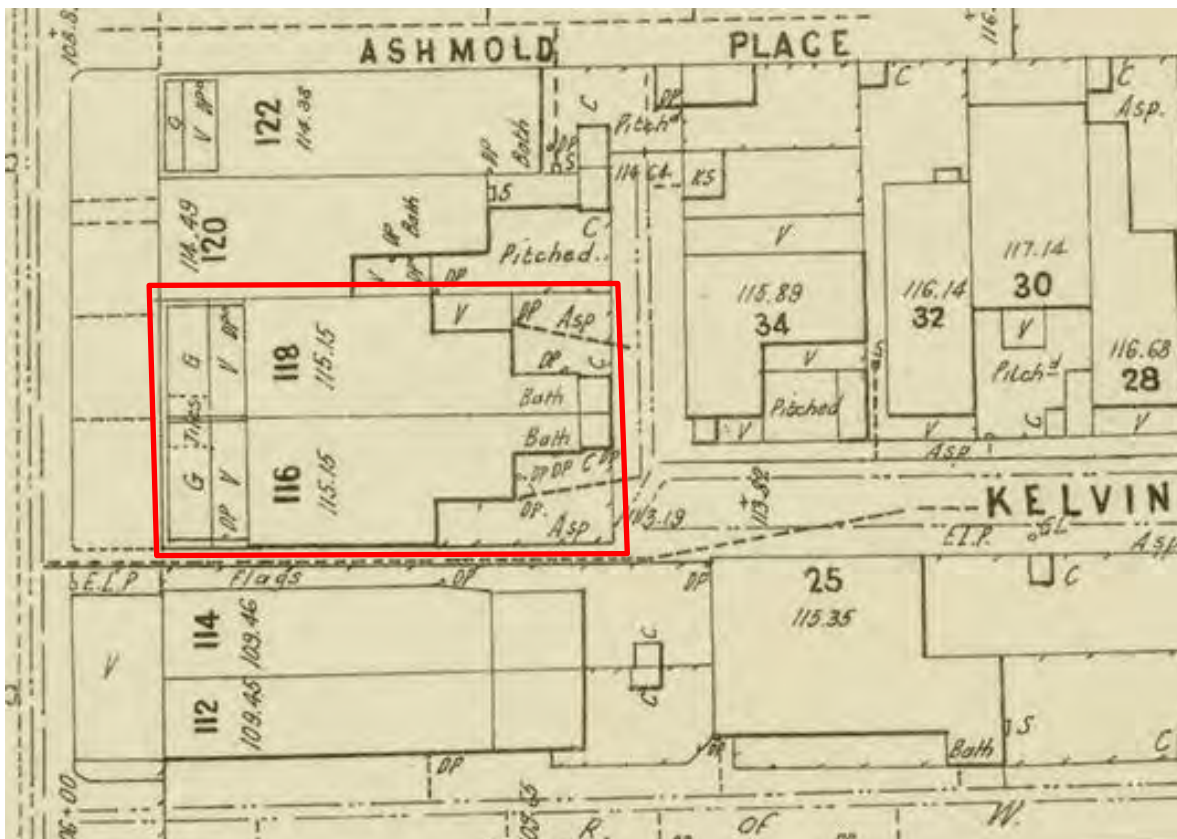


Figure 3 MMBW detail plan no. 1178, 1896, with subject buildings indicated

Source: State Library of Victoria



Figure 4 Keady Hill House, 1984

Source: Building Identification Form, Nigel Lewis and Associates, Carlton Conservation Study, 1984

SITE DESCRIPTION

The subject site is located on the eastern side of Swanston Street to the north of its intersection with Queensberry Street (Figure 5). Local sections of the street are reasonably mixed having generally been redeveloped in recent decades. The subject terrace pair is of rendered masonry construction which was overpainted before 1984 (Figure 4). Both dwellings retain original double-storey verandahs between wingwalls, enclosing small tiled aprons with balcony areas above. The dwellings share a hipped roof extending into the site. Slate roof pitches have been replaced in steel throughout and original chimneys have been removed (Figure 6).

Each verandah incorporates an off-centre cast iron column rising to cast iron friezes at both levels; original cast iron balustrades at first floor level survive. Above, the verandah roofs adopt a concave profile. However, the cast iron work friezes are not consistent across the two dwellings. Site inspections suggests that some verandah detailing to the more northerly verandah has been removed and replaced in similar profiles. Wingwalls to no. 556 retain evidence of earlier fixings and other traces of the lost verandah elements. Timber detailing to the verandah roof survives in poor condition. The more southerly verandah survives more or less intact.

At ground floor level, masonry walls extend from each wingwall to steel palisade fences along the street frontage to enclose a small garden area. The original front cast iron palisade fences on a bluestone plinth to the street also retain original cast iron gates enclosing a small garden setback which has since been tiled. A bluestone retaining wall to the ground floor verandah apron also survives.

The entrance to each dwelling is elevated, and accessed by flights of stone steps. The entries are also framed by the off-centre cast iron verandah columns.



Figure 5 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 6 Mascarons (at left); Swanston Street facade (at right)

Noted architect Norman Hitchcock prepared the design for the building which incorporates a number of his typical rendered details including mascarons at ground and first floor level to wing- and party-walls. The ornamented parapet takes a balustraded form with a semi-circular pediment device at its centre flanked by acorn devices. Wingwalls are crowned by decorative urns.

Large, west-facing canvas awnings have been introduced at ground floor level which limits detailed assessment of the ground floor doors and windows; however, it is evident that the main entry door is a later element. Timber-framed, double-hung, sash windows, survive at first floor level.

The building survives in a somewhat reduced state of intactness, due to changes to the more northerly verandah and paving of the front setback area.

INTEGRITY

The semi-detached pair retains a medium-high level of integrity, diminished to some degree by the external changes described above. The modern awning prevents an assessment of the ground floor façade to each dwelling.

COMPARATIVE ANALYSIS

The subject building is a substantial two-storey semi-detached residential pair in a broadly Italianate mode to designs by notable architect Norman Hitchcock.

Suburban semi-detached houses first began to be planned systematically, in England, in the late eighteenth century as a compromise between the terraced housing close to the city centre, and the detached 'villas' further out, where land was cheaper. Consequently, the earliest examples demonstrated a simple Georgian character. Early examples survive in, what are now, the outer fringes of Central London. While the English middle classes gravitated towards this new building typology, a shift in the population from the impoverished country areas to London and larger regional towns was underway. Cities offered labourers housing in tenement blocks, rookeries and lodging houses, and philanthropic societies turned their attention towards improved accommodation for the poor. In 1850, the Society for Improving the Condition of the Labouring Classes,¹⁰ published designs for semi-detached dwellings. Their 1850 publication, 'The Dwellings of the Labouring Classes', written by Henry Roberts, included plans for model semi-detached cottages for workers in towns and the city. In 1866, the 'Metropolitan Association for Improving the Dwellings of the Industrious Classes', founded by Rev Henry Taylor, built Alexander Cottages at Beckenham in Kent, on land provided by the Duke of Westminster. This development grew to comprise 164 semi-detached pairs.¹¹ Further north in the wool towns of Yorkshire, some mill owners built villages for their workers from c. 1850. Each incorporated a hierarchy of houses with long terraces for the worker, larger houses in shorter terraces for the overlookers, semi-detached houses for the junior managers, and detached houses for the elite.¹²

Grand semi-detached residences of the kind found in suburban London are rare in Victoria. Only two notable examples are included on the Victorian Heritage Register, namely, Leyton & Rochford in Geelong (Figure 7, VHR H0562, HO163) dating from c. 1850; and Urbrae in Richmond (Figure 8, VHR H0719, HO276) created through the remodelling and subdivision of an earlier building in c. 1900.

In Melbourne, architects, builders and developers often sought to produce less commodious variations on the English typology. Large numbers of these simpler examples are included in the Heritage Overlay (HO) of Melbourne's inner-suburban planning schemes. The following examples are included in the Carlton Precinct (HO1) which forms part of the current study area. Similar examples also survive in nearby suburbs such as East Melbourne, Fitzroy and Parkville, although few semi-detached pairs survive in the central city. The buildings noted below are typically contributory in terms of Melbourne's grading system.

- 46 Palmerston Street, Carlton (c. 1860s, HO1, Figure 9). Very modest single-storey bluestone pair – altered.
- 126-8 Station Street, Carlton (pre-1878, HO1, Figure 10). Very modest single-storey rendered pair.
- 82-4 Carlton Street, Carlton (c. 1860-1, HO1, Figure 11). Two-storey pair in bluestone and rendered brick with an unusual timber verandah.
- 26-8 Barkly Street, Carlton (1861-7, HO1, Figure 12). Modest single-storey rendered pair recalling Georgian antecedents.
- 38 Carlton Street, Carlton (HO1, Figure 13). Very simple two storey pair without verandahs.
- 134-6 Barkly Street Carlton (c. 1860s, HO1, Figure 14). Two-storey pair with unusual timber verandah
- 36 Macarthur Place, Carlton (early Victorian, HO1, Figure 15). Unusual early two-storey example with single-storey verandah.
- 860-4 Swanston Street (c. 1860s, HO1, Figure 16). Single-storey bluestone pair.
- 131 Barkly Street, Carlton (c.1870s, HO1, Figure 17). Single storey brick pair.
- 232-4 Faraday Street, Carlton (pre-1873, HO1, Figure 18). Single storey brick pair.
- 306 Cardigan Street (early Victorian, HO1, Figure 19). Unusual early two-storey example with single-storey verandah.

The following semi-detached pairs are located within the current study area, and have an individual Heritage Overlay listing.

- 199-201 Cardigan Street (1874, HO35).
- 133-5 Queensberry Street (1885-6, HO36, Figure 20).
- 466 Swanston Street (1900-3, HO111, Figure 22).
- 676-8 Swanston Street (HO116, Figure 23)

These latter semi-detached pairs are generally distinguished by their intactness and integrity to their early states.

Considered in the context of the buildings noted above, 554-556-Swanston Street is a reasonably straightforward example of a semi-detached terrace pair whose form is typical rather than extraordinary. Its design incorporates a number of typical features of the mode. As Goad & Tibbetts note,¹³

From the 1860s the extensive use of cement decoration and cast iron created an astonishing array of decorative designs and ... a distinctive Australian idiom of terrace housing was created. Significant parts of the building were enriched with cement decorations, especially around the parapet and to the wingwalls at points corresponding to floor and ceiling divisions, as well as around windows. Cast iron was used for verandah columns, balustrades and fencings as well as for decorative brackets or valences.

The subject building and the pairs at 199-201 Cardigan Street and 676-8 and 680-2 Swanston Street are all rendered masonry pairs of the kind described above. They retain cast iron verandahs and detailing that is representative of developments of this type. They are distinguished by their intactness or legibility to their early states. While occasionally isolated from similar buildings, they evoke the character created when streetscapes of attached dwellings with simple Italianate or Renaissance Revival detailing proliferated through Melbourne's inner north. While Victorian semi-detached dwellings are still considered to be reasonably commonplace in inner suburban Melbourne, a relatively small proportion of the original stock of these building survives and intact examples of this typology are, relatively speaking, rare.

The subject dwelling is also realised in a lively and theatrical variant of the Italianate architectural style developed by noted Melbourne architect, Norman Hitchcock. The Italianate mode became a common architectural expression in Melbourne by the 1880s. As Timothy Hubbard noted in the *Encyclopedia of Australian Architecture*:¹⁴

Flexibility and adaptability were the secrets to the success of the Italianate style. It could range from the simplest of buildings to the grandest. It was not a precise style and could accommodate different levels of architectural sophistication. It could be formally symmetrical or informally asymmetrical. The style was easy to copy and could be used by speculative builders buying stock items for decoration. Most importantly, the Italianate style used the vocabulary of classical architecture freely but sparingly, generally with relatively plain expanses of wall and hipped roofs with bracketed eaves.

Australia's first example of Italianate architecture is sometimes taken to be the New South Wales' 'Bungaribee' (1825, demolished), although this formed a reasonably crude precursor to the fully-developed style.¹⁵ The mode received immense attention and popularity following the construction of Queen Victoria and the Prince Consort's Osborne House on the Isle of Wight (1845), which became the inspiration for William Wardell's Government House in Melbourne (1870-6).¹⁶ A range of local practitioners including Wardell, Joseph Reed, Thomas Watts, William Salway and others worked exclusively in the mode while more such as J. A. B. Koch and Charles Webb offered a mantle of Italianate detailing as one of a range of architectural expressions that could be applied.

The style was ubiquitous in Melbourne through the 1870s and 1880s and was the logical stylistic choice as the first wave of development in Carlton was replaced with more permanent buildings. In the current study area, comparable semi-detached pairs in an Italianate mode survive in large numbers.

Norman Hitchcock was one of a number of architects who developed an identifiable personal approach to the omnipresent Italianate style. As noted in the Encyclopedia of Australian Architecture,¹⁷

Norman Hitchcock (c. 1839-1918) had an active decade of practice as an architect in Melbourne during the 1880s. His designs were quite distinctive, particularly in his use of modelled elements in cement, including swags, 'chariot wheel' brackets, putti, vermiculation and the aesthetic distortion, usually applied to columns known as entasis. His vocabulary was based on the architectural language and approach of the Renaissance.

His designs for the Victoria Bakery, Collingwood (c. 1886-8) and the former Jewish News Building, Carlton, Vic. (c. 1888) were extraordinary confections of eclectic elements that defied convention.

Hitchcock's Melbourne oeuvre generally comprises retail groups and residential development in the form of terrace rows and semi-detached residential pairs. A limited survey of Hitchcock's work identified the following:

- Shops at 198-204 Faraday Street, Carlton (c. 1886, HO1, Figure 24)
- *Ardvarnish*, 65 Murphy Street, South Yarra (c.1872, remodelled by Hitchcock in 1887, HO563)
- Ellen's Terrace, 123-125 Drummond Street, Carlton (1860 remodelled by Hitchcock c. 1880s, HO1)
- Victoria Buildings, 193-207 Smith Street, Fitzroy (1888-9, HO333 – City of Yarra)
- Single storey terrace row, 2-6 Moorhouse Street, Richmond (c. 1888, HO338 – City of Yarra)
- Trinity Terrace, 157 Royal Parade, Parkville, 1887 attributed to Hitchcock (HO321)
- Melbournia Terrace, 1-13 Drummond Street, Carlton (1876-7, HO1)
- Shops, 296-298 Malvern Road, Prahran (c. 1880s, HO163 – City of Stonnington)
- Terrace row, 64-68 High Street, Windsor (c. 1880s, HO581 – City of Stonnington)
- Villa, 70-72 Albert Street, East Melbourne, (early 1890s, HO2)
- Semi-detached pair, 11-13 Cromwell Road, South Yarra (HO304 – City of Stonnington)
- House and Wimmera Bakery, 78-84 Millswyn Street, South Yarra (c. 1880s, HO6)
- Elizabeth House, 71 Royal Parade, Parkville (c. 1880s, HO4)
- Holcombe Terrace, 201-205 Drummond Street, Carlton (1884, HO1, Figure 24)
- Terrace Row, 75-81 Mason Street, South Yarra (c. 1880s, HO6)

Within the current study area, Norman Hitchcock designed the dwelling at 49 Rathdowne Street (c. 1884-5) which shares a number of decorative details with the slightly earlier subject building.

The Encyclopedia of Australian Architecture¹⁸continues,

Hitchcock evidently had significant financial troubles, as there was a forced sale of his assets in 1890 and he was declared insolvent in 1891. After this, Hitchcock undertook few commissions until 1896 when he moved to WA. In Perth and Fremantle he worked with his son, Alfred Archibald William Hitchcock from at least 1903. The practice was known for a time as Norman Hitchcock & Son. Hitchcock Snr's WA-based work used almost identical details and arrangements to those employed in his designs for Melbourne terrace houses, such as that at 46-52 King Street, East Fremantle, WA (c1903). His most prominent building of this period was Glanville's Buildings, East Fremantle (1902), a red-brick building with Hitchcock's trademark details, including a multitude of putti, a mix of foreshortened and normal columns and piers, and other corrupted details combined in a magnificent, not-quite-right confection.

On the basis of the above, it is evident that the subject dwelling at 554-556 Swanston Street, Carlton is not necessarily a key work within Hitchcock's catalogue. Large retail developments such as the former Carlton Gazette offices at 198-204 Faraday Street and the Victoria Buildings in Smith Street, Fitzroy, or long residential terraces such as Melbournia Terrace and Holcombe Terrace provide the clearest insights into Hitchcock's work. Nonetheless, Hitchcock produced a number of smaller residential buildings and the subject pair demonstrates his trademark detailing in a different setting. The subject dwelling survives as a capable and substantially intact element illustrating this aspect of his work.

In this light, the semi-detached pair at 554-556 Swanston Street comprises a straightforward, two-storey residential pair in rendered brick. Both dwellings retain double-storey verandahs that became a popular adornment to terrace rows and semi-detached housing through the 1870s. Similar examples are extant at 82-84 Carlton Street (in HO1) and 191-201 Cardigan Street (HO32). These pairs all retain cast iron verandahs and survive as representative examples of developments of this type. However, the subject building is of additional interest for its rendered detail, being 'trademarks' of Norman Hitchcock's designs.



Figure 7 'Leyton' and 'Rochford' villas, 224 Moorabool Street, Geelong (VHR H0562 and HO163)
Source: Victorian Heritage Database



Figure 8 Urbrae, 171 Hoodle Street, Richmond (VHR H0719 and HO267),
Source: Victorian Heritage Database



Figure 9 46 Palmerston Street, Carlton (HO1)
Source: Streetview



Figure 10 126-8 Station street, Carlton (HO1)
Source: Streetview



Figure 11 82-4 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 12 26-8 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 13 38 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 14 134-6 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 15 36 Macarthur Place North (HO1)
Source: Streetview



Figure 16 860-4 Swanston Street, Carlton (HO1)
Source: Real Estate View



Figure 17 131 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 18 323-234 Faraday Street, Carlton (HO1)
Source: Streetview



Figure 19 306 Cardigan Street, Carlton (HO1)
Source: Streetview



Figure 20 133-5 Queensberry Street (HO36)
Source: Lovell Chen



Figure 21 199-201 Cardigan Street, Carlton (HO32)
Source: Lovell Chen



Figure 22 466 Swanston Street, Carlton (HO111)
Source: Lovell Chen



Figure 23 676-82 Swanston Street, Carlton (HO116)
Source: Lovell Chen



Figure 24 Shops at 198-204 Faraday Street, Carlton, (HO1)
Source: Pinstrest



Figure 25 Holcombe Terrace, 201-5 Drummond Street, Carlton (H01)
Source: Victorian Heritage Database

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The semi-detached pair of rendered masonry houses at 554-556 Swanston Street, Carlton, constructed in 1883, is significant.

HOW IT IS SIGNIFICANT

The 1883 semi-detached pair of rendered masonry houses at 554-556 Swanston Street, Carlton, is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The semi-detached pair of houses at 554-556 Swanston Street, Carlton, is of historical significance (Criterion A). The building was constructed in 1883 for Mrs A Mills, in the early period of the Boom in Melbourne. While now somewhat isolated from similar buildings, the pair still evoke the historic character of Carlton streetscapes of the nineteenth century. As a semi-detached pair, the building is directly associated with a housing type which originated in England in the late eighteenth century, and grew in popularity in the next century. In Melbourne, architects, builders and developers often sought to produce less commodious variations on this English typology, and large numbers of semi-detached pairs survive in the inner suburbs. The subject building is also associated with noted and prolific architect and builder, Norman Hitchcock, who was particularly busy in Melbourne's inner northern suburbs during the 1880s.

The semi-detached pair of houses at 554-556 Swanston Street, is also of aesthetic significance (Criterion E). While a relatively straightforward, two-storey rendered masonry residential pair, with double-storey cast iron verandahs and elevated entrances behind original iron palisade fences on a bluestone plinth, the subject building gains additional interest for its rendered detail, being 'trademarks' of Hitchcock's designs. These details include mascarons at ground and first floor level to wing- and party-walls; the ornamented parapet with a balustraded form and a semi-circular pediment at its centre flanked by acorn devices; and wingwalls crowned by decorative urns.

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall directory*, 1873
- 2 *Sands & McDougall directory*, 1870, 1880; City of Melbourne, rate books, Volume 21: 1882, Smith Ward, rate no. 962, VPRS 5708/P9, Public Record Office Victoria.
- 3 *Sands & McDougall directory*, 1880; City of Melbourne, rate books, Volume 21: 1882, Smith Ward, rate no. 961-980, VPRS 5708/P9, Public Record Office Victoria.
- 4 City of Melbourne, Notice of Intent to Build, no. 9309, 2 August 1882, record no. 78626, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 17 October 2018.
- 5 Search under 'Norman Hitchcock' under architect on Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 16 October 2018; National Trust, 194-204 Faraday Street, Carlton and Trinity Terrace & Park Terrace, via Heritage Council, Victorian Heritage Database, <http://vhd.heritagecouncil.vic.gov.au>, accessed 16 October 2018.
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- 7 *Sands & McDougall directory*, 1885.
- 8 *Sands & McDougall directory*, 1930, 1950, 1970.
- 9 *Sands & McDougall directory*, 1970.
- 10 University of West England, *History of Council Housing*, http://fet.uwe.ac.uk/conweb/house_ages/council_housing/print.htm, accessed 21 October 2018.
- 11 Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century, Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.
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- 13 George Tibbetts and Phillip Goad in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 695-8.
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- 17 Julie Willis and Norman Hitchcock in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 333-4.
- 18 Julie Willis and Norman Hitchcock in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 333-4.

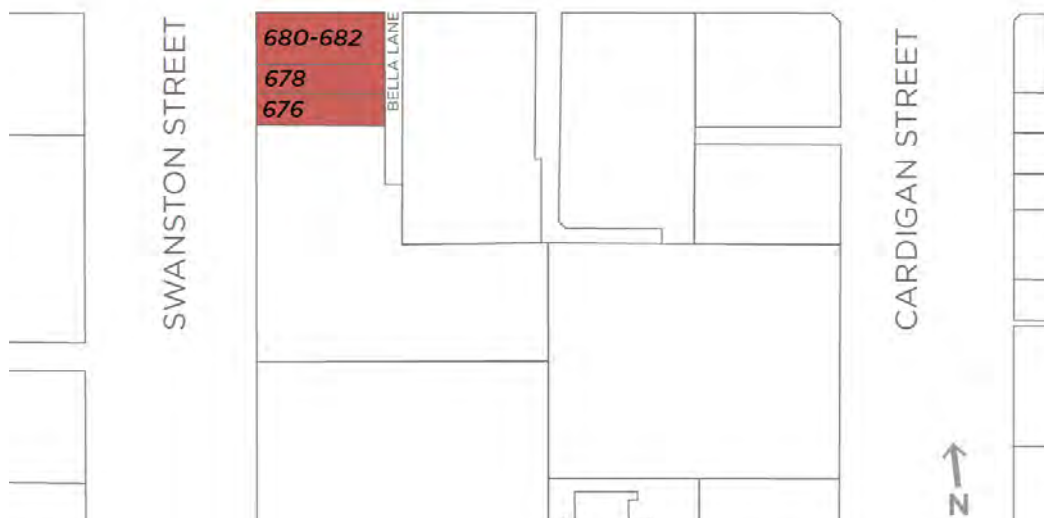
SITE NAME 676-682 SWANSTON STREET, CARLTON RESIDENTIAL TERRACE ROW

STREET ADDRESS 676 SWANSTON STREET, 678 SWANSTON STREET AND 680-682 SWANSTON STREET, CARLTON, VIC 3053

PROPERTY ID 109362, 109361 AND 109360



GRATTAN STREET



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE 676 – C3
678 – C3
680-682 – D2

HERITAGE OVERLAY HO116

PROPOSED CATEGORY SIGNIFICANT (HO116), CONTRIBUTORY (676, 678 AND 680-682 SWANSTON STREET

PLACE TYPE RESIDENTIAL TERRACE ROW

DESIGNER / ARCHITECT / ARTIST:	NOT KNOWN	BUILDER:	RICHARD BOOL
DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	C.1872 (680-682) c.1876 (676 and 678)

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS 6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Retain as an individual Heritage Overlay

Extent of overlay: The extent of overlay is indicated at Figure 1.

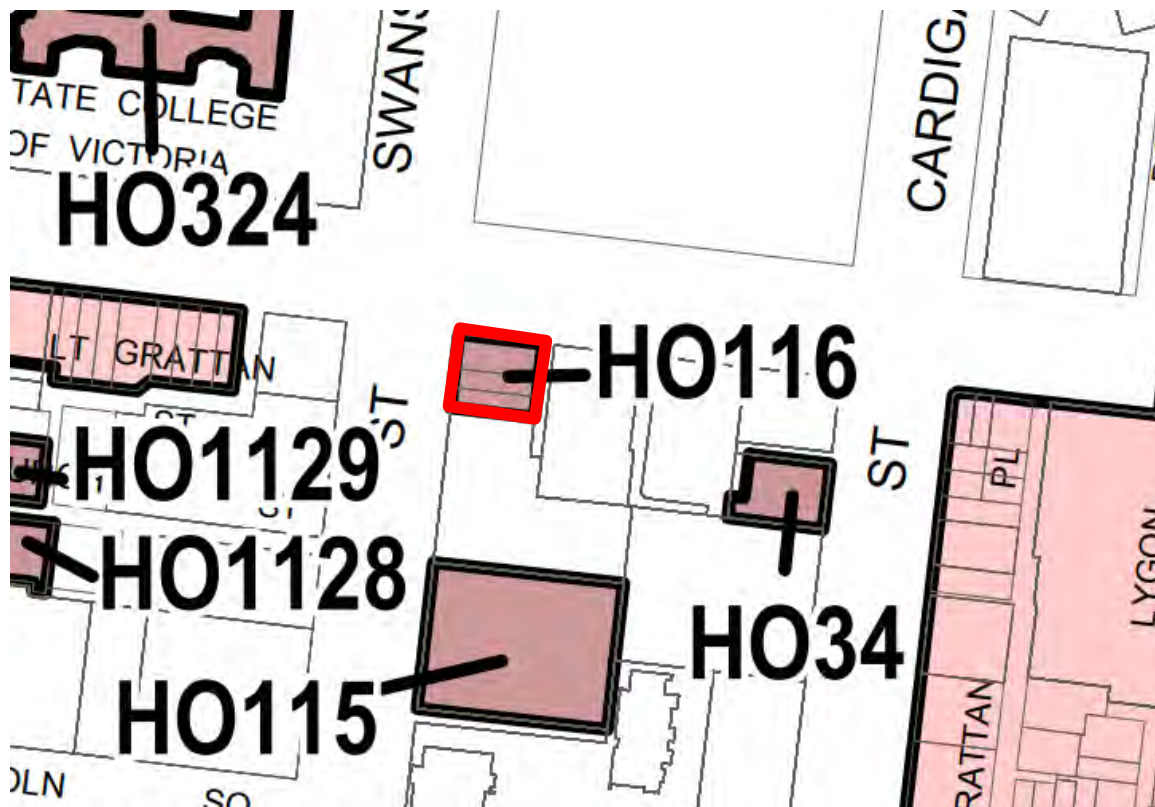


Figure 1 Detail of HO Map no. 5 with the subject property indicated (HO116)
Source: Melbourne Planning Scheme

SUMMARY

The two, semi-detached pairs of buildings at nos 676-8 and 680-2 Swanston Street, Carlton, constructed as residences in c.1876 and c.1872, are of local historical and aesthetic significance. Although altered and later adapted to commercial use, both pairs retain their overall original two-storey form, rendered brick materials, and original Italianate detailing. No 676 is the most intact of the group.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ The re-subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building (1880) and development of Carlton Gardens from the 1850s, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares. Swanston Street developed with a mix of retail, residential and manufacturing, leading to the University of Melbourne at the north of the suburb.

SITE HISTORY

The two pairs of houses at 676-682 Swanston Street were constructed in the 1870s. They were occupied as residences through the nineteenth century, before being used for retail purposes from approximately the mid-twentieth century.

The first subdivisional plan of the extension to the north of Melbourne, which included Carlton, was prepared in 1852 and extended to Grattan Street. Swanston Street in Carlton in the nineteenth century was known as Madeline Street. The site is located in Crown allotment 11, Section 32 of Jika Jika, which was sold to S Donovan in 1853 as part of the earliest land sales in Carlton.²

The site remained vacant through the 1850s and 1860s, although an 1870 photograph shows buildings had been constructed by this time adjacent to the subject site, at the south of the Crown allotment (Figure 2). In 1871, the municipal rate books list stonemason Richard Bool as the owner of two brick houses which were being erected. This is the corner pair at 680 and 682 Swanston Street, then unnumbered properties on Madeline Street. They were described in the rate books as unfinished brick houses each comprising five rooms.³ The following year, the houses were occupied, with agent Gledhill listed as the owner.⁴ By 1874, the residences had been purchased by James Douglas (no. 682) and David Ricketts (no. 680).⁵ In December 1875, a notice of intent to construct two houses on Madeline Street near Grattan Street, listed Richard Bool as the builder, with a 'Storey' listed as the owner. This may have been a misrepresentation of the name Roy, who was listed along with Bool as the owner of the two new houses in the rate books of 1876. No architect was listed on this notice. The residences, now known as 676 and 678 Swanston Street, were each described as a brick house of six rooms with verandah and balcony, and valued at a net annual value (NAV) of £45.⁶ The houses were listed as unoccupied in the 1877 rate books, and an advertisement in October 1877 lists two residences at 152 and 154 Madeline Street (nos 676-678 Swanston) for sale. They were described as:

Two substantial brick two storied (sic) dwellinghouses, with slate roofs, balconies, and verandahs, &c., containing hall, two sittingrooms, upstairs three rooms and bathrooms, finished in best style, kitchen and outbuildings.⁷

Interestingly, another lot in the same sale had two brick houses known as Claremont Villas, as situated on Cardigan Street, the name which the subject building has on the parapet. It is possible that there was a mistake in the advertisement.⁸ However, the 1881 rate books list the houses at 676-678 Swanston Street as owned by Charles Roy, indicating the 1877 sale had fallen through. The houses were occupied by Mrs Mary Byrnes (no. 676) and William McMurtrie (no. 678).⁹ The 1881 advertisement noted the position of the two-storey 'brick cemented balcony houses', promising 'an uninterrupted and beautiful view of the Wilson Hall and University Gardens' from the balconies.¹⁰ The houses were subsequently occupied by Thomas Bolitho (no. 676) and William Rickard (no. 678).¹¹ Meanwhile, the houses at 680 and 682 Swanston Street had been respectively acquired by Mary Carroll (no. 680) and a Mrs C Robertson (no. 682) in the late 1870s.¹²

The early form of the houses can be seen in the 1896 Melbourne and Metropolitan Board of Works (MMBW) detail plan (Figure 3) and an oblique Airspy aerial photograph of 1927 (Figure 4). The MMBW plan shows the buildings occupied smaller footprints than their current form, with outhouses and separate baths at nos. 680-682 (shown as 246-248 Madeline Street). The taller form of the front portion of the buildings and smaller rear wings and outbuildings can be seen in the 1927 oblique aerial photograph. The rears of the buildings can also be seen in an Airspy oblique aerial photograph of 1946 (Figure 5).

The buildings remained residential into the late 1930s. In 1939, an application was made for alterations at 678 Swanston Street which included the construction of a shopfront, and likely included the remodelling of the balcony and verandah.¹³ By the mid-1940s, Mrs E Bishop was operating a confectionary from the premises.¹⁴ In 1981, alterations were undertaken to 680-682 Swanston Street, converting the residence to a restaurant.¹⁵

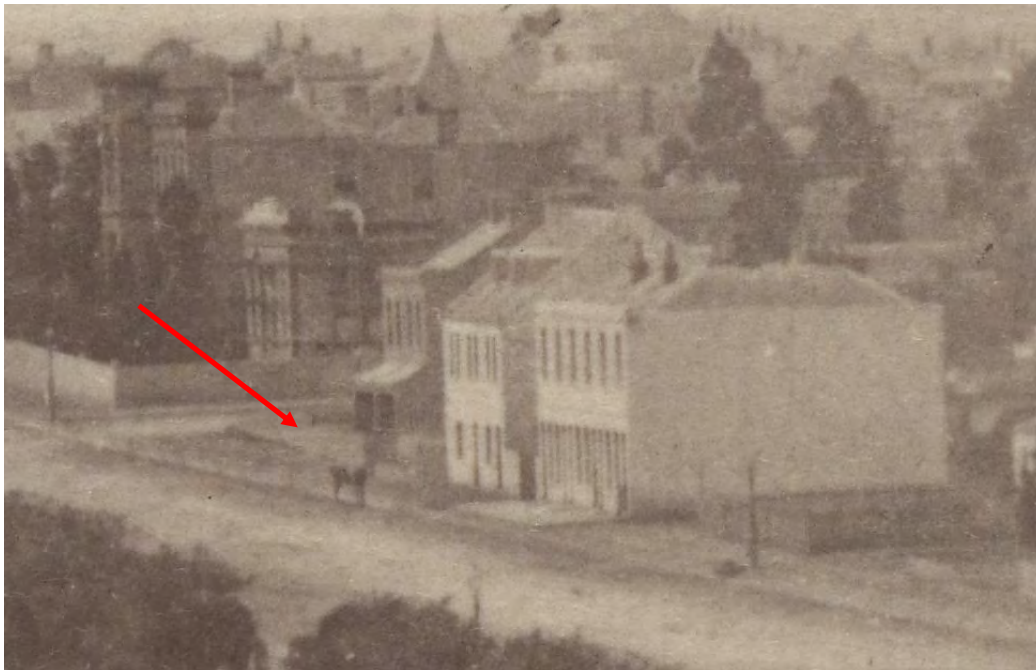


Figure 2 View from Carlton Brewery, 1870, showing subject sites as vacant
Source: Charles Nettleton, photographer, H96.160/1529, State Library of Victoria

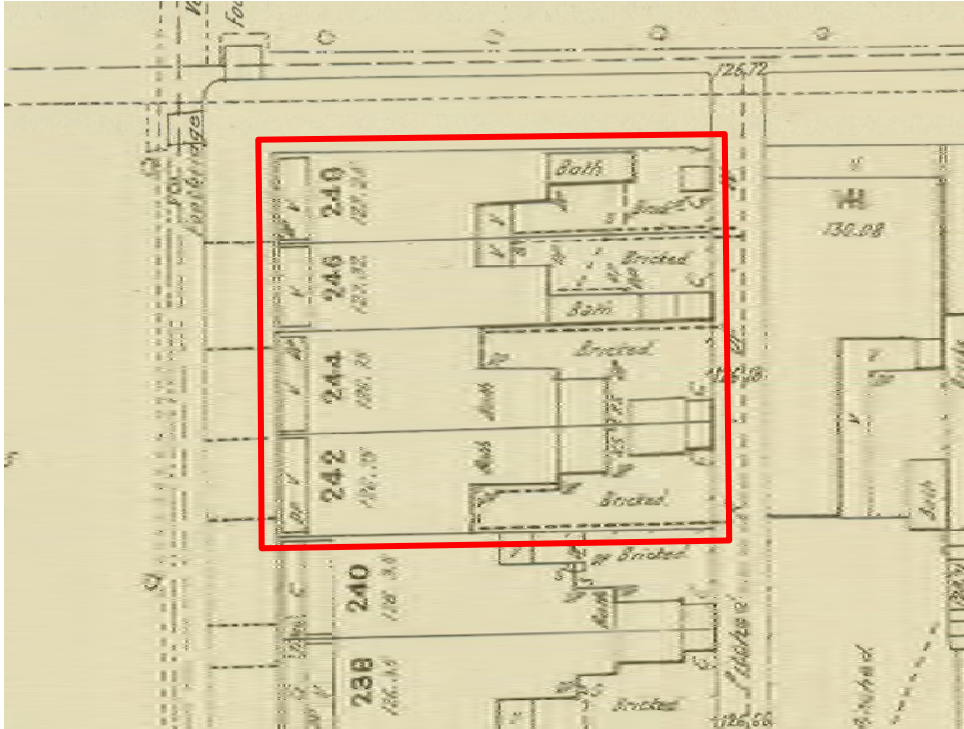


Figure 3 MMBW detail plan no. 1178, 1896 with subject buildings indicated
Source: State Library of Victoria



Figure 4 Oblique aerial view south along Swanston Street, 1927, with subject buildings indicated
Source: Airspy collection, H2501, State Library of Victoria

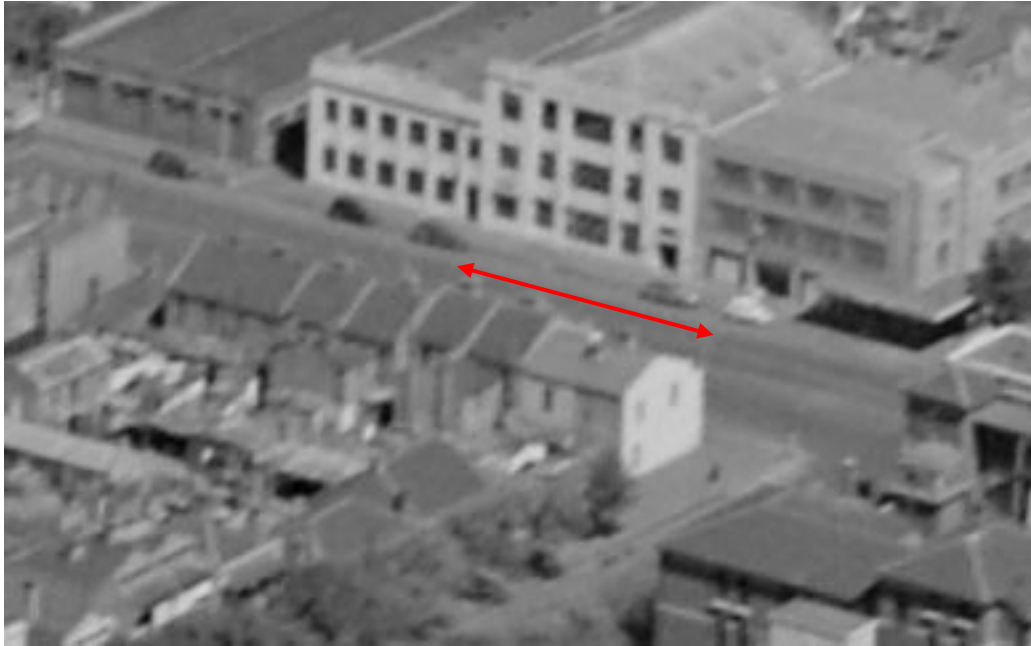


Figure 5 Oblique aerial view looking west over Carlton, 1946, showing rear of subject properties
Source: Airspy collection, H91.160/471, State Library of Victoria

SITE DESCRIPTION

HO116 comprises two, semi-detached pairs of buildings at nos 676-8 and 680-682 Swanston Street, Carlton (Figure 6). They were constructed in c 1876 and c. 1872 respectively.

The earlier building at 680-682 Swanston Street is a semi-detached two-storey Italianate pair constructed in rendered masonry. Constructed as dwellings, the building is now occupied by a restaurant. Double-storey verandahs are set between wingwalls which extend to the street boundary. They retain original cast iron lacework friezes and brackets at each level although first floor balustrades and railings to the street at ground floor level are later additions (or substantially altered original elements). The verandah aprons have been altered and tiling has been replaced. Doors and windows at ground floor level have also been altered and little early character remains at street level. One of a pair sliding sash window at first floor level survives although its partner has been converted into a door. Decorative detailing in the form elaborate pilasters to wingwalls and urns and acorns to gable ends survive. The two former dwellings share a common transverse gabled roof. Modern corrugated steel has replaced original slates and original chimneys have been removed. The building has been overpainted and a substantial rear addition visible from Grattan Street has been constructed.

The pair at nos 676-8 Swanston Street, is similar in a number of respects. It also comprises a semi-detached pair of two-storey dwellings subsequently adapted for commercial uses. As constructed, the rendered brick pair each had a verandah to the street set between wingwalls. No 676 survives largely intact to this early state with original wrought iron and timber elements to the verandah in place. Original door and windows joinery survives at ground and first floor levels. Windows retain unusual rendered architraves. The ground floor apron retains its original wrought iron fence, gate and tiles. By contrast, the original character at no. 678, was substantially overwritten during the interwar period. A shopfront was constructed in the front verandah at street level and the balcony area above was substantially enclosed. The alterations were executed in rendered brick. Subsequent alterations have occurred at both levels. The two former dwellings share a common parapet with central circular pediment detail flanked by scrolls. They also share a transverse gabled roof. Modern corrugated steel has replaced original slates and original chimneys have been removed. Substantial alterations have occurred to the rear of each dwelling.



Figure 6 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 7 676-682 Swanston Street, Carlton



Figure 8 Nos 680-682 Swanston Street (at left); nos 676-8 Swanston Street (at right)

INTEGRITY

Fair

COMPARATIVE ANALYSIS

The subject site(s) comprises two Victorian semi-detached pairs in an understated Italianate mode. Suburban semi-detached houses first began to be planned systematically in England, in the late 18th-century as a compromise between the terraced housing close to the city centre, and the detached 'villas' further out, where land was cheaper. Consequently, the earliest examples demonstrated a simple Georgian character. Early examples survive in what are now the outer fringes of Central London. Developed from the turn of the nineteenth century, Blackheath, Chalk Farm and St John's Wood are among the areas considered to be the original home of the semi.¹⁶ Sir John Summerson gave primacy to the Eyre Estate of St John's Wood noting that a plan for this dated 1794 survives, in which 'the whole development consists of pairs of semi-detached houses, So far as I know, this is the first recorded scheme of the kind'.

While the English middle classes gravitated towards this new building typology, a shift in the population from the impoverished country areas to London and larger regional towns was underway. Cities offered labourers housing in tenement blocks, rookeries and lodging houses and philanthropic societies turned their attention towards improved accommodation for the poor. In 1850, the Society for Improving the Condition of the Labouring Classes.¹⁷ published designs for semi-detached dwellings. Their 1850 publication, 'The Dwellings of the Labouring Classes', written by Henry Roberts, included plans for model semi-detached cottages for workers in towns and the city. In 1866, the 'Metropolitan Association for Improving the Dwellings of the Industrious Classes', founded by Rev Henry Taylor, built Alexander Cottages at Beckenham in Kent, on land provided by the Duke of Westminster. This development grew to comprise 164 semi-detached pairs.¹⁸

Further north in the wool towns of Yorkshire, some mill owners built villages for their workers from c. 1850. Each incorporated a hierarchy of houses with long terraces for the worker, larger houses in shorter terraces for the overlookers, semi-detached houses for the junior managers, and detached houses for the elite.¹⁹

Grand semi-detached residences of the kind found in suburban London are rare in Victoria. Only two notable examples are included on the Victorian Heritage Register, namely, Leyton & Rochford in Geelong (Figure 9, VHR H0562, HO163) dating from c. 1850 and Urbrae in Richmond (Figure 10, VHR H0719, HO276) created through the remodelling and subdivision of an earlier building in c. 1900.

In Melbourne, architects, builders and developers often sought to produce less commodious variations on the English typology. Large numbers of these simpler examples are included in the Heritage Overlay (HO) of Melbourne's inner-suburban planning schemes. The following examples are included in the Carlton Precinct (HO1) which forms part of the current study area. Similar examples also survive in nearby suburbs such as East Melbourne, Fitzroy and Parkville, although few semi-detached pairs survive in the central city. The buildings noted below are typically graded contributory in terms of Melbourne's grading system:

- 46 Palmerston Street, Carlton (c. 1860s, HO1, Figure 11). Very modest single-storey bluestone pair - altered.
- 126 Station Street, Carlton (pre-1878, HO1, Figure 12). Very modest single-storey rendered pair.
- 82-4 Carlton Street, Carlton (c. 1860-1, HO1, Figure 13). Two-storey pair in bluestone and rendered brick with an unusual timber verandah.
- 26-8 Barkly Street, Carlton (1861-7, HO1, Figure 14). Modest single-storey rendered pair recalling Georgian antecedents.
- 38 Carlton Street, Carlton (HO1, Figure 15). Very simple two storey pair without verandahs.
- 134-6 Barkly Street Carlton (c. 1860s, HO1, Figure 16). Two-storey pair with unusual timber verandah.
- 36 Macarthur Place, Carlton (early Victorian, HO1, Figure 17). Unusual early two-storey example with single-storey verandah.
- 860-4 Swanston Street (c. 1860s, HO1, Figure 18). Single-storey bluestone pair.
- 131 Barkly Street, Carlton (c.1870s, HO1, Figure 19). Single storey brick pair.
- 232-4 Faraday Street, Carlton (pre-1873, HO1, Figure 20). Single storey brick pair.
- 308 Cardigan Street (early Victorian, HO1, Figure 21). Unusual early two-storey example with single-storey verandah.

The following semi-detached pairs are located within the current study area, and have an individual Heritage Overlay listing:

- 199-201 Cardigan Street (1874, HO35).
- 133-5 Queensberry Street (1885-6, HO36, Figure 22).
- 554-6 Street (c. 1876, HO113, Figure 23).
- 466 Swanston Street (1900-3, HO111, Figure 24).
- 199-201 Cardigan Street (HO32, Figure 25).

Considered in the context of all of the buildings noted above, the semi-detached pairs at nos 676-8 and 680-2 Swanston Street, Carlton are reasonably straightforward examples of two-storey semi-detached pairs in rendered brick. Both dwellings retain double-storey verandahs that became a popular adornment to terrace rows and semi-detached housing through the 1870s. Similar examples are extant at 82-4 Carlton Street and 454-6 Swanston Street (Figure 23). These pairs retain cast iron verandahs and survive as representative examples of developments of this type. Semi-detached dwellings of the kind surviving on the subject site were reasonably commonplace in inner suburban Melbourne. However, only a small proportion of these buildings dating from the 1870s survives and intact examples demonstrating this character are, relatively speaking, rare.



Figure 9 'Leyton' and 'Rochford' villas, 224 Moorabool Street, Geelong (H0562 and H0163)
Source: Victorian Heritage Database



Figure 10 Urbrae (H0719 and H0267), Richmond remodelled c. 1900
Source: Victorian Heritage Database



Figure 11 46 Palmerston Street, Carlton (HO1)
Source: Streetview



Figure 12 126 Station street, Carlton (HO1)
Source: Streetview



Figure 13 82-4 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 14 26-8 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 15 38 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 16 134-6 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 17 36 Macarthur Place North, Carlton (HO1)
Source: Streetview



Figure 18 860-4 Swanston Street, Carlton (HO1)
Source: realestate.com



Figure 19 131 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 20 323-234 Faraday Street, Carlton (HO1)
Source: Streetview



Figure 21 308 Cardigan Street, Carlton (HO1)
Source: Streetview



Figure 22 133-5 Queensberry Street, Carlton (HO36)
Source: Lovell Chen



Figure 23 454-6 Swanston Street, Carlton (HO113)
Source: Lovell Chen



Figure 24 466 Swanston Street, Carlton (HO111)
Source: Lovell Chen



Figure 25 199-201 Cardigan Street, Carlton (HO32)
Source: Lovell Chen

ASSESSMENT AGAINST CRITERIA

Yes **CRITERION A**
Importance to the course or pattern of our cultural or natural history (historical significance).

CRITERION B
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

CRITERION C
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

CRITERION D
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

Yes **CRITERION E**
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

CRITERION F
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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

CRITERION H
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

676-682 Swanston Street, comprising The two, semi-detached pairs of buildings at nos 676-8 and 680-2 Swanston Street, Carlton, constructed in c.1876 and c.1872 respectively, are significant.

Within this group:

- The pair at nos 676 Swanston Street and 678 Swanston Street is contributory.
- The pair at nos 680-2 Swanston Street is contributory.

HOW IT IS SIGNIFICANT

676-682 Swanston Street, comprising The two, semi-detached pairs of buildings at nos 676-8 and 680-2 Swanston Street, Carlton, constructed in c.1876 and c.1872, are of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The buildings at 676-8 and 680-2 Swanston Street, Carlton, constructed in c.1876 and c.1872 respectively, being semi-detached pairs, are of historical significance (Criterion A). Stonemason Richard Bool was the owner of the earlier pair at 680 and 682 Swanston Street, and the builder of the later pair at 676 and 678 Swanston Street, for owner, Charles Roy. Their construction in the 1870s is demonstrative of this phase of development, including semi-detached pairs, in the suburb in the pre-Boom era; and their survival informs an understanding of early Carlton and the development of the terrace type as a response to the pressure for accommodation in Melbourne on the fringe of the city. The buildings' gradual conversion to commercial use from the late 1930s is not uncommon for early residences in this part of Carlton, and reflective of changing land uses in this area in the twentieth century.

The semi-detached pairs are also of aesthetic significance (Criterion E). While the earlier building at 680-2 Swanston Street has been altered, it retains its overall original form and Italianate details such as double-height verandahs set between wingwalls, with original cast iron lacework friezes and brackets at each level; and decorative detailing such as elaborate pilasters to wingwalls and urns and acorns to gable ends. The simple gabled presentation to Grattan Street, as evident in historical images, also survives although extended. The later pair at 676-8 Swanston Street also retain double-height verandahs set between wingwalls and is distinguished from 680-2 Swanston Street by the prominent shared parapet with central circular pediment flanked by scrolls. Of the pair, no 676 survives largely intact to its early state with original wrought iron and timber elements to the verandah, and original door and window joinery at ground and first floor levels including unusual rendered architraves to openings. Both pairs also retain sufficient of their early character and role within the street to evoke a time when terrace rows proliferated through Melbourne's inner north and the terrace row was a distinctive vernacular building type across suburban Melbourne.

RECOMMENDATIONS

Retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**City of Melbourne
Heritage Review, 1999**

Allom Lovell and Associates

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall* directory, 1873.
- 2 Charles Laing, surveyor, 'Plan of the City of Melbourne and its extension northwards', 1852, State Library of Victoria; Parish plan, Carlton at Jika Jika, Melbourne Sheet 6, M314 (M), Department of Lands & Survey, 1874, Put-away Plan, Central Plan Office, Landata.
- 3 City of Melbourne, rate books, Volume 10: 1871, Smith ward, rate nos 818-819, VPRS 5708/P9, Public Record Office Victoria.
- 4 City of Melbourne, rate books, Volume 11: 1872, Smith ward, rate nos 830-831, VPRS 5708/P9, Public Record Office Victoria.
- 5 City of Melbourne, rate books, Volume 13: 1874, Smith ward, rate nos 850-851, VPRS 5708/P9, Public Record Office Victoria.
- 6 City of Melbourne, Notice of Intent to Build, no. 6592, record no. 78098, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, 8 November 2018; City of Melbourne, rate books, Volume 15: 1876, Smith ward, rate nos 871-872, VPRS 5708/P9, Public Record Office Victoria.
- 7 *Argus* 9 October 1877, p. 2.
- 8 *Argus* 9 October 1877, p. 2. It is possible that 'Claremont Villas' was meant to refer to the Madeline Street properties.
- 9 City of Melbourne, rate books, Volume 19: 1880, Smith ward, rate nos 899-900, VPRS 5708/P9, Public Record Office Victoria; *Sands & McDougall* directory, 1880.
- 10 *Age*, 21 September 1881, p. 2.
- 11 *Sands & McDougall* directory, 1885.
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- 13 City of Melbourne, Building Application Index, 678 Swanston Street, BA 20779, 20 October 1939 and BA 20828, 8 November 1939, Public Record Office Victoria, accessed via www.ancestry.com.au.
- 14 *Sands & McDougall* directory, 1944-5.
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- 17 University of West England, *History of Council Housing*, http://fet.uwe.ac.uk/conweb/house_ages/council_housing/print.htm, retrieved 21 October 2018.
- 18 Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century, Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.

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- ¹⁹ Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century*, *Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.

SITE NAME RUSSELL TERRACE
STREET ADDRESS 68-72 VICTORIA STREET, CARLTON
PROPERTY ID 534005, 534003, 109852



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	C2	HERITAGE OVERLAY	HO118
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	RESIDENTIAL TERRACE ROW
DESIGNER / ARCHITECT / ARTIST:	NOT KNOWN	BUILDER:	NOT KNOWN
DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	1871

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS 6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

It is recommended that the current extent of the Heritage Overlay (HO118) map be amended to reflect the boundaries of the subject properties as indicated at Figure 2.

Extent of overlay: The current extent of the Heritage Overlay (HO118) map is shown at Figure 1, and incorrectly incorporates a portion of the adjoining property at 9 Lygon Street. It is recommended that the map be amended to reflect the title boundaries of the subject properties and the mapping as shown at Figure 2. The addressing of the building in the Schedule to the Heritage Overlay is correct and requires no adjustment.

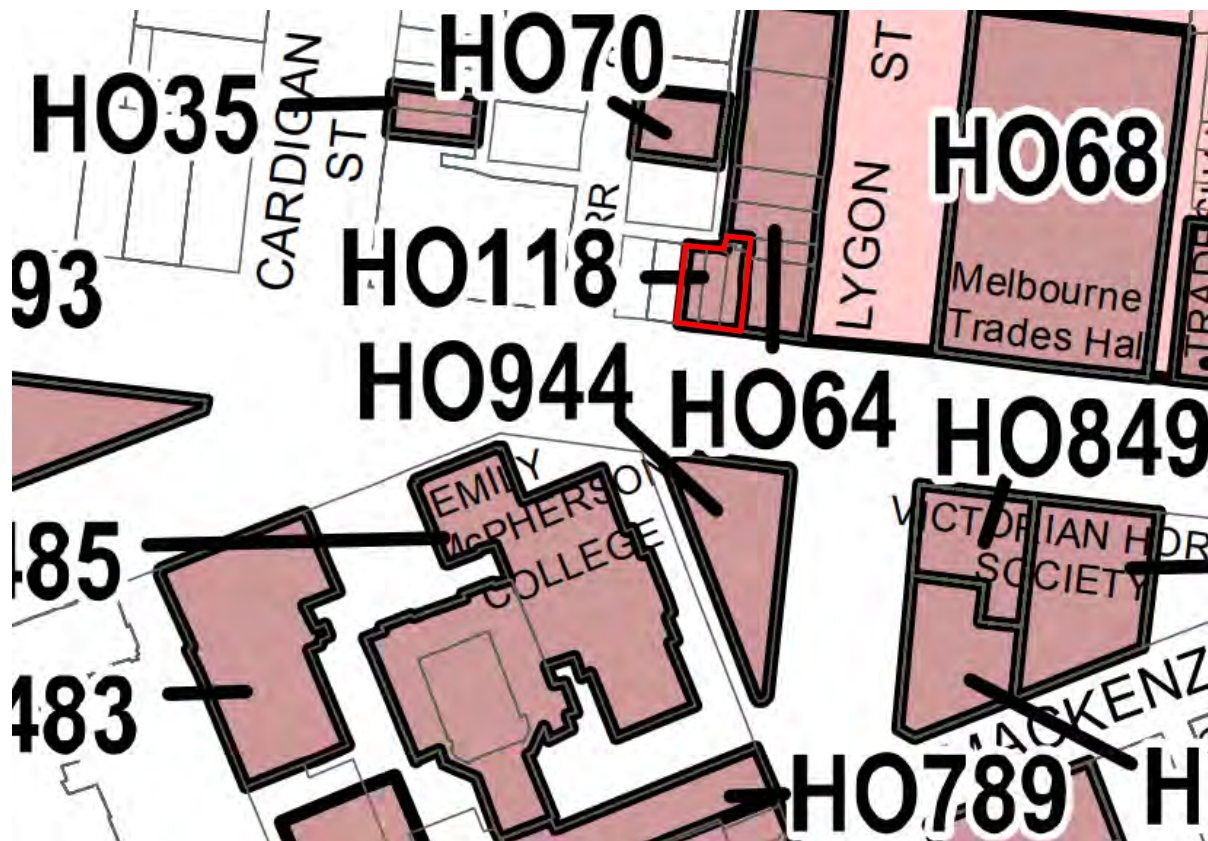


Figure 1 Detail of HO Map no. 8 with the subject site indicated (HO118)
Source: Melbourne Planning Scheme

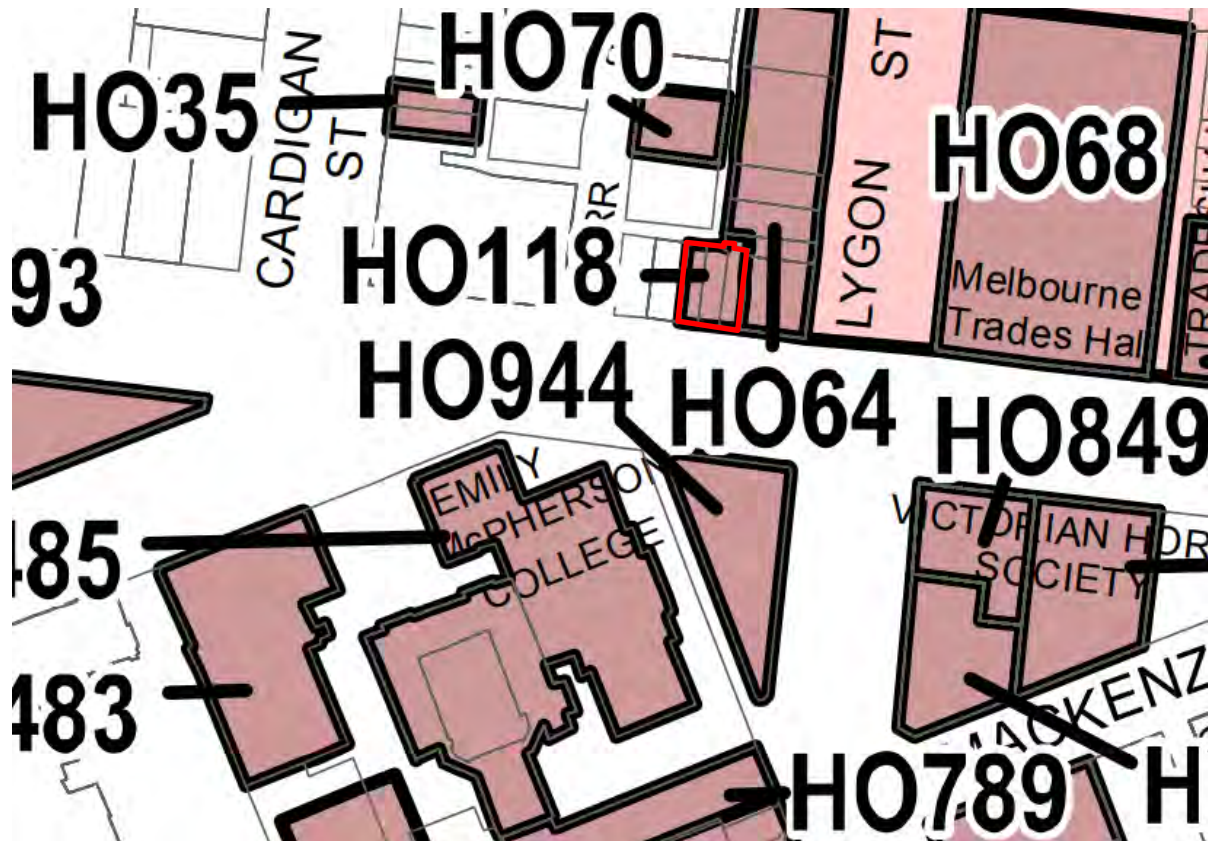


Figure 2 Detail of HO Map no. 8 with the amended overlay indicated (HO118)
Source: Melbourne Planning Scheme

SUMMARY

Russell Terrace, comprising the terrace row of three attached, two-storey rendered Victorian dwellings at 68-72 Victoria Street, Carlton, dates from c. 1871. It is of local historical significance, and representative value, for being demonstrative of the relatively early and pre-Boom phase of development in Carlton, on a main street with historically mixed land uses at the suburb's southern edge; and for its survival as a relatively intact row.

HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.¹ The re-subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building (1880) and development of Carlton Gardens from the 1850s, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares. With its proximity to the city and its role as a major north-south thoroughfare for the city, Victoria Street by the end of the nineteenth century had developed with a mix of retail, residential and manufacturing.²

SITE HISTORY

The terrace row at 68-72 Victoria Street and known as Russell Terrace was constructed in c. 1871 for owner George Sobee. Prior to the construction of the terrace, which was originally three dwellings, it appears that the site was vacant.

The site is in the earliest section of Carlton, shown on a plan surveyed by Charles Laing in 1852.³ The site sits within Crown allotments 1 and 20 of Section 17 of Carlton, which was purchased in 1853 by R Dalzell and Hugh Glass.⁴ As development took place in the suburb, Orr Street (to the west of the subject site) became the eastern boundary of Crown allotment 20. Although land to the west of Orr Street was developed, it appears the allotment to the east remained predominantly undeveloped through the 1850s and 1860s. The 1866 Cox plan of Melbourne and surrounds shows a small building at the rear of the site, accessed from Orr Street, but with the two Crown allotments otherwise vacant (Figure 3). The Waikato Hotel had opened at the corner of Orr and Victoria streets by 1869, with the Dover Hotel opening at the corner of Victoria and Lygon streets by 1871.⁵ These hotels were, respectively, to the west and east of the subject site.

No architect or builder has been identified for the terrace, nor a notice of intent to build. However, construction of the terrace appears to have commenced in c. 1871. In July 1871, construction was nearing completion with a notice in the *Argus* calling for tenders for the construction of closets and fencing at the site.⁶ The municipal rate books of 1871 identify the three properties owned by George Sobee as 'erecting', provide the description of 'brick house 7 rooms', with each valued at a net annual value (NAV) of £50.⁷ The buildings were complete, with two of the three houses occupied, by 1872.⁸ The terrace was named 'Russell Terrace' likely due to its location opposite the northern end of Russell Street.

Owner George Sobee died in 1892, and the houses formed part of his estate. They were described as three brick dwelling houses 'each containing six rooms', valued at £2,000.⁹ The three residences can be seen in the 1896 MMBW plan (Figure 4), with the terrace having no setback from the street and with small paved or asphalted yards to the rear.

The buildings continued to be residential right through the twentieth century, generally with single occupancy although no. 70 was listed in the 1944 *Sands & McDougall directory* as 'apartments'.¹⁰ Little in the way of alteration appears to have occurred to these buildings until the later twentieth century, when they were converted from residences to shops in the 1970s.¹¹



Figure 3 Detail of H L Cox plan, 'Victoria-Australia, Port Phillip, Hobson Bay and River Yarra leading to Melbourne', 1866, with small building on Crown allotment 20 indicated
Source: State Library of Victoria

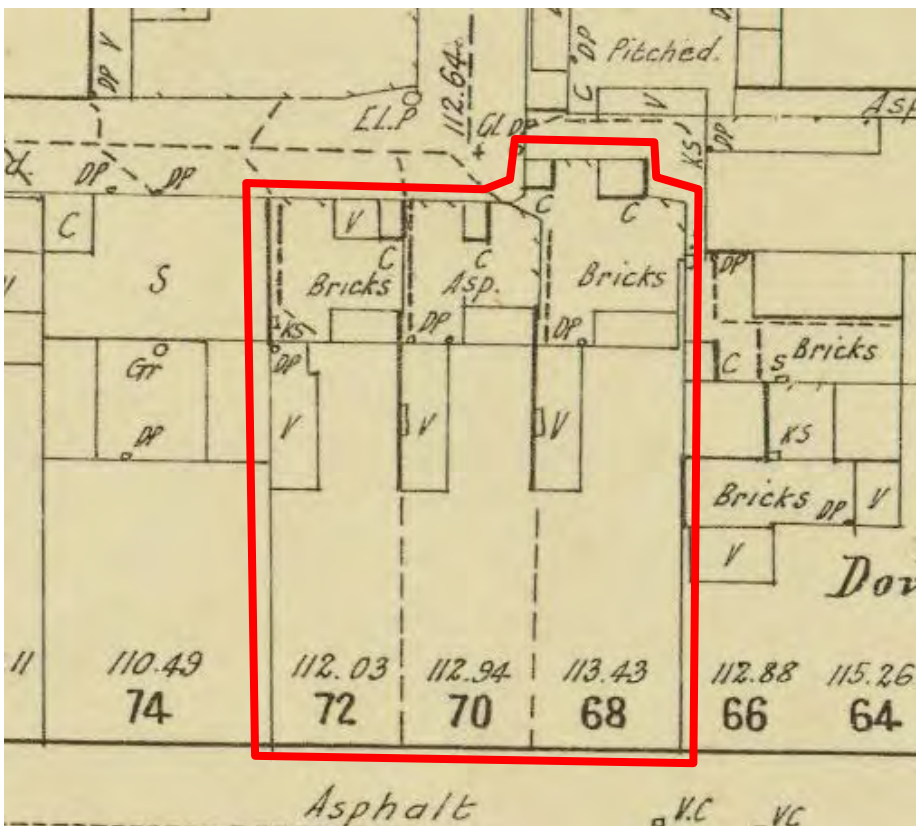


Figure 4 MMBW Plan 1180 and 1811 from 1896 with the subject site indicated
Source: State Library of Victoria

SITE DESCRIPTION

Russell Terrace at 68-72 Victoria Street was constructed in c. 1871 (Figure 5). It comprises a modest, two-storey row comprising three residences which were converted into shops in the 1970s.¹² These alterations - in particular changes to ground floor window openings – have compromised the presentation of the group which now have the general appearance of retail rather than residential premises.

Despite this, the building remains substantially intact at the upper level. It is devoid of flamboyant ornament; its austere expression reflecting its early construction date. The group is crowned by a simple dentilated cornice with brackets at either end. The name 'Russell Terrace' is incorporated into a panel below. Paired original window opening to the upper level of each dwelling establish a unifying rhythm across the group. Window openings retain original architraves/lintels incorporating small foliated panels at corners. Simple window sills are supported on small brackets. Some changes to upper level window joinery are evident although these are largely concealed by modern insect screens.

A simple string course separates the ground and first floor sections of the façade with the c. 1970s alteration confined to areas below. As noted above, all original windows and associated architraves and joinery have been removed at ground floor level with larger modern shop windows introduced. The building was constructed on a bluestone plinth which survives at nos 70 and 72 but has been broken back and/or rendered over at no. 68. Original entries survive in diminished states of intactness and integrity. Original steps and architraves survive at nos 70 and 72 and a highlight window remains in place at no. 72. However, no original features survive at the entry to no. 68. A modern roller shutter door has been fitted to the façade of no. 68.

Overpainting of the group has emphasised the individual tenancies at the expense of the legibility and homogeneity of the group as a whole. Despite the alterations, the simple expression of the group as reflective of early architectural practice in Carlton remains legible.

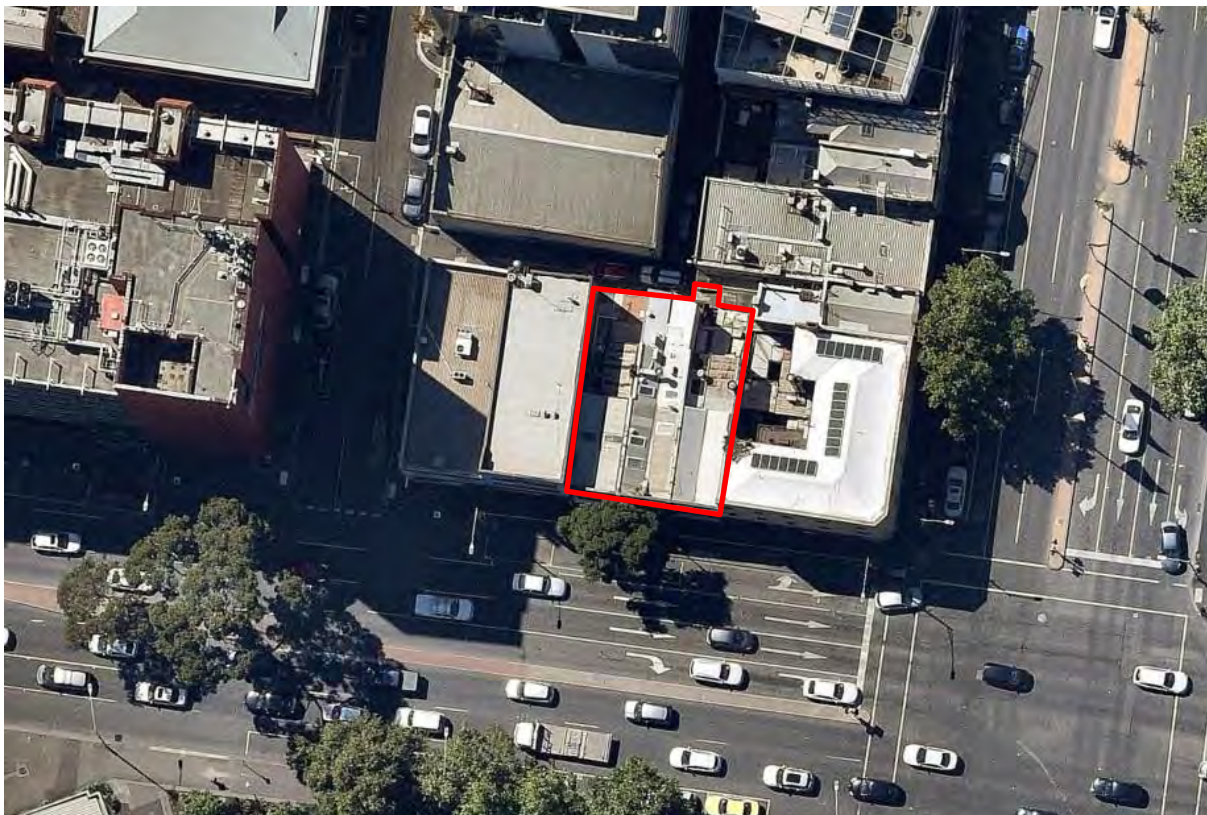


Figure 5 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



Figure 6 Russell Terrace, 68-72 Victoria Street (at left), altered shopfront at no. 68 (at right)

INTEGRITY

The integrity of the terrace row generally remains good. While the lower ground floor level has been altered to form shopfronts, the upper level is intact across the row, and overall the simple form and detailing of the early 1870s construction date remains legible.

COMPARATIVE ANALYSIS

Terraced housing generally refers to continuous rows of attached dwellings designed in a uniform style. In Australia, these were constructed in large numbers during the Victorian period in the older, inner city areas of the major cities - particularly of Sydney and Melbourne.¹³ Terraced housing was introduced to Australia in the 19th century with designs based on those in London and Paris, where the style had emerged a century earlier.¹⁴

The earliest surviving terrace house in Melbourne is *Glass Terrace*, 72–74 Gertrude Street, Fitzroy (1853-54). *Royal Terrace* at 50–68 Nicholson, Street Fitzroy, completed three years later is only slightly younger and is the oldest surviving complete row.

Through the early twentieth century, terraced housing fell out of favour with many – particularly modest single storey groups on small allotments – becoming slums. After WWI, some Melbourne Councils sought to ban them completely. During the 1920s, many larger terraced houses in Victoria were converted into flats and boarding houses. Although Melbourne retains a large number of heritage registered terraces, many rows were demolished as part of the Housing Commission of Victoria's slum reclamation programs to allow the construction of high-rise public housing during the 1950s and 60s. This particularly occurred in Carlton. Later private development of walk-up flats and in-fill development further reduced the number of complete rows. As a result, streets and suburbs which contain intact rows of terraced housing are now fairly rare. Nonetheless, multi-storey terraced housing survives throughout Melbourne's inner north, particularly in East Melbourne, Carlton, North Melbourne, Fitzroy, Abbotsford, Brunswick and Parkville.

The Victorian Heritage Register (VHR) includes the following notable examples of terraced housing around Melbourne: *Tasma Terrace* (East Melbourne, 1878-1887), *Canterbury* (East Melbourne, 1878) *Clarendon Terrace*

(East Melbourne, 1856-7), *Burlington Terrace* (East Melbourne, 1866-1871), *Cypress Terrace* (East Melbourne, 1867), *Dorset Terrace* (East Melbourne, 1883), *Nepean Terrace* (East Melbourne, 1864) *Blanche Terrace* (Fitzroy, 1886-7), *Cobden Terrace* (Figure 7, Fitzroy, 1869-75), *Holyrood Terrace* (Fitzroy, 1874), *Rochester Terrace* (Albert Park, 1869-79), and the *Royal Terrace*, (Fitzroy, 1855-7), *Holcombe Terrace* (Carlton, 1884), *Denver Terrace* (Carlton, 1865-6), *Dalmeny House* (Carlton, 1888), *Marion Terrace* (St Kilda, 1883) and *Finn Barr* (South Melbourne, 1885). These include some of the longest and grandest multi-storey residential terrace rows in Australia. However, terraced housing in Australia, in addition to the grander examples, also includes single-storey attached cottages. Through the second half of the nineteenth century, architects and capable builders designed shorter terrace rows, commonly in brick and often rendered in stucco. Large numbers of these simpler examples of the typology are included in the Heritage Overlay (HO) of Melbourne's inner-suburban planning schemes. The following examples are located within Carlton and are included in the HO. Although few terraces rows survive in the central city, similar examples survive in nearby suburbs such as East Melbourne and Parkville.

Buildings in this group generally form intact examples of the terrace row form. They are modest in term of their extent comprising 3-4 dwellings as opposed to those notable examples above which sometimes provided a dozen or more dwellings within a single terrace. Nonetheless, the buildings in the group are sufficient in terms of their extent to illustrate the subdivisional patterns and residential densities that were common in nineteenth century suburban development and the nature of more modest terrace row development. The group also illustrates the evolution of the terrace row typology retaining examples from the 1850s through to the Victorian survival designs of the early twentieth century.

Very early terrace rows at nos 101-111 Cardigan Street (c. 1857, HO30) and Russell Terrace, 68-72 Victoria Street (c. 1871, Figure 6, HO118) take the form of rendered masonry buildings with little architectural adornment. Their architectural expression reflects their pre-Boom construction predating the proliferation of cast iron verandahs and florid rendered detail of the following decade (1880s). While somewhat altered, particularly in the case of the subject building, their early expression remains legible and the groups continue to evoke the character created when streetscapes of terrace rows proliferated through Melbourne's inner north. In conjunction with other terrace rows in this general locale, they demonstrate the evolution of the terrace row as it became a distinctive vernacular building type across suburban Melbourne. While the terrace form is still considered to be reasonably commonplace in the inner suburbs, a relatively small proportion of the original stock of these buildings - particularly those pre-dating the Boom of the 1880s - survives and intact examples of this typology are, relatively speaking, rare.

While Russell Terrace is neither as early or intact as the more remarkable terrace row at nos 101-111 Cardigan Street, it is nonetheless a survivor of early Carlton embodying an architectural expression which disappeared in the Boom. It is an historic terrace row which informs an understanding of the development both of the area and of the development of the terrace type as a response to the pressure for accommodation on the City fringes.

Examples referred to above, including comparative examples comprise the following places:

- Cobden Terrace, 209-221 Gore Street, Fitzroy (1869-1875, HO161-HO167 – City of Yarra, Figure 7)
- Royal Terrace, 50-68 Nicholson Street, Fitzroy (1854, HO173 and HO183 – City of Yarra, Figure 8)
- Holcombe Terrace, Holcombe Terrace, 201-205 Drummond Street, Carlton (1884, HO1, Figure 9)
- 51-65 Cardigan Street, Carlton (1896-1900, HO27, Figure 10)
- 18-22 Cardigan Street (1874, HO35, Figure 11)
- 101-111 Cardigan Street, Carlton (c. 1857, HO30, Figure 12)
- 51-57 Cardigan Street, Carlton (1896-1900, HO27, Figure 13)
- Georges Terrace, 59-69~~5~~ Cardigan Street, Carlton (1905-6, HO27, Figure 14)
- Royal Terrace, 272-278 Faraday Street, Carlton (1875, HO56, Figure 15)
- Mary's Terrace, 50-6 Cardigan Street, Carlton (1885-6, HO36, Figure 16)



Figure 7 Cobden Terrace, Fitzroy (H0152-8)
Source: Victorian Heritage Database



Figure 8 Royal Terrace, Fitzroy (HO173-HO183)
Source: Victorian Heritage Database



Figure 9 Holcombe Terrace, Carlton (HO1)
Source: Victorian Heritage Database



Figure 10 51-65 Cardigan Street, Carlton (HO27)
Source: Lovell Chen



Figure 11 Terrace row, 18-22 Cardigan Street (HO35)
Source: Lovell Chen



Figure 12 101-111 Cardigan Street, Carlton (HO30)
Source: Lovell Chen



Figure 13 Terrace Row, 51-57 Cardigan Street, Carlton (HO27)
Source: Victorian Heritage Database



Figure 14 Georges Terrace, 59-69 Cardigan Street, Carlton (HO27)
Source: Lovell Chen



Figure 15 Royal Terrace, 272-278 Faraday Street, Carlton (HO56)
Source: Lovell Chen



Figure 16 Mary's Terrace, 50-6 Cardigan Street, Carlton (HO36)
Source: Lovell Chen

ASSESSMENT AGAINST CRITERIA

Yes	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
Yes	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The terrace row at 68-72 Victoria Street, Carlton, originally a residential row of three attached dwellings known as Russell Terrace and constructed in c. 1871 for owner George Sobee, is significant.

HOW IT IS SIGNIFICANT

Russell Terrace, comprising 68-72 the terrace row at 68-72 Victoria Street, Carlton, is of local historical significance and representative value.

WHY IT IS SIGNIFICANT

The terrace row at 68-72 Victoria Street, Carlton, originally a row of three attached dwellings known as Russell Terrace, and constructed in c. 1871 for George Sobee, is of historical significance (Criterion A). It displays a simply detailed and modest scale and form which is characteristic of early historic development in Carlton.

The site, located in a section of Victoria Street which featured hotels to the west and east (of 1869 and 1871 respectively) is typical of historical mixed use development to the original main streets of Carlton, where houses and hotels, and commercial and residential building types, were often located in proximity. The survival of the row also informs an understanding of historic development on this southern edge of Carlton, opposite the CBD; and is a remnant of the early terrace type which developed in response to the pressure for accommodation in Melbourne on the fringe of the city. The terrace row continued to be residential through most of the twentieth century, before being converted to shops in the 1970s, reflective of changing land uses in this area of Carlton.

~~The terrace row~~ Russell Terrace is also of representative value (Criterion D). While devoid of flamboyant ornament and little in the way of architectural adornment, its austere expression and form are representative of its early construction date. Even with overpainting of the individual tenancies, the simple expression and unity of the group remains reflective and legible of early, pre-Boom, architectural practice in Carlton. The building remains substantially intact at the upper level, with elements of note including the simple dentilated cornice to the top, with brackets at either end and the name 'Russell Terrace' incorporated into a panel below; and the paired original window openings with original details, that establish a unifying rhythm across the group. The building's original bluestone plinth also remains visible. In conjunction with other terrace rows in this general locale, the row at 68-72 Victoria Street continues to demonstrate the evolution of the terrace row as it became a distinctive vernacular building type across suburban Melbourne. It is also one of a relatively small proportion which remain as examples of this historic building stock - particularly those pre-dating the 1880s Boom – with generally intact examples of the typology being relatively uncommon.

RECOMMENDATIONS

Amend the Heritage Overlay mapping and retain as an individual Heritage Overlay.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall* directory, 1873.
- 2 *Sands & McDougall* directory, 1895.
- 3 Charles Laing, surveyor, 'Plan of the City of Melbourne and its extension northwards', 1852, State Library of Victoria.
- 4 Parish plan, Carlton at Jika Jika, Melbourne Sheet 6, M314 (M), Department of Lands & Survey, 1874, Put-away Plan, Central Plan Office, Landata.
- 5 *Argus*, 5 Jun 1869, p. 8; *Sands & McDougall* directory, 1871.
- 6 *Argus*, 24 July 1871, p. 3.
- 7 City of Melbourne, rate books, Volume 10: 1871, Smith Ward, rate nos 2535-2537, VPRS 5708/P9, Public Record Office Victoria.
- 8 City of Melbourne, rate books, Volume 11: 1872, Smith Ward, rate nos 2590-2592, VPRS 5708/P9, Public Record Office Victoria.
- 9 George Sobee, Probate and Administration Files, 1892, 48/511, VPRS 28/P0/612, Public Record Office Victoria.
- 10 *Sands & McDougall* directory, 1944/5.
- 11 City of Melbourne Building Application index: 68 Victoria Street, BA 47846, 12 May 1977; 70 Victoria Street, BA 45221, 31 October 1974, Public Record Office Victoria, accessed via ancestry.com.au, 10 October 2018. Plans for these alterations have not been sighted.
- 12 City of Melbourne Building Application index: 68 Victoria Street, BA 47846, 12 May 1977; 70 Victoria Street, BA 45221, 31 October 1974, Public Record Office Victoria, accessed via ancestry.com.au, 10 October 2018. Plans for these alterations have not been sighted.
- 13 George Tibbetts and Phillip Goad, in Phillip Goad and Julie Willis (eds) *The Encyclopedia of Australian Architecture*, 2012, pp. 695-8.
- 14 Ian Stapleton and Maisy Stapleton, *Australian House Styles*, Flannel Flower Press, Mullumbimby, NSW. 1997, pp. 51-52.

ATTACHMENT C CITATIONS FOR PLACES RECOMMENDED FOR HERITAGE OVERLAY CONTROLS

- RMIT Building 94, 23-27 Cardigan Street
- Cardigan House Carpark (former Royal Women's Hospital Carpark, 96 Grattan Street
- Earth Sciences Building (McCoy Building), University of Melbourne, Melbourne ~~University Earth Sciences Building~~, 253-~~275-283~~ Elgin Street
- RMIT Building 71, 33-89 Lygon Street
- Cross Street Co-operative Housing, ~~(also known as 'Cross Street Co-operative Housing')~~, 422-432 Cardigan Street
- OCommercial/office building, 207-221 Drummond Street
- Post-modern Terrace Row ~~Townhouses~~, 129-135, 137 and 139-141 Canning Street
- Ministry of Housing Infill ~~Public~~ Housing, 75-79 Kay Street, 76-80 Station Street, 78 Kay Street, 43-45 Kay Street/136 Canning Street, ~~76 and 80 Station Street~~, 51-53 Station Street, and 56-~~58 and 60~~-62 Station Street
- RMIT Buildings 51, 56 and 57, 80-92 Victoria Street, 115 Queensberry Street and 53 Lygon Street

CARLTON HERITAGE REVIEW

SITE NAME ~~RMIT BUILDING 94, ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY (RMIT)~~

STREET ADDRESS 23-37 CARDIGAN STREET, CARLTON, VIC 3053

PROPERTY ID 664021



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE UNGRADED **HERITAGE OVERLAY** RECOMMENDED

PROPOSED CATEGORY SIGNIFICANT **PLACE TYPE** EDUCATIONAL BUILDING

DESIGNER / ARCHITECT / ARTIST: ALLAN POWELL **BUILDER:** N/A

DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1994-6
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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
8.0 BUILDING COMMUNITY LIFE	8.2 EDUCATING PEOPLE
9.0 SHAPING CULTURAL AND CREATIVE LIFE	9.5 ADVANCING KNOWLEDGE

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

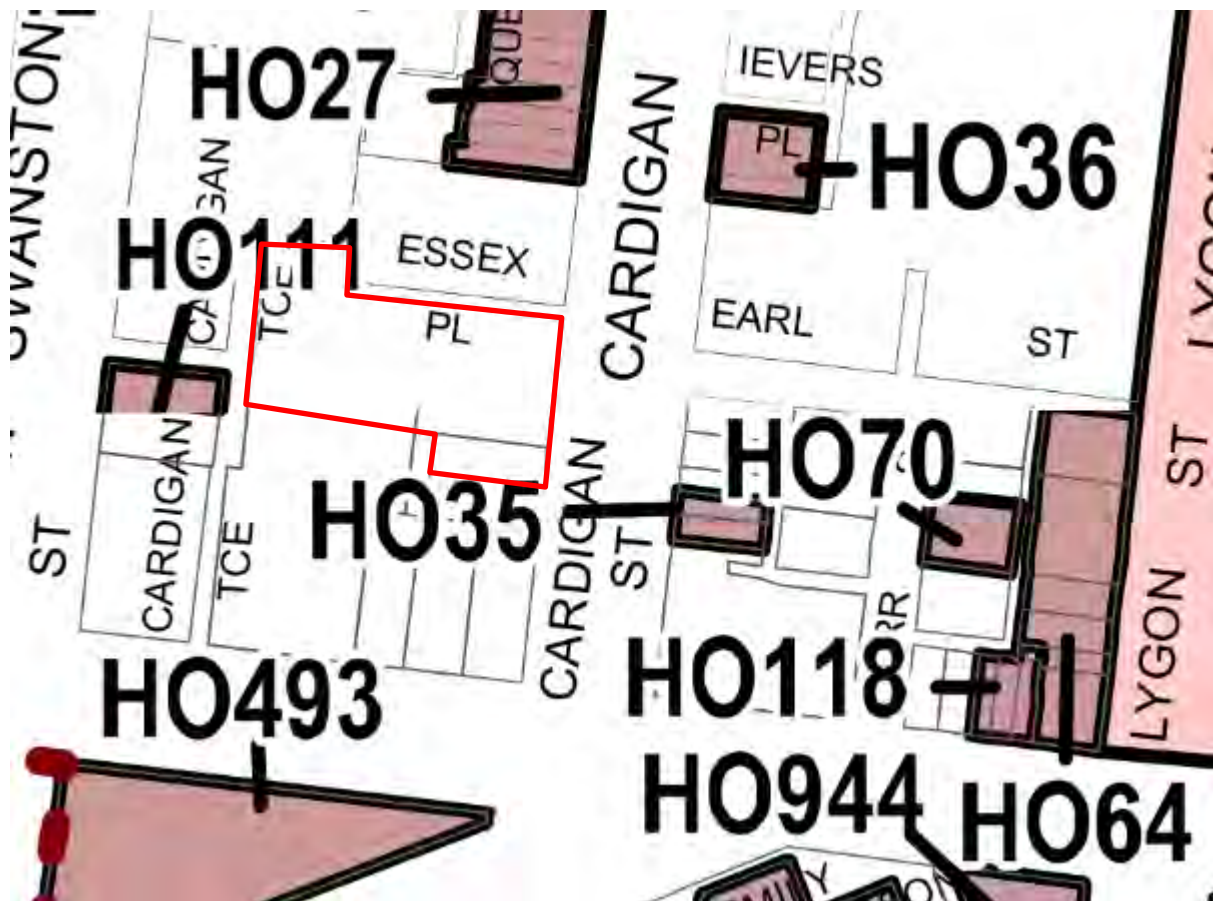


Figure 1 The proposed extent of overlay is indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of aesthetic significance. It was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff, and was constructed in 1994-96 to accommodate

RMIT's School of Design. It is one of several new and architecturally distinguished buildings commissioned by RMIT in the early 1990s, and is an award-winning building which is noted for the architect's skilful application of striking materials and deft treatment of the four principal building masses which front Cardigan Street.

HISTORICAL CONTEXT

Education at a variety of levels has long had an impact on the community and built form of Carlton, and includes primary and tertiary institutions. Although the first campus is not located in Carlton, RMIT University, formerly the Working Men's College and Royal Melbourne Institute of Technology, has long had associations with Carlton, in particular with Trades Hall. Founded in 1887 by philanthropist and grazier Francis Ormond, the Working Men's College was supported by the unions, with members of Trades Hall included in the college's governing body.¹ The institution eventually evolved to offer courses in trades, technology and other skills for both men and women.² The motto of the Working Men's College was *perita manus, mens exulta* ('a skilled hand, a cultivated mind').³ After a number of name changes, the institution became the Royal Melbourne Institute of Technology in 1960 to better reflect its purpose.

By the mid-1960s, with its student population growing and course offers also increasing, RMIT began to expand beyond its city location into Carlton. As part of this growth, the institution undertook a process of master planning, initially led by architects Bates Smart and McCutcheon. For the city campus, the plan was to build a series of 'homogenous' buildings or blocks;⁴ while in Carlton, a long-term building plan was embarked on from 1970, in the southern part of the suburb. The new Carlton campus was in close proximity to Trades Hall, and partially occupied by the Builders Labourers Federation headquarters and two hotels with close ties to the trade union movement. The shift into Carlton also coincided with a decision to provide students with two different streams of education: an advanced college offering degrees and diplomas and a technical college for those seeking apprenticeship courses. The former was overseen by the Federal Government while the latter by the Victorian Education Department. The new Carlton campus was earmarked as a technical college.⁵ By the mid-1980s, a group of large red brick buildings had been constructed fronting Swanston and Lygon streets, with classes held in existing buildings acquired for the RMIT Carlton campus.

Concurrently in this period, changes in demographics in Carlton saw changes in approach to the built form of the suburb. This included notable new developments in the suburb by contemporary architects, adapting the terrace form and corner buildings for the late twentieth century. While such development was often residential, it also included commercial and institutional, such as offices, galleries and educational buildings, through which architects challenged the typical built form in the suburb.

SITE HISTORY

The subject site was originally part of Crown section 16 in the parish of Jika Jika, County of Bourke, sold as part of the earliest land sales in Carlton. A plan of Melbourne of 1866 indicates that development had taken place on the site by the mid-1860s (Figure 2). By the mid-1890s, the site appears to have been occupied by a timber yard and a number of small residences fronting the lane. As can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plans at Figure 3 and Figure 4, the site included a combination of brick and wooden residential structures, particularly in the western portion, and vacant land associated with the timber yard.

In the early 1900s, the building at 23 Cardigan Street (at the south end of the site) operated as a lodging house.⁶ In 1925, it was one of nine Melbourne properties comprising the estate of a Mrs Jackson which was auctioned off.⁷ The 1925 directory lists the adjacent yard (nos 25-37) as an iron yard.⁸ The subject site was subsequently redeveloped with a large warehouse-like workshop (Figure 5).⁹ Aerial photographs show the warehouse was extended west to the Cardigan Terrace laneway between the 1930s and 1940s (Figure 6).¹⁰

In 1960, the workshop of Pound Motors occupied the subject site which the *Sands and McDougall Directory* listed as 25-27 Cardigan Street.¹¹ The 1971 rate books for the City of Melbourne described this structure as a warehouse and service station occupied by Pound Motors. The site measured 120 feet by 165 feet and 135 feet by 60 feet.¹² An aerial photograph of 1984 shows the large warehouse, the footprint of which was largely followed by the present building (Figure 7). The site was acquired by the Royal Melbourne Institute of Technology (RMIT) after the tertiary institution expanded into Carlton from the 1960s. RMIT acquired properties to develop with new buildings, as with the subject site; and also purchased existing buildings to retain and adapt to educational use.

The subject building was constructed in 1994-96, to accommodate RMIT's School of Design. It was one of the first wave of new buildings commissioned under the (then) Dean of Architecture at RMIT, Leon Van Schaik,¹³ and was part of a larger plan to revitalise both the city campus and other RMIT campuses, including the institution's presence in Carlton. From c. 1991, Van Schaik commissioned a series of bold architectural projects for RMIT, including the subject development.

Van Schaik was appointed Professor of Architecture at RMIT in 1987, became Dean of the faculty in 1989 and later Pro Vice Chancellor, in 1999. Van Schaik has been described as a person of considerable influence, who 'changed the culture of Melbourne architecture, not by designing great buildings, but by empowering architects, helping them learn more, and by influencing project appointments'.¹⁴ He has been described as playing '...a critical role in the early 1990s in reforming the process for the appointment of architects for buildings' at RMIT; and credited with the appointment of 'progressive architects and firms [that] transformed RMIT's reputation through award-winning buildings that were built across multiple campuses...'.¹⁵

The subject building was aimed at increasing the School's enrolments, expanding its programmes, and integrating two education streams of the institution – its TAFE programs and its university courses.¹⁶ Referred to as Building 94, the building was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff (PINK). Powell, together with RMIT Major Projects Unit, was also the principal interior designer.

Powell described the building as comprising '...a hovering mosaic tile element on Cardigan Street standing on black legs; the main body of the building rising full height; the service core to the south; and an intersecting stair rising between the other three elements'.¹⁷ The new building incorporated a library, teaching rooms, lecture theatres, administration offices and galleries, as well as shopfronts and a terrace. Following the building's opening, the RMIT Annual Report of 1996 noted that the building:

...features a distinctive retail atmosphere, architectural austerity, environmental quality and technological intelligence.¹⁸

In 1996, the Royal Australian Institute of Architects Victorian Chapter recognised the building with a Merit Award in the Institutional Buildings (New) category. This was in the same year that Ashton Raggatt McDougall's Storey Hall at RMIT's city campus won the William Wardell Award for Institutional buildings.¹⁹ The judges noted of the subject building:

Powell gives this large building with a narrow street frontage a compositionally diverse facade. This reflects on its brief of accommodating two schools and also responds to issues of urbanism using a range of modern architectural references and quotations. By separating pedestrian access to each school from street level, different spatial experiences and architectural elements make each entry memorable.

Materials and colours enhance the composition of the facade which hints at the contemporary impossibility of an architecture of resolution. The form of the building pays head to its 19th century inner city streetscape. This is resolved cleverly to provide a

generous sunlit first floor terrace at the street side offering an unusually pleasant and unexpected degree of amenity in the city.²⁰

The building is currently occupied by the RMIT School of Media and Communication.

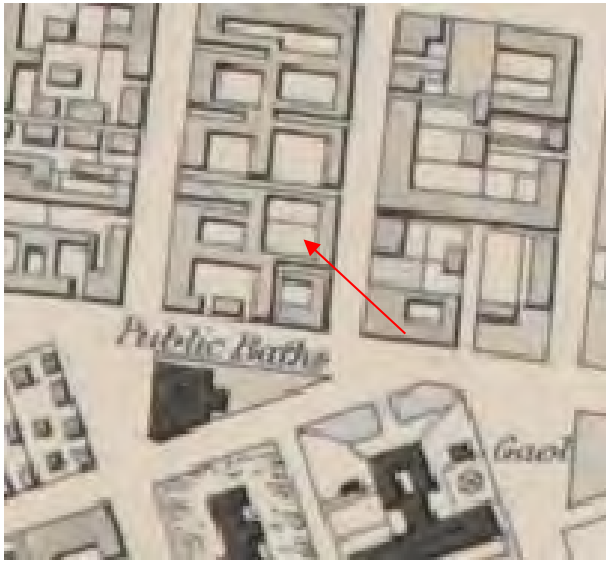


Figure 2 An indicative plan of the development of the subject site in 1866
Source: Cox Plan, State Library of Victoria

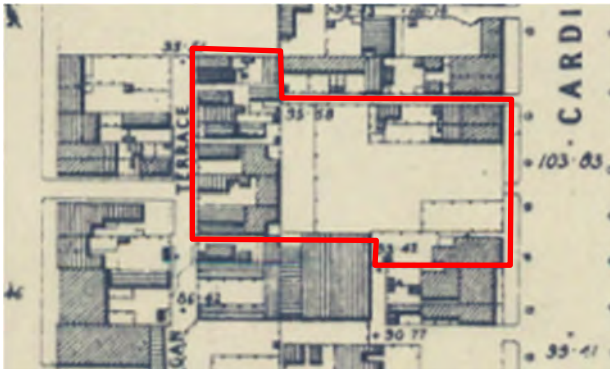


Figure 3 MMBW 160':1" plan no. 30, 1896 with the subject site's built structures indicated
Source: State Library of Victoria

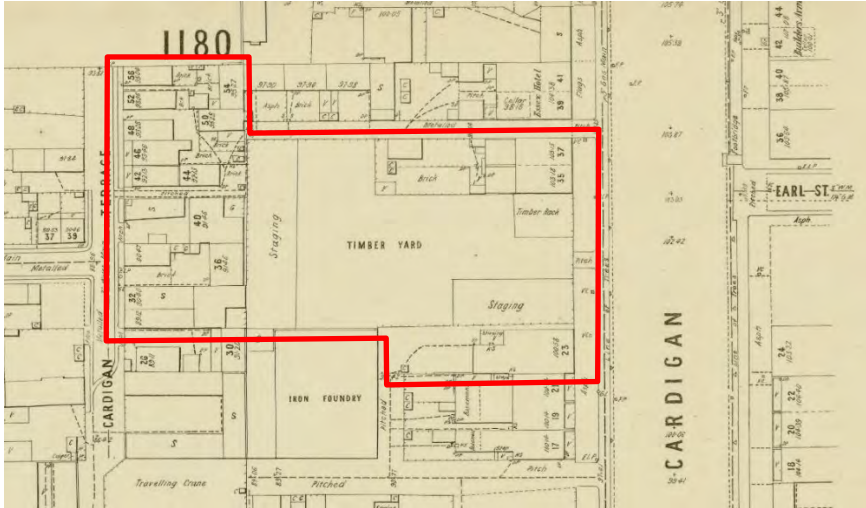


Figure 4 MMBW detail plan no. 1180, 1896 with subject site indicated
Source: State Library of Victoria



Figure 5 Aerial photograph of the subject site (indicated) and surrounds, 1927
Source: Airspy, H2501, State Library of Victoria



Figure 6 Aerial photograph of the subject site, 1945
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 7 1984 aerial photograph of the subject site (indicated in red) and surrounds
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

RMIT Building 94, at 23-37 Cardigan Street, Carlton, was constructed in 1994-6. It is located on the west side of the street, between Queensberry Street (to the north) and Victoria Street (to the south). Essex Place in part abuts the building on its north side; and Cardigan Terrace abuts the west side. The south elevation fronts a small paved car park. The site slopes gently from north to south along Cardigan Street. External materials include tilt-slab grey concrete panels, other concrete elements, coloured and plain glass, and mosaic tiles.

The building, at its highest volume to Cardigan Street (the tilt-slab grey concrete service tower block at the south end) rises to six levels. The building then breaks down into volumes of lesser scale, including two/three level components to the street.

At the north end of the Cardigan Street frontage is a two/three level bay, the top levels of which are clad in off-white mosaic tiles, with a long horizontal band of glazing (Figure 9). The top levels project out over the recessed ground floor beneath, supported by squared columns (pilotis) clad in black glass, and tilted on an angle (Figure 13). The side walls to this northern bay are also angled slightly to the north. An entrance is located in the recessed, or undercroft, area in a glass wall façade. Student design work is displayed in glass-fronted spaces across this façade. Abutting the northern bay to its south is a wide staircase which divides the latter from the southern bay (Figure 12). The stair intersects with and rises up into the building, leading to another entrance and an open deck and outdoor seating area located above the northern bay.

The southern bay adopts a strong cubic form, clad in blue-green mosaic tiles, and poised on a single cylindrical column of concrete aggregate (Figure 10, Figure 11). Its height is approximate to the northern bay.

The six-storey service block at the south end, which has a regular pattern of small square windows, is set well back from the street, behind the southern bay and the other building volumes.

Abutting the service block to its north, and projecting forward, is a large volume with horizontal massing. This is clad in blue-green coloured glass, matching the colour and tone of the blue-green glass mosaic tiles to the southern bay, and is bisected by long strip windows and concrete sun visors to its east and north elevations. The northern bay sits forward of this volume to the street.



Figure 8 Recent aerial photograph with the subject site indicated
Source: Nearmap, April 2019



Figure 9 Subject building, viewed from the north; the projecting northern bay at centre is clad in off-white mosaic tiles, with the large volume above clad in blue-green coloured glass
Source: Lovell Chen



Figure 10 Subject building, viewed from the south; the grey concrete service block is at left, fronted by the southern bay clad in blue-green mosaic tiles
Source: Lovell Chen



Figure 11 Detail of the mosaic tiled southern bay, resting on its single cylindrical column, with the staircase at right
Source: Lovell Chen



Figure 12 Detail of staircase, with angled south wall of the northern bay at right
Source: Lovell Chen

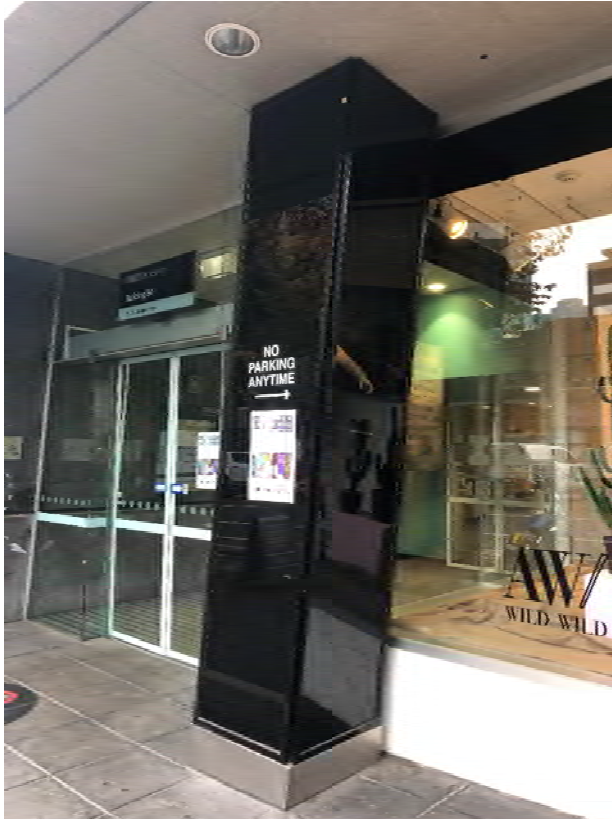


Figure 13 Detail of tilted column, recessed ground floor to northern bay
Source: Lovell Chen

INTEGRITY

The building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

RMIT Building 94, as noted above, was designed by Allan Powell in association with Pels Innes Nielson Kosloff (PINK); and Powell, together with the RMIT Major Projects Unit, was also the principal interior designer. Also as noted, the building was one of the first wave of significant new buildings commissioned under the (then) RMIT Dean of Architecture, Leon Van Schaik. The building, and the School of Design which it housed, was regarded as a major asset of the institution, with the architecture recognised on completion of the building when it won a Merit Award of the Australian Institute of Architects (1996).²¹

Van Schaik's new programme of building, while as outlined above was intended to architecturally revitalise the RMIT landholdings, was also a reaction to the old 1965-69 Bates Smart McCutcheon Master Plan. The latter, while never fully implemented, had proposed construction of 12 large-scale grey concrete buildings on Swanston Street, although by 1976 only three had been built.²² These buildings were regarded as somewhat daunting, in their plain expression and scale, with vast expanses of concrete and concrete block alternating with slit windows. Sydney architect John Andrews was subsequently commissioned to design another RMIT building – the Library/Union building - in concrete framing and glass bricks (1976-82), purportedly to add some variety to the campus buildings.²³ Leon Van Schaik, paraphrased by Harriet Edquist, later described his approach to educational buildings:

(Education is) a transformative process with universities responsible for the rituals of intellectual change and their architecture, therefore, should spatially reinforce these rituals.²⁴

The best known of the buildings which resulted from the new programme are Building 8, by Edmond and Corrigan with Demaine Partners, (1991-94, Figure 14);²⁵ and Ashton Raggatt McDougall's (ARM) work on Storey Hall (1992-95, H1498 and HO482, Figure 15).²⁶ These two buildings, and the slightly later subject building in Carlton by Allan Powell, were all by seasoned architects, although Edmond and Corrigan and ARM at the time, were relatively new to large institutional building design.

Allan Powell graduated in architecture from the University of Melbourne in 1974,²⁷ and later, along with Steve Ashton, Howard Raggatt, Ian McDougall and a group of significant others, gained a Master's degree in Architecture from RMIT in 1992. Earlier, he had worked for Guilford Bell before establishing his own practice in 1976. As Philip Goad observes, Powell had 'a fondness for mass, colour and shadow in architectural form', that revealed his 'deep interest' in contemporary art, including the 'brooding urban scenes' in the paintings of Rick Amor and Geoffrey Smart.²⁸ This interest in mass, colour and shadow is clearly evident in Building 94. Further, and again according to Goad, Building 94 allowed Powell to explore these interests at a larger scale, in a building with 'a powerful collection of mute forms'.²⁹

Building 94 also draws on Powell's other contemporary work at Monash University's Clayton campus, including his Campus Centre additions (Figure 16) and the Performing Arts building, completed in 1995.³⁰ Pels, Innes, Neilson and Kosloff (PINK) also joined Powell on the Monash projects. After Building 94, Powell designed, with Irwin Alsop, the much celebrated TarraWarra Museum of Art near Healesville (1999-2003, Figure 17). The museum was the initiative of philanthropists Eva and Marc Besen, and provided a venue for displaying and sharing their collection of Australian art. Five Melbourne architects were invited to prepare concepts for the museum, with Powell being successful. The building is located atop a rise at the TarraWarra vineyards, and Powell's '...use of clean lines and minimal materials, predominantly rammed earth, against the organic, soft surrounding landscape' has been described as achieving a 'pure aesthetic composition'.³¹

Building 94 was described by Powell as 'a hovering mosaic tile element on Cardigan Street standing on black legs; the main body of the building rising full height; the service core to the south; and an intersecting stair rising between the other three elements'.³² Elsewhere it has been described as 'intentionally unresolved',³³ and with a façade composition that 'hints at the contemporary impossibility of an architecture of resolution'.³⁴ The four masses fronting the street appear to be separate and unrelated, even 'unstable' with the angled northern bay appearing to pull away. Within this compositionally diverse facade, however, the building still displays an elegant balance of Modernist forms, with striking materials and distinctive details such as the long strip windows and concrete sun visors on the glass-clad horizontal volume. The latter recall the earlier work of architect Stuart McIntosh, as with his E S & A Bank in Malvern (1958-60, on the Victorian Heritage Register, H1691, Figure 18).

There is also, in Building 94's four-mass grouping, a hint of renowned architect, Frank Gehry's, treatment of multiple massed forms. His design for the Loyola Law School in Los Angeles (1980, Figure 19), dramatically inserts a staircase into the boldly coloured building masses, and places large scale cylindrical columns in the foreground. Echoes of these elements can be seen in Building 94.

Examples referred to above, including comparative examples comprise the following places:

- Building 8, by Edmond and Corrigan with Demaine and Partners, 360 Swanston Street, Melbourne (1991-94)
- Storey Hall by Ashton Raggatt McDougall, 344-346 Swanston Street, Melbourne (1992-95, H1498 and HO482)
- Monash University Campus Centre additions (1990s)
- Monash University Performing Arts building (1995)

- TarraWarra Museum of Art, 313 Healesville-Yarra Glen Road, Healesville (1999-2003)
- Former ES&A Bank, 1284-1286 High Street, Malvern (1958-60, VHR H1691, HO58 – City of Stonnington)
- Loyola Law School, Los Angeles, USA (1980)



Figure 14 RMIT Building 8, 360 Swanston Street, Melbourne
Source:
<http://architecture.rmit.edu.au/projects/r>



Figure 15 Storey Hall, 336-348 Swanston Street, Melbourne, H1498 and HO482
Source: The Red and Black Architect



Figure 16 Monash University Campus Centre
Source:
<https://www.realcommercial.com.au/property-retail-vic-clayton-502899734>



Figure 17 TarraWarra Museum of Art, 313 Healesville-Yarra Glen Rd, Healesville
Source:
<https://www.big4.com.au/caravan-parks/vic/greater>



Figure 18 E S & A Bank, Glenferrie Road, Malvern, VHR H1691, HO58, City of Stonnington
Source:
<http://www.slv.vic.gov.au/pictoria/gid/slv>



Figure 19 Loyola Law School, Los Angeles
Source: ijnicholas, Flickr

ASSESSMENT AGAINST CRITERIA

CRITERION A

Importance to the course or pattern of our cultural or natural history (historical significance).

CRITERION B

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

CRITERION C

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

CRITERION D

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

Yes

CRITERION E

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

CRITERION F

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

CRITERION G

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

CRITERION H

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

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, constructed in 1994-6, is significant.

HOW IT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of local aesthetic significance.

WHY IT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of aesthetic significance (Criterion E). The building was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff, and was constructed in 1994-96 to accommodate RMIT's School of Design. It was one of the first wave of new and architecturally distinguished buildings commissioned by the (then) Dean of Architecture at RMIT, Leon Van Schaik. The Dean, in the early 1990s, was influential in the appointment of architects for new buildings at RMIT, and particularly championed progressive architects whose projects, and award-winning buildings, helped to transform the

institute's campuses. Building 94 was one such building, winning the Royal Australian Institute of Architects Victorian Chapter Merit Award in the Institutional Buildings (New) category in 1996.

The building is significant for its compositionally diverse façade, and for Powell's skilful use of striking materials and colour and deft treatment of the four principal masses of the building which front Cardigan Street. The latter include the 'hovering' mosaic tiled forms, separated by the intersecting stair which rises up into the building; the bold blue-green cube at the southern end, elegantly poised on a single cylindrical column; the angling northern bay, supported by tilted black glass columns; and the blue-green glass main horizontal volume bisected by long strip windows and concrete sun visors. Powell's fondness for mass, colour and shadow is clearly on display in Building 94, a project which allowed the architect to explore these interests at a large scale.

More broadly, the building is also of aesthetic significance for being reflective of the built form changes in Carlton in the later twentieth century, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

Not identified in any previous studies.

ENDNOTES

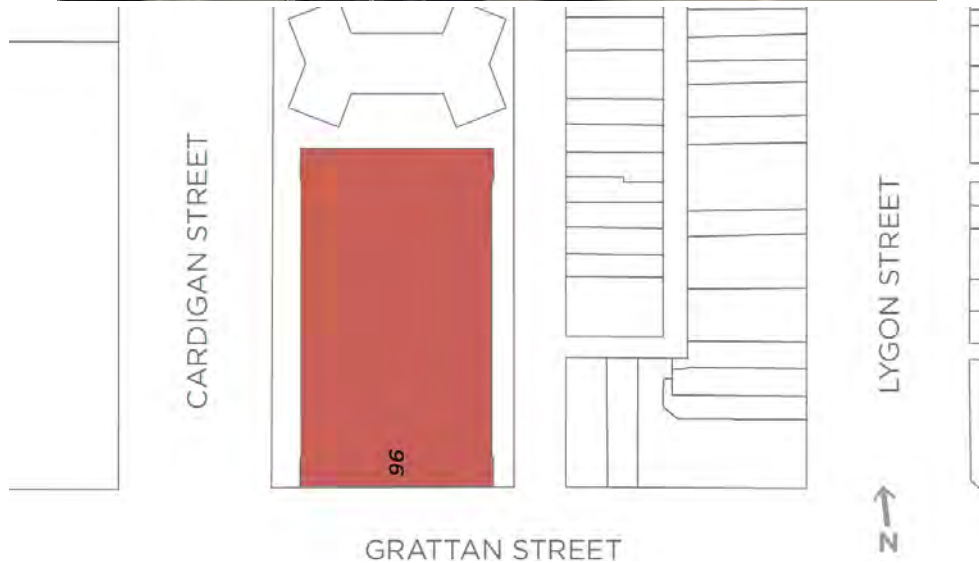
- 1 *The Argus*, 17 May 1882, p. 10.
- 2 Joe Rich, 'RMIT University', eMelbourne, Encyclopedia of Melbourne, <http://www.emelbourne.net.au/biogs/EM00767b.htm>, accessed 29 January 2019.
- 3 'History of RMIT', <https://www.rmit.edu.au/about/our-heritage/history-of-rmit>.
- 4 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 64.
- 5 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, pp. 92-3.
- 6 *The Age*, 18 September 1905, p. 9.
- 7 *The Herald*, 18 March 1925, p 5.
- 8 *Sands and McDougall directory*, 1925.
- 9 *Sands and McDougall Victorian Directory*, 1930, p. 194.
- 10 1931, 1945 and 1951, Land Victoria Aerial Photography Collection, Central Plan Office, Landata.
- 11 *Sands and McDougall Victorian Directory*, 1960, p. 251.
- 12 City of Melbourne Rate books, Gipps Ward, 1971, 1401, VPRS 5708. Public Records Office of Victoria.
- 13 Leon Van Schaik, born in South Africa and trained at Newcastle on Tyne and at the London Architectural Association (AA), succeeded John Woollett as Dean of the Architecture School/Constructed Environment at RMIT.
- 14 Norman Day, see <https://www.theage.com.au/entertainment/art-and-design/curator-of-melbournes-architecture-20050420-ge008x.html>, 14 May 2019.
- 15 Philip Goad, 'Van Schaik, Leon', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 729.
- 16 Alan Powell Pty Ltd/Pels Innes Nielson Kosloff, 'RMIT Bldg 94 – TAFE School of Design', Australian School of Architects, 2013. http://dynamic.architecture.com.au/awards_search?option=showaward&entryno=19963100.
- 17 RMIT University, 'RMIT Building 94 TAFE School of Design', <http://architecture.rmit.edu.au/projects/rmit-building-94/>
- 18 RMIT University, *Annual Report*, 1996, p. 10.
- 19 Philip Goad (ed.), *Judging Architecture: Issues, Divisions, Triumphs: Victorian Architecture Awards 1929-2003*, Royal Australian Institute of Architects, Victorian Chapter, Melbourne, 2003, p. 304.
- 20 *Architect*, 1996 Victorian Awards, p. 16.
- 21 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p 150.
- 22 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, pp. 63-67.

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- 23 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 69. Andrews had been responsible for several dramatic designs for Scarborough College at Toronto and Gund Hall for the Harvard Graduate School of Design.
- 24 Leon Van Schaik, as quoted in Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 135.
- 25 Conrad Hamann, *Cities of Hope Remembered: Australian Architecture by Edmond and Corrigan 1962-2012*, Thames and Hudson, Melbourne, 2012, pp. 16-41; Leon Van Schaik (ed., contrib.), *Building 8: Edmond and Corrigan at RMIT*, Transition, Melbourne, 1995, 3 vols.
- 26 See Steve Ashton, Howard Raggatt, Ian McDougall and others, *Mongrel Rapture, The Architecture of Ashton Raggatt McDougall*, Uro, 2015, p. 1590
- 27 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 556.
- 28 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 556.
- 29 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 557.
- 30 See Conrad Hamann, 'Performing Arts centre, Monash University', *Music and the Teacher*, 1997.
- 31 <https://thelocalproject.com.au/tarrawarra-museum-of-art-feature-vic-australia/>, 14 May 2019.
- 32 RMIT University, 'RMIT Building 94 TAFE School of Design', <http://architecture.rmit.edu.au/projects/rmit-building-94/>.
- 33 Edquist and Grierson, p. 150.
- 34 *Architect*, 1996 Victorian Awards, p. 16.

SITE NAME CARDIGAN HOUSE CARPARK (FORMERLY ROYAL WOMEN'S HOSPITAL CARPARK)

STREET ADDRESS 96 GRATTAN STREET, CARLTON, VIC 3053

PROPERTY ID 101688



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE UNGRADED

HERITAGE OVERLAY RECOMMENDED

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE CARPARK/HOSPITAL BUILDING

DESIGNER / ARCHITECT / ARTIST: MOCKRIDGE, STAHL AND MITCHELL

BUILDER: N/A

DESIGN PERIOD: LATE TWENTIETH CENTURY (1965-2000)

DATE OF CREATION / MAJOR CONSTRUCTION: 1973-1974

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
3.0 CONNECTING VICTORIANS BY TRANSPORT AND COMMUNICATIONS	3.0 LINKING VICTORIANS BY ROAD IN THE 20 TH CENTURY
8.0 BUILDING COMMUNITY LIFE	PROVIDING HEALTH AND WELFARE

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

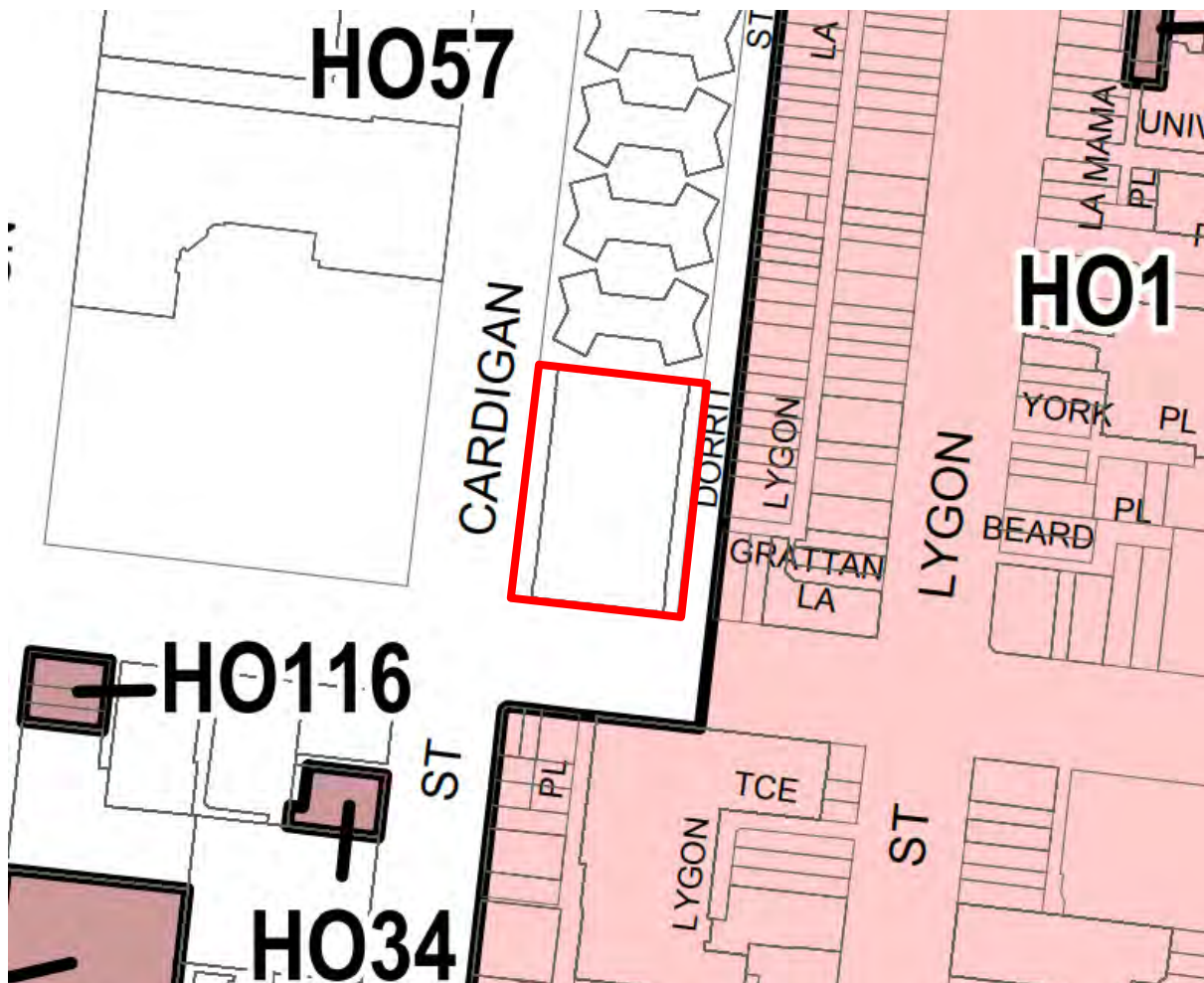


Figure 1 The proposed extent of Heritage Overlay
Source: Melbourne Planning Scheme

SUMMARY

The Cardigan House Carpark, (formerly the Royal Women's Hospital Carpark), constructed in 1973-1974 and located at the corner of Grattan and Cardigan streets, Carlton, is of local aesthetic significance. It was designed by architects Mockridge, Stahle and Mitchell in 1971-1972, in the Brutalist style, and is highly externally intact. It is a substantial steel-framed brick and concrete building of seven carpark levels with an

additional office level (consulting suites) to the top. In its design, the building draws on a number of mostly earlier international and local examples of Brutalist buildings, and the evolving carpark typology.

HISTORICAL CONTEXT

Carlton has been the location of two of Melbourne's major hospitals, both of which were originally developed in the mid-nineteenth century. As with many of the suburb's welfare services, these institutions were focused on women and children, in the Women's Lying-in Hospital in Grattan Street and the Children's Hospital in Rathdowne Street. The Women's Hospital grew quickly, with over 1000 women delivering annually in the 1890s, and increasing to more than 6,000 women giving birth each year by the 1960s.¹ By this time, in the mid-twentieth century, virtually all Australian women gave birth in hospitals.² The hospital was renamed the Royal Women's Hospital in 1956, and it was in this period and in the decades following, that many of its buildings were modernised or rebuilt as demand for services grew.³ It was also in this context that the subject building, being a carpark associated with the hospital, was constructed.

SITE HISTORY

The site on which the Royal Women's Hospital car park was constructed was formed by a group of allotments located on the south-west corner of Section 38 in the Parish of Jika Jika, County of Bourke. The first landowner was E H Miller who purchased fourteen of the 22 lots in the section. Ten allotments in the section to the west of the site, between Cardigan and Madeline (Swanston) streets were reserved for the Women's Lying-in Hospital (later the Royal Women's Hospital) in 1857.⁴ For unknown reasons, much of the subject site remained undeveloped in the nineteenth century.⁵ The Melbourne and Metropolitan Board of Works (MMBW) detail plan of 1896 shows much of the site as vacant, albeit with a number of small residences fronting Dorrit Street in the north-east of the subject site (Figure 2).

By 1920, the vacant allotments on the north side of Grattan Street between Dorrit and Cardigan streets (i.e. on the subject site) had been built up with a wood yard, blacksmith and a residence occupying some or all of the land.⁶ In 1930, six premises occupied this site, including a mix of residential and business properties.⁷ In the interwar period, the subject site included a board and lodgings house often frequented by patients of the nearby Women's Hospital, including women waiting to give birth who did not reside in Melbourne.⁸ In the 1950s and 1960s, a mix of small businesses and residential houses continued to occupy the subject site, which by this time was considerably more developed and built up than in earlier decades (Figure 3).⁹

From the 1950s, during the post-war 'baby boom' era, the Women's Hospital began acquiring properties in the vicinity of the hospital to help meet the demand of Melbourne's growing population. This included acquisition of the future carpark site, through buying up individual properties.¹⁰ By 1960, the institution had erected a storage facility on the corner of Dorrit and Grattan streets, and by the early 1970s it owned 'the entire west side' of Dorrit Street.¹¹ In late 1972, having acquired sufficient land, the hospital made an application to City of Melbourne for construction of the subject multi-storey carpark and offices, valued at \$1,150,000.¹² The offices, to the top of the building, were intended to be used as consulting suites. The development would also involve demolition of buildings to Grattan and Cardigan streets, as is evident in Figure 3.

The new Royal Women's Hospital carpark was designed by architects Mockridge, Stahle and Mitchell, with landscaping (predominantly on the west and east sides of the block) designed by landscape architect Beryl Mann. The carpark was designed and developed at the same time as the adjoining blocks of flats to the north, which provided hospital staff accommodation and were also designed by Mockridge, Stahle and Mitchell.¹³ More generally, the firm were involved in the design of a number of institutional buildings in this period, including the University of Melbourne's Medical Centre on Grattan Street and St Vincent's Hospital Medical Research Centre, in Fitzroy.¹⁴ Although the 1974 *Sands & McDougall* directory listed 'rebuilding' at the site in 1974, the carpark building was completed by late that year, as were two of the adjoining blocks of flats. These

can be seen on an aerial photograph of October 1974 (Figure 4).¹⁵ The carpark entrance and exit are located on Cardigan Street, with the top floor offices of the Cardigan House consulting suites also accessed from Cardigan Street.

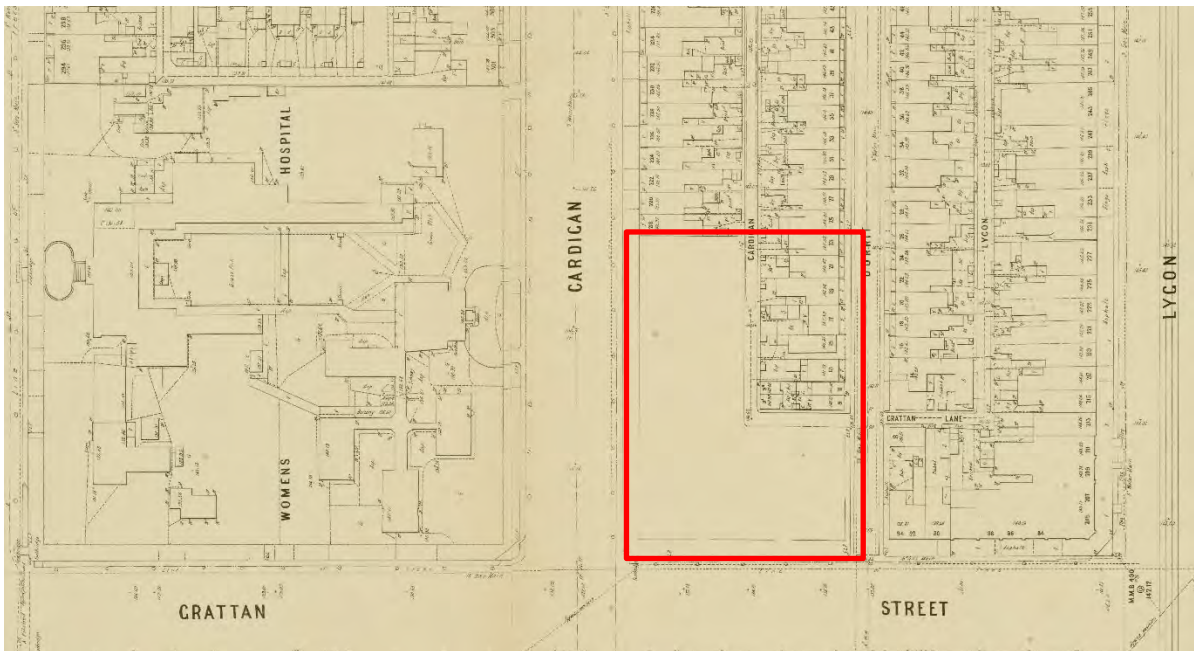


Figure 2 MMBW detail plan no. 1179, 1896, showing the site of the future carpark, and the unusual extent of (then) undeveloped land
Source: State Library of Victoria



Figure 3 1969 aerial photograph of the subject site, pre-construction of the carpark, indicated in red
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 4 Aerial photograph of Carlton, 1974, with completed carpark indicated, and immediately above (to its north) two completed blocks of flats for hospital staff accommodation
Source: Land Victoria Historic Aerial Photography Collection, Central Plan Office, Landata



Figure 5 1984 aerial of the carpark, showing its scale in relation to the residences to the east
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 6 Oblique view of the west elevation from Cardigan Street
 Source: 'Cardigan House Parking', <https://australiabusinessinfo.com/cardiganhouseparking>, accessed 11 April 2019

SITE DESCRIPTION

The Cardigan House Carpark, ~~formerly the~~ (former Royal Women's Hospital Carpark), was constructed in 1973-1974 and is located at the north-east corner of Grattan and Cardigan streets, Carlton. Dorritt Street, also shown in part as Grattan Lane, adjoins the east side of the building.

The carpark is a substantial steel-framed brick and concrete building of seven carpark levels, with a level of commercial spaces above (consulting suites), to the top floor, and set out on a large rectilinear footprint (Figure 8 & Figure 9). The main vehicle entry and exit is at the south end of the Cardigan Street elevation; the pedestrian entry to the consulting suites is on Grattan Street. The carpark levels or decks are ramped and angled, rising from north to south; and are clearly expressed to both the west (Cardigan Street) and east (Dorritt Street) elevations, via their heavy off-form concrete balustrades, or coved aprons, with a curved form. The use of timber planking in the making of the balustrades is striking (Figure 6 & Figure 10). This, together with their heavy curved form, enable these façade elements to act as a counterfoil to the building's service block volumes at each end of the facades (north and south), in straw-coloured light brown brick. The top level office floor is also defined by the concrete balustrades.

Slender columns are visible behind the balustrades, defining regular bays, and rising to the top of the building. The top floor office level is enclosed with brick walling and glazed openings.

The brick service blocks read as 'pylons' at each end of the building, with the carpark levels appearing as spans 'slung' between the pylons. The brick blocks are largely window-less save for a horizontal band of regular square-shaped windows at the top (office) level; and another vertical band on the east side associated with stairs and lift. The west face of the south block also has a vertical band of regular pierced brick ventilators.

There is landscaping to the west and east sides of the building.



Figure 7 Recent aerial photograph with the subject site indicated
Source: Nearmap, April 2019



Figure 8 The carpark as viewed from the corner of Grattan and Cardigan streets
Source: Lovell Chen



Figure 9 The northern end of the carpark as viewed from Cardigan Street
Source: Lovell Chen



Figure 10 Detail of carpark elevations
Source: Lovell Chen



Figure 11 Rear (east) elevation of carpark
Source: Lovell Chen

INTEGRITY

The carpark building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The Cardigan House Carpark, ~~formerly the~~ (former Royal Women's Hospital Carpark), has been described as 'probably one of the most architecturally interesting examples of its type in Victoria', with its simple but bold expression of 'rows of sloping and inward curved balustrades in off-form concrete' which was 'complemented by a landscaping scheme'.¹⁶

In terms of a building typology, multi-storey carparks were built in Melbourne from the interwar period. A recognised example is the former Victoria Carpark in Russell Street, Melbourne, constructed in 1938 in reinforced concrete, to a design by noted architect Marcus Barlow. The four-storey building was designed to look more like an office or warehouse, with shops to the ground floor. It also remained in carpark use for a limited period, before being adapted to office use (including for Government agencies) in the mid-1940s (on the Victorian Heritage Register, H2001).¹⁷

Internationally, steel-framed and concrete carparks became a staple of early Modernist architecture, with textbooks published on them from at least the 1920s.¹⁸ This was in the period when the motor car was being celebrated and increasingly available to those on more modest means. With this increase came a consequent

rise in the construction of private/domestic motor garages, commercial motor car garages and vehicle servicing facilities, petrol stations and commercial carparks.

In 1925, Konstantin Melnikov published two noted projects for carparks in Paris, developed round the Art Decoratifs Exposition.¹⁹ One had a curtain-walled façade with an open portion to reveal an internal spiral car-ramp; the other was for one of the Seine bridges and showed a set of slanting carpark decks or ramps geared to an internal ramp and held off the ground by two Atlantean sculptural figures. Melnikov was excited by the prospect of visually expressing the ramped or angled carpark levels, and he returned to this idea with his Intourist Garage in Moscow, in 1934. Paul Rudolph (see below) also sought to express the carpark ramps, but to keep his street elevations level with the angled ramps expressed only at the sides or rears of the buildings.

The off-form concrete balustrades in the Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, reflected the then current (in 1974) influence of New Brutalism, nowadays often just termed Brutalism. The style was a form of prevailing 1960s and 1970s architecture that emphasised raw, often rough-surfaced, off the form concrete (*beton brut*); plain, unpainted and exposed materials, conduit and plumbing; and large-scaled, highly sculptural, 'anti graceful' forms, which were often jagged with chamfered corners and diagonal angling.²⁰ 'Movement' was expressed through the heaving of large masses, often hoisted up on concrete blade columns; while building planning often incorporated freely-formed or asymmetrical external ramps and stairs. The style is often used in tribute to 1950s buildings by le Corbusier, such as his Unites d'Habitation, La Tourette monastery, Maison Jaoul or his buildings at Chandigarh and Ahmedabad in India. Other international sources included the post-war architecture of Peter and Alison Smithson, especially their Hunstanton School in Norwich (1949-54); and Robin Hood Gardens in London (1968-72). By the 1960s both Corbusier and the Smithsons were seen as the future of modern architecture, as in Vincent Scully's *Modern Architecture* or Charles Jencks' *Modern Movements in Architecture*.²¹

Other major influences in Australia were the massive concrete buildings in the United States by Paul Rudolph, John Johansen and Kallman, McKinnell and Knowles.²² Equally influential were off-form concrete buildings in Japan by Kenzo Tange (Kagawa Prefectural Hall, 1958) and Kunio Mayekawa (Tokyo Metropolitan Festival Hall, 1961), which used off-form concrete beams expressed as hugely scaled timber construction. These were well-known in Australia through Hugh O'Neill's student tours of Japan and Robin Boyd's coverage of modern Japanese architecture 1961 and 1968.²³ By the 1970s this had influenced the design of two new buildings adjoining the University of Melbourne's Parkville campus: Frederick Romberg and Robin Boyd's McCaughey Court dormitory at Ormond College (1965-68, City of Melbourne HO323, Figure 12); and the Public Works Department's Melbourne Teachers' College Library, now the University's Education Resources Centre (1968-71, Figure 16).²⁴

Other local broadly contemporary examples of Brutalism include Daryl Jackson and Evan Walker's Princes' Hill High School (1970-73, City of Yarra, Princes Hill Precinct HO329, graded individually significant, Figure 13);²⁵ Civil and Civic's B and D blocks for the Engineering Faculty at the University of Melbourne, also on Grattan Street (1973-74, Figure 17); and architects Stephenson and Turner's David Caro Physics Building (1970-73, Figure 19), for the University of Melbourne, a seven-storey design in masses of beige-brown brick with a set of precast concrete sunshades. Another nearby contemporary example is architects Eggleston, McDonald and Seccomb's Earth Sciences Building for the University of Melbourne nearby (1972-5, Figure 20), which is also recommended for an individual Heritage Overlay control as part of this study. It drew on several planning and circulation themes associated with le Corbusier and common with Brutalism, especially the use of long entry ramps.

More specifically in regard to the subject carpark building, the curved form apron-balustrades closely resemble those of Paul Rudolph's Temple Street Parking Garage in New Haven, Connecticut (1958-63, Figure 15). Rudolph cast the garage as a tree-like organism, with swelling tree-trunk columns and branch formations, all in exposed off-form concrete with the formwork imprints left exposed. As noted above, Rudolph made the carpark decks level to the front of the building, with their angled ramps visible only to the side elevation.

Mockridge, Stahle and Mitchell more generally sought to achieve strong, fairly simple forms in their monumental buildings, as they did with the subject building. Other examples include their Whitley College main building in The Avenue, Parkville (1960/62-65, HO4, Figure 21);²⁶ and their Camberwell Civic Centre (1966, HO506, Figure 18) this time a monumental rectangular cube in arcaded precast concrete panelling. The practice was established in 1948 and continued through to 1983. During this time, they received numerous awards, including the ACT Canberra Medallion (1964) for work at the Australian National University. More broadly, their projects included ecclesiastical, institutional, educational (including universities), commercial and residential buildings. Their collaboration with landscape architect Beryl Mann, who worked with them on the subject carpark, was also enduring, from 1948 to 1976.²⁷

Other noteworthy Melbourne carparks include the earlier Total Carpark in the central city, located within the Total House development. This was designed by Alan Bogle and Gordon Banfield (principally Bernard Joyce) and built in 1965-66 (VHR H2329, HO10950 and HO507, Figure 14). This is another reinforced concrete building, with seven parking decks, and four levels of offices located in a separate elevated block (or pod) above the top deck. While sharing the combined carparking and office use with the subject former hospital carpark, the Total Carpark instead made a feature of the separate office block, which has been described as 'an old-style giant TV set'.²⁸

Examples referred to above, including comparative examples comprise the following places:

- Former Victoria Carpark, 103-107 Russell Street, Melbourne (VHR H2001, HO919)
- Art Decoratifs Exposition, Paris, France
- Seine bridges, Paris, France
- Intourist Garage, Moscow, Russia (1934)
- Unites d'Habitation, Marseille, France
- La Tourette monastery, Eveux, France
- Maison Jaoul, Neuilly-sur-Seine, France
- Government buildings at Chandigarh and Ahmedabad, India (1950s)
- Hunstanton School, Norwich, England (1949-54)
- Robin Hood Gardens, London, England (1968-72)
- Kagawa Prefectural Hall (1958)
- Tokyo Metropolitan Festival Hall (1961)
- McCaughey Court, Ormond College, University of Melbourne (1965-68, Figure 12, City of Melbourne HO323)
- Melbourne Teachers' College Library, now the University's Eastern Resources Centre, University of Melbourne (1968-71, Figure 16)
- Princes Hill High School, 47 Arnold Street, Princes Hill (1970-73, Figure 13, City of Yarra, Princes Hill Precinct HO329, graded individually significant)
- Infrastructure Engineering Block B and Block D, University of Melbourne (1973-74, Figure 17)
- David Caro Physics Building, University of Melbourne (1970-73)
- Earth Sciences Building, University of Melbourne (1972-5, Figure 20)
- Temple Street Parking Garage, New Haven, Connecticut (1958-63, Figure 15)
- Whitley College, The Avenue, Parkville (1960/62-65, Parkville Precinct, HO4, Figure 21)
- Camberwell Civic Centre, 4 Inglesby Road, Camberwell (1966, City of Boroondara, HO506, Figure 18)
- Total Carpark, 170-190 Russell Street, Melbourne (VHR H2329, HO507 Figure 14)



Figure 12 McCaughey Court at Ormond College, HO323
Source: Pintrest



Figure 13 Princes Hill High School, City of Yarra, Princes Hill Precinct HO329, individually significant
Source: Docomomo



Figure 14 Total carpark, Melbourne, VHR H2329 and HO507
Source: Victorian Heritage Database



Figure 15 Temple Street Parking Garage, New Haven, US
Source: Shorpy.com



Figure 16 Education Resources Centre, University of Melbourne
Source: <http://mow-your-lawn.blogspot.com/>

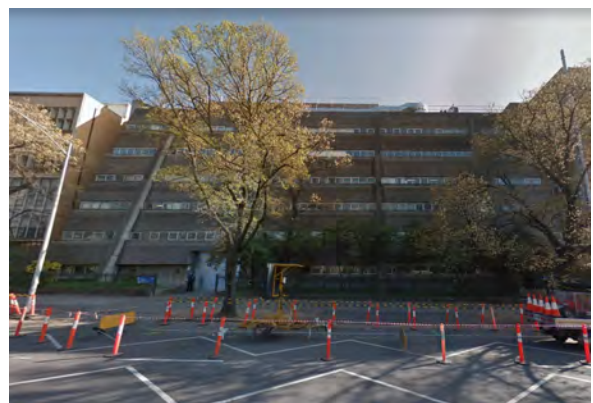


Figure 17 Engineering Faculty, University of Melbourne
Source: Google Streetview



Figure 18 Camberwell Civic Centre, City of Boroondara, HO506
Source: Google streetview



Figure 19 Physics Building, University of Melbourne
Source: Film Victoria



Figure 20 Earth Sciences Building, University of Melbourne
Source: Lovell Chen



Figure 21 Whitley College, University of Melbourne, in HO4 Parkville Precinct
Source: Australian Financial Review

ASSESSMENT AGAINST CRITERIA

	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
Yes	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The Cardigan House Carpark, ~~formerly the (former Royal Women's Hospital Carpark); constructed in 1974 and~~ located at the corner of Grattan and Cardigan streets, Carlton, is significant.

HOW IT IS SIGNIFICANT

The Cardigan House Carpark (~~former Royal Women's Hospital Carpark) constructed in 1974 and~~ located at the corner of Grattan and Cardigan streets, Carlton, is of local aesthetic significance and of representative value.

WHY IT IS SIGNIFICANT

The Cardigan House Carpark, ~~formerly the (former Royal Women's Hospital Carpark);~~ is of aesthetic significance (Criterion E). It was ~~designed in 1971-1972 and~~ constructed in ~~1973-~~1974 to a design by noted architects Mockridge, Stahle and Mitchell, in the Brutalist style. The architectural practice were highly regarded for their comprehensive body of work, which ranged across ecclesiastical, institutional, educational,

commercial and residential projects. The carpark was constructed at a time when the Royal Women's Hospital was significantly expanding its local services and facilities in response to the post-war population boom. The subject building, a substantial steel-framed brick and concrete building of seven carpark levels with an additional office level, remains highly externally intact to its 1970s design. It is distinguished by the heavy off-form concrete balustrades to the angled carpark ramps, as expressed to the two long west and east elevations. The ramps act as a visual counterfoil to the building's solid brick service block volumes at either end of the facades, and read as spans 'slung' between brick 'pylons'. Stylistically, the building draws on a number of mostly earlier international and local examples of both Brutalist buildings, and the carpark typology. As a carpark, it is striking, robust and bold, with a powerful presence to its Grattan and Cardigan streets corner. Mockridge, Stahle and Mitchell also achieved with this building, as they did with others of their broadly contemporary designs, a monumental building which is both strong and simple in its form and expression.

The Cardigan House Carpark is also of representative value (Criterion D). It demonstrates some of the principal characteristics of a multi-storey carpark, as evolved internationally from the 1920s, and as seen in earlier examples in Melbourne. These include the clearly expressed open carpark levels or ramped decks with balustrades, in this case of heavy off-form concrete with a curved form; the ground floor vehicle entry and exits; and the integrated commercial/office spaces, here located to the top of the building.

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

Not identified in any previous studies.

ENDNOTES

- 1 'Royal Women's Hospital', eMelbourne, Encyclopedia of Melbourne, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01287b.htm>, accessed 27 February 2019.
- 2 Janet McCalman, *Sex and suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856-1996*, Melbourne University Press, 1998, p. 252.
- 3 Janet McCalman, 'Royal Women's Hospital', eMelbourne, Encyclopedia of Melbourne, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01287b.htm>, accessed 27 February 2019; Peter Yule, 'A medical precinct', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 343.
- 4 Janet McCalman, *Sex and suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856-1996*, Melbourne University Press, 1998, p. 13.
- 5 'M314(14) Melbourne Sheet 6', Carlton, Parish of Jika Jika, Record Plan, Central Plan Office, Landata, Land Victoria.
- 6 *Sands & McDougall Directory of Victoria*, 1920, p. 207.
- 7 *Sands & McDougall Directory of Victoria*, 1930, p. 196.
- 8 *The Weekly Times*, 10 September 1927, p. 78; *Weekly Times*, 12 September 1931, p. 18.
- 9 *Sands & McDougall Directory of Victoria*, 1950, p. 261.
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- 11 Carlton Community History Group, 'Murder at Mallow House November 1949', <http://www.cchg.asn.au/crime.html>, accessed 13 May 2019.
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- 13 'The Royal Women's Hospital: proposed development of flats for hospital staff, parking for staff and visitors and doctors' consulting rooms in Cardigan Street, Carlton', Mockridge, Stahle & Mitchell, 1971, catalogue entry only (item missing), SLTF 727.99451 R81M, State Library of Victoria.
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- 17 <https://vhd.heritagecouncil.vic.gov.au/places/12496>, 13 May 2019.
- 18 See, for example, Georg Mueller, *Grosstadt-Garagen*, Deutsche Bauzeitung, Berlin, 1925.
- 19 See S Frederick Starr, *Melnikov: Solo Architect in a Mass Society*, Princeton, 1978; Kenneth Frampton, *Modern Architecture: a Critical History*, Thames and Hudson, London, 1979, 1984, Ch. 19.

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- 20 See Reyner Banham, 'The New Brutalism', *The Architectural Review*, 1955, pp. 355-361, cited in *The Architects' Journal*, 27 March 2016. [Senactal.wordpress.com/2016/03/27/arch-222-presentation](http://senactal.wordpress.com/2016/03/27/arch-222-presentation), viewed 12 March 2019. Reyner Banham, *New Brutalism: Ethic or Aesthetic?* Architectural Press, London, 1966.
- 21 Vincent Scully, *Modern Architecture*, George Braziller, New York, 1960; Charles Jencks, *Modern Movements in Architecture*, Penguin, London, 1973.
- 22 See Robert Stern, *New Directions in American Architecture*, Braziller, New York, 1969, 1974.
- 23 Hugh O'Neill led the first student tour including Japanese Modernist architecture from the University of Melbourne in 1964; conversations with the author, May 1985, December 2018; Peter Corrigan had visited Japan in 1963 and was similarly influenced in his student designs: see Conrad Hamann and others, *Cities of Hope: Australian Architecture and design by Edmond and Corrigan, 1962-2012*, Thames and Hudson, Melbourne, London, 2012. Robin Boyd had published *Kenzo Tange*, Braziller, New York, 1961, and *New Directions in Japanese Architecture*, Braziller, New York, 1968.
- 24 Goad and Tibbits, *Architecture on Campus*, p.77 (McCaughey Court;) p.79 (Eastern Resources Centre).
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- 26 Philip Goad and George Tibbits, *Architecture on Campus: a Guide to the University of Melbourne and its Colleges*, Melbourne University Press, Melbourne, 2003, .p74. "'Whitley Residential College" 271-273 Royal Parade Parkville VIC', at modernistaustralia.com/2016/09/whitley-residential-college-271-273-royal-parade-parkville-vic/, viewed 19 March 2019.
- 27 Winsome Callister, 'Mockridge, Stahle & Mitchell', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 461-462.
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SITE NAME UNIVERSITY OF MELBOURNE-EARTH SCIENCES BUILDING (MCCOY BUILDING), UNIVERSITY OF MELBOURNE

STREET ADDRESS 253-283 ELGIN STREET (~~MCCOY BUILDING~~), CARLTON, VIC 3053

PROPERTY ID 511139



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE UNGRADED **HERITAGE OVERLAY** RECOMMENDED

PROPOSED CATEGORY SIGNIFICANT **PLACE TYPE** EDUCATIONAL BUILDING

DESIGNER / ARCHITECT / ARTIST: EGGLESTON, MACDONALD, SECOMB **BUILDER:** K G HOOKER

DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1973-1977
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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
8.0 BUILDING COMMUNITY LIFE	8.2 EDUCATING PEOPLE
9.0 SHAPING CULTURAL AND CREATIVE LIFE	9.5 ADVANCING KNOWLEDGE

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay as indicated at Figure 1. Recommended to establish permit exemptions in respect of land subject to the heritage overlay at (part) 253-283 Elgin Street, Carlton through an incorporated plan.

Extent of overlay:

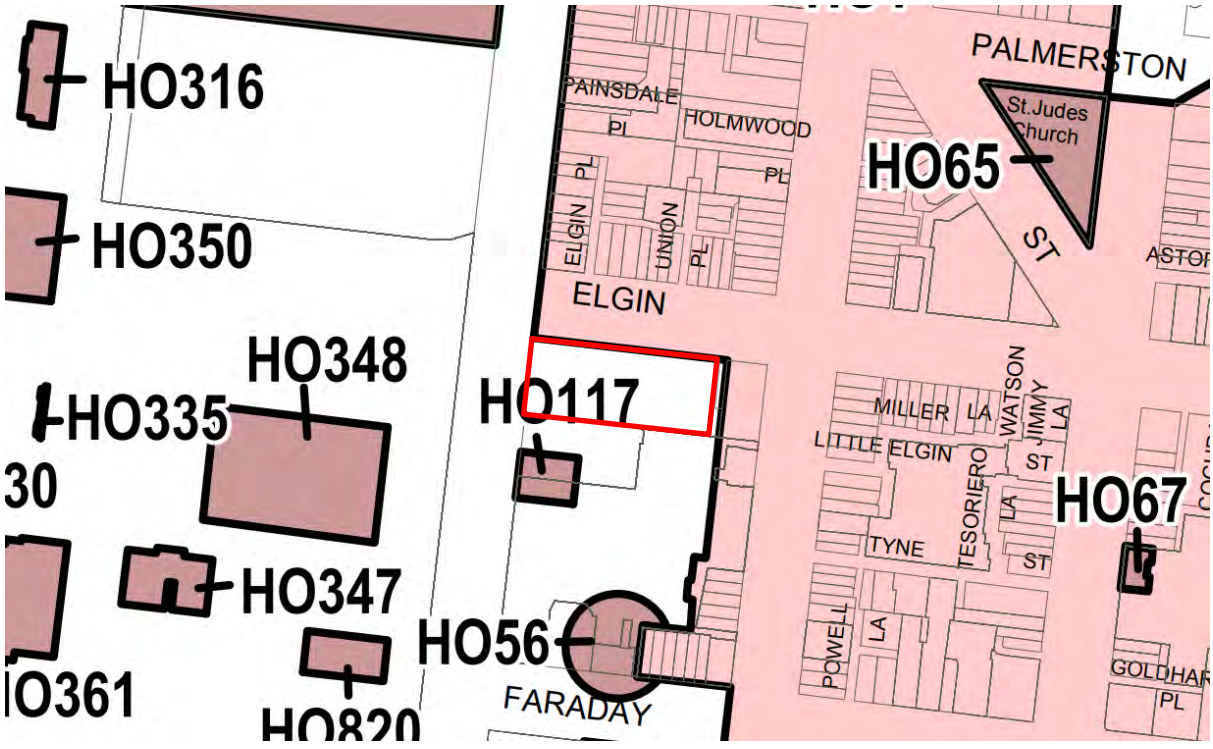


Figure 1 Proposed extent of overlay

SUMMARY

The University of Melbourne's Earth Sciences Building (McCoy Building), University of Melbourne, constructed in 1973-7 and located at 253-283 Elgin Street ~~(McCoy Building)~~, Carlton, is of local aesthetic significance. The substantial building, of concrete, brick and glass, was designed by architects Eggleston, Macdonald and Secomb, at a time when their work was heavily influenced by Brutalism. The development also occurred in the period when the University of Melbourne was beginning to expand beyond the historic campus landholding. The

footbridge across Swanston Street was part of the original concept, however it has been rebuilt and is not recommended to be included in the Heritage Overlay.

HISTORICAL CONTEXT

The University of Melbourne has been an important presence in Carlton from the 1850s, and an influencing factor in the demographics of the suburb, particularly from the post-war period.

Although the idea of a university had been raised through the early decades of Melbourne's history, it was not until after Victoria's separation from New South Wales that proposals gained traction. In September 1853, Justice Barry proposed a 100-acre site to the north of the recently surveyed allotments in Carlton. The government approved a reservation of 40 acres, with a generous allowance reserved for a future extension.¹ The scale of this reservation in comparison to the eventual size of the suburb of Carlton is of note, with the university taking up nearly one-fifth of the suburb.² The first buildings were constructed on the university site in 1854-1857, and included the (Old) Quadrangle and residential accommodation for four professors.³ Residential colleges were established along the university's curved northern perimeter after the proposed extension eventuated. The university campus developed through the twentieth century, with both educational facilities and residential colleges increasing. The post-war increase in access to education, following the Murray Committee report of 1957 to the Australian government, saw a resultant rise in the number of students and academics at the institution. As a result, from the 1960s, the university began expanding beyond its traditional site into the streets of Carlton and Parkville as increased enrolments and new courses called for new buildings. To control and mediate this process, a masterplan was produced in 1970 by Sydney architectural firm Ancher Mortlock Murray and Woolley.⁴

SITE HISTORY

The site of the [subject University of Melbourne's Earth Sciences Building \(McCoy Building\), University of Melbourne](#) was originally sold in the c. 1850s as part of Crown allotments 9 and 10 of section 40 in the parish of Jika Jika, county of Bourke. Prior to the subject site's acquisition by the University in the 1970s, it was occupied by a small collection of houses and buildings (Figure 3).⁵ These nineteenth century buildings were both residential and commercial, including J Boluch's bootmakers premises and a shop to the south-east corner of Elgin and Swanston streets. The remaining Elgin Street frontage on that block included several brick terraces and the present Clyde Hotel at the Cardigan Street corner.⁶ It was initially proposed to demolish the hotel as part of the Earth Sciences Building development, but this never eventuated.⁷

From the 1960s, the University began expanding beyond its traditional site into the streets of Carlton and Parkville, as increased enrolments and new courses on offer called for new buildings. To control and mediate this process, a masterplan was produced in 1970 by Sydney architectural firm Ancher Mortlock Murray and Woolley (Figure 5). This plan was important in influencing the outcome for the subject site. It advocated for buildings of no more than three to five storeys and emphasised the spaces between and around buildings, as much as the buildings themselves. In the case of the subject site, this was reflected in the design of the four-storey building and the elevated footbridge that connected the development with the (then) relatively new David Caro Physics building across Swanston Street, located within the traditional University grounds.⁸ The footbridge, and a related and connected ramp located within the double-height colonnaded loggia on the north side of the building, was an integral component of the planning and programming of the new building, and was designed and built in tandem with it.

The building and footbridge (Figure 4) were designed by architects Eggleston, Macdonald and Secomb and constructed in 1975-7 by K G Hooker.⁹ The building comprised 'a reinforced concrete frame with 1500 mm wide precast concrete T-beam floor structure. The external walls are grey pressed bricks and timber-grained off form concrete with bronze anodised aluminium windows'.¹⁰ With the external materials of concrete, brick

and glass, the building's design emphasised functionality. Windows on the western and eastern facades were kept to a minimum to reduce solar heat load and noise from busy Swanston and Elgin streets, while the north and south facades were 'a straightforward expression of the structure which projects beyond the external walls to provide sun-screening and window cleaning access'.¹¹ The main entrance to the building was on the north side on the second floor, and was accessed via the ramp, stairs at the west end from Elgin Street, or the footbridge across Swanston Street. A layout plan of the building's four floors is reproduced at Figure 6.

When the building was designed and constructed, it was envisaged to be the first stage of a plan to house a number of departments and buildings within the Earth Sciences faculty across a much larger block that fronted Elgin, Swanston and Faraday streets.¹² For this reason, a large foyer was introduced into the building, on the second floor, and intended to facilitate future accessibility and connectivity with the neighbouring buildings, such as the Thomas Cherry Building (number 201) to the south on Swanston Street.

The building was officially opened 23 May 1977 and was known as the School of Earth Sciences' McCoy Building. It was named in honour of the esteemed Sir Frederick McCoy, the university's first Professor of Geology in c. 1855.¹³ The building originally housed the Geology and Meteorology departments and contained laboratories, the Fritz Loewe Theatre (named after the founder of the Department of Meteorology in 1939), tutorial rooms, and conference and computer facilities. The plan at Figure 6 identifies the range of laboratories originally included in the building. While geology had been a staple of the Science faculty from the 1850s, meteorology was a newer discipline and was taught at the university from 1937. In 1990 the School of Earth Sciences was established when the departments of Geology and Meteorology merged.¹⁴

Today, the building's exterior remains largely unaltered. It continues to house the School of Earth Sciences and contains the Fritz Loewe Theatre, as well as teaching spaces, seminar rooms and computer laboratories.



Figure 2 The subject site c. 1956-68, before construction of the Earth Sciences Building
Source: State Library of Victoria



Figure 3 Aerial view of the subject site, 1969
Source: 1969, Land Victoria Aerial Photography Collection, Central Plan Office, Landata