

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. Update HO mapping to align with property boundaries.

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

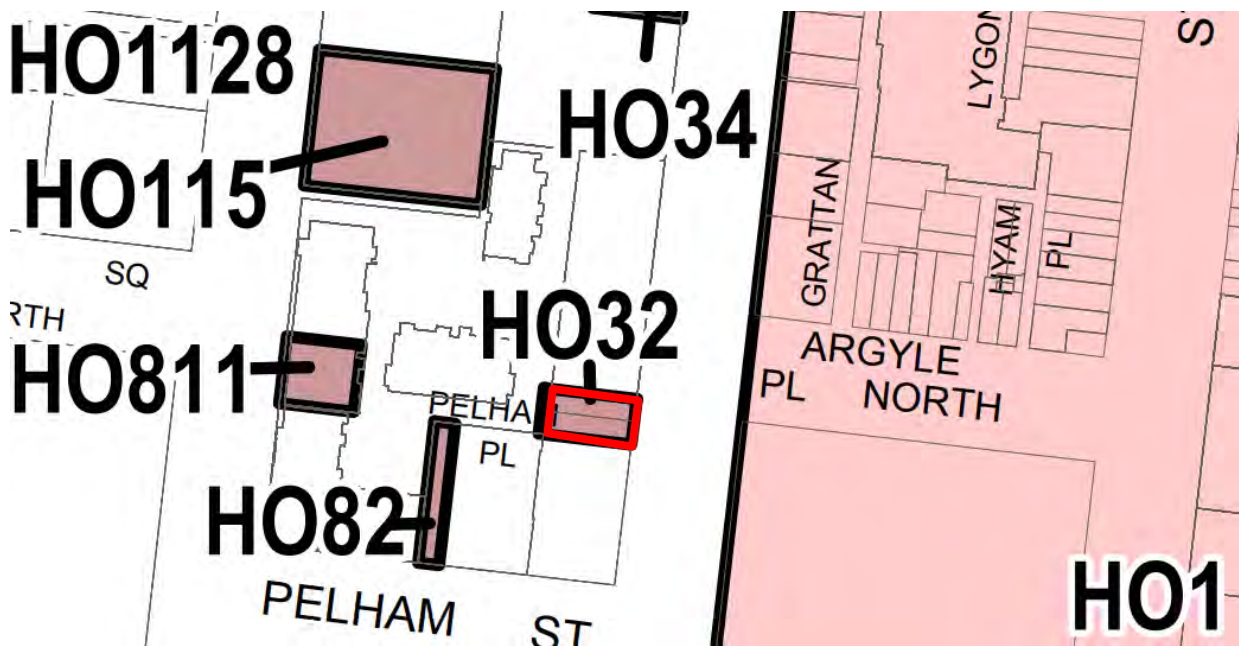


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO32)
Source: Melbourne Planning Scheme

SUMMARY

The two-storey, semi-detached pair of rendered brick dwellings at 199-201 Cardigan Street, Carlton, constructed in c. 1900-1901 and 1918-19 respectively, is of local historical and aesthetic significance. The pair display a reasonably high level of integrity and intactness, and architecturally are noted for their decorative detailing.

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 subject pair of two-storey brick terrace houses were constructed in c. 1900-1901 and c. 1918-19 by owner and builder Abraham Goldman.

The subject site is located within Crown allotment 2, Section 32 of Carlton, purchased by R Sutherland in 1854.² By the 1890s, the site was occupied by two small timber cottages, as can be seen in the MMBW plan (Figure 2). This part of Carlton, located opposite Argyle Square, comprised mixed development at the end of the nineteenth century, including small timber residences located in laneways, the substantial brick clothing factory in Pelham Street and the Red Lion Hotel at the corner of Pelham and Cardigan streets.³

By 1900, Abraham Goldman owned and occupied a property to the east of the Red Lion Hotel, which comprised a brick and iron store and stable, along with a timber cottage in the lane of Mary Street to the north (the lane has subsequently been removed/built over).⁴ Goldman operated a smelting works from the property. An advertisement in the *Age* of 1901 called for 'zinc, lead, brass, copper, iron [etc.] highest cash prices given.'⁵ In 1900, Goldman submitted a notice of intent to build to the City of Melbourne for the construction of a house.⁶ This was for the construction of 199 Cardigan Street, which was completed by early 1902. The rate books of that year identify Goldman's property as a seven-roomed brick house, with a net annual value (NAV) of £70.⁷ The street address at this time was given as no. 195, with the next address as 203 Cardigan Street, at the corner of Mary Street.

Goldman appears to have been active in the growing Jewish community of Carlton, hosting a meeting of the 'newly formed Zionist Society' at his home in Cardigan Street, which was known as Avonleigh. He was voted president of the society at a meeting in March, 1902.⁸ Goldman also further developed his smelting works, constructing a brick warehouse in Mary Street in c. 1913.⁹ In 1915, Goldman submitted a further notice of intent to the City of Melbourne for a two-storey house and factory at 201 and 205 Cardigan Street.¹⁰ Goldman did not construct the buildings immediately, rather both the house and the brick factory first appear in the 1919 rate books. The house at 201 Cardigan, the pair to the earlier residence at no. 199, was also described as a brick house of eight rooms. Both residences were valued at a NAV of £60.¹¹ It appears the construction of the second residence was as an investment; by 1920, Goldman had relocated, and the terrace pair were occupied by tenants.¹²

Goldman died in 1923, and his estate identifies him having owned a number of properties in Carlton, including in Cardigan, Madeline (Swanston), Pelham, Bouverie Berkley streets and in Mary or Little Mary Street.¹³ The buildings continue to be occupied as residences. The factory constructed in 1919 is no longer part of the subject property.

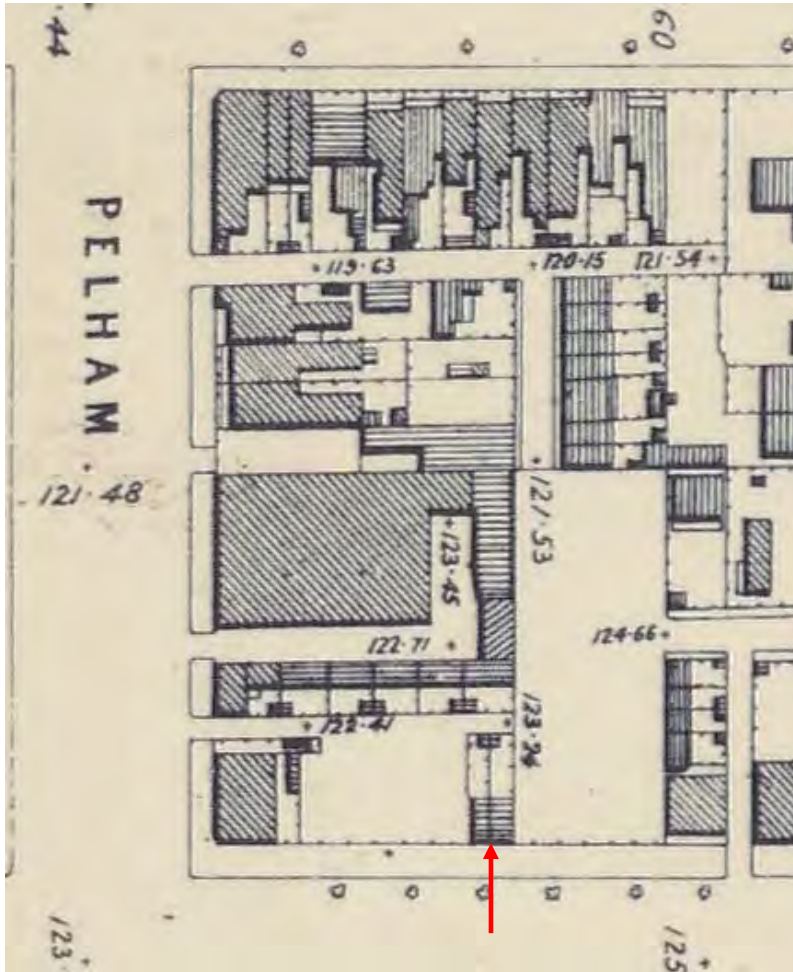


Figure 2 MMBW 160':1" plan no. 30, 1896, with subject site indicated. Mary Street is visible at the bottom right of the plan

Source: State Library of Victoria

SITE DESCRIPTION

Nos 199-201 Cardigan Street, Carlton comprises a semi-detached pair of two-storey dwellings in rendered brick constructed in c. 1900-1901 (no. 199) and c. 1918-19 (no. 201). Both dwellings retain original double-storey verandahs between wingwalls, enclosing small tiled aprons with balcony area above. Each verandah incorporates a cast iron column at its centre rising to deep filigree friezes. The first floor balustrades adopt a bellied profile in finely cast iron. Above, the verandah roofs adopt a convex profile.

At ground floor level, masonry walls extend from each wingwall to steel palisade fences along the street frontage to enclose a small garden area. Original fences both retain original cast iron gates. Ground floor canted bay windows project into the verandah apron. Original door and window joinery survives at ground and first floor levels.

The building is notable for its rendered detailing. Details to the lower section are reasonably conventional, largely confined to rendered string courses and hood moldings above ground floor windows. However detailing to upper sections of the wingwalls and at parapet level adopt an unconventional approach that incorporates some novel and possibly unique detailing. Each parapet incorporates a tall central pediment device flanked by pilasters rising to an unusual hybrid pediment in which a swan's neck (par enroulement) pediment supports a more traditional semicircular pediment above. These are flanked by balustrades comprising idiosyncratic

decorative panels comprising a series of tablets flanked by scrolls forming their lower sections with small stilted arcades above. These terminate at either end in short columns surmounted by urns draped in swags realised in cement render. Female mascarons are fixed to wingwalls and parapets.

It noted that the detailing varies slightly between the c. 1900-1901 and c. 1918-19 construction programmes. This may simply indicate that some moldings were discontinued in the 15-year period between the two building programmes. Some string course detailing is also awkwardly resolved and ornamentation to the parapet is novel but unsophisticated, consistent with the suggestion that the design is the work of an imaginative amateur rather than an experienced designer.

Each 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 has been replaced in corrugated steel throughout although original chimneys survive.

Both dwellings survive to a high level of intactness and integrity to their original state although some spalling render and evidence of previous patching of render is evident. However, the key change relates to the northern wingwall of no. 201 and its adjacent garden boundary wall which have both been incorporated into a modern development to the north.



Figure Different building programs used slightly different parapet decoration (at left); parapet at no 199 (at right); note spalling render throughout



Figure 3 199-201 Cardigan Street and modern development to its north

INTEGRITY

Nos 199-201 Cardigan Street, Carlton, displays a reasonably high level of integrity and intactness, but appears to be in reasonably poor condition.

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'.¹⁴ 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.¹⁵ 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.¹⁶ 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.¹⁷

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 4, VHR H0562, HO163) dating from c. 1850; and Urbrae in Richmond (Figure 5, 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 6). Very modest single-storey bluestone pair - altered.
- 126 Station Street, Carlton (pre-1878, HO1, Figure 7). Very modest single-storey rendered pair.
- 82-4 Carlton Street, Carlton (c. 1860-1, HO1, Figure 8). Two-storey pair in bluestone and rendered brick with an unusual timber verandah.
- 26-8 Barkly Street, Carlton (1861-7, HO1, Figure 9). Modest single-storey rendered pair recalling Georgian antecedents.
- 38 Carlton Street, Carlton (HO1, Figure 10). Very simple two storey pair without verandahs.
- 134-6 Barkly Street Carlton (c. 1860s, HO1, Figure 11). Two-storey pair with unusual timber verandah.
- 36 Macarthur Place, Carlton (early Victorian, HO1, Figure 12). Unusual early two-storey example with single-storey verandah
- 860-4 Swanston Street (c. 1860s, HO1, Figure 13). Single-storey bluestone pair.
- 131 Barkly Street, Carlton (c.1870s, HO1, Figure 14). Single storey brick pair.
- 232-4 Faraday Street, Carlton (pre-1873, HO1, Figure 15). Single storey brick pair.
- 308 Cardigan Street (early Victorian, HO1, Figure 16). 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:

- 133-5 Queensberry Street (Figure 17, 1885-6, HO36).
- 454-6 Swanston Street (Figure 18, c. 1876, HO113).
- 466 Swanston Street (Figure 19, 1900-3, HO111).

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

Considered in the context of all of the buildings noted above, 199-201 Cardigan Street stands as an unusual example. On one hand, it comprises a straightforward two-storey 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 82-4 Carlton Street and 454-6 Swanston Street. These pairs all retain cast iron verandahs and survive as representative examples of developments of this type. While rendered, semi-detached dwellings were reasonably commonplace in inner suburban Melbourne, only a small proportion of the

original stock of these building survives and intact examples demonstrating this character are, relatively speaking, rare.

However, the subject building stands apart from the buildings noted above for its rendered detailing. The form and character of ornamentation to its parapet are, at least, uncommon and may be unique within the local area. In post Boom-period Melbourne, the rules of terrace house façade design were well-understood and the form had largely become a builders' mode. Decorative elements could be bought 'off the shelf' and a professional result could be easily achieved. The facade of the subject building employs unconventional elements which produce a novel, if somewhat unsophisticated, outcome.



Figure 4 'Leyton' and 'Rochford' villas, 224 Moorabool Street, Geelong (H0562 and H0163)
Source: Victorian Heritage Database



Figure 5 Urbrae (H0719 and H0267), Richmond remodelled c. 1900
Source: Victorian Heritage Database



Figure 6 46 Palmerston Street, Carlton (HO1)
Source: Streetview



Figure 7 126 Station street, Carlton (HO1)
Source: Streetview



Figure 8 82-4 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 9 26-8 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 10 38 Carlton Street, Carlton (HO1)
Source: Streetview



Figure 11 134-6 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 12 36 Macarthur Place North (HO1)
Source: Streetview



Figure 13 860-4 Swanston Street, Carlton (HO1)
Source: Real Estate View



Figure 14 131 Barkly Street, Carlton (HO1)
Source: Streetview



Figure 15 323-234 Faraday Street, Carlton (HO1)
Source: Streetview



Figure 16 308 Cardigan Street, Carlton (HO1)
Source: Streetview



Figure 17 133-5 Queensberry Street, Carlton (HO36)
Source: Lovell Chen



Figure 18 454-6 Swanston Street, Carlton (HO113)
Source: Lovell Chen



Figure 19 466 Swanston Street, Carlton (HO111)
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, semi-detached pair of rendered brick dwellings at 199-201 Cardigan Street, Carlton, with no. 199 constructed in c. 1900-1901 and no. 201 in 1918-19, are significant.

HOW IT IS SIGNIFICANT

The two-storey, semi-detached pair of rendered brick dwellings at 199-201 Cardigan Street, Carlton, constructed in c. 1900-1901 and 1918-19 respectively, are of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The subject pair of two-storey brick dwellings, constructed in c. 1900-1901 and c. 1918-19 is of historical significance (Criterion A). When constructed, the dwellings were located in an area of Carlton characterised by mixed use development, which in turn was typical of parts of the suburb at the end of the nineteenth century. The owner and builder, Abraham Goldman, was apparently a local resident and businessman of some note,

owning several properties including residences and light industrial buildings in Carlton in the first decades of the twentieth century, including the subject pair. He was also active in the growing Jewish community of Carlton, hosting a meeting of the 'newly formed Zionist Society' at his home in Cardigan Street, and being voted president of the society in 1902. As a building, the subject semi-detached pair 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 semi-detached pair of rendered brick dwellings at 199-201 Cardigan Street, Carlton, is also of aesthetic significance (Criterion E). While both dwellings adopt a reasonably straightforward double-storey and double-height verandah between wing walls form, and retain somewhat elaborate cast iron balustrades and friezes, it is the rendered detailing which distinguishes the pair. Details of note are especially prevalent to the upper parts of the building and include tall central pediments to the parapets, flanked by pilasters rising to a hybrid pediment in which a swan's neck (par enroulement) supports a more traditional semicircular pediment above; these are flanked by balustrades with idiosyncratic decorative panels with tablets, scrolls and small stilted arcades which terminate at either end in short columns surmounted by urns draped in swags; and female mascarons fixed to the wing walls and parapets. The varied detailing between the c. 1900-1901 and c. 1918-19 construction programmes also adds interest and intrigue. Comparatively, as a semi-detached pair, the subject dwellings are unusual in the Carlton context, not least of all for the rendered detailing and the uncommon and possibly unique form and treatment of the parapets.

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

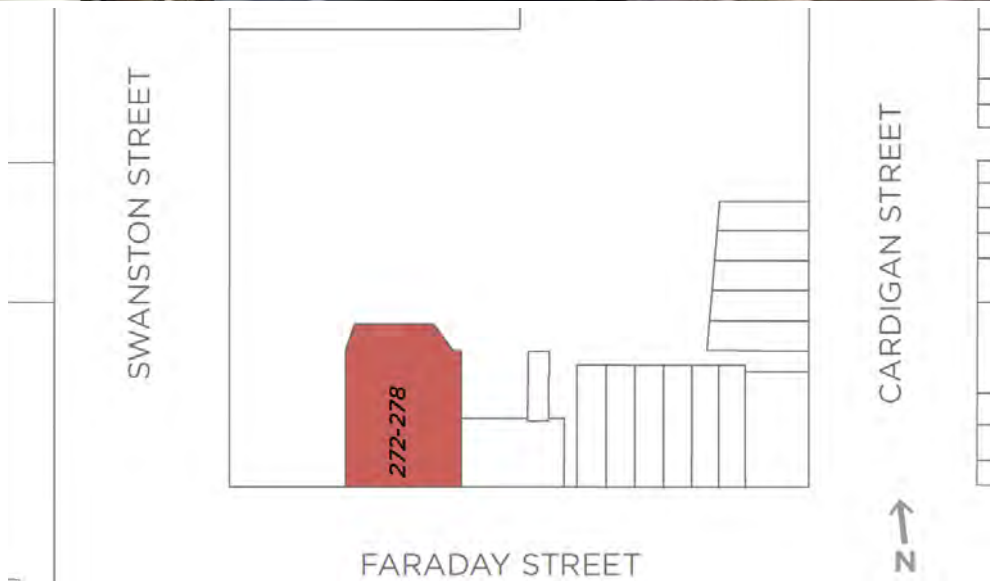
**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall* directory, 1873
- 2 Plan of Carlton, Jika Jika, M314 (14), Melbourne Sheet 6, Put-away plan, Central Plan Office, Landata.
- 3 *Sands & McDougall* directory, 1895.
- 4 City of Melbourne, rate books, Volume 36: 1900, Smith Ward, rate nos 993 and 995, VPRS 5708/P9, Public Record Office Victoria.
- 5 *Age*, 29 June 1901, p. 7.
- 6 City of Melbourne, Notice of Intent to Build, no. 7815, 14 February 1900, via Miles Lewis Australian Architectural Index, record no. 79863, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 11 October 2018.
- 7 City of Melbourne, rate books, Volume 38: 1902, Smith Ward, rate no. 979, VPRS 5708/P9, Public Record Office Victoria.
- 8 *Hebrew Standard of Australasia*, 7 March 1902, p. 5.
- 9 City of Melbourne, Notice of Intent to Build, no. 4353, 16 September 1913, via Miles Lewis Australian Architectural Index, record no. 80467, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 11 October 2018.
- 10 City of Melbourne, Notice of Intent to Build, no. 5423, 16 February 1915, via Miles Lewis Australian Architectural Index, record no. 80555, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 11 October 2018.
- 11 City of Melbourne, rate books, Volume 55: 1919, Smith Ward, rate nos 883-885, VPRS 5708/P9, Public Record Office Victoria.
- 12 City of Melbourne, rate books, Volume 56: 1920, Smith Ward, rate nos 883-884, VPRS 5708/P9, Public Record Office Victoria.
- 13 Abraham Goldman, Probate and Administration file, 1923, VPRS 28/P3/1383, Item 192/496, Public Record Office Victoria.
- 14 Sir John Summerson, Georgian, pgs 159-160
- 15 University of West England, History of Council Housing, http://fet.uwe.ac.uk/conweb/house_ages/council_housing/print.htm, retrieved 21 October 2018
- 16 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/>, retrieved 17 October 2018.
- 17 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/>, retrieved 17 October 2018.

SITE NAME ROYAL TERRACE
STREET ADDRESS 272-278 FARADAY STREET, CARLTON
PROPERTY ID 591505



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	C2	HERITAGE OVERLAY	HO56
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:	1875

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
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RECOMMENDATIONS

It is recommended that the extent of the Heritage Overlay be amended to correct the mapping of HO56 as indicated at Figure 2.

Extent of overlay: The extent of the current Heritage Overlay (HO56) as currently mapped in the 5HO Map is shown at Figure 1. It is denoted as a circular area centred some metres to the east of 272-278 Faraday Street. This is incorrect. It is recommended that the map be amended to reflect the title boundaries of the subject site(s) and the mapping at Figure 2. The addressing of the building in the Schedule to the Heritage Overlay is correct and requires no adjustment.

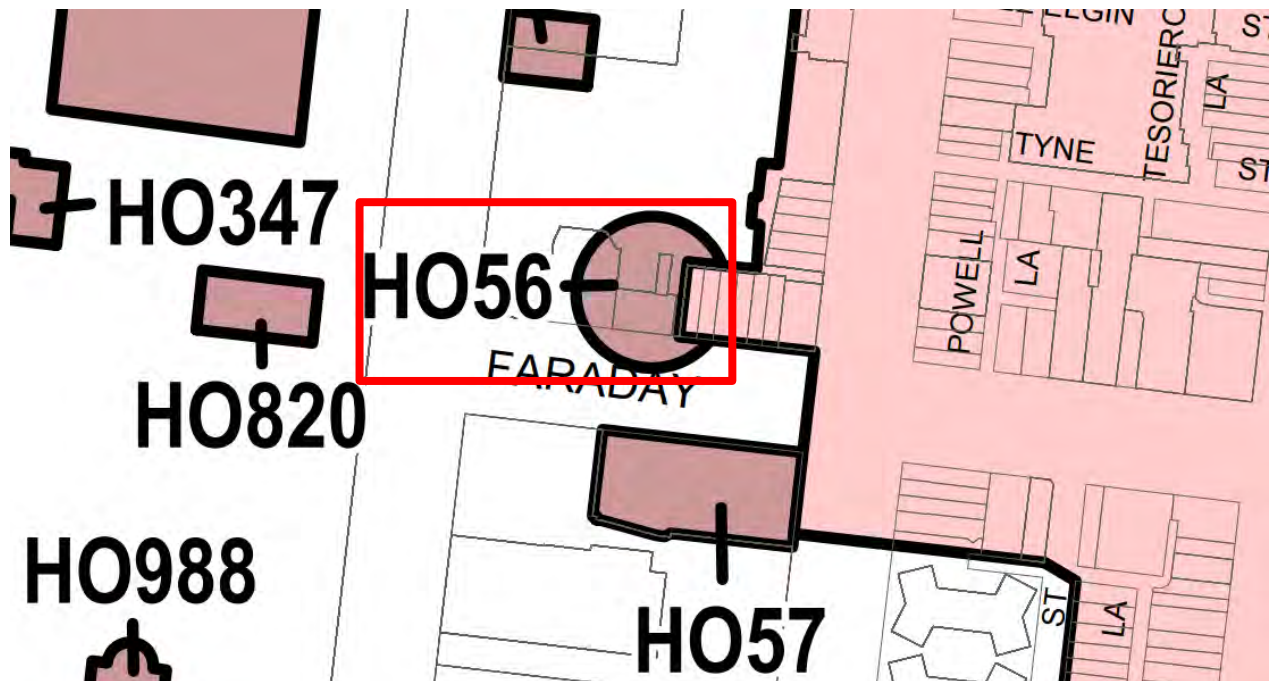


Figure 1 Detail of HO Map no. 5 with the current (incorrect) mapping of the subject site indicated (HO56)
Source: Melbourne Planning Scheme

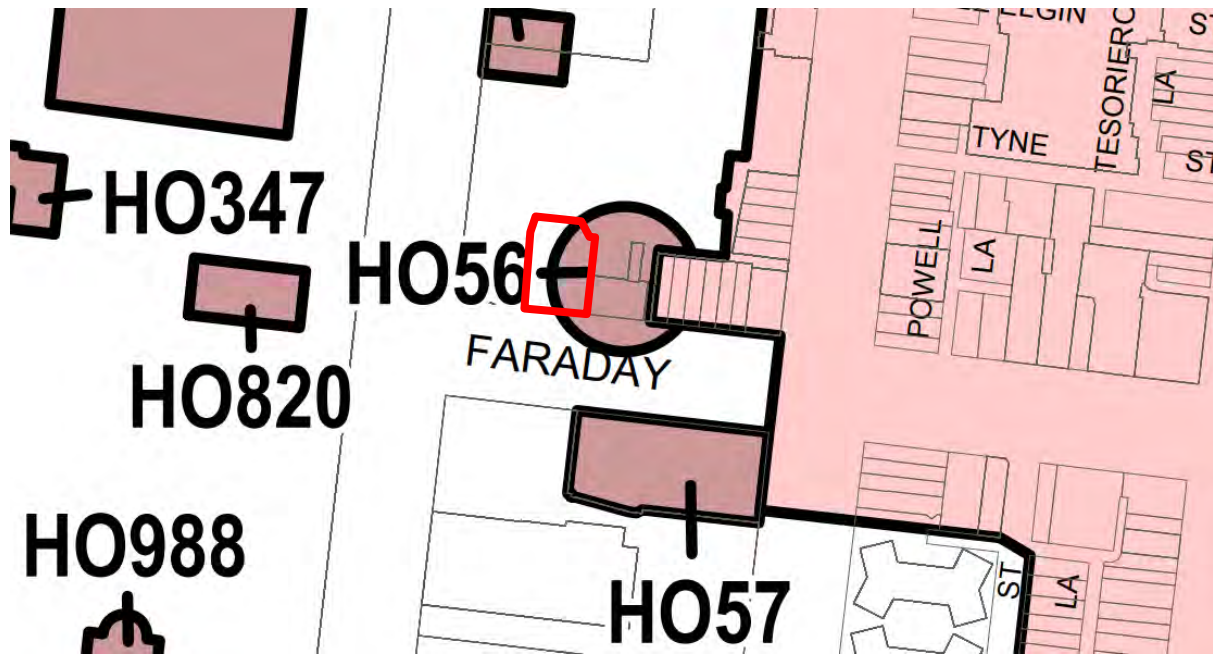


Figure 2 Detail of HO Map no. 5 with the recommended mapping of nos 272-278 Faraday Street indicated
Source: Melbourne Planning Scheme

SUMMARY

The brick terrace row at 272-278 Faraday Street, known as Royal Terrace and comprising four, two-storey dwellings, was constructed in 1875. It is of local historical and aesthetic significance, and historically represented a terrace row development on a somewhat grand scale. While works to the exterior have diminished the aesthetic significance, the early appearance of the group still remains legible. The uniform presentation of the group also reflects the single (University of Melbourne) ownership since the 1970s.

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 brick terrace row at 272-278 Faraday Street comprises four, two-storey dwellings. It was constructed in 1875 for owners Gledhill & Co, estate agents. In 1875, Gledhill & Co lodged a notice of intent to build with the City of Melbourne for 'terrace of four houses' on Faraday Street, near Madeline Street (now Swanston Street).² No architect was listed as being associated with the design. Gledhill advertised for bricklayers for the four

houses in September 1875 and for cementing and plastering a terrace in November 1875, presumably for interior works or external detailing.³ The terrace row is first recorded in the municipal rate books of 1876, described as seven-roomed brick houses with bathroom, balcony and verandah, valued at a net annual value (NAV) of £60. The owner of the property was listed as Gledhill & King, with Emmanuel King having joined the agency.⁴ Royal Terrace, as it was known, was fully occupied by 1877, with the *Sands & McDougall* directory listing Mrs Steen, Ernest Henry, Thomas Parry and John H Fox in the residences.⁵ The 1896 Melbourne and Metropolitan Board of Works (MMBW) detail plan (Figure 3) shows the footprint of the row, with small garden setbacks and verandahs to the street. The site at no. 278 has an irregular rear yard to accommodate a right-of-way.

The City of Melbourne Building Application Index lists an application for alterations to convert the group from a Class IIA to a Class V building, in 1976, presumably reflecting the change from a residential use to one more suited to its occupation by the University of Melbourne. As discussed below, it is likely that these works included the alterations to the verandah and to rendered surfaces.⁶

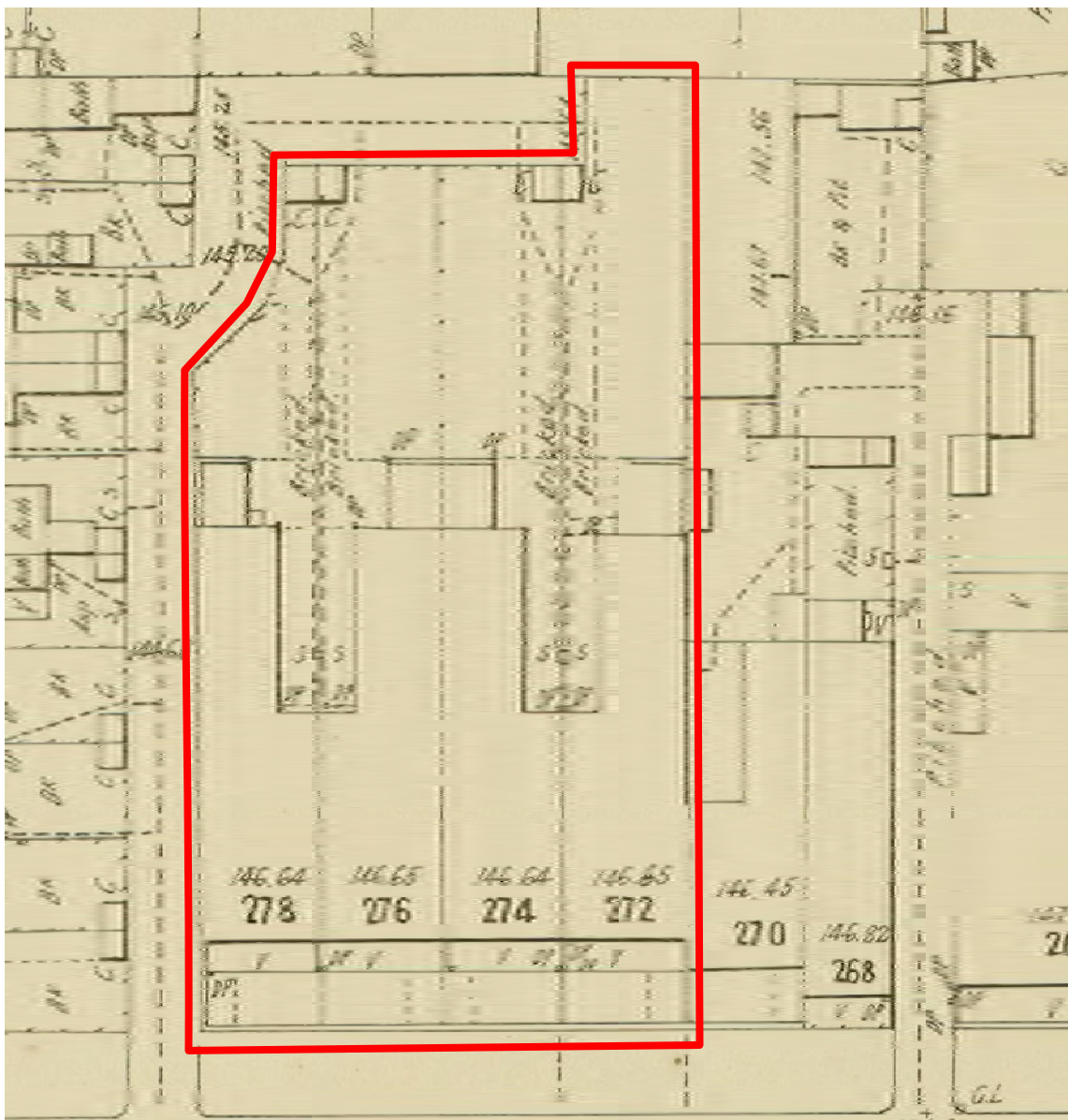


Figure 3 MMBW detail plan no. 1171, 1896, with subject site indicated
Source: State Library of Victoria

SITE DESCRIPTION

~~The former~~ Royal Terrace comprises a row of four, two-storey dwellings constructed in 1875 (Figure 4). Site inspection suggests that the group was the subject of a number of changes in c. 1976 as part of the adaptation of the building to a University of Melbourne use. While these works were generally undertaken in a sympathetic manner, inconsistencies between surviving original fabric and the later works and fabric suggest that the restoration was undertaken in an interpretative rather than a literal or more accurate manner.

The group comprises a straightforward terrace row in tuck-pointed red face brick. Dwellings are set behind small garden areas which have been redeveloped through the introduction of modern tiling and bluestone edging to verandah aprons. Original steel palisade fences and gates survive along the street boundary. Timber-framed, double-hung sash windows survive at ground and first floor level and some original entry doors appear to survive. Each residence retains a double-storey verandah set between wingwalls. These are particularly simple in form being unsupported between wingwalls with no central columns and with simple lacework friezes and balustrades. However, the floor framing of the verandah, and other timber detailing, are inconsistent with nineteenth-century precedents suggesting that the verandah was substantially rebuilt in c. 1976, and without precise regard to the original detailing. Cast iron to the verandahs also survives in unusually good condition supporting the view that these elements were also restored or rebuilt in c. 1976. Verandah roofs adopt a concave profile.

The rendered parapet incorporates limited rendered adornment in the form of lion's head masques to the parapet and floriated scrolls (Figure 5) to wingwalls. The rendered parapet incorporates the name, 'Royal Terrace' into a simple cornice. However, detailing to the lower sections of wingwalls and to fences at ground floor level is more stylised, drawing little from classical antecedents, and again more consistent with a c. 1976 construction date. Only those decorative elements to the upper sections of the façade date from the original construction of the building, with the lower sections being reasonably loose interpretations of the original rendered adornments.

Each 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 has been replaced in corrugated steel throughout although original chimneys survive.

The building survives in good condition although a number of changes to rendered details and verandah elements have altered its appearance. A disabled access ramp has been constructed at no. 272 and a secondary balustrade has been introduced at first floor level to the rear of the cast iron and timber arrangement. While original gates and fences to the street survive, no other original fabric survives in front garden areas.



Figure 4 Recent aerial photograph of the subject site
Source: Nearmap, February 2019

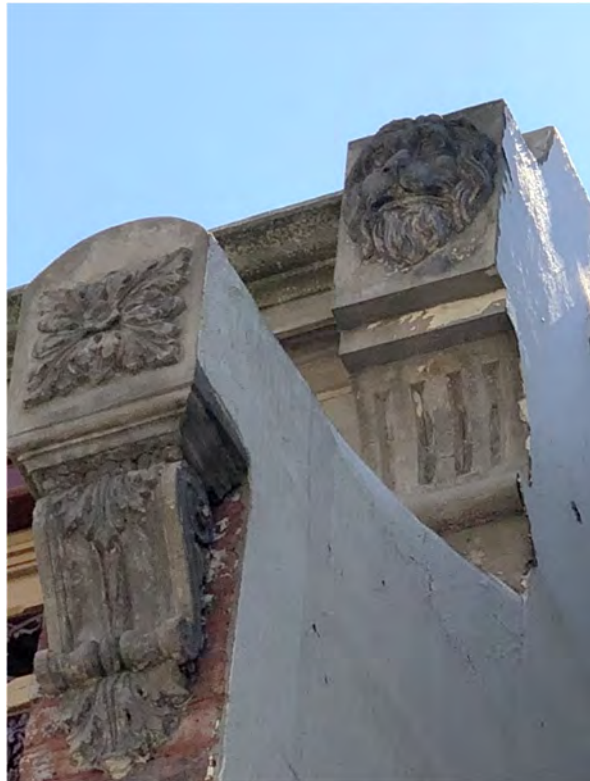


Figure 5 272-8 Faraday Street decorative (at left), original decorative details at parapet (at right)

INTEGRITY

While the form, massing and broad arrangement of individual building elements survives, changes to the verandah, front setback and decorative elements to ground floor level have produced an outcome of diminished integrity to its early state.

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.⁷ 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.⁸

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.^[6] 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. 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* (1878, East Melbourne) *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*, Fitzroy, 1869-75), *Holyrood Terrace* (Fitzroy, 1874), *Rochester Terrace* (Albert Park, 1869-79), and the *Royal Terrace*, (Fitzroy, 1855-7), *Holcombe Terrace* (Figure 8, 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 ranges from expensive middle-class dwellings of three to four-storeys to single-storey attached cottages in working-class suburbs. 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 under the Heritage Overlay (HO) of Melbourne's inner-suburban planning schemes. The following examples are located within the current study area and are included in the HO.

- Cobden Terrace, 209-221 Gore Street, Fitzroy (1869-1875, HO161-HO167 – City of Yarra, Figure 6)
- Royal Terrace, 50-68 Nicholson Street, Fitzroy (1854, HO173 and HO183 – City of Yarra, Figure 7)
- Holcombe Terrace, 201-205 Drummond Street, Carlton (1884, HO1, Figure 8)
- 51-65 Cardigan Street Carlton (1896-1900, HO27, Figure 9)
- Russell Terrace, 68-72 Victoria Street, Carlton (c. 1871, HO118, Figure 10)
- 101-111 Cardigan Street, Carlton (c. 1857, HO30, Figure 11)
- Mary's Terrace, 50-56 Cardigan Street, Carlton (1885-6, HO36, Figure 12)
- Georges Terrace, 59-69 Cardigan Street, Carlton (1905-6, HO27, Figure 13)

- 18-22 Cardigan Street (1874, HO35, Figure 14)

Buildings in this group form largely-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.

Goad & Tibbetts note,

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.

With the exception of the group at 101-111 Cardigan Street and Russell Terrace at 68-72 Victoria Street, buildings in the group typically retain cast iron verandahs and detailing that is representative of developments of this type. The examples above are distinguished by their intactness and integrity to their early states and their retention of cast iron verandahs and decorative elements in cement render. While the subject group in Faraday Street has been altered to the extent of its verandah detailing and the some rendered elements, its early appearance remains legible and the group continues to evoke the character created when streetscapes of terrace rows proliferated through Melbourne's inner north and the terrace row became a distinctive vernacular building type across suburban Melbourne. While the terrace form is still considered to be reasonably commonplace in inner suburban Melbourne, a relatively small proportion of the original stock of these building survives and examples of this typology are, relatively speaking, reasonably rare.



Figure 6 Cobden Terrace, Fitzroy (H0152-8)
Source: Victorian Heritage Database



Figure 7 Royal Terrace, Fitzroy (H0172)
Source: Victorian Heritage Database



Figure 8 Holcombe Terrace, Carlton (HO1)
Source: Victorian Heritage Database



Figure 9 51-65 Cardigan Street, Carlton (HO27)
Source: Lovell Chen



Figure 10 Russell Terrace, 68-72 Victoria Street (HO118)
Source: Lovell Chen



Figure 11 101-111 Cardigan Street, Carlton (HO30)
Source: Lovell Chen



Figure 12 Mary's Terrace, 50-6 Cardigan Street, Carlton (HO36)
Source: Lovell Chen



Figure 13 Georges Terrace, 59-6965 Cardigan Street, Carlton (HO27)
Source: Lovell Chen



Figure 14 18-22 Cardigan Street
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

Royal Terrace at 272-278 Faraday Street, Carlton, comprising a row of four, two-storey dwellings constructed in 1875, is significant.

HOW IT IS SIGNIFICANT

Royal Terrace at 272-278 Faraday Street, Carlton, is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The brick terrace row at 272-278 Faraday Street is of historical significance (Criterion A). The row was constructed in 1875 for owners Gledhill & Co, estate agents, and represented a terrace row development on a somewhat grander scale. The naming of the row as Royal Terrace, and their description in 1876 as seven-roomed brick houses emphasises this, as does their prominent form and parapets, and presentation to Faraday Street. Historically, their mid-1870s date also places them within the period of development which is

still comparatively early in Carlton, and they remain as significant evidence of nineteenth century residential development in this western section of Faraday Street.

The brick terrace row at 272-278 Faraday Street is also of aesthetic significance (Criterion E). While the works undertaken in 1976 diminished this significance to some extent, the buildings still demonstrably form a row of somewhat grander terraces. The uniform appearance, reinforced through the long-term single (University) ownership, is also of some note and enhances this aspect of significance. The early appearance of the group remains legible, and the former dwellings continue to evoke the character created when streetscapes of terrace rows proliferated through Melbourne's inner north, and the terrace row became a distinctive vernacular building type.

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 City of Melbourne, notice of intent to build, no. 6449, 24 August 1875, via Miles Lewis, Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 6 September 2018.
- 3 *Argus*, 14 September 1875, p. 3 and 8 November 1875, p. 3.
- 4 City of Melbourne, rate books, Volume 15: 1876, Victoria Ward, rate nos 1354-1357, VPRS 5708/P9, Public Record Office Victoria.
- 5 *Sands & McDougall* directory, 1877.
- 6 City of Melbourne, Building Application Index, 272-284 Faraday Street, Carlton, BA 46465, 3 February 1976, Public Record Office Victoria, accessed via www.ancestry.com.au.
- 7 George Tibbetts and Phillip Goad, in Phillip Goad and Julie Willis (eds) *The Encyclopedia of Australian Architecture*, 2012, pp. 695-8.
- 8 Ian Stapleton and Maisy Stapleton, *Australian House Styles*, Flannel Flower Press, Mullumbimby, NSW. 1997, pp. 51-52.

SITE NAME	CARLTON UNION HOTELS PRECINCT
STREET ADDRESS	1-7 LYGON STREET, 9 LYGON STREET, 11 LYGON STREET, 13-15 LYGON STREET, 17-25 LYGON STREET AND 27-31 LYGON STREET, CARLTON, VIC 3053
PROPERTY ID	106076, 106077, 106078, 106079, 106080 AND 106081



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	1-7 – D2 9- C2 15 – D2 27-31 – D2	HERITAGE OVERLAY	HO64
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	COMMERCIAL BUILDINGS
DESIGNER / ARCHITECT / ARTIST:	VARIOUS	BUILDER:	VARIOUS
DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	VARIOUS, 1870 ONWARDS

SUMMARY

The Carlton Union Hotels Precinct (HO64), being 1-317 Lygon Street, is of historical and aesthetic significance. It incorporates significant and contributory development from the 1870s, including buildings which are distinguished architecturally, as well as buildings associated with the trade union and labour movement, reflecting the proximity to Trades Hall on the opposite side of the street.

The Carlton Union Hotels Precinct is of historical significance for the mixed use character of the street is typical of development to the original main streets of Carlton. It is also significant for its long and important association with the trade union movement, reflecting the precinct's proximity to Trades Hall on the opposite side of Lygon Street.

The Carlton Union Hotels Precinct is of aesthetic significance. While the precinct overall is not an intact historical streetscape, it comprises significant buildings from different periods which retain a high level of intactness and architectural distinction. These contribute to a diverse streetscape character in the precinct.

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 As Carlton developed during the 1860s and 1870s, the suburb's hotels increasingly became important gathering places. The local hotel, or pub, often provided 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. The larger hotels, generally at the south of the suburb or on main thoroughfares, also provided accommodation. Lygon Street, developed as the suburb's retail centre, providing a broader range of shops, and catering for the whole of the suburb.

SITE HISTORY

The row of properties along the western side of Lygon Street between Victoria and Earl streets, as included in HO64 Carlton Union Hotels Precinct, was sold as Crown allotments 1, 2 and 3 of Section 17, in the Parish of Jika Jika, as part of the earliest land sales of Carlton. In 1852, during Robert Hoddle's tenure as Surveyor General, survey plans were prepared by Charles Laing for the first residential allotments north of Victoria Street in what became Carlton.² The three Crown allotments were purchased in 1853 by R Dalzell.³ In 1858, four allotments on the opposite side of Lygon Street were reserved as a site 'for the erection of a Trades Hall.'⁴

By the early 1860s, buildings had been constructed at the northern end of Dalzell's allotments. The Lygon Hotel (later replaced by the current John Curtin Hotel) opened in c. 1859-60, with Michael O'Meara the first licensee, and the 1859 *Sands & McDougall directory* listing the site at the corner of Earl Street as 'hotel erecting'.⁵ The 1862 *Sands & McDougall directory* indicates other early occupants of the street, including a John Reilly at 9 Lygon Street.⁶ An 1866 plan by H L Cox (Figure 2) shows the development to Earl Street, with the southern end of the area now included in HO64 shown as vacant. The Dover Hotel (later altered and extended to be the current building) at the corner of Victoria Street was opened subsequent to this in 1870, with a notice of application for a publican's licence by Sarah Uggles posted in the *Australasian* in February 1870:

... for a house situate [at the] corner of Lygon and Victoria streets, containing three bedrooms and two sittingrooms exclusive of those required for my family ... proposed sign, 'Dover Hotel'.⁷

The municipal rate books of 1870 describe the buildings on Lygon Street between Victoria and Earl streets. Starting at the southern end of the street, the Dover Hotel was listed as a brick hotel of six rooms with bar,

kitchen and cellar, valued at a net annual value (NAV) of £84. Adjacent to the hotel to the north were two brick houses owned by Richard Bool; a seven-roomed brick house owned by John Barthold; two sets of wood houses each owned by John Reilly and George Rigg; a brick and stone house owned and occupied by Dr Daniel; a five-room wood house owned by Roger Cusack and a brick house of four rooms owned by Henry Miller. Miller also owned the Lygon Hotel, described at this time as a brick hotel of seven rooms, with bar, cellar and stables, valued at a NAV of £110.⁸

In 1880, a tender notice was placed in the *Argus* for 'additions, repairs, painting etc to Lygon Hotel and adjoining house', with George Wharton noted as the architect.⁹ This section of Lygon Street remained residential and bookended by the two hotels in 1880, but by 1890, some commercial development had begun to appear.¹⁰ The rate books of that year list a wood shop owned and occupied by John Reilly at no. 13 Lygon Street and a brick shop and wood house of 10 rooms at no. 21 Lygon Street. The Lygon Hotel, following works of the early 1880s, was described as being of 13 rooms, with a NAV of £190. Likewise, works had been undertaken at the Dover Hotel, which was also described as being of 13 rooms, an increase of seven rooms, and also comprising offices.¹¹



Figure 2 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

In 1892, a two-storey shop was constructed at 9 Lygon Street for Marion Rosenthal, designed by architect George de Lacey Evans and built by John Bailey of Bouverie Street.¹² Rosenthal owned and occupied a brick house of 9 rooms at the adjacent site at 11 Lygon Street.¹³ The new building was described in the rate books of 1893 as a brick shop of five rooms, valued at a NAV of £65, occupied by Charles Davis.¹⁴ In 1895, F Webb, a glass riveter, was listed as occupying the shop.¹⁵

The row of buildings can be seen on the Melbourne and Metropolitan Board of Works (MMBW) detail and 160':1" plans of 1896 (Figure 3-Figure 4). By this date, most of the buildings were of brick or stone, with only nos 13-15 and no. 25 remaining as timber buildings. The detail plan at Figure 3 shows in-go doorways at a number of the shops on the street, including at the newly constructed shop at 9 Lygon Street.

In 1896, a notice of intent to build was submitted to the City of Melbourne for the construction of a house in Lygon Street, on the site owned by John Reilly at 13-15 Reilly Street. The architects were listed as Reed, Smart & Tappin, with William Davison listed as the builder.¹⁶ The rate books of 1897 describe the site as a brick shop, rather than house, with workshop and shed, valued at a NAV of £68.¹⁷ The building replaced the timber shop

shown on the MMBW plans. Although having lived in Carlton from as early as the 1860s, Reilly appears to have had agricultural interests and was described in the *Weekly Times* of 28 March 1908 as 'the inventor of several classes of fences, which are claimed to be proof against fire, rabbits [and] vermin'.¹⁸ The 1900 edition of the *Sands & McDougall directory* lists Reilly as a tinsmith.¹⁹

Both hotels underwent changes in the early part of the twentieth century, likely due to the increased regulation of licensed premises and the impact of closures of hotels by the Licences Reduction Board, established in 1906.²⁰ Many inner city and suburban hotels were closed, upgraded or rebuilt in this period in an effort to reduce the number of operating pubs, and to improve standards for public health and alcohol consumption. In 1915, an application was made to the City of Melbourne for the construction of a two-storey brick hotel, designed by Billing Peck & Kempter, by builders Seccull Bros of Northcote.²¹ The hotel by this date was owned by Carlton & United Breweries (CUB). In this period, CUB dominated the beer trade, tying numerous hotels to its products and owning an increasing number of venues.²² In the mid-1920s, alterations and additions were undertaken to the Dover Hotel, which appear to have extended the building north along Lygon Street, replacing the building at 7 Lygon Street. The 1927 rate books list the Dover Hotel at 1/7 Lygon Street, and it was valued at a NAV of £675.²³

The two hotels were patronised by the various trade unions, with the growing union movement and Trades Hall building located directly opposite. The proprietors of each hotel were seen as supporters of the trade union movement, with an obituary of Mrs A Lynch of the Dover Hotel, remembered as a 'mother, friend and staunch supporter of countless Labor men'.²⁴ The *Labor Call* also advised in 1910 that the new 'host' at the Lygon Hotel, Michael Collins, had taken 'a very active part in Labor matters' in Western Australia.²⁵ Collins also placed an advertisement in a Ballarat newspaper calling on workers to visit his hotel (Figure 5). Presentations, commemorations and meetings were held at the hotels, and visiting unionists were accommodated there. The annual event held by the Operative Masons to entertain the Pioneers of the Eight Hours Movement was held at the Lygon Hotel, while the annual dinner of the Hospital Employee's Federation was held at the Dover Hotel in the 1930s.²⁶ The patronage of both hotels became even more highly politicised in the mid-twentieth century, with academic Gordon McCaskie noting that each hotel was frequented by factions in the union movement: 'the left drank at the Dover, the right at [the Lygon Hotel]'.²⁷ The Lygon Hotel was renamed the John Curtin Hotel in c. 1970, after the former Australian prime minister and leader of the Labor Party. The Dover Hotel was closed in 1980, and remodelled as offices, resulting in the John Curtin Hotel becoming the main union hotel.²⁸ The latter hotel was also associated with performances of the 'Stray Blacks', a band comprising Aboriginal members who were otherwise barred from playing in a number of other hotels. They have been described as 'an institution' at Aboriginal cabarets and at the John Curtin Hotel.²⁹

Further demonstrating the connection with Trades Hall opposite, in the 1950s, new buildings were constructed as offices for two unions, replacing nineteenth century structures. A new office building for the Australian Council of Trade Union (ACTU) was constructed at 17-25 Lygon Street in 1953, to a design by architects Leslie M Perrott and partners and built by E A Watts (Figure 6). The ACTU had previously occupied 'three small rooms' in Trades Hall, and aimed to establish a research bureau.³⁰ The building was to be of 'brick, with open web steel joists', and the ACTU was to 'use the building for offices, research offices and an executive meeting room'.³¹ At its opening, ACTU president, Percy Clarey, noted that the building was 'a symbol of an ideal', with internal timber panelling donated by all the state trades and Labor councils.³² In 1958, the Australian Builders Laborers' Federation (BLF) also constructed offices directly opposite Trades Hall (Figure 7), at 11 Lygon Street.³³ The BLF played a role in the campaign to curb the redevelopment of Carlton in the 1960s, and to stop the wholesale demolitions; BLF House was also the focus of efforts to deregister the union in the 1980s.³⁴ Alterations were undertaken to this building in the early 1970s.³⁵ Both buildings have since been acquired by RMIT, and extensive works have been undertaken including part demolition and modifications. The 1896 shop at 13-15 Lygon Street became the Trades Hall Café from the late 1940s.³⁶

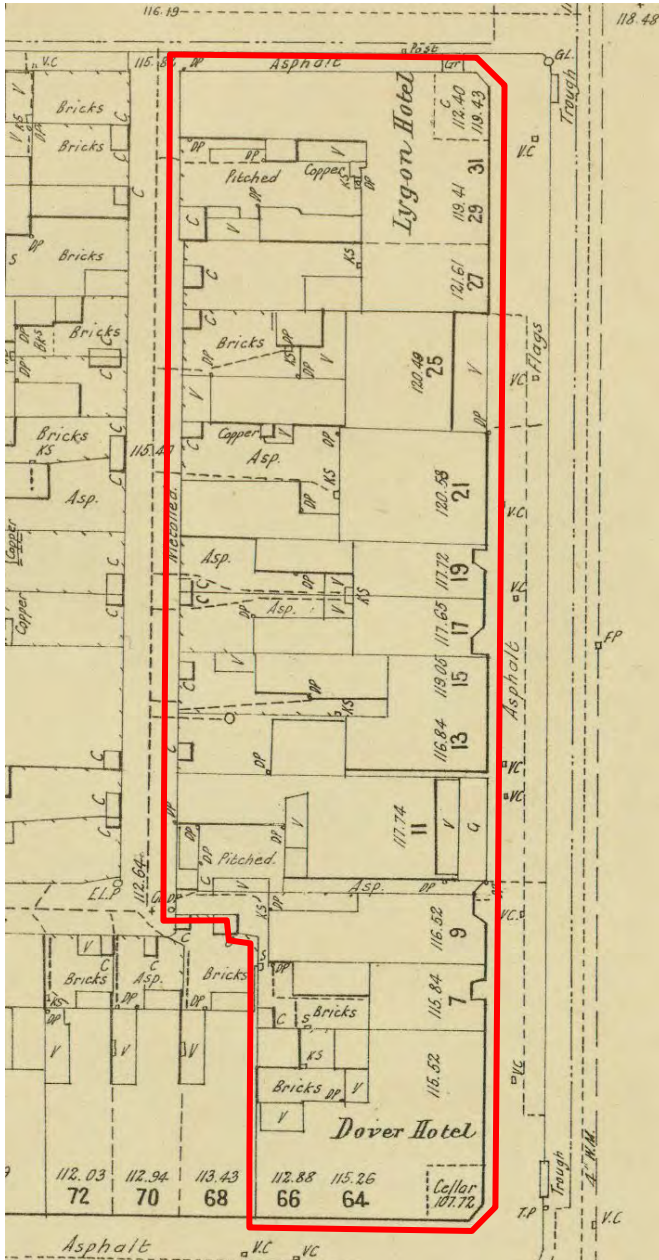


Figure 3 MMBW detail plan 1180 and 1181, 1896
Source: State Library of Victoria

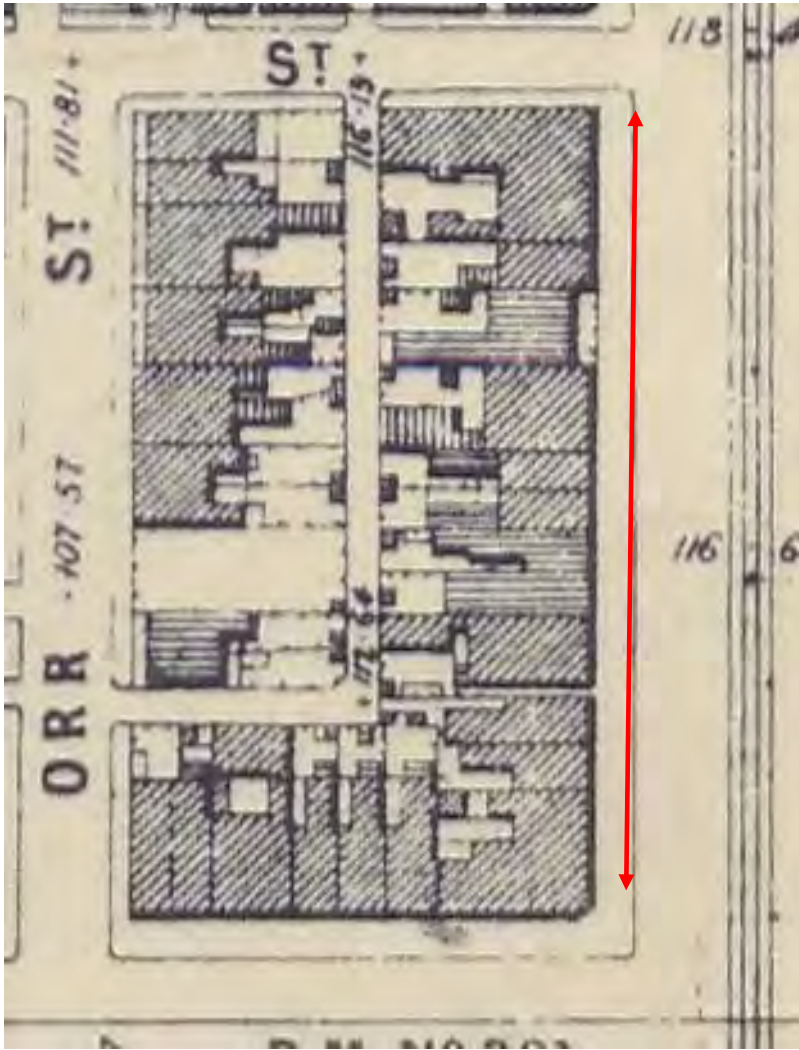


Figure 4 MMBW 160 feet to 1-inch plan, 1896, no. 30, with buildings on east side of Lygon Street indicated. Brick/masonry buildings are shown with diagonal hatching, and timber buildings shown with horizontal lines
Source: State Library of Victoria

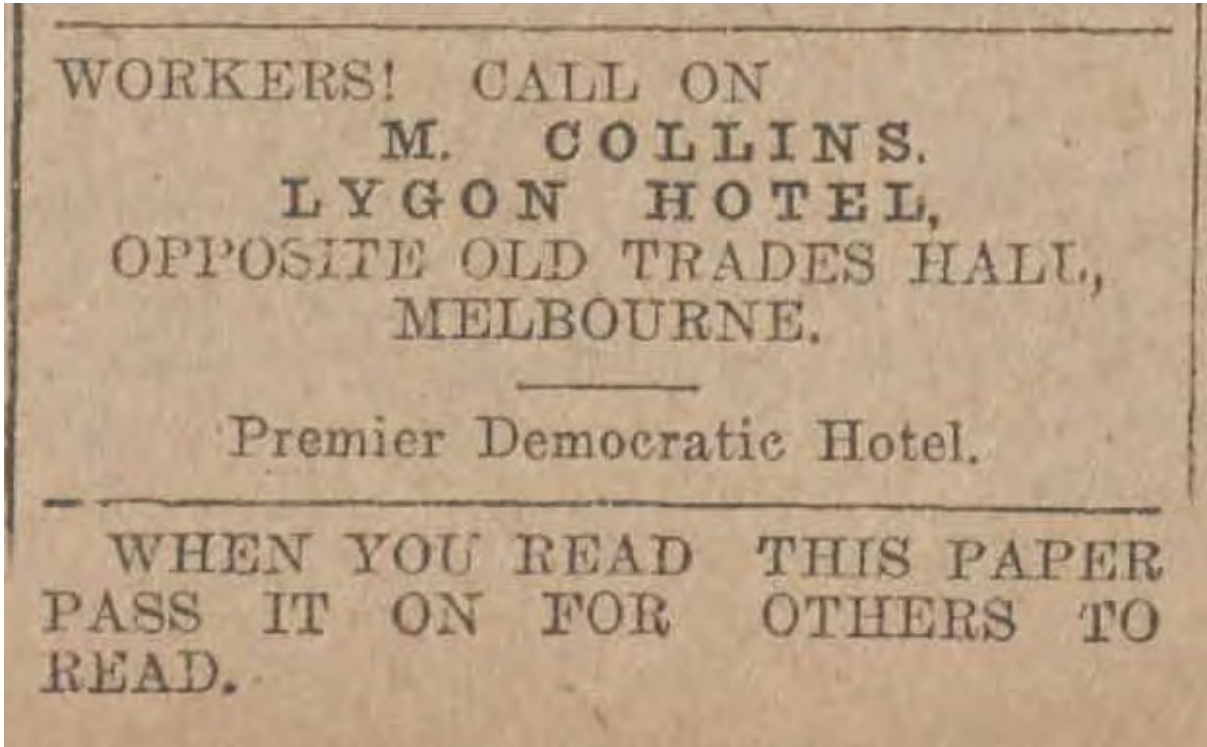


Figure 5 Advertisement for Lygon Hotel, 1917
Source: *Evening Echo*, 26 April 1917, p. 4



Figure 6 ACTU offices, 1964, 17-25 Lygon Street
Source: Laurie Richards Collection, MM 56649, Museum Victoria



Figure 7 Australian Builders Laborers' Federation office, 1970, 11 Lygon Street
Source: Laurie Richards Collection, MM 55503, Museum Victoria

SITE DESCRIPTION

The Carlton Union Hotels Precinct (Figure 8, Figure 9) contains a number of buildings constructed across a broad time period. These are: the former Dover Castle Hotel (no 1-7 Lygon Street) established in 1870; a two-storey shop dating from 1892 (no. 9 Lygon Street); the former Australian Builders Laborers' Federation office of 1958 (now a single storey shop at no. 11 Lygon Street); two-storey premises constructed for J Reilly in 1896 (no. 15 Lygon Street); the redeveloped former ACTU offices of 1953 (no. 17-25 Lygon Street); and the John Curtin Hotel of 1915 (no. 27 Lygon Street). These are described separately below.



Figure 8 Recent aerial photograph of the precinct
Source: Nearmap, February 2019



Figure 9 View of Carlton Union Hotels Precinct, looking south along Lygon Street from John Curtin Hotel (right) to Dover Castle Hotel (far left)

Dover Castle Hotel, 1-7 Lygon Street

The former Dover Castle Hotel (Figure 10) is an altered three-storey rendered brick Victorian hotel at the corner of Lygon and Victoria streets. The earliest section of the building dates from c. 1870. However, alterations and additions were undertaken in the mid-1920s, which appear to have extended the building north along Lygon Street, replacing an earlier building at no. 7 Lygon Street. It is likely that the extant render was applied at that time unifying the various building programmes.

The building currently adopts a simple form with unornamented facades to the two street frontages. The 1920s works have produced an understated expression with coarse rendered surfaces to upper levels interrupted only by simple string course and architrave details in smooth render.

A simple coffered parapet dates from the same programme of works. The canted corner, and presumably the fenestration to the upper two floors, of the earlier building survives although the nineteenth century character of the building has been substantially overwritten. The ground floor level has been further altered in recent decades with modern windows introduced. Some early joinery in the form of double hung sliding sash windows survives at the upper levels.



Figure 10 Former Dover Castle Hotel, 1-7 Lygon Street

Two-storey shop, 9 Lygon Street

The two-storey shop at 9 Lygon Street (Figure 11) was constructed to designs by architect George de Lacey Evans in 1892.³⁷ It is notable for its flamboyant facade illustrating the extravagance of Boom period architecture. Realised in face and rendered brick with bluestone trims to wingwalls, the building incorporates elaborate and imaginative Renaissance Revival rendered detailing. At ground floor level, the original shopfront and recessed entry substantially survive between bluestone wingwalls. An entablature above incorporates small pediment

devices to either end. Upper level windows are set within three brick arches with rendered trims including fluted impost blocks. The arches are set against a background of red face brick. Later window joinery has been introduced at first floor level. The parapet above takes the form of an ornamented cornice surmounted by a triangular pediment at its centre. It incorporates novel detailing including an elaborate signage panel at its centre, identifying the building's 1892 construction date. The building has been overpainted but it remains substantially intact and the form and materiality of the original design remain legible.

Former Australian Builders Laborers' Federation office, 11 Lygon Street

In 1958, the Australian Builders Laborers' Federation (BLF) constructed two level offices (Figure 7) opposite Trades Hall.³⁸ The architect of these works has not been identified. As constructed, the building adopted a simple Modernist expression with a framed volume incorporating a wide horizontal window at first floor level cantilevering (slightly) over a face brick wall and entry below. The building was largely clad in small ceramic tiles. The building (Figure 12) has since been substantially altered and now presents as a large, single-storey shop with an uninterrupted expanse of aluminium-framed glazing to the street set in a plain rendered wall. The early character of the building has been completely overwritten.

Two-storey shop, 13-15 Lygon Street

The two-storey shop at 13-15 Lygon Street (Figure 12) was constructed in 1896 to a design by architects as Reed, Smart & Tappin.³⁹ While the building provides straightforward retail premises constructed to the street boundary, its rendered façade incorporates unusual, often curving, ornament at ground and first floor levels. At ground floor level, the building is distinguished by curving architraves to windows and doors. Those to the wide shopfront window were altered to allow the introduction of a door visible at Figure 12 but those above survive intact. At first floor level reasonably-commonplace arch-headed windows are set into a wall ornamented with an uncommon strapping arrangement realised in render. A triangular pediment flanked by curving scroll devices survives above a simple parapet. The cautious incorporation of curving elements into the design suggests the resurgence of interest in Baroque architectural forms that would reach its apogee in the Edwardian Baroque of the 1910s.

Former ACTU offices, 17-25 Lygon Street

The two-storey former ACTU offices (Figure 13) were constructed in 1953, to a design by architects Leslie M Perrott and partners. As constructed, the offices presented a two-storey façade incorporating regular fenestration at ground and first floor levels and a central recessed entry at ground floor level. Windows were multipaned. The building was substantially demolished as part of its adaptation for use by RMIT. The original brick wall to Lygon Street survives in a somewhat-altered state with windows altered, new entries created and the central entry bricked up. Modern aluminium window framing has been installed throughout. An entirely new building has been constructed within the retained street wall. It is currently operated by RMIT as building no. 96.

John Curtin Hotel, 27 Lygon Street

The John Curtin Hotel (Figure 14), located at the corner of Lygon and Earl streets, was constructed in 1915, to designs by Billing Peck & Kempter.⁴⁰ It is double-storey public house in face and rendered brick whose design incorporates some understated Arts and Crafts features. Broadly speaking, the principal elevations are realised as arcuated brick walls at ground floor level with plain rendered wall surfaces at first floor level incorporating simple rectangular openings. A wide cornice on plain brackets, with simple abstract detailing presents to Lygon Street. The Earl Street elevation is capped with a simple dentilated detail. At its corner to the intersection, the design incorporates some modest articulation to create an understated tower volume with tripartite window arrangements to each street.



Figure 11 Two-storey shop at 9 Lygon Street (left); two-storey shop at 13-15 Lygon Street (right)

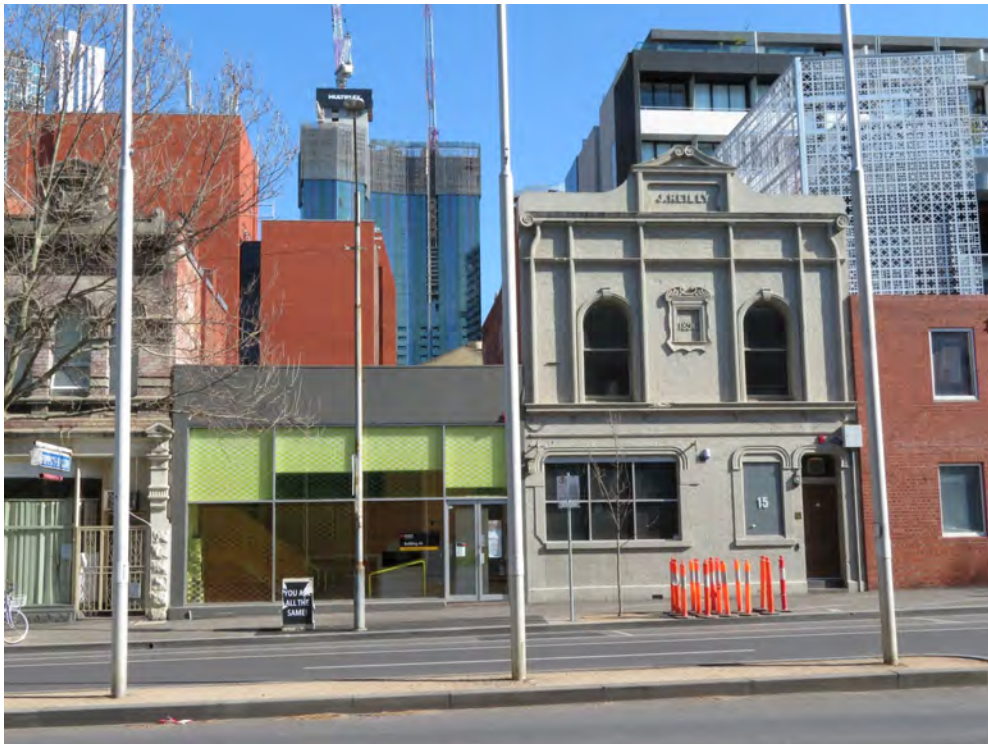


Figure 12 Nos 11 and 13 Lygon Street, with altered former BLF offices at left and two-storey shop of 1896 at right



Figure 13 Former ACTU offices, 17-25 Lygon Street (at centre of image)



Figure 14 John Curtin Hotel, viewed from the intersection of Earl and Lygon streets

INTEGRITY

Varies; see above descriptions.

COMPARATIVE ANALYSIS

The Carlton Union Hotels Precinct, at the southern end of Lygon Street and on the city fringe, is of mixed historic character and intactness, and comprises buildings and properties of various periods, forms and architectural styles, as well as diverse historical uses. Building types include hotels, shops and residences through to offices and other commercial buildings of more recent origin.

As such, it is difficult to make a specific comparison, other than to state that the Carlton Union Hotels Precinct is generally comparable with many of the main streets and sections of main streets in Carlton, and indeed the broader municipality, which demonstrate similar histories of mixed development and varied intactness.

While Carlton is mainly residential, it has commercial streets and historic shops and hotels scattered throughout, including to street corners. The pattern of mixed uses demonstrated in the Carlton Union Hotels Precinct is typical of these attributes of Carlton's development. The presence of two hotels, at the south and north ends of HO64, and in relative proximity to each other, is also not uncommon and indicative of the significant social role and importance of the 'corner pub' to historical Carlton.

Lygon Street itself is one of the principal streets of Carlton's hierarchical and generally regular grid of wide and long north-south and east-west running streets, with secondary streets in between and a network of connecting lanes. In terms of allotment sizes, the general pattern is one of finer grain to residential streets, and coarser grain to principal streets and roads. The varied allotment sizes of Carlton Union Hotels Precinct, as illustrated in the 1896 MMBW plan reproduced above, is again typical of this latter pattern of development.

Accepting all the above, the Carlton Union Hotels Precinct is distinctive in that this area of Lygon Street, including the corner hotels to Victoria and Earl streets, have long had an association with the trade union movement and Trades Hall on the opposite side of Lygon Street. With such proximity to the trade union headquarters it was inevitable that union-related businesses, or businesses attractive to the unions, would flourish in this part of Lygon Street. Evidence of this particular history of the Carlton Union Hotels Precinct includes the construction in the 1950s of the ACTU offices at 17-25 Lygon Street and the Builders Laborers' Federation offices at 11 Lygon Street. The shop at 13-15 Lygon Street was also the Trades Hall Café from the late 1940s. The two hotels were additionally patronised by the trade unions, even to the extent of one or other being preferred by the left (former Dover Castle Hotel) and right (Lygon Hotel, later John Curtin Hotel) factions of the union movement.

This historical association of the street, more than anything else, distinguishes the Carlton Union Hotels Precinct in the Carlton context and in the context of the broader municipality.

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 Carlton Union Hotels Precinct (HO64), 1-31 Lygon Street is significant.

Within the precinct, the significance categories are as follows (Figure 15):


- Former Dover Hotel at 1-7 Lygon Street is contributory
- Shop at 9 Lygon Street is significant
- Former BLF Office at 11 Lygon Street is non-contributory
- Shop at 13-15 Lygon Street is significant
- Former ACTU offices at 17-25 Lygon Street is non-contributory
- John Curtin Hotel at 27 Lygon Street is significant



 Site Boundary

 Significant

 Contributory

 Non-contributory

A Former Dover Hotel at 1-7 Lygon Street

B Shop at 9 Lygon Street

C Former BLF Office, 11 Lygon Street

D Shop at 13-15 Lygon Street

E Former ACTU offices, 17-25 Lygon Street

F John Curtin Hotel, 27 Lygon Street

Figure 15 Significance categories in Carlton Union Hotels Precinct

Source: Nearmap (basemap)

HOW IT IS SIGNIFICANT

The Carlton Union Hotels Precinct (HO64) is of historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The Carlton Union Hotels Precinct (HO64) is of historical significance (Criterion A). Lygon Street is one of the principal streets of the suburb, and this section at the southern end of Carlton, and on the edge of the CBD, was one of the early parts of the suburb to be developed. The historical mixed use character of the street is typical of development to the original main streets of Carlton, where houses and hotels, and commercial and residential building types, were often co-located. The survival of the two hotel buildings at the northern and southern ends of the precinct, at a relatively short distance apart, is indicative of the historical importance of hotels and the social roles of 'corner pubs' in the suburb. The precinct is also significant for its long and important association with the trade union movement, reflecting the precinct's proximity to Trades Hall on the opposite side of Lygon Street. Union-related businesses, or businesses attractive to the unions, flourished in this part of Lygon Street, including the two hotels frequented by factions of the union movement, with the 'left' favouring the **former** Dover Hotel and the 'right' the Lygon Hotel, later the John Curtin Hotel. This particular history of the street distinguishes the precinct in the Carlton context and in the context of the broader municipality.

The Carlton Union Hotels Precinct (HO64) is also of aesthetic significance (Criterion E). While the precinct overall is not an intact historical streetscape, it comprises significant buildings from different periods which retain a high level of intactness and architectural distinction. These contribute to a diverse streetscape character in the precinct. Buildings of note include the two-storey shop at 9 Lygon Street, constructed to a design by architect George de Lacey Evans in 1892; and notable for its flamboyant facade illustrating the extravagance of Boom period architecture. The two-storey shop at 13-15 Lygon Street was constructed in 1896 to a design by architects as Reed, Smart & Tappin. It is distinguished by its unusual, often curving, ornament to its rendered facade at ground and first floor levels, with the design suggesting the resurgence of interest in Baroque architectural forms that would reach its apogee in the Edwardian Baroque of the 1910s. The John Curtin Hotel, constructed in 1915 to a design by Billing Peck & Kempter, replaced the earlier Lygon Hotel of c. 1859-60. While a competent Arts and Crafts design, the hotel is distinguished by its history including its long association with the trade union and labour movement, emphasised by its renaming as the John Curtin Hotel in c. 1970.

RECOMMENDATIONS

Retain HO64 in the Heritage Overlay. Recommend change from an individual heritage place to a heritage precinct, known as Carlton Union Hotels Precinct, with the following significance categories.

- Former Dover Hotel at 1-7 Lygon Street is contributory
- Shop at 9 Lygon Street is significant
- Former BLF Office at 11 Lygon Street is non-contributory
- Shop at 13-15 Lygon Street is significant
- Former ACTU offices at 17-25 Lygon Street is non-contributory
- John Curtin Hotel at 27 Lygon Street is significant

Schedule of the Carlton Union Hotels 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
Heritage Review, 1999**

Allom Lovell and Associates

**Carlton Conservation
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Nigel Lewis and Associates

ENDNOTES

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- 4 *Ovens and Murray Advertiser*, 22 April 1858, p. 3.
- 5 *Age*, 7 December 1859, p. 3; *Sands & McDougall directory*, 1860.
- 6 *Sands & McDougall directory*, 1862.
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- 8 City of Melbourne, rate books, Volume 9: 1870, Smith ward, rate nos. 1293-1303, VPRS 5708/P9, Public Record Office Victoria.
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- 20 Licenses Reduction Board, Agency description, VA 2906, Public Record Office Victoria.
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- 25 *Labor Call*, 27 October 1910, p. 3.
- 26 *Labor Call*, 12 May 1921, p. 11 and 27 June 1935, p. 6.
- 27 Gordon McCaskie, 'Trades Hall and the Union Movement', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 426.
- 28 City of Melbourne, Building Application Index, 1-7 Lygon Street, Carlton, BA 52702, 26 November 1980, Public Record Office Victoria, accessed via www.ancestry.com.au; Gordon McCaskie, 'Trades Hall and the Union Movement', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 426.
- 29 Alf Bamblett, quoted in City of Yarra, *Snapshots of Aboriginal Fitzroy*, 2002, p. 37.
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- 38 City of Melbourne, Building Application Index, 11 Lygon Street, Carlton, BA 32929, 27 November 1958, Public Record Office Victoria, accessed via www.ancestry.com.au.
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- 40 City Of Melbourne, Notice of Intent to Build, 22 March 1915, no. 5743, record no. 80558, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 23 October 2018.

SITE NAME

18 AND 20, 22-24 PALMERSTON STREET, CARLTON FORMER SIR JOHN YOUNG HOTEL AND COTTAGES

STREET ADDRESS

18 PALMERSTON STREET, 20 PALMERSTON STREET AND 22-24 PALMERSTON STREET, CARLTON

PROPERTY ID

107234, 107236 AND 107235



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE B2

HERITAGE OVERLAY HO71 AND HO1

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE HOTEL AND RESIDENCES

DESIGNER / ARCHITECT / ARTIST: NOT KNOWN

BUILDER: NOT KNOWN

DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	1869-70
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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
5. BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	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

RECOMMENDATIONS

It is recommended that existing Heritage Overlay HO71 be extended to the east to include the adjoining and related cottages at 18-20 Palmerston Street, as identified at Figure 2.

Extent of overlay: The current extent of overlay is indicated at Figure 1 (HO71).

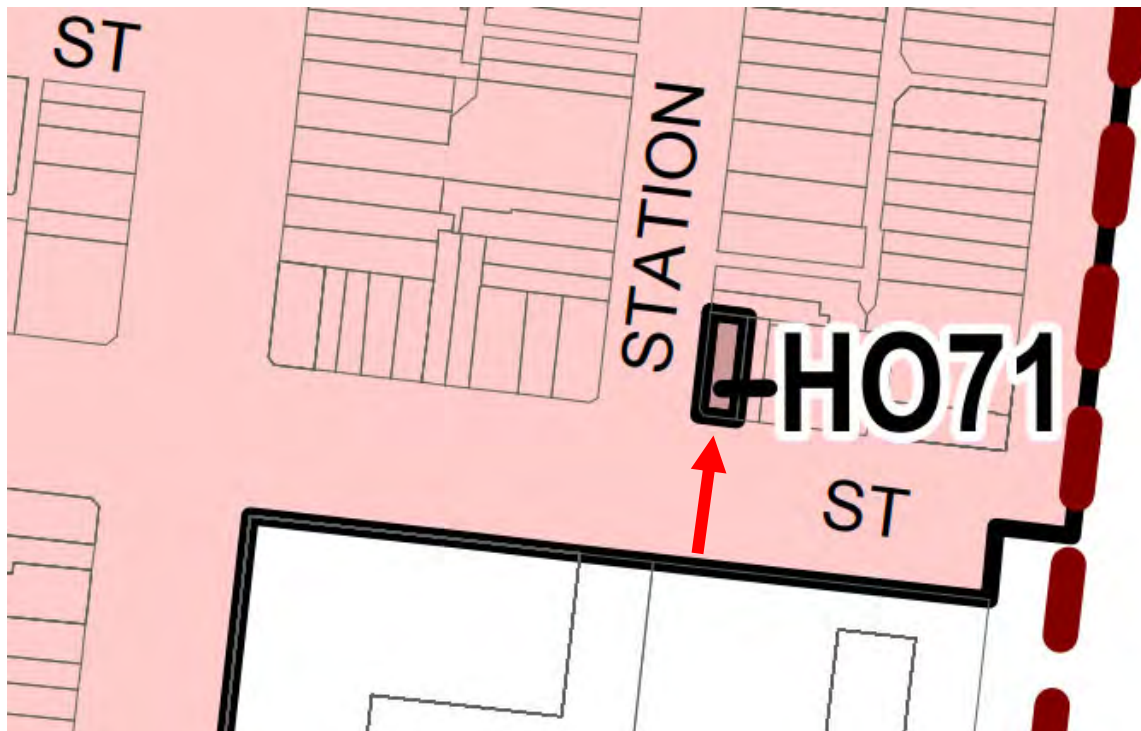


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO71)
Source: Melbourne Planning Scheme

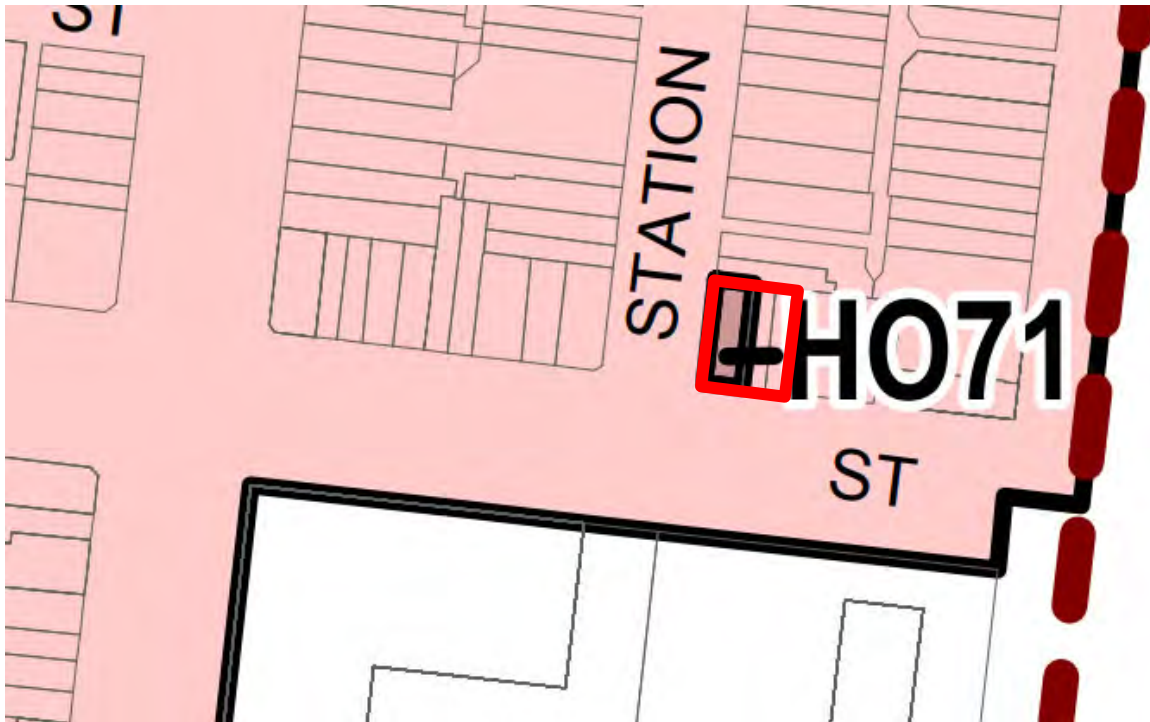


Figure 2 Detail of HO Map no. 5 with the mapping extended to reflect the recommended amendment to the Heritage Overlay
Source: Melbourne Planning Scheme

SUMMARY

The former Sir John Young Hotel at 22-24 Palmerston Street, and the adjoining cottages at 18 and 20 Palmerston Street, Carlton, are of local historical (including rarity) and aesthetic significance. The building group represents an early and unusual pairing, and co-construction, of a corner hotel and adjoining cottages, as built in the early period of 1869-70.

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. 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.

SITE HISTORY

The building at 22-24 Palmerston Street is the former Sir John Young Hotel, which opened in 1869.² The site appears to have been vacant land prior to the hotel's construction, and is on land which was set aside in the 1850s for a tramway from Yan Yean.³ This tramway was likely to service the Yan Yean reservoir, constructed

between 1853-1857.⁴ By 1863, the reservation, bound by Reilly Street (now Princes Street), Palmerston, Station and Nicholson streets had been resurveyed into smaller allotments, and Crown Allotment 11 was purchased by William Jones.⁵ By the 1870s, Carlton was a substantially developed residential suburb, with numerous hotels having been constructed, with approximately 80 in operation in the suburb by 1873.

The hotel was named after Sir John Young, governor of New South Wales between 1861 and 1867, before becoming governor-general of Canada in 1869. Young died in 1876, having returned to his home in Ireland.⁶

The hotel first appeared in the municipal rate books of 1870, described as a brick hotel of six rooms with bar and cellar, valued at a net annual value (NAV) of £80.⁷ Newspaper references in 1869 include a call for contractors to undertake signwriting, and for applications for 'general servants' in September.⁸ The hotel appears to be operational by September, with a notice advising of a wake for a member of the Victorian Lodge of Free Gardeners to be held at the hotel.⁹ The first licensee was Thomas Stephenson, with Walter Woolnagh granted a licence in 1871, and licences granted to Bernard Fryer in 1872 and George Ashton in 1873.¹⁰ The hotel regularly changed licensees, with 20 licence holders listed between 1869 and 1892.¹¹ By the late 1880s, the number of rooms in the hotel had increased to nine.¹² The building footprint of the hotel can be seen in the 1897 Melbourne and Metropolitan Board of Works (MMBW) detail plan (Figure 3), with a chamfered (splayed) corner to its entrance at the south-west, and a separate bathroom and toilet block at the rear (north) of the site. A cellar is also indicated on this plan.

The pair of single-storey attached cottages, on the east side of the hotel, are understood to have been constructed at about the same time as the hotel, with rate book entries confirming their existence in 1870.

Sarah Black operated the hotel from 1906 until its closure in 1919, during a period of licence reduction and tighter controls on the operation of hotels in Melbourne.¹³ That year, the building was described in the municipal rate books as brick hotel of 10 rooms, owned and occupied by Sarah Black and valued at a NAV of £150.¹⁴ The following year, it was described a brick house, although the rest of the valuation information remained the same.¹⁵ The former hotel has remained a residence since the interwar period.

At the time of the construction of the hotel and adjoining cottages, the property overall was owned by William Ievers, a prominent local resident who established a real estate agency in Cardigan Street, Carlton in 1859. As noted in the Australian Dictionary of Biography, the firm was 'one of the largest in Melbourne', and was particularly successful during the 1870s and 1880s. Ievers was involved in local political affairs as a municipal rate collector and valuer for 25 years and elected a councillor for the Smith ward of the City of Melbourne in 1895. He was also a significant contributor to Church of Sacred Heart (St George's) in Carlton. A memorial to him was erected by his son in Argyle Place, and two small streets (Ievers Terrace and Ievers Place) and a park (Ievers Reserve) bear his name.¹⁶ Iever's son was also named William, and it is possible the Sir John Young Hotel was owned by him, rather than his father.

Comparing the 1970s image below, with the current building, it is evident that the first floor has been extended to the north by an additional bay (over the earlier ground floor level). The quoining detail has been retained with a pair of generally sympathetic windows added to the west elevation; the north elevation at first floor level, where visible, has more modern detailing. The slate-clad roof has also been extended to the north.

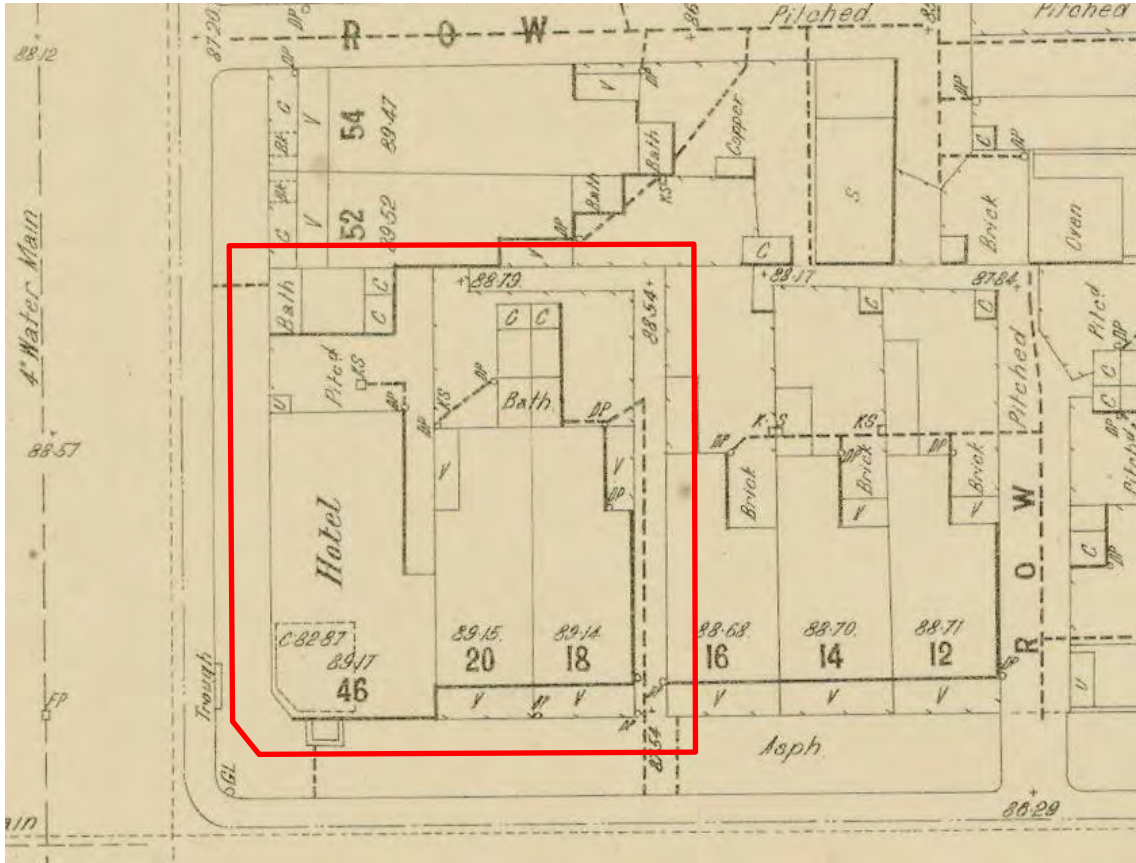


Figure 3 MMBW detail plan, no. 1190, 1897, with subject site indicated
Source: State Library of Victoria



Figure 4 Former Sir John Young Hotel, c. 1974
Source: National Trust, B3393, Victorian Heritage Database

SITE DESCRIPTION

The former Sir John Young Hotel is located on the corner of Station and Palmerston streets in Carlton. It is adjoined on its east side by a pair of single-storey attached cottages, believed to have been constructed at about the same time as the hotel, with rate book entries confirming their existence in 1870.

The hotel as constructed is a simple two storey volume with a chamfered (splayed) corner to the intersection. It is of rendered masonry to the two main elevations, with quoining to the building corners and wall edges, and punched openings with simply detailed moulding surrounds. At ground floor level, to either side of the splayed corner entry with its arched form, are two larger elliptical arched window openings, with central timber glazing bars. The hipped and slated roof is also chamfered to the corner and, as noted, has been extended to the north. A rendered chimney with a heavy cornice is prominent on the east side of the roof. The east wall, as expressed to the adjoining cottages was originally face brick, but has been painted over. Save for some minor changes, the former hotel has a high level of external intactness.

The cottages to the east side are of single-storey construction, with their original face brick walls and simply detailed single windows to each of the Palmerston Street facades. They both have verandahs and bluestone plinths; the easternmost cottage retains its ironwork verandah frieze and iron palisade front fence. The roof form is a single transverse gable which extends across both dwellings and presents with a steep pitch to Palmerston Street; the visible roof planes to each cottage are slate clad, albeit the slate to the eastern cottage is modern. The cottages are low to the street, evocative of their early construction date. The cottages also have a reasonably high level of intactness as they present to the street, with changes apparent to the rear.

While constructed as part of the hotel development, the cottages had, and retain, their own architectural expression. They are distinguished from the hotel by their modest scale and form, their face brick materiality, and their steep transverse gable roof forms. The quoining to the east wall of the former hotel, which returns to the north side and meets with the west verandah wall of the adjoining cottage, is an original detail which links the two building groups. The original face brick east wall of the hotel would also, it is assumed prior to its over-painting, have provided a visual and material link with the adjoining cottage.



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

INTEGRITY

The integrity of the former hotel and adjoining cottages, constructed in 1869-70, is good. The relationship between the two building components also remains clear, when viewed from Palmerston Street.

COMPARATIVE ANALYSIS

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 subject property, were located to the corners of residential streets. The double-storey form and massing; splayed main entrance to the corner; and the visible side elevations to the street junction are all typical characteristics of these hotels. They are also often the largest buildings in their immediate contexts, again highlighting the important historical function of the inner city 'corner pub'.

Other hotels of this early period in Carlton were established in the more commercial streets. These were also often sited to street corners. Unlike the subject property, many display interwar changes and additions. For those earlier hotels which survived the reduction in hotel licenses, alterations were generally required by the liquor licensing laws in the interwar period, to update and refurbish the buildings to maintain their licences. This often included tiling and changes to openings at ground floor level, and construction of an additional accommodation wing.

Broadly comparable examples of early hotels in Carlton, including some which are no longer operating as hotels, as per the subject property, include a substantial early Victorian two-storey rendered former hotel, at 68-70 Kay Street (Figure 7). This has a splayed entrance to the street corner and architecturally is distinguished by finely detailed mouldings, Corinthian crowned pilasters to window and door openings, elaborate stringcourses, and brackets to the roof eaves. The former hotel is located in a predominantly residential streetscape.

While not a corner hotel, the former Barkly Hotel at 116-120 Barkly Street, Carlton is also located centrally within an historic residential street (Figure 9). It is an asymmetrical two-storey early Victorian rendered building, particularly distinguished by its coursing and quoining to the ground level. This different form and expression of the building differentiate it from the adjoining and surrounding historical dwellings. Similarly the early Victorian two storey rendered former hotel at 403-405 Lygon Street, is adjoined by terrace dwellings.

The Lincoln Hotel at 91-95 Cardigan Street, is a still operating two-storey rendered corner hotel, with a splayed corner entrance and a well-executed interwar remodelling (Figure 6). A hotel has existed on this site since the 1850s, and the splayed corner form and fenestration to the upper level is reflective of the earlier form of the building. The interwar alterations are typical of an earlier hotel which maintained its licence into the later period.

An early Victorian two-storey corner hotel, which again still operates as a hotel (the Shaw Davey Slum) and has adjacent shops incorporated into the original building, is located at 171-175 Elgin Street (Figure 8). It features similar rendered details including quoining and moulded framing to window openings, as per the subject building in Palmerston Street, but is a larger building. Alterations to the ground level of the building in the interwar period, again reflect the impact of the early twentieth century liquor licensing laws.

At 414-422 Lygon Street (Figure 9) is another two-storey rendered Victorian corner hotel (the Green Man's Arms) with a splayed corner entrance. The rendered cornice to the parapet and upper level window openings appear to be original, while the ground floor has, again, the typical interwar treatment including a tiled dado. An additional accommodation wing has also been added to the north side of this hotel.

The former Sir John Young Hotel at 22-24 Palmerston Street, Carlton, which opened in 1869, is firmly within this oeuvre. Its double-storey splayed corner form, and simple detailing and expression, clearly identify the building as a former hotel. While still within its residential context, it retains the capacity to demonstrate both the role, and proliferation, of the historic 'corner pub' in inner suburbs such as Carlton. The adjoining cottages, while not in themselves especially distinctive, nevertheless enhance an understanding of this historic development. The co-construction of the two building groups in a manner which stylistically and architecturally distinguished them is unusual. It is not that uncommon to have a direct association between a hotel and adjoining buildings, such as shops, but an association between a larger hotel and a pair of modest cottages is more infrequent.

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

- 91-95 Cardigan Street, Carlton (HO97, Figure 6)
- 68-70 Kay Street, Carlton (HO1, Figure 7)
- 171-5 Elgin Street, Carlton (HO1, Figure 8)
- 414-422 Lygon Street, Carlton (HO1, Figure 9)



Figure 6 Lincoln Hotel, 91-95 Cardigan Street, Carlton (HO97)
Source: Lovell Chen



Figure 7 Former hotel at 68-70 Kay Street, Carlton (HO1)
Source: Streetview



Figure 8 Shaw Davey Slum Hotel, 171-5 Elgin Street, Carlton (HO1)
Source: Streetview



Figure 9 Green Man's Arms Hotel, 414-422 Lygon Street, Carlton (HO1)
Source: Streetview

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 Sir John Young Hotel at 22-24 Palmerston Street, and the adjoining cottages at 18 and 20 Palmerston Street, Carlton, which date from 1869-70, are significant.

HOW IT IS SIGNIFICANT

The former Sir John Young Hotel at 22-24 Palmerston Street, and the adjoining cottages at 18 and 20 Palmerston Street, Carlton, are of local historical (including rarity) and aesthetic significance.

WHY IT IS SIGNIFICANT

The former [Sir John Young Hotel](#) and adjoining cottages in Palmerston Street, Carlton, are of historical significance (Criterion A). At the time of their construction in 1869-1870, the building group was owned by a member of the Levers family, prominent and renowned in nineteenth century Carlton for their property interests and involvement in local affairs, including local politics. By the 1870s, Carlton was a substantially

developed residential suburb, and while commercial precincts had developed in Barkly and Lygon streets, there were many hotels scattered throughout the suburb. Some of these, as with the subject property, were located to the corners of residential streets. The double-storey form and massing, splayed main entrance to the corner and the visible side elevations to the adjoining streets are all typical characteristics of these early and much valued hotels, and clearly point to its original use within this still residential context. The hotel retains its capacity to demonstrate both the role, and proliferation, of the historic 'corner pub' in inner suburbs such as Carlton. The adjoining cottages are important historical components of the site, and together with the former hotel emphasise the early pattern of houses and hotels, and commercial and residential building types, being located in proximity.

The former Sir John Young Hotel and adjoining cottages are also of aesthetic significance (Criterion E). The subject hotel is significant for retaining its largely original early form, having avoided the fate of many early hotels which were required, by early twentieth century liquor licensing laws, to update and refurbish the premises, often involving the construction of an additional accommodation wing and an interwar 'make-over'. The hotel and cottages display a simply detailed and modest scale and form which is characteristic of early historic development in Carlton, and while devoid of flamboyant ornament and little in the way of architectural adornment, their austere expression clearly reflects an early construction date. While the adjoining cottages are not in themselves especially distinctive in terms of their architecture, the co-construction of the two building groups in a manner which stylistically and architecturally distinguished them is unusual (Criterion B). It is not that uncommon to have a direct association between a hotel and adjoining buildings, such as shops, but an association between a larger hotel and a pair of modest cottages, with quite different forms and detailing, and architectural expression, is more infrequent.

RECOMMENDATIONS

This is an existing individual Heritage Overlay which is recommended to be retained and extended to the east to incorporate the associated adjoining cottages.

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

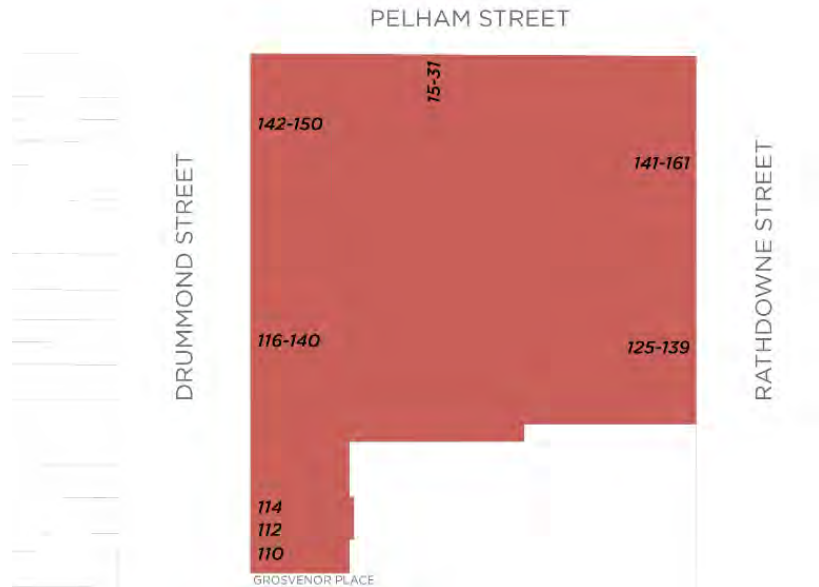
**Carlton Conservation
Study, 1984**

Nigel Lewis and Associates

ENDNOTES

- 1 *Sands & McDougall* directory, 1873.
- 2 *Argus*, 16 July 1869, p. 1.
- 3 'M306 – Building Lots at Carlton', July 1859, Department of Lands and Survey, Put-Away Plan, Central Plans Office, Landata.
- 4 'Yan Yean', eMelbourne, Encyclopedia of Melbourne, University of Melbourne, via <http://www.emelbourne.net.au/biogs/EM01651b.htm>, accessed 10 September 2018.
- 5 'M350 - Plan of Allotments at Carlton, North Melbourne, Parish of Jika Jika', 1863, Department of Lands and Survey, Put-Away Plan, Central Plans Office, Landata.
- 6 John M. Ward, 'Young, Sir John (1807–1876)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/young-sir-john-4905/text8213>, published first in hardcopy 1976, accessed online 6 September 2018.
- 7 City of Melbourne, rate books, Volume 9: 1870, Victoria Ward, rate no. 1316, VPRS 5708/P9, Public Record Office Victoria.
- 8 *Argus*, 11 May 1869, p. 1 and 16 July 1869, p. 1.
- 9 *Argus*, 22 September 1869, p. 8.
- 10 *Herald*, 13 July 1871, p. 3, 5 March 1872, p. 3 and 24 June 1873, p. 3.
- 11 Sir John Young Hotel, Index to Defunct Hotel Licences, 1977, VPRS 8159/P1/4, Public Record Office Victoria.
- 12 City of Melbourne, rate books, Volume 27: 1888, Victoria Ward, rate no. 3596, VPRS 5708/P9, Public Record Office Victoria.
- 13 Sir John Young Hotel, Index to Defunct Hotel Licences, 1977, VPRS 8159/P1/4, Public Record Office Victoria.
- 14 City of Melbourne, rate books, Volume 55: 1919, Victoria Ward, rate no. 3818, VPRS 5708/P9, Public Record Office Victoria.
- 15 City of Melbourne, rate books, Volume 56: 1920, Victoria Ward, rate no. 3818, VPRS 5708/P9, Public Record Office Victoria.
- 16 Sylvia Morrissey, 'Ievers, William (1818–1901)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/ievers-william-3832/text6083>, published first in hardcopy 1972, accessed online 6 September 2018.

SITE NAME	FORMER CHILDREN'S HOSPITAL PRECINCT, 5-21 PELHAM STREET, CARLTON
STREET ADDRESS	110 DRUMMOND STREET, 112 DRUMMOND STREET, 114 DRUMMOND STREET, 116-140 DRUMMOND STREET, 142-150 DRUMMOND STREET, 15-31 PELHAM STREET, 125-139 RATHDOWNE STREET, 141-161 RATHDOWNE STREET, CARLTON, 3051
PROPERTY ID	102761, 102763, 102763, 102765, 102764, 107539, 108157, 108159



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	110-114 DRUMMOND: C4 25-27 RATHDOWNE: B3 116-140 DRUMMOND: A 15-31 PELHAM: A 125-136 RATHDOWNE: A	HERITAGE OVERLAY	HO81
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	HOSPITAL COMPLEX
DESIGNER / ARCHITECT / ARTIST:	GUYON PURCHAS, WILLIAM SHIELDS	BUILDER:	NOT KNOWN

DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	DATE OF CREATION / MAJOR CONSTRUCTION:	TERRACES:
	FEDERATION/EDWARDIAN PERIOD (1902-C.1918)		C. 1850S, 1863 HOSPITAL: 1900-1912

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
8.0 BUILDING COMMUNITY LIFE	8.3 PROVIDING HEALTH AND WELFARE SERVICES

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.

Extent of overlay: detailed at Figure 1

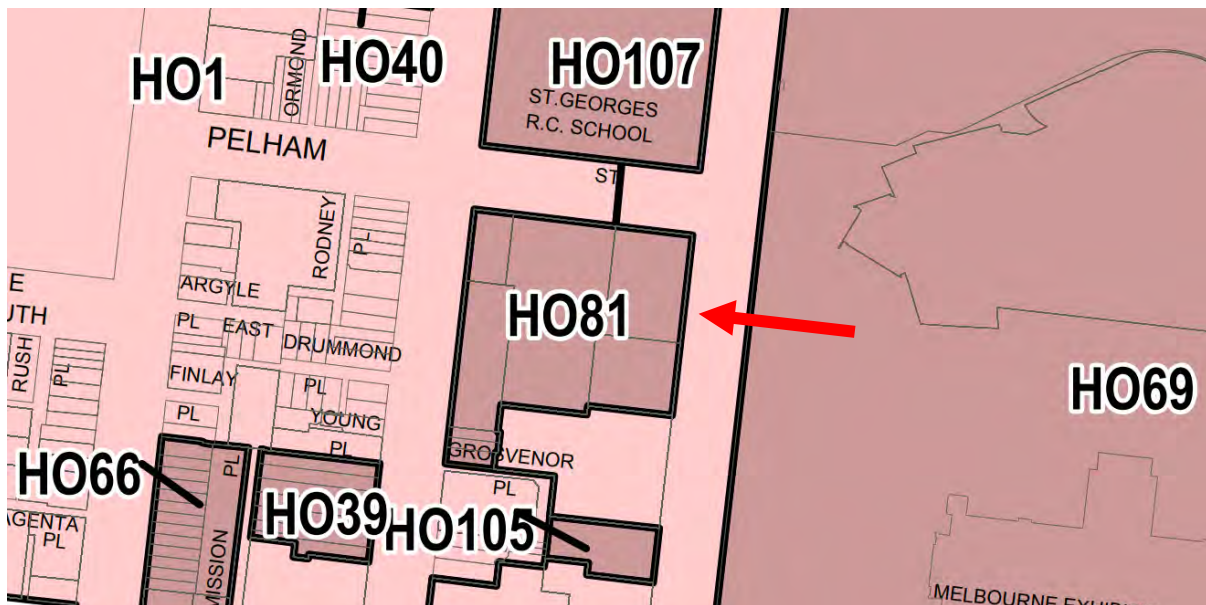


Figure 1 Detail of HO Map no. 5 with the subject HO indicated (HO81). Source: Melbourne Planning Scheme

SUMMARY

The Former Children’s Hospital Precinct (HO81) retains three of the historic Children’s Hospital buildings, being the Princess May Pavilion (1900-01), Nurses Home (1907), and Administration Building (1912). This collection of buildings is complemented within the precinct by three terrace dwellings to Drummond Street (no. 110 was constructed c. 1850s, while the pair at nos 112 and 114 were constructed in 1863), which were historically acquired as part of the hospital landholding. Former Children’s Hospital Precinct is of local historical and aesthetic significance.

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. 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. 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 in Carlton is also of aesthetic significance. The three purpose-built 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.

The significance categories within the precinct are as follows:

- 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.

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.

Along with residential allotments, the subdivision of Carlton in the 1850s and 1860s included generous grants for religious and health/welfare institutions. Carlton has been the location of two of Melbourne's major hospitals, both which 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 (Royal Women's Hospital) in Grattan Street and the Children's Hospital in Rathdowne Street.

SITE HISTORY

The former Children's Hospital was established on this prominent site in Carlton in 1876, when Sir Redmond Barry's house in Pelham Street was purchased for use as a hospital. Originally founded by doctors John Singleton and William Smith in 1870, it was reportedly the first paediatric hospital in the southern hemisphere. Between 1900 and 1923, the hospital committee engaged in a large-scale building program, replacing existing buildings and constructing purpose-designed pavilions and buildings more suited to the hospital's requirements. This was part of a scheme which had been instigated, and mainly designed, by Elizabeth Testar, president of the hospital committee between 1885 and 1899.

In the early 1890s, as the economic depression generated increased demand on the hospital facilities, the hospital committee realised that the original Barry building was insufficient. A number of neighbouring properties were purchased to enable the hospital to expand. The annual report of 1896 outlined the buildings which were required for the hospital's needs. Along with the provision of four new accommodation pavilions and removal of the former Barry residence, which was finally demolished in 1911 despite extensive renovations, a 'central administration block' was also considered necessary. An architectural competition was held in 1896

for the design of the new hospital layout. However, it was a plan termed the 'Sunbeam' plan by Guyon Purchas and William Shields, which was apparently excluded from the competition on a technicality, that the committee preferred.²

Peter Yule notes that it is unclear whether the building program of 1900-1923 followed the 'Sunbeam' plan or any master plan; or whether it proceeded in a more ad hoc manner.³

The three-storeyed Princess May Pavilion was constructed on the corner of Pelham and Drummond streets in 1900-1901 and provided an additional 40 beds. A Nurses Home (John Roberston Nursing Home) was opened on Rathdowne Street in 1907; and an Administration Block or Administration Building was constructed on Pelham Street in 1912.⁴ The latter comprised the resident medical officer's quarters on the top floor, a flat for the Matron, library, boardroom and office.⁵ This was built at the same time as new surgical wards, mortuary and pathological departments were being added to the site.⁶

By the early 1940s, it was becoming clear again that the original site was inadequate, and an entirely new children's hospital was planned for a site in Royal Park, Parkville.⁷ Work began on the new hospital in 1951, and from this time, limited maintenance was undertaken on the Carlton buildings.⁸ The Royal Children's Hospital, under the presidency of Dame Elisabeth Murdoch, moved to its new premises in 1963.

By late 1964, St Nicholas Hospital, a hospital for children with intellectual disabilities, had been established at the Carlton site. The buildings underwent alterations to convert them to the hospital which provided accommodation for 300 children, and was a training institution for nurses, teachers and post-graduate students.⁹ The hospital operated until 1985.¹⁰

The former Children's Hospital site also has associations for Aboriginal people. It is regarded as a possible place of forced adoptions, and as a site where Aboriginal children had negative experiences.¹¹

Three nineteenth century terrace houses located at the south end of the site on Drummond Street, at nos 110-116, are included in the broader precinct. While not purpose-built for the hospital, they are understood to have been purchased as part of the historical scheme of buying up neighbouring properties. The terrace at no. 110 Drummond Street was constructed c. 1850s, while the pair at nos 112 and 114 were constructed in 1863.

Significant changes to the former hospital site occurred from the latter 1980s. On Drummond Street, with an address of 116 Drummond Street, two linear rows of residential townhouses were constructed on part of the site; and from the mid-1990s, the broader site housed the headquarters of BreastScreen Victoria.¹² Modern office buildings were constructed around this time; and more recently, the Victorian Health Promotion Foundation (VicHealth) has occupied the site. Another residential development/adaptation occurred in the late 2000s, specifically to the Nurses Home on Rathdowne Street.

Today, within the Former Children's Hospital Precinct, there are three remaining historic buildings formerly associated with the hospital:

- Princess May Pavilion, Pelham Street (1900-01)
- Nurses Home, Rathdowne Street (1907)
- Administration Building, Pelham Street (1912)

As noted, three Victorian terraces on Drummond Street are also within HO81. In addition, the large modern office development and residential townhouses to Drummond Street are within the extent of the precinct.

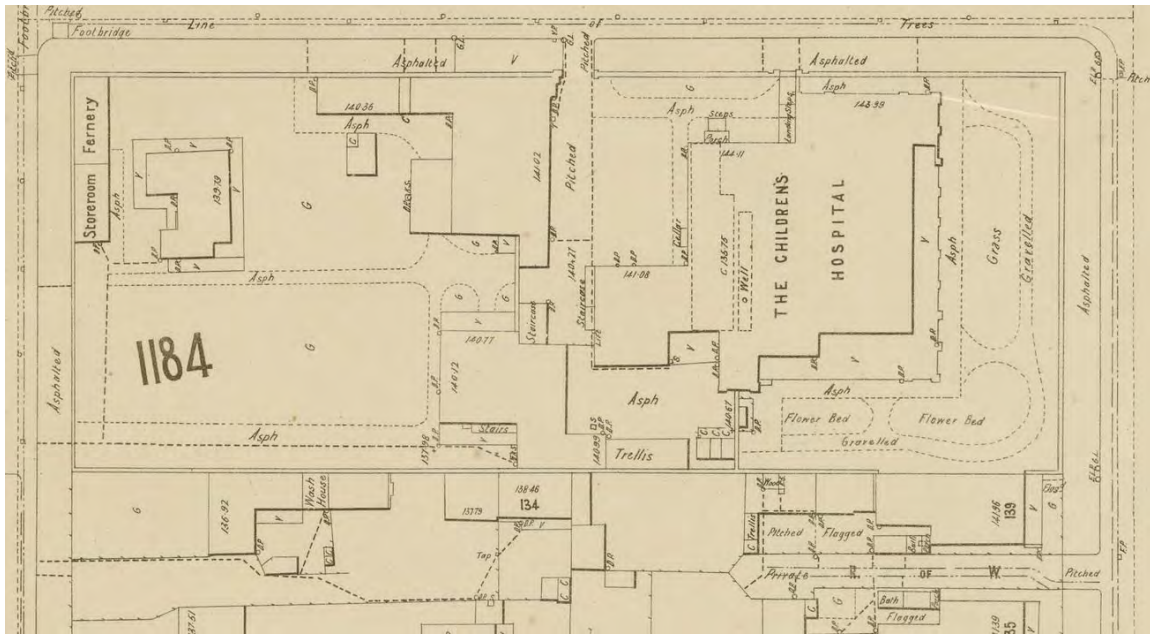


Figure 2 1896 MMBW Detail Plan No. 1184, City of Melbourne. The building at right, annotated 'The Children's Hospital', is Redmond Barry's former residence, which was demolished in 1911 and replaced by an Administration Block. North to top of image.

Source: State Library of Victoria



Figure 3 Rose Postcard photograph of Children's Hospital, c. 1920s-40s, at intersection of Rathdowne and Pelham streets; the building in the foreground was demolished in the 1990s; the Administration Building and Princess May Pavilion are at right.

Source: State Library of Victoria.



Figure 4 Administration Building and Princess May Pavilion, 1963, around the time of the hospital's move to Parkville.

Source: Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutters Bay, 1999, p. 383.



Figure 5 1945 aerial image of the subject site; this illustrates several buildings which were later replaced by modern development, including to the corner of Rathdowne and Pelham streets, and on Drummond Street. Approximate boundaries of precinct indicated

Source: Historical Aerial Photography Collection, Landata, Victorian Land Registry Services

SITE DESCRIPTION

As noted, the former Children's Hospital Precinct (HO81) comprises the following historic buildings:

- Princess May Pavilion, Pelham Street (1900-01)
- Nurses Home, Rathdowne Street (1907)
- Administration Building, Pelham Street (1912)
- Three Victorian terraces on Drummond Street

In addition, there are the late 1980s townhouses to Drummond Street, the mid-1990s office developments, works associated with adaptation of the historic buildings to office and residential uses, and later landscape works within the site of HO81.

Note the following does not describe the development and changes which have occurred to the rears and sometimes to the sides of the historic buildings.

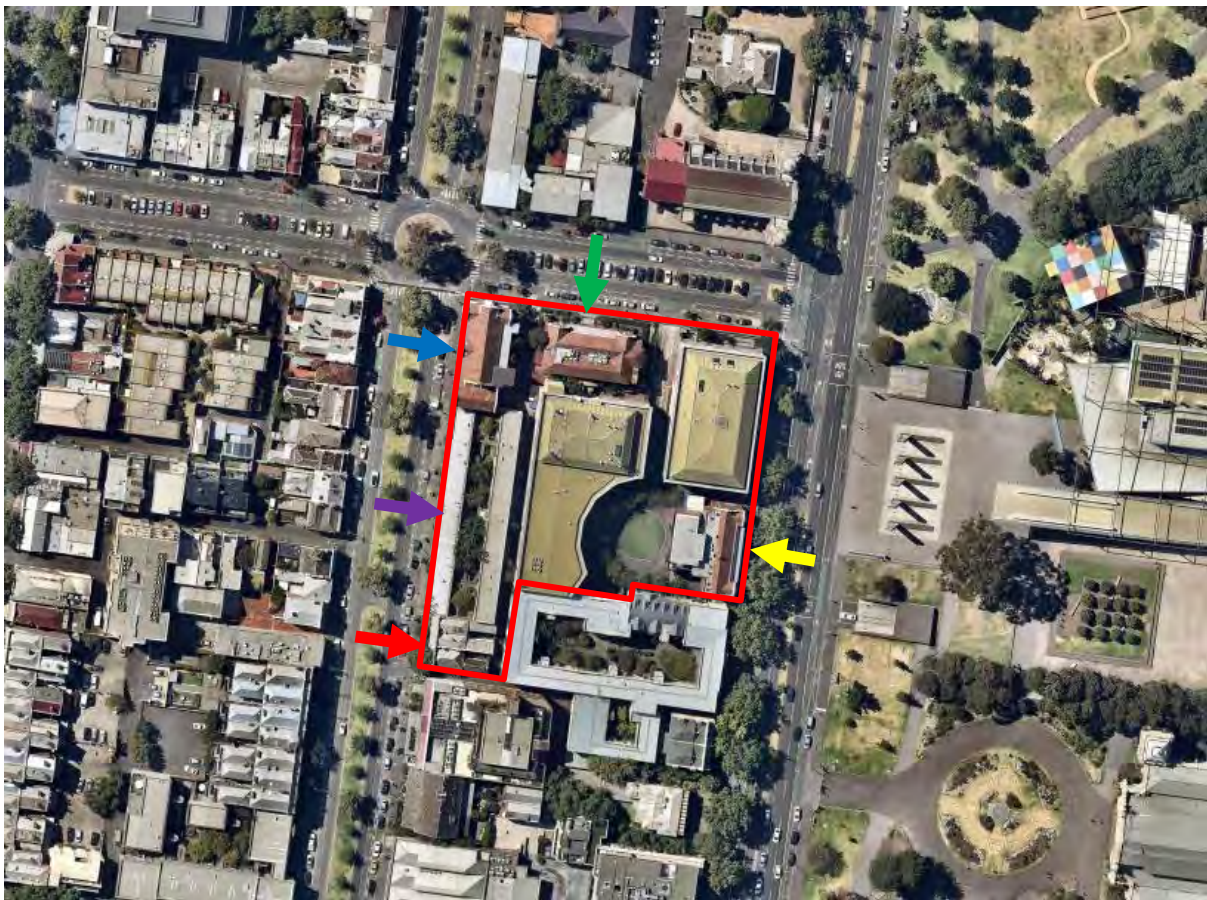


Figure 6 Recent aerial photograph of the subject precinct; yellow arrow indicates the Nurses Home; green arrow indicates the Administration Building; blue arrow indicates the Princess May Pavilion; purple arrow indicates 1980s townhouses; and red arrow indicates the three terraces to Drummond Street; the large buildings at centre and top right (within the site) are 1990s office developments

Source: Nearmap, February 2019

Princess May Pavilion, Pelham Street (1900-01)

Figure 7 Princess May Pavilion
Source: Lovell Chen

The Princess May Pavilion (Figure 7) is a large two-three storey face brick Edwardian institutional building of 1901-2, by Guyon Purchas and William Shields, prominently located to the corner of Pelham and Drummond streets. It is noted for its combination of eclectic Jacobethan and Art Nouveau motifs.¹³ The building has a high bluestone plinth, with a semi-basement level, and gable ended bays to its north, west and east elevations. A double-height brick arcaded verandah is located to the west elevation. The gable ends have ogee profiles to the tops of the gables, with the north gable having a canted bay upon corbelled chamfer-stops and bearing a seven-branched Art Nouveau motif. Oriel windows, again to the north, west and east elevations, have elaborately corbelled bases and diamond-tiled ogee profile roofs.¹⁴

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

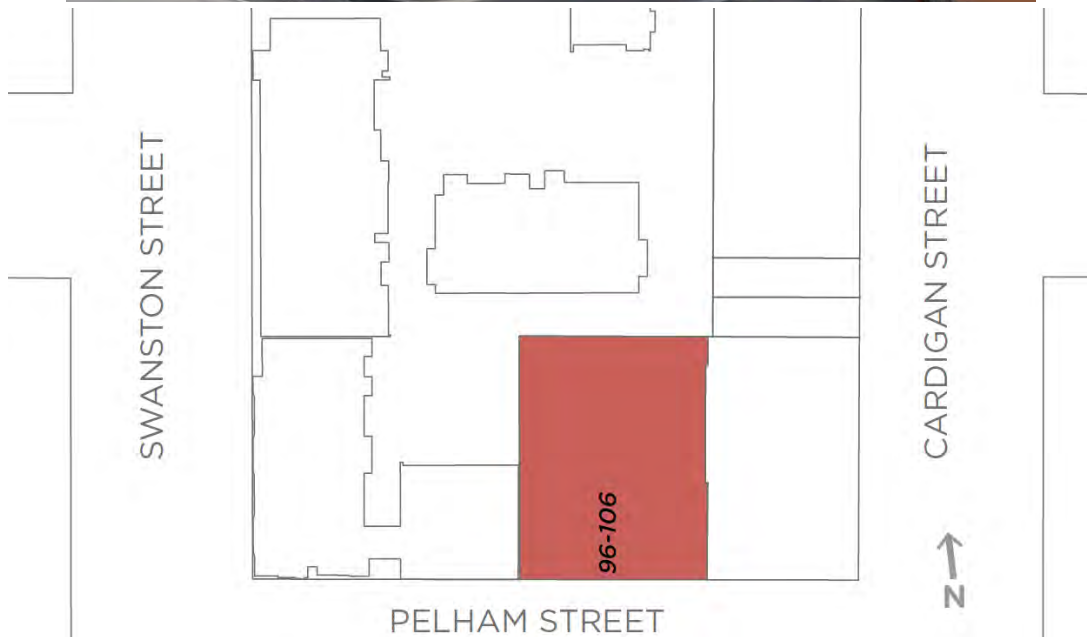
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SITE NAME 96-106 PELHAM STREET, CARLTON FORMER FACTORY AND STORE

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.

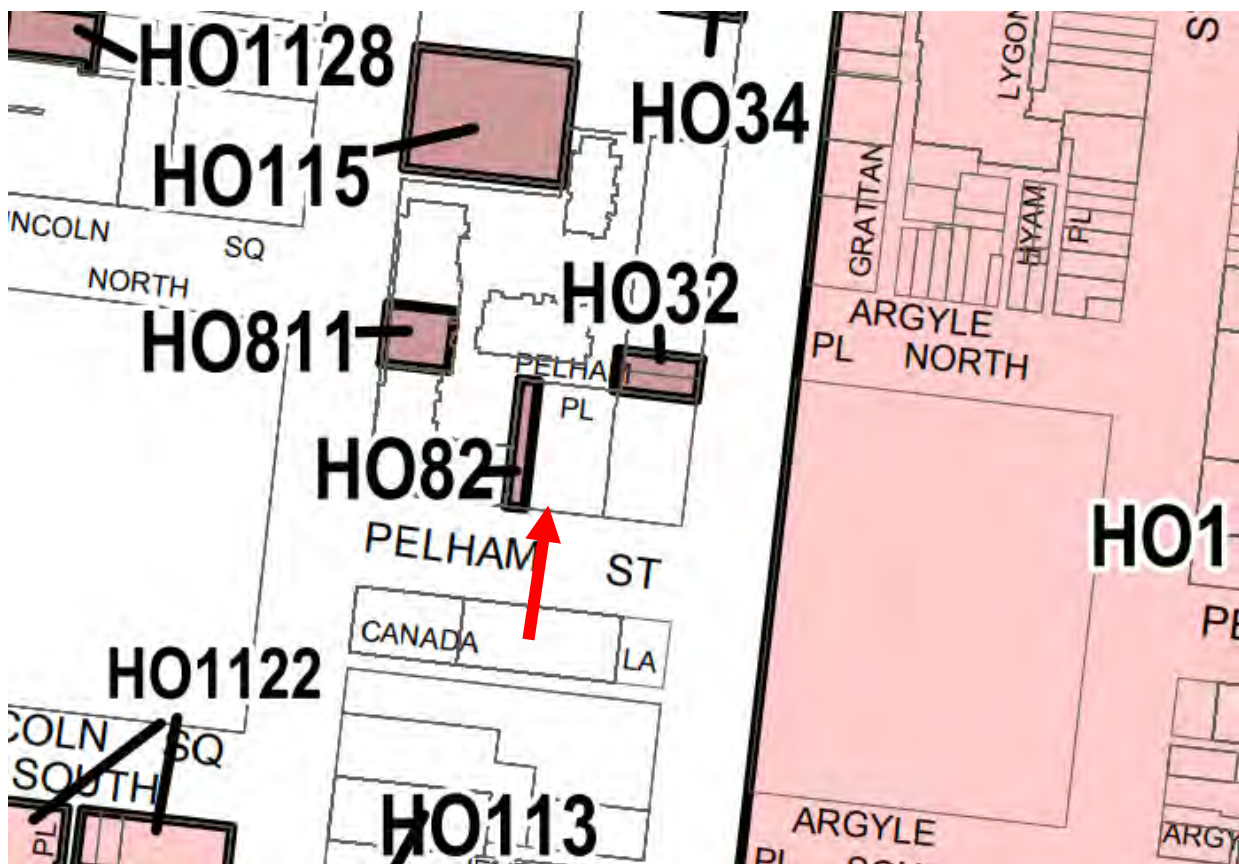


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO82)
Source: Melbourne Planning Scheme

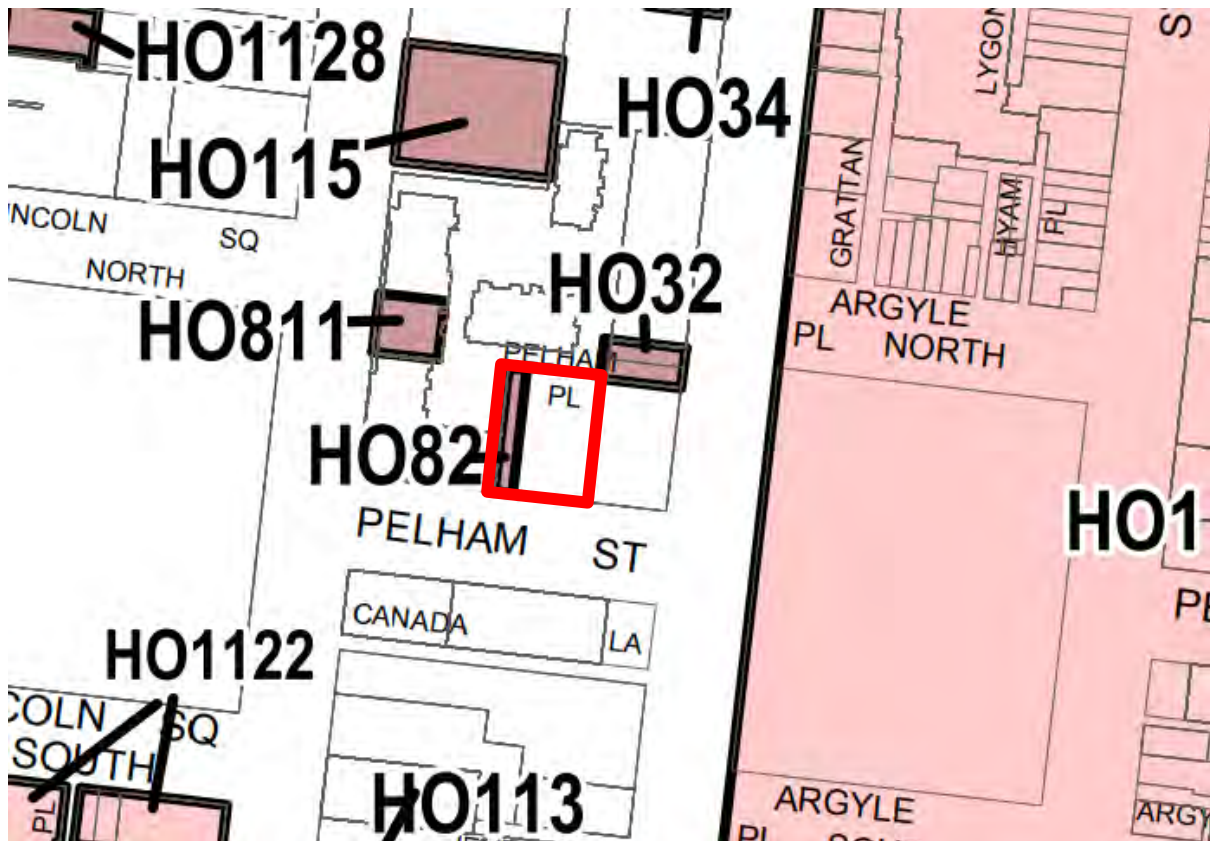


Figure 2 Detail of HO Map no. 5 with the correct extent of subject site indicated
Source: Melbourne Planning Scheme

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).

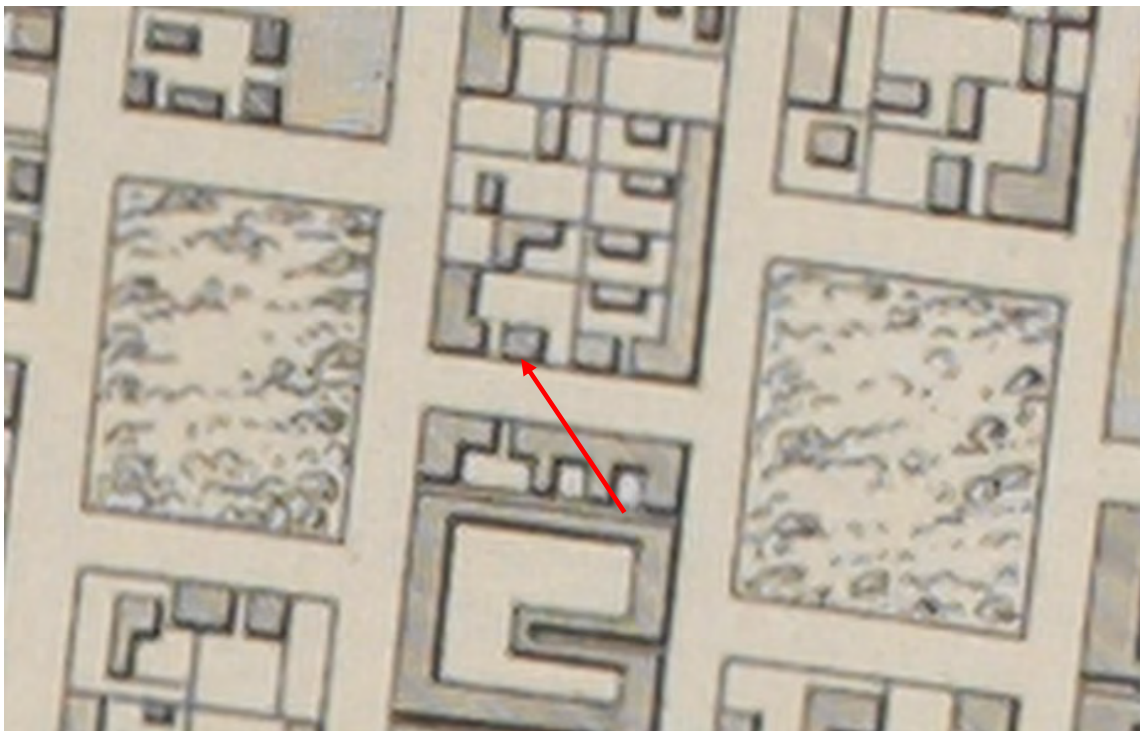


Figure 3 Detail of H L Cox plan, 'Victoria-Australia, Port Phillip, Hobson Bay and River Yarra leading to Melbourne', 1866, with small building on Crown allotments 2 and 3 indicated
Source: State Library of Victoria



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.

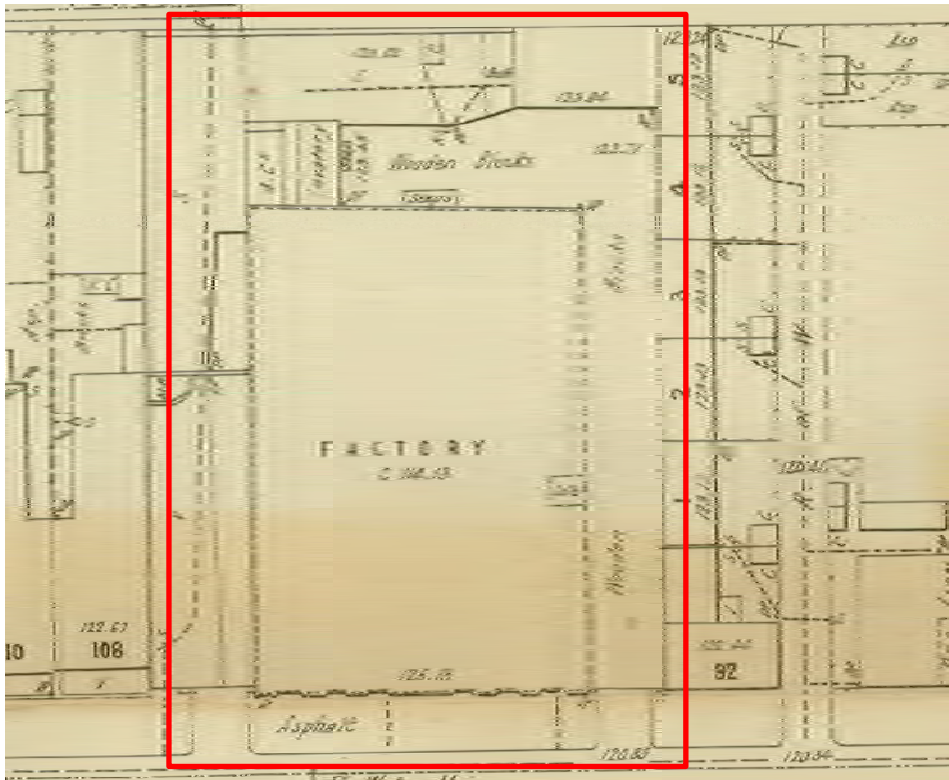


Figure 5 MMBW detail plan no. 1178, 1896, with subject site indicated
Source: State Library of Victoria

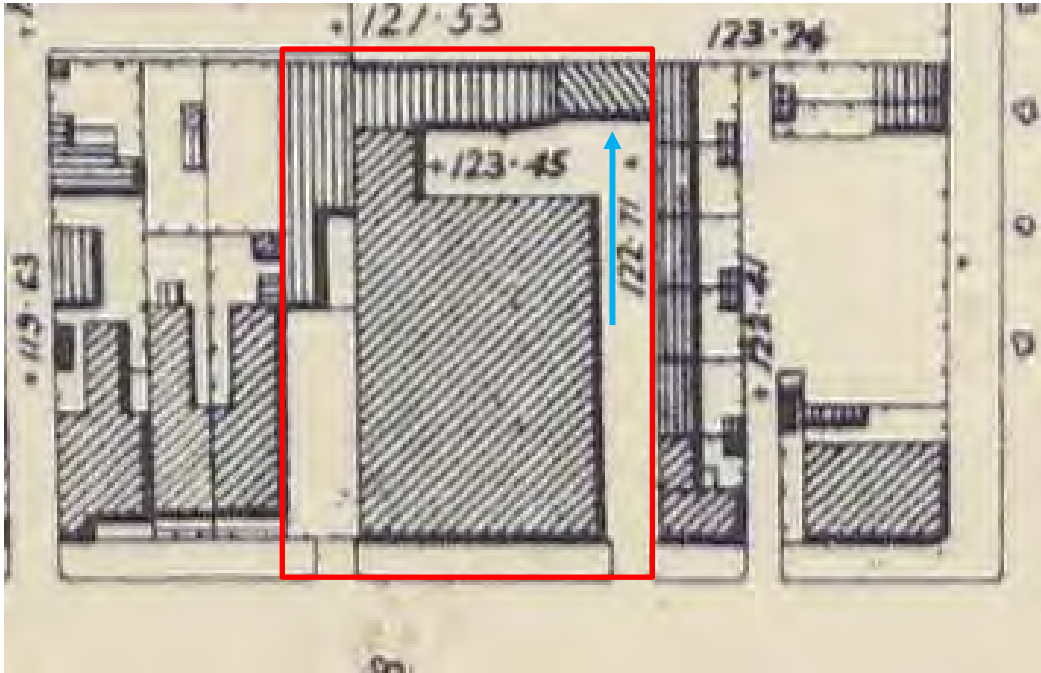


Figure 6 Detail of MMBW 160':1" plan no. 30, 1896. Brick caretaker's residence indicated by blue arrow
Source: State Library of Victoria



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

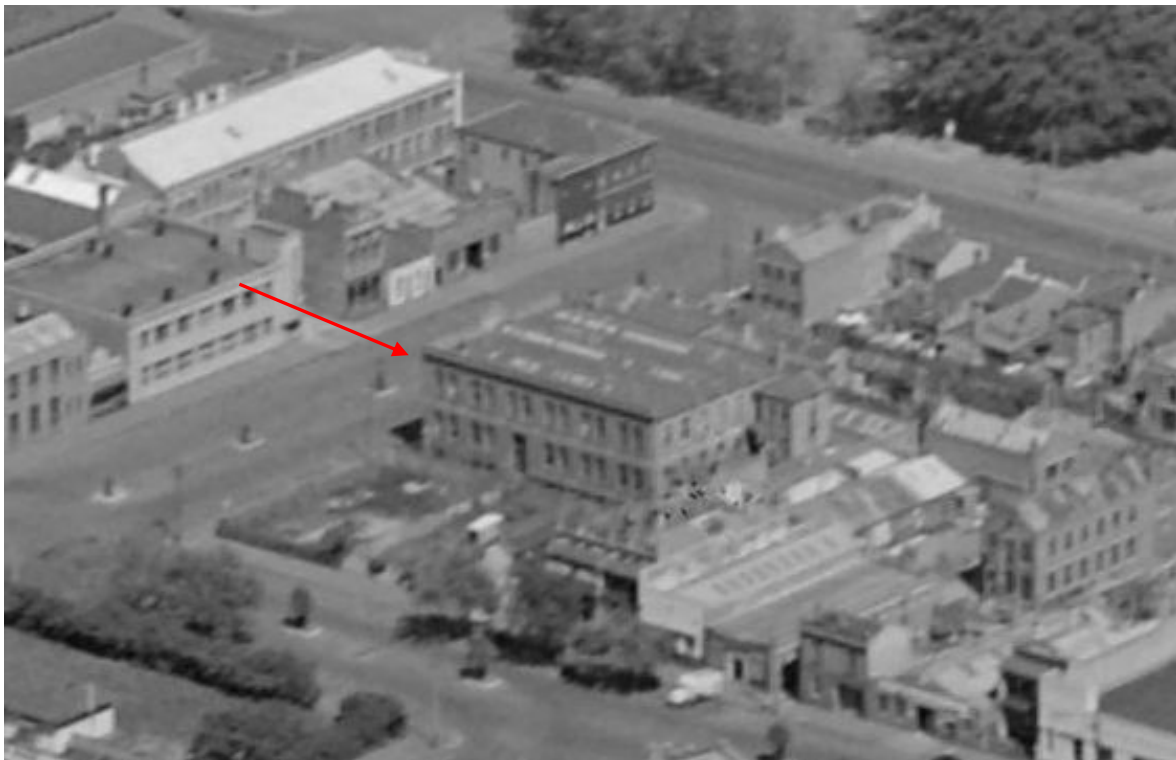


Figure 9 Oblique aerial photograph of Carlton, 1946, looking south-west with factory building (east elevation) indicated
Source: Airspy collection, H91.160/470, State Library of Victoria



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: Pinterest

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.
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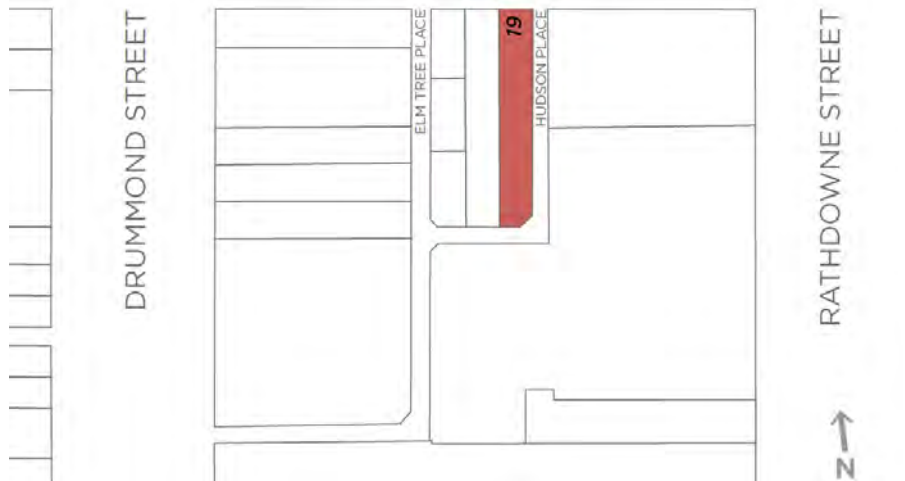
SITE NAME 19 QUEENSBERRY STREET, CARLTON (GAVAZZI TERRACE)

STREET ADDRESS 19 QUEENSBERRY STREET, CARLTON

PROPERTY ID 107861



QUEENSBERRY STREET



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE C1

HERITAGE OVERLAY HO87

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.

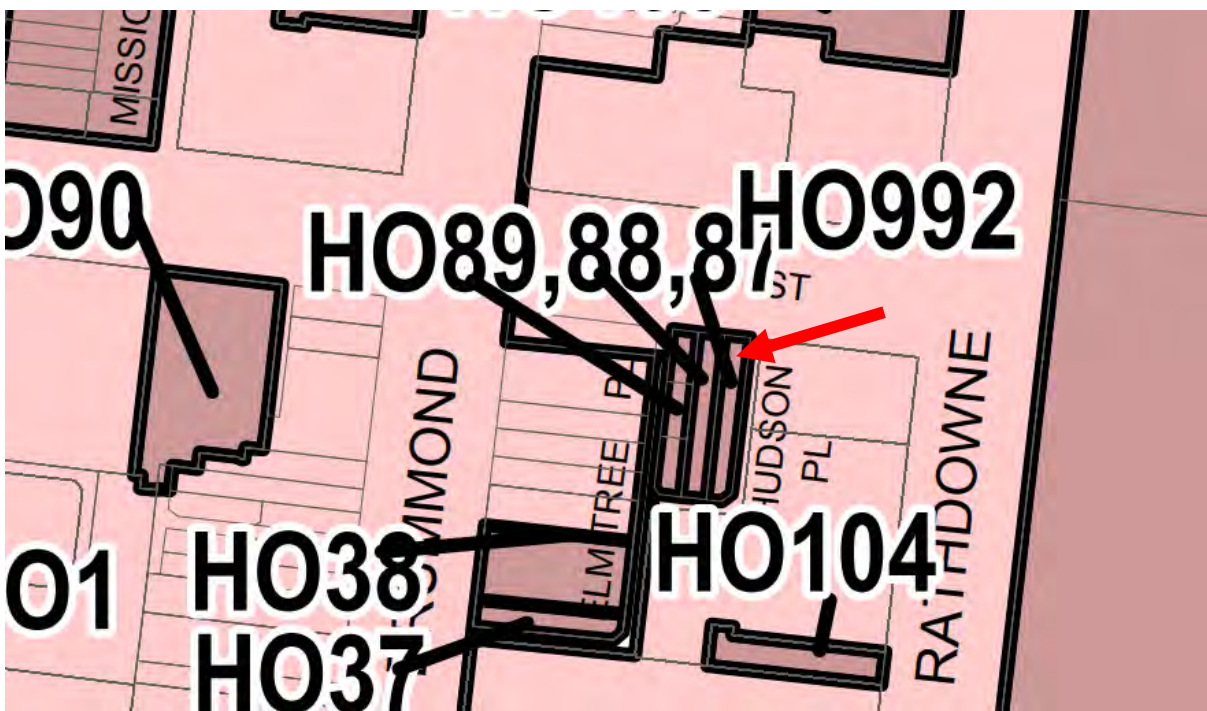


Figure 1 Detail of HO Map no. 5 with the subject site indicated
Source: Melbourne Planning Scheme

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

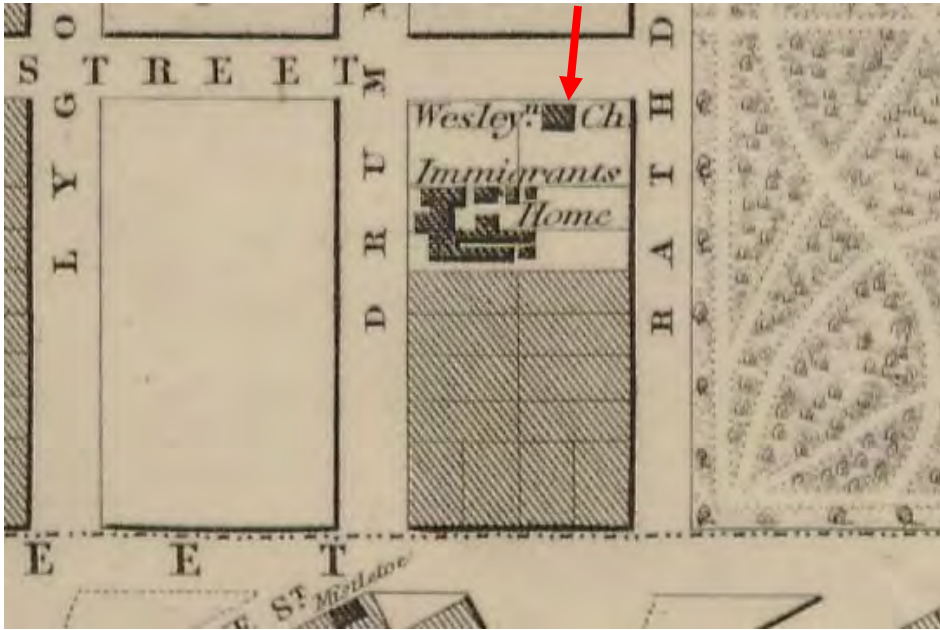


Figure 2 Portion of 'Map of Melbourne and its suburbs', 1855, by James Kearney, with subject site indicated
Source: State Library of Victoria

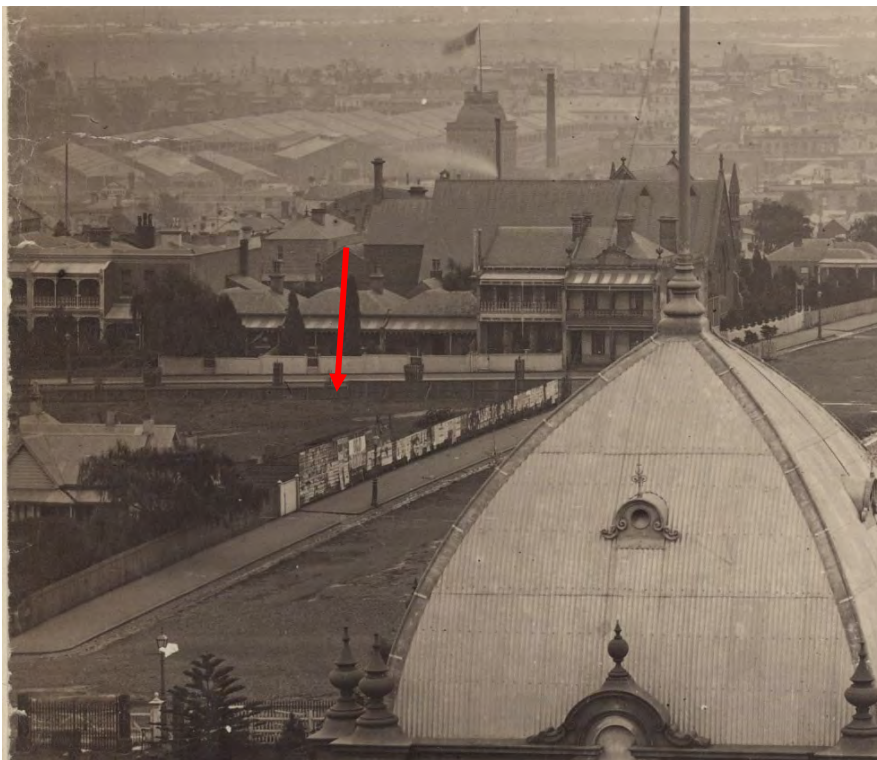


Figure 3 View of intersection of Rathdowne and Queensberry streets, c. 1880s, with subject site indicated (prior to construction of the dwelling)
Source: Photographer unknown, H4570, State Library of Victoria

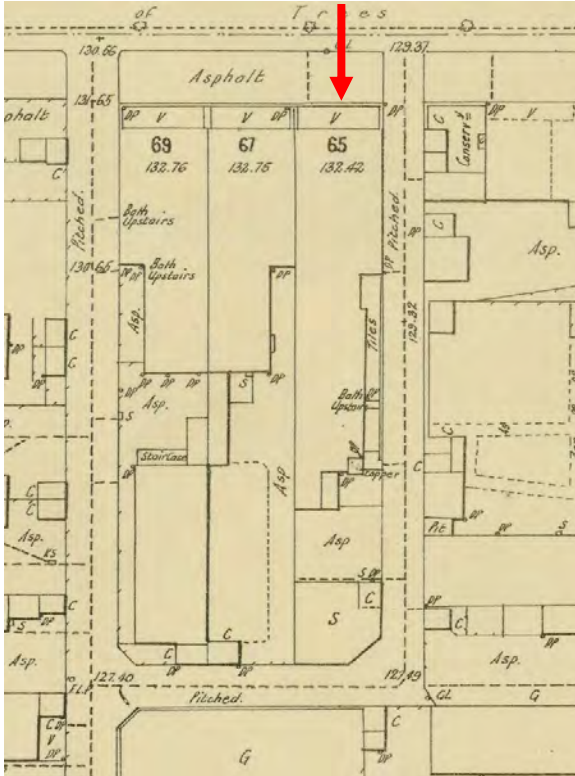


Figure 4 MMBW detail plan 1180 and 1181, 1896 with the subject property indicated
Source: State Library of Victoria

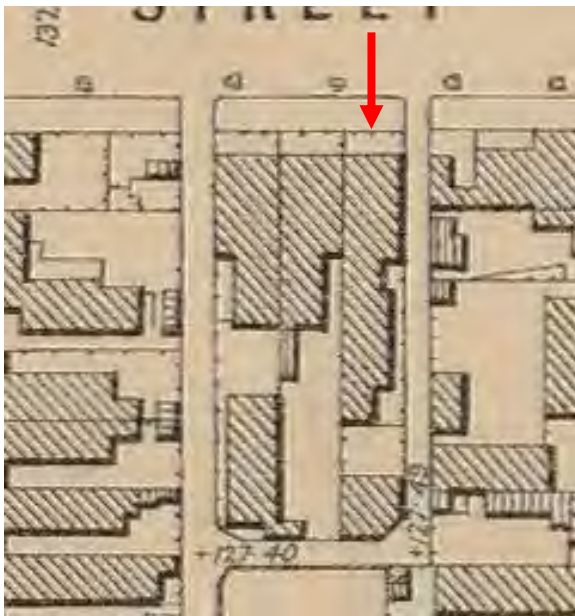


Figure 5 MMBW 160':1" plan no. 28, 1897, with the subject property indicated
Source: State Library of Victoria



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	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 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.
- 4 City of Melbourne, rate books, Volume 29: 1890, Smith ward, rate no. 2627, VPRS 5708/P9, Public Record Office Victoria.
- 5 *Sands & McDougall directory*, 1960 and 1965.
- 6 *Spectator and Methodist Chronicle*, 2 October 1914, p. 1558 and 4 December 1914, p. 1883.
- 7 John Ritchie, 'Eastwood, Millicent (1872–1947)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/eastwood-millicent-10090/text17805>, published first in hardcopy 1996, accessed online 11 September 2018.
- 8 John Ritchie, 'Eastwood, Millicent (1872–1947)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/eastwood-millicent-10090/text17805>, published first in hardcopy 1996, accessed online 11 September 2018.
- 9 *Sands & McDougall directory*, 1974.
- 10 Timothy Hubbard, in Phillip Goad and Julie Willis, *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 11 Phillip Goad and Julie Willis, *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 12 Phillip Goad and Julie Willis, *The Encyclopedia of Australian Architecture*, 2012, p. 356.
- 13 Phillip Goad and George Tibbitts in Goad and Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 586-7.
- 14 Allan Willingham, Twentyman & askew, in Goad and Willis (eds) *The Encyclopedia of Australian Architecture*, 2012, p. 720.

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.

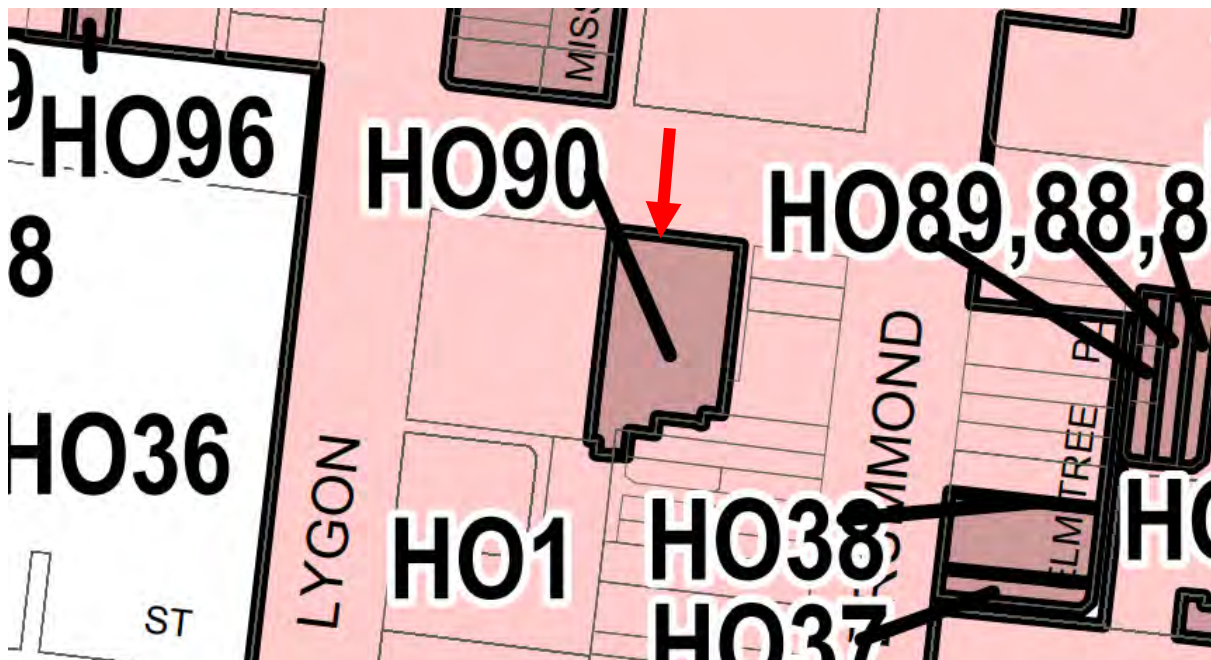


Figure 1 Detail of HO Map no. 5 with the subject site indicated
Source: Melbourne Planning Scheme

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

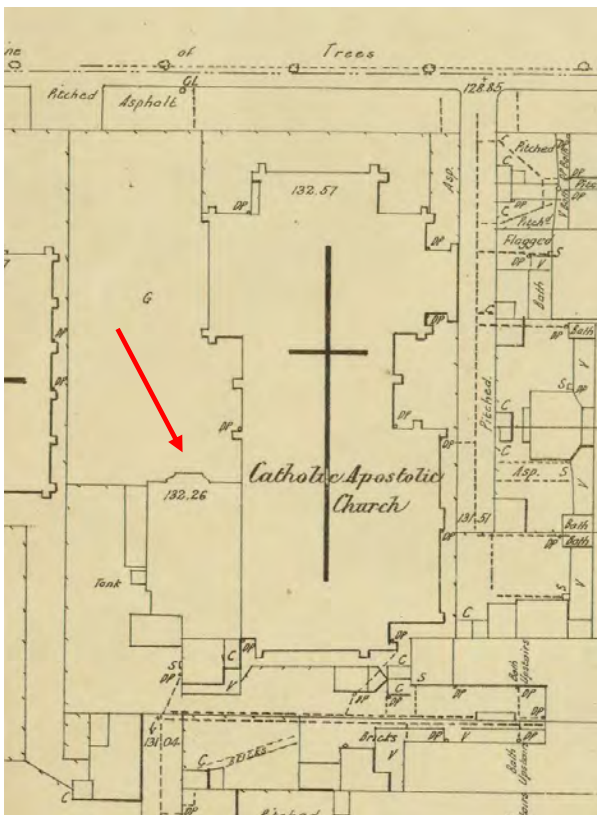


Figure 4 MMBW detail plan no. 1180 and 1181, 1896, showing footprint of Catholic Apostolic Church; the later presbytery addition is indicated. Queensberry Street is at the top of the image

Source: State Library of Victoria

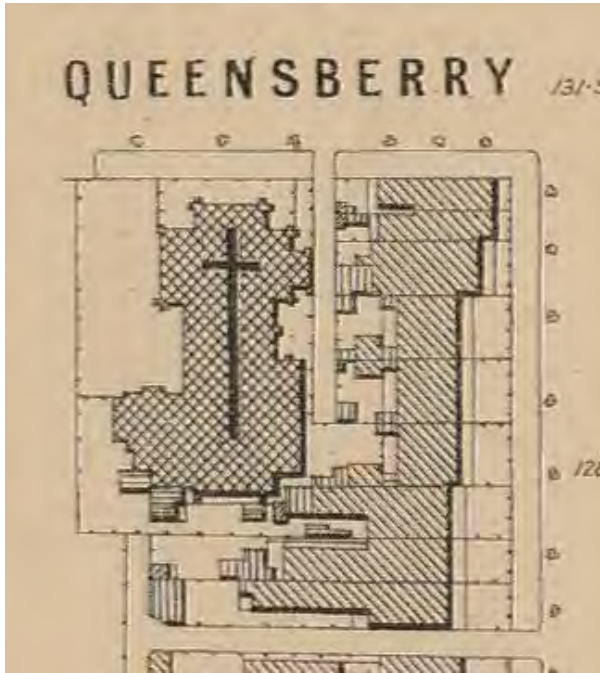


Figure 5 MMBW 160':1" plan showing Catholic Apostolic Church site, no. 28, 1897
Source: State Library of Victoria



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 AWN 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 [53-6359](#) 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 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

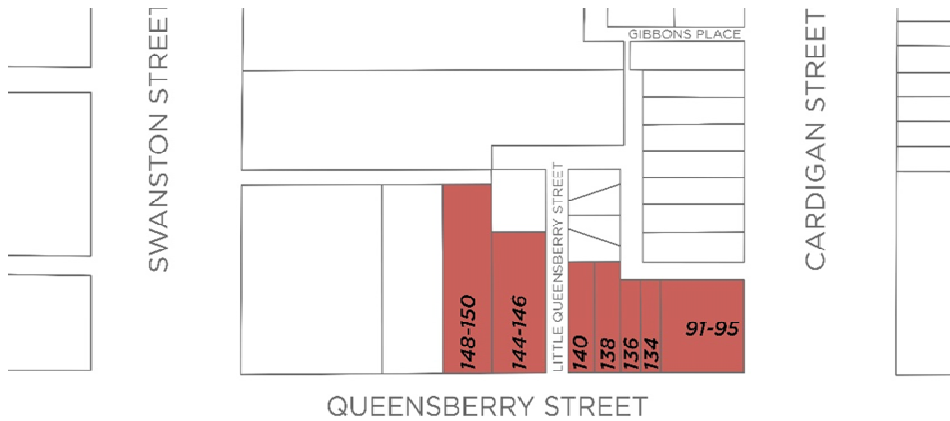
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- 11 *Weekly Times*, 30 August 1873, p. 9.
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- 13 *Australasian Builder and Contractor's News*, 9 July 1887, record no. 10309, and 23 July 1887, record no. 10310, accessed via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 11 September 2018.
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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)	DATE OF CREATION / MAJOR CONSTRUCTION:	1854-55, 1940S (HOTEL); 1877-1890S (SHOPS); 1905 (CHURCH), 1922 (FACTORY)
	FEDERATION/EDWARDIAN PERIOD (1902- INTERWAR PERIOD (C.1919-C.1940)		

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.

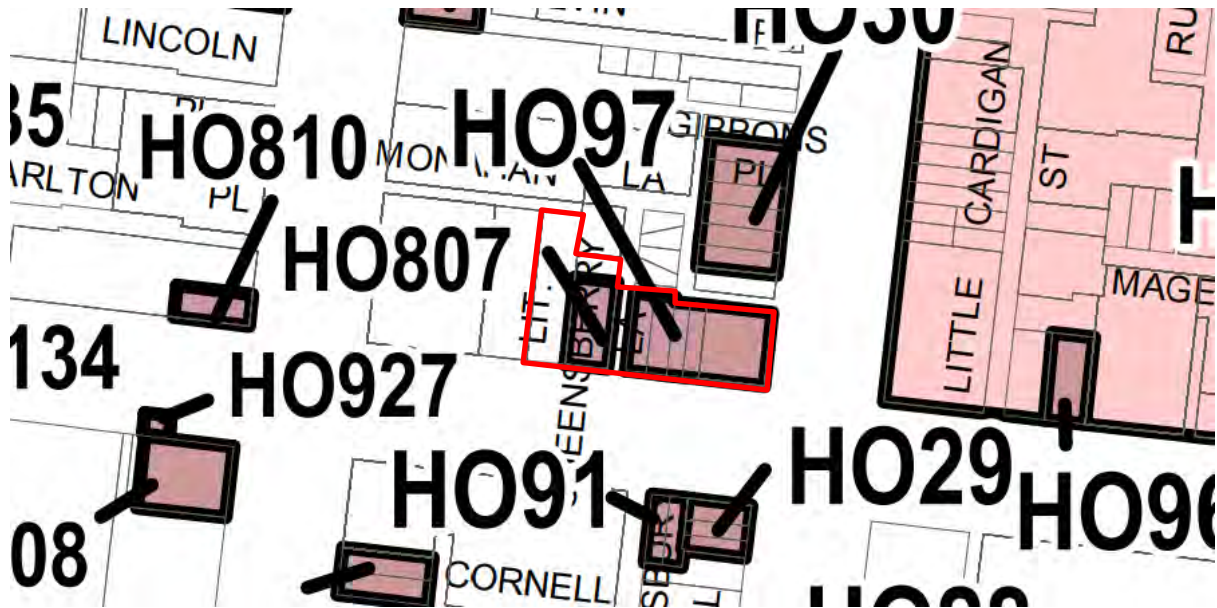


Figure 1 Detail of HO Map no. 5 with the proposed extent of overlay indicated by the red line
Source: Melbourne Planning Scheme

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.

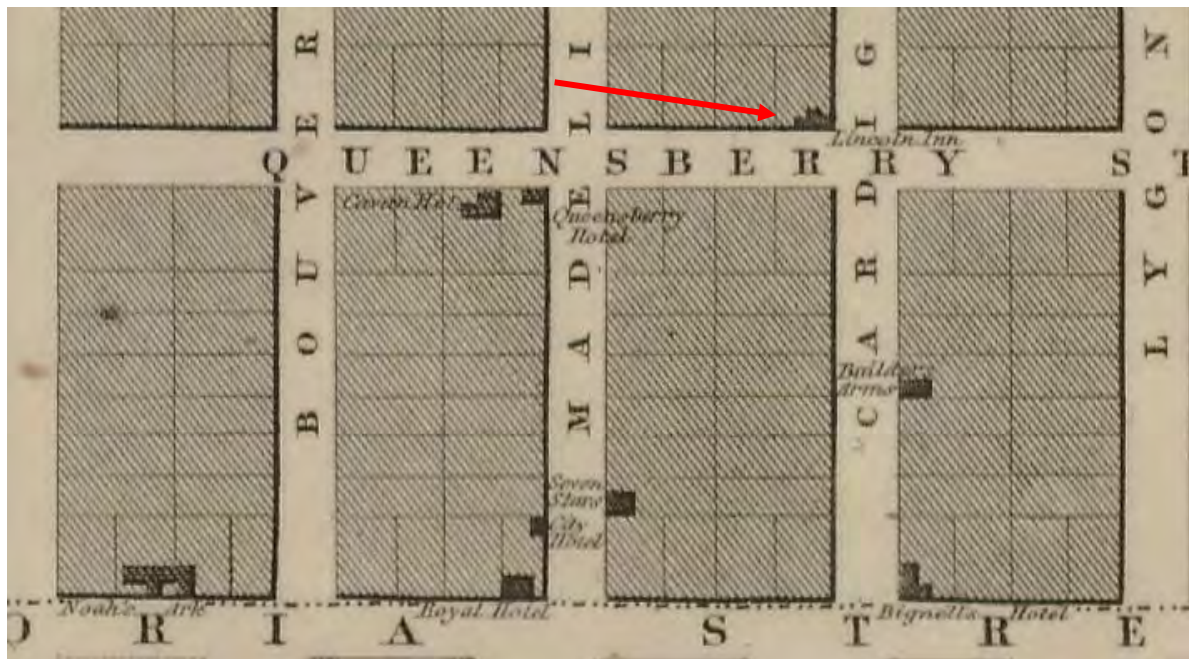


Figure 2 Detail of 'Melbourne and Its Suburbs', plan, compiled by James Kearney, 1855, showing Carlton streets. The Lincoln Inn is indicated
Source: State Library of Victoria



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

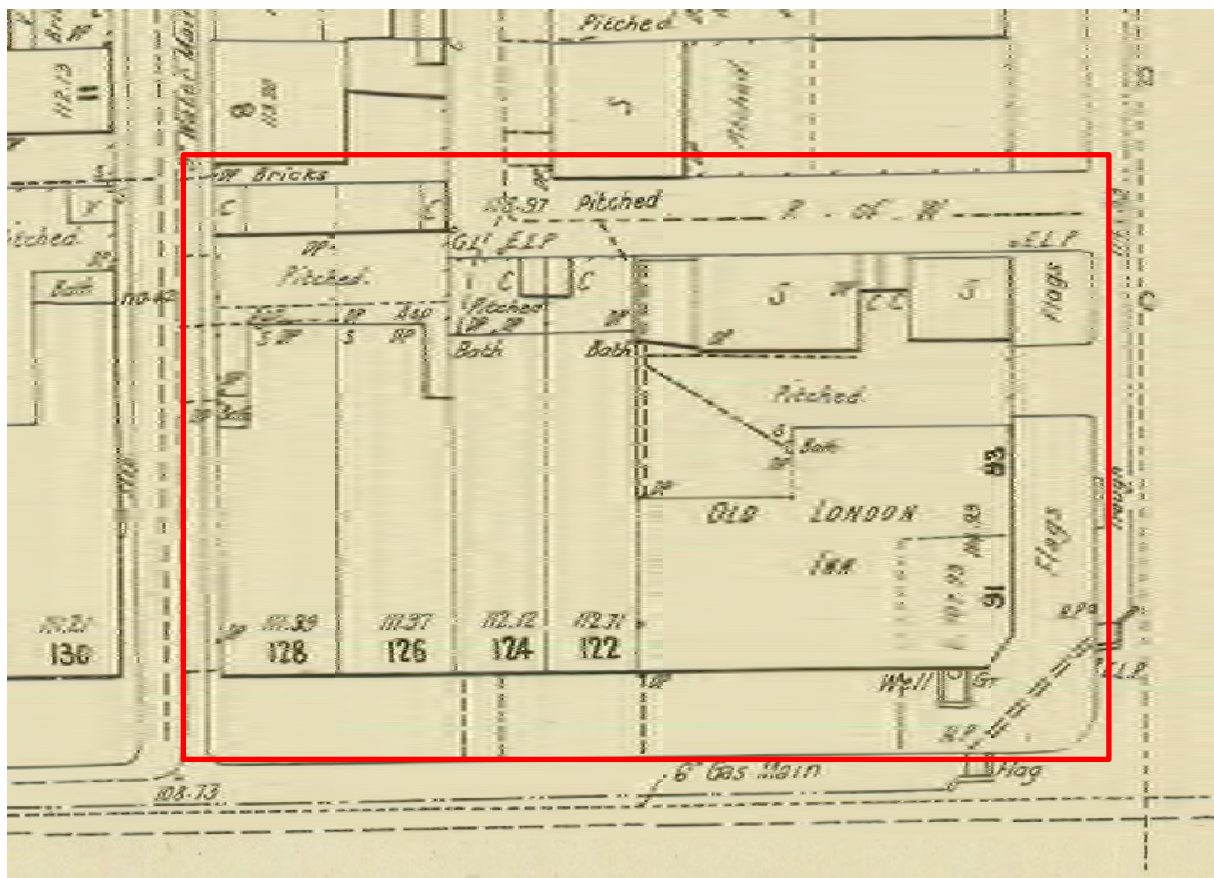


Figure 4 MMBW detail plan no. 1178, 1896; with hotel and shops indicated. Note the hotel at right, with the splayed corner. This plan incorrectly identifies the hotel as the Old London Inn.
 Source: State Library of Victoria

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

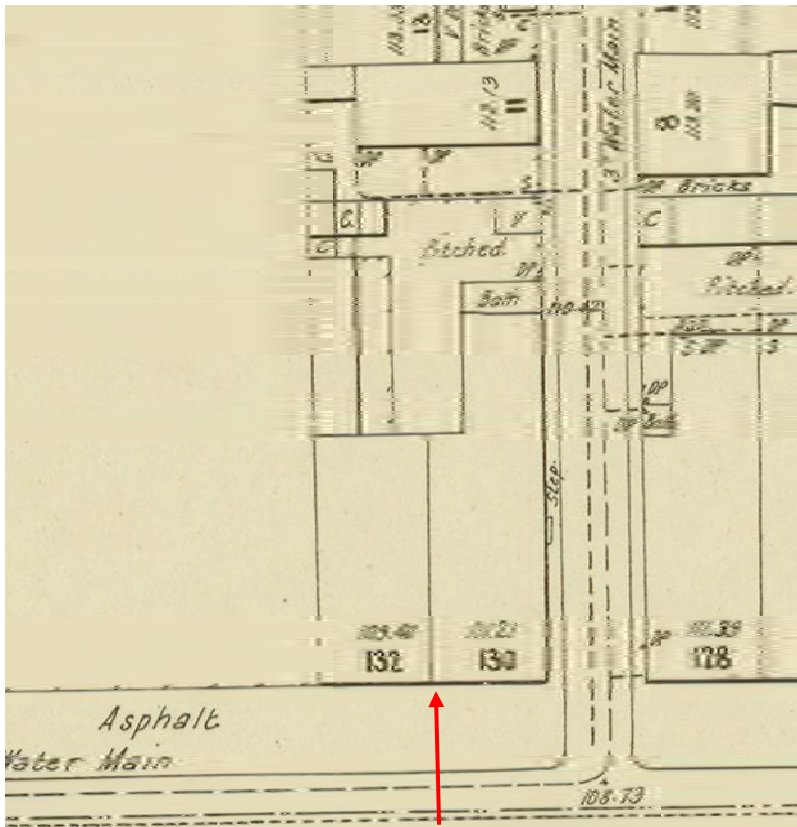


Figure 6 MMBW detail plan no. 1178, 1896, with nineteenth century buildings indicated. Note street numbering has since changed, and 144-146 Queensberry Street is shown as nos 130 and 132
Source: State Library of Victoria



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.

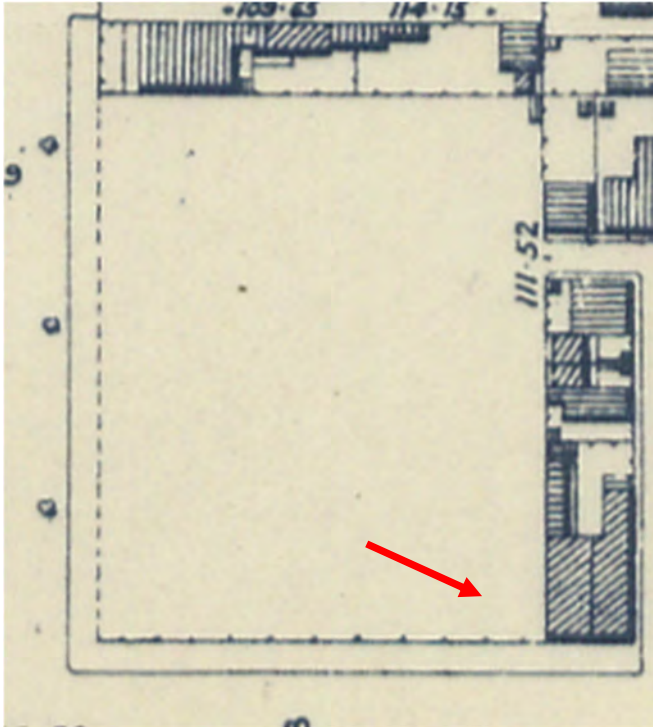


Figure 9 1896 plan showing Queensberry Street to Swanston Street (at left), with the then vacant site of the future church indicated by arrow
Source: MMBW 160:1 plan, no. 30, 1896, State Library of Victoria

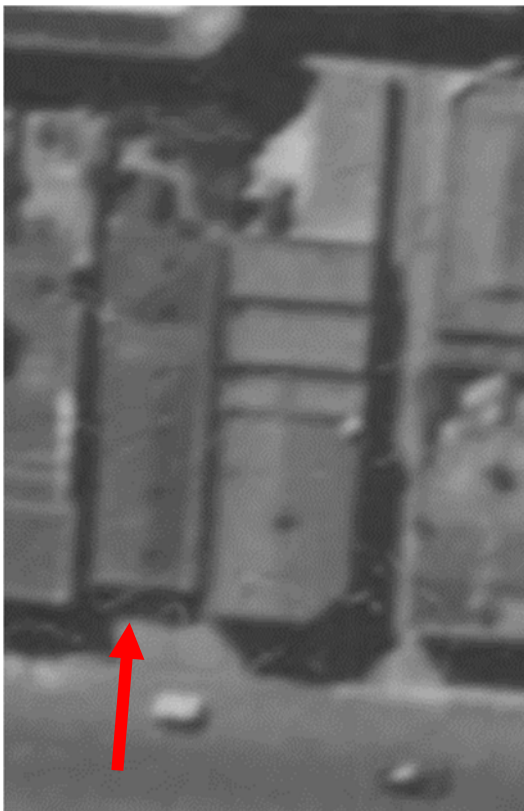


Figure 10 1945 aerial photograph of the church, indicated
Source: 1945, Land Victoria Aerial Photography Collection, Central Plan Office, Landata

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 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

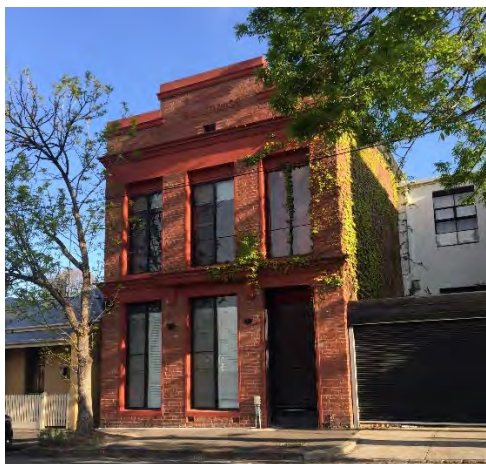


Figure 27 49 Owen Street, Carlton (HO992)

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).

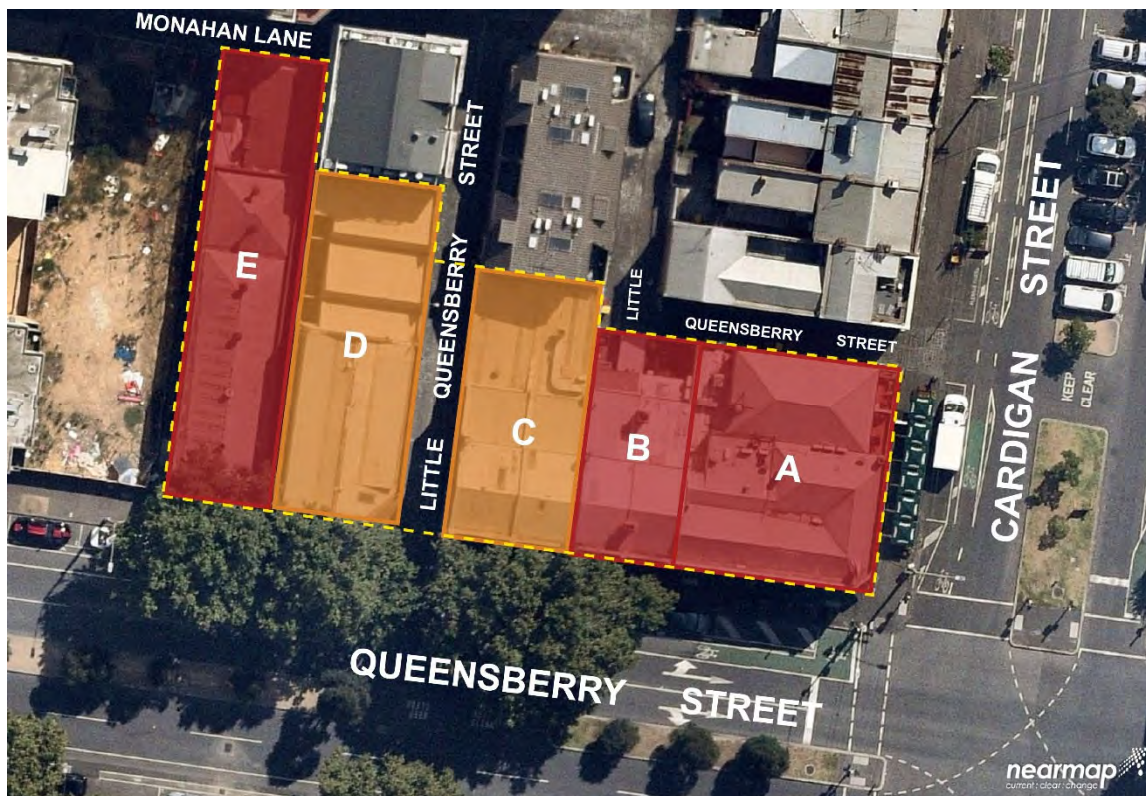
STATEMENT OF SIGNIFICANCE

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.

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Nigel Lewis and Associates

ENDNOTES

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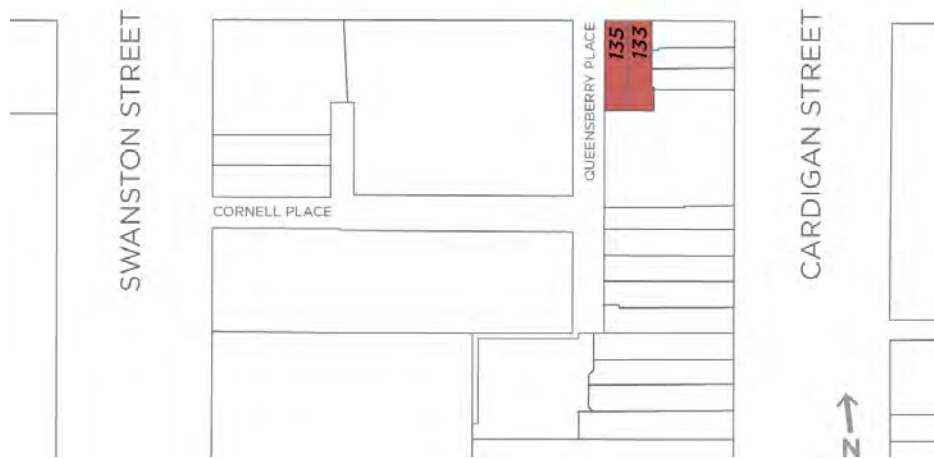
SITE NAME 133-135 QUEENSBERRY STREET, CARLTON PAIR OF DWELLINGS

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.

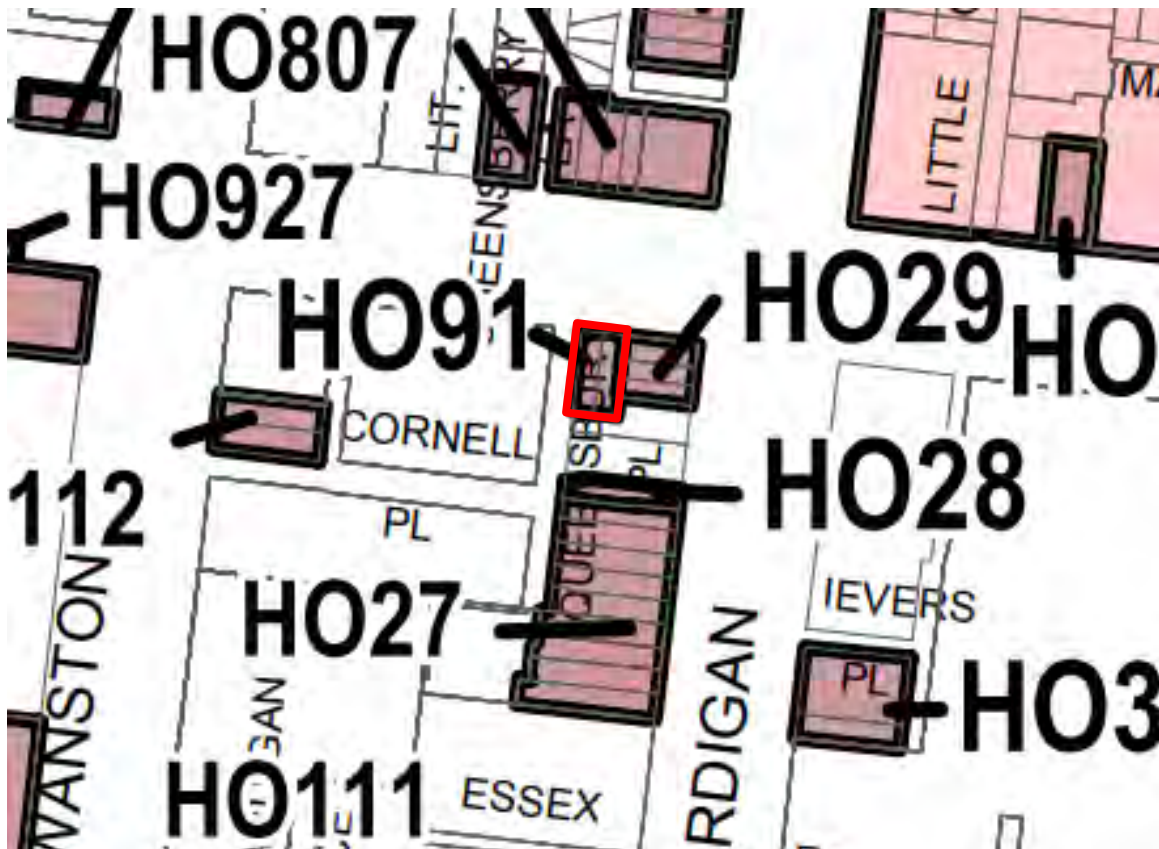


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO91)
Source: Melbourne Planning Scheme

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

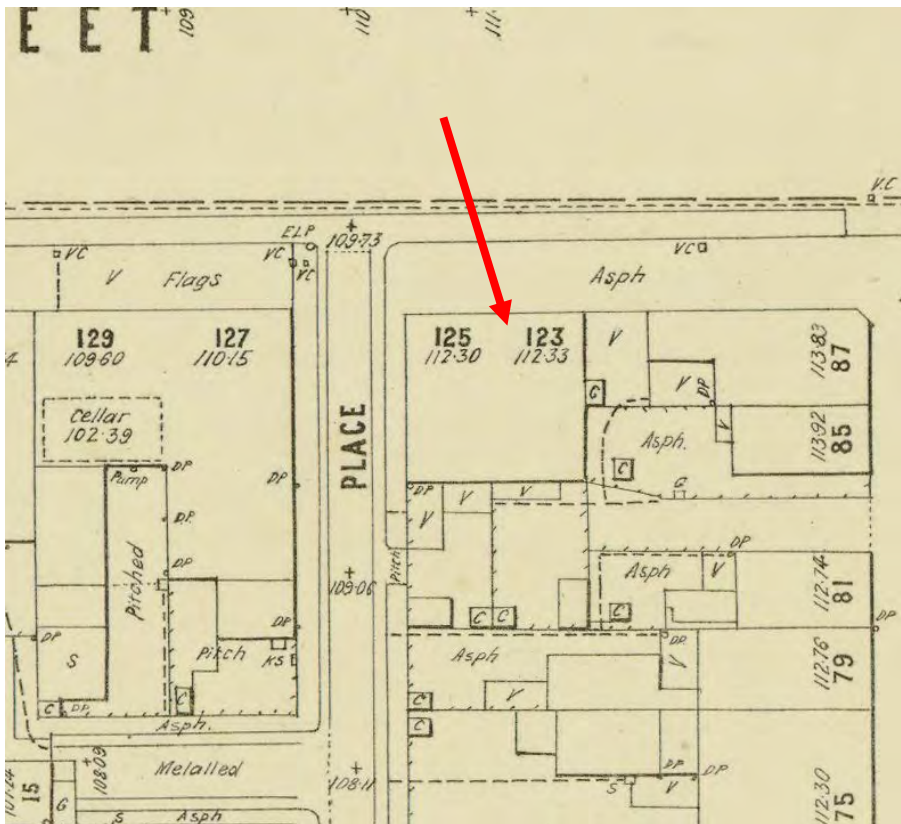


Figure 3 MMBW detail plan nos 1179 and 1180, 1896
Source: State Library of Victoria

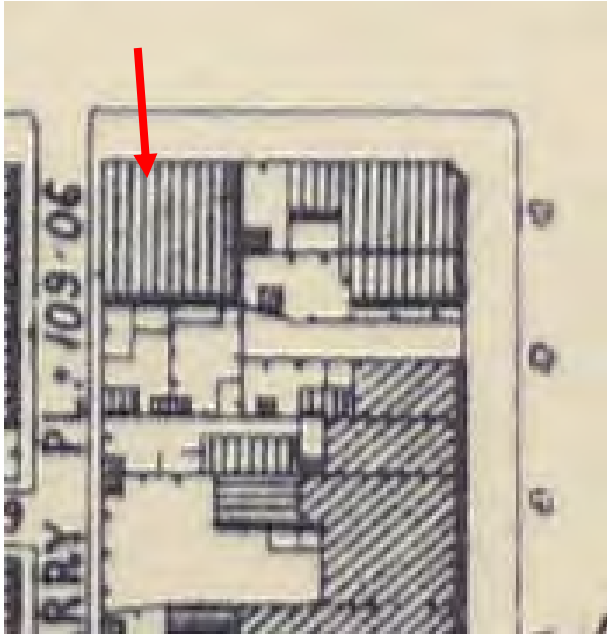


Figure 4 MMBW 160 feet to 1-inch plan, no. 30, 1896, with subject site indicated. The vertical hatching indicates the buildings are constructed of timber
Source: State Library of Victoria



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.

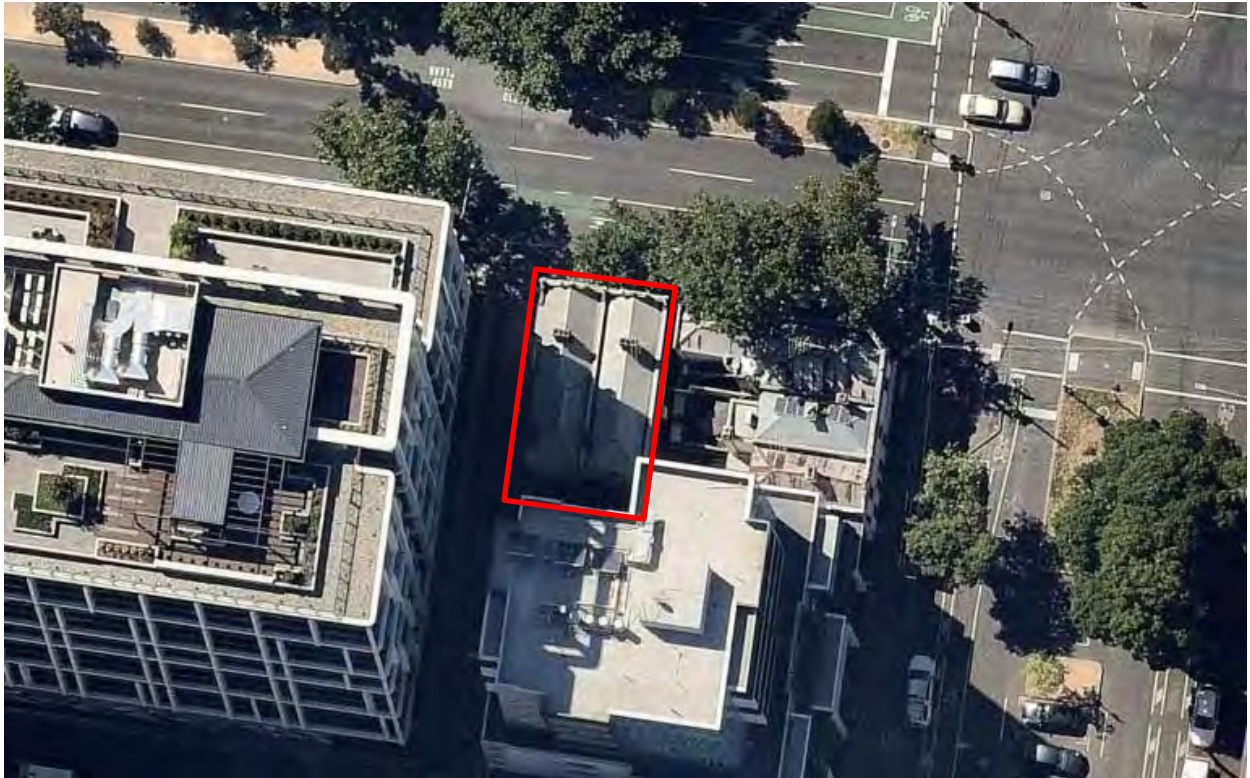


Figure 6 Recent aerial photograph of the subject site
Source: Nearmap, February 2019



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

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- 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.
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- 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.
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- 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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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.

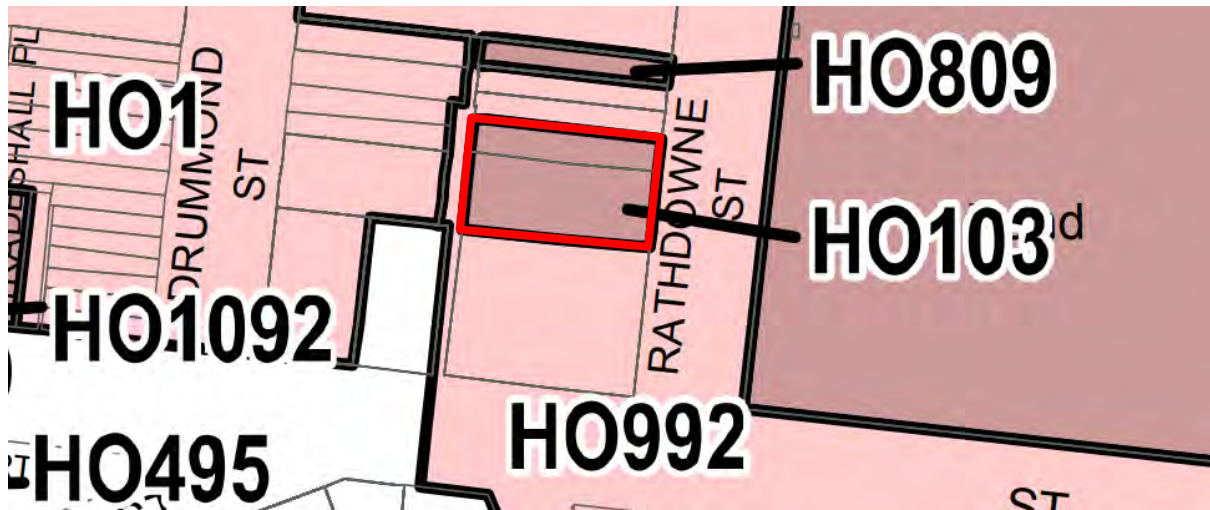


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO103)
Source: Melbourne Planning Scheme

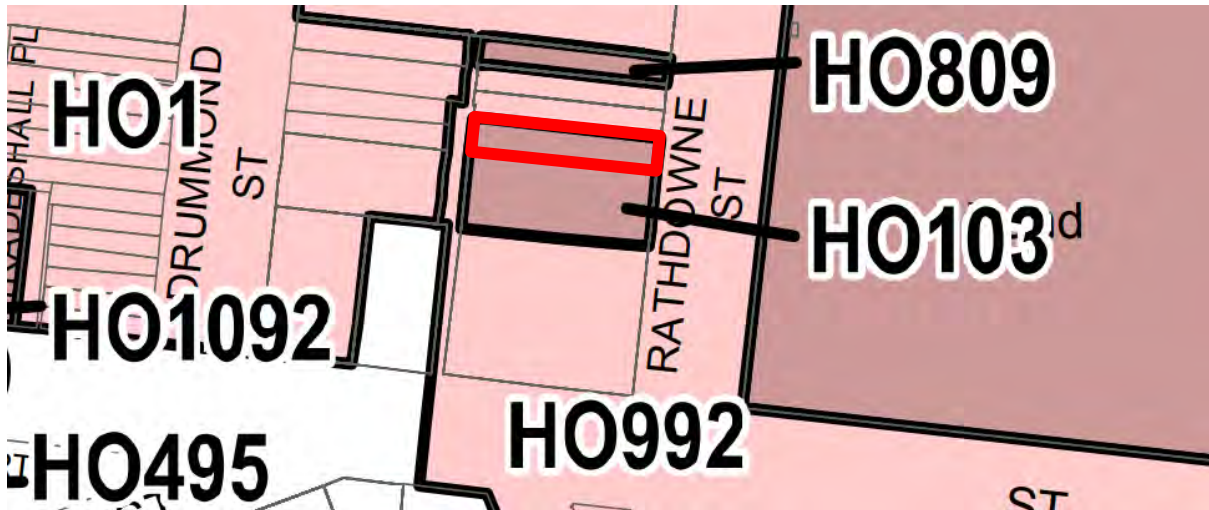


Figure 2 Detail of 5HO map with the amended overlay indicated
Source: Melbourne Planning Scheme

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

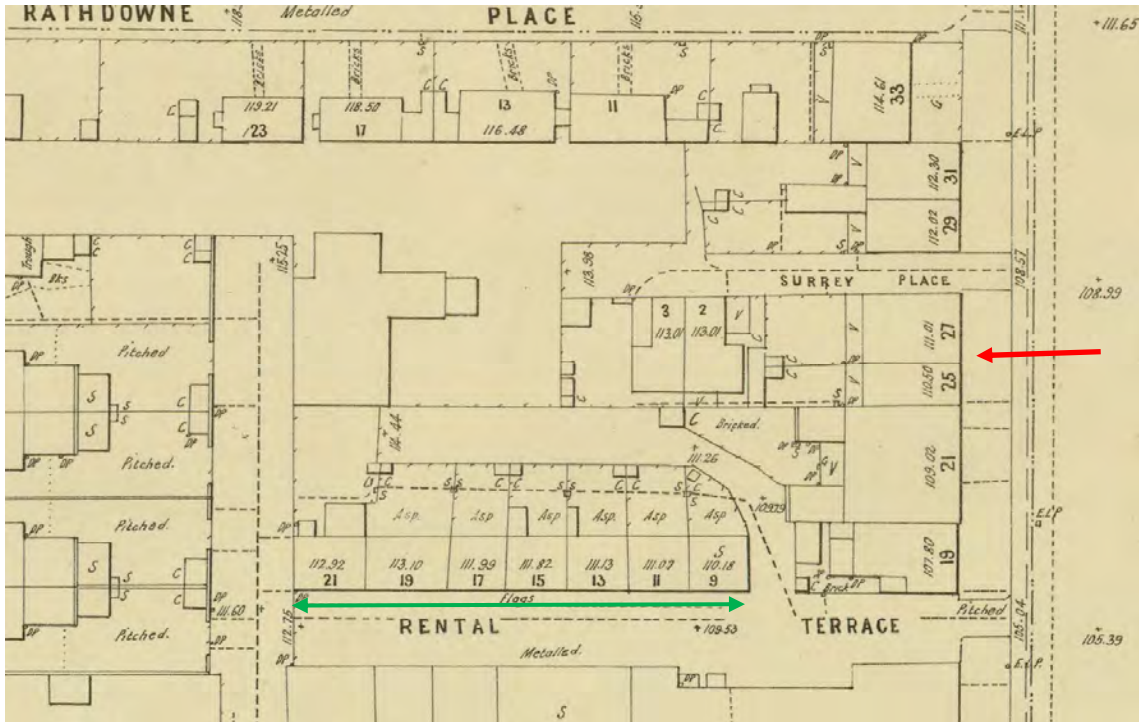


Figure 3 Detail of MMBW detail plan no. 1181, 1896. Subject site indicated in red, Rathdowne Terrace in green
 Source: State Library of Victoria



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 Natioanl University



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

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 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

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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

DESIGN PERIOD:	INTERWAR PERIOD (C.1919-C.1940)	DATE OF CREATION / MAJOR CONSTRUCTION:	1919
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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

The extent of the Heritage Overlay should be amended to map the correct property as indicated at Figure 2. The current overlay covers a property to the north of the subject site.

Extent of overlay: The current extent of Heritage Overlay is indicated at Figure 1, with the amended extent indicated at Figure 2.

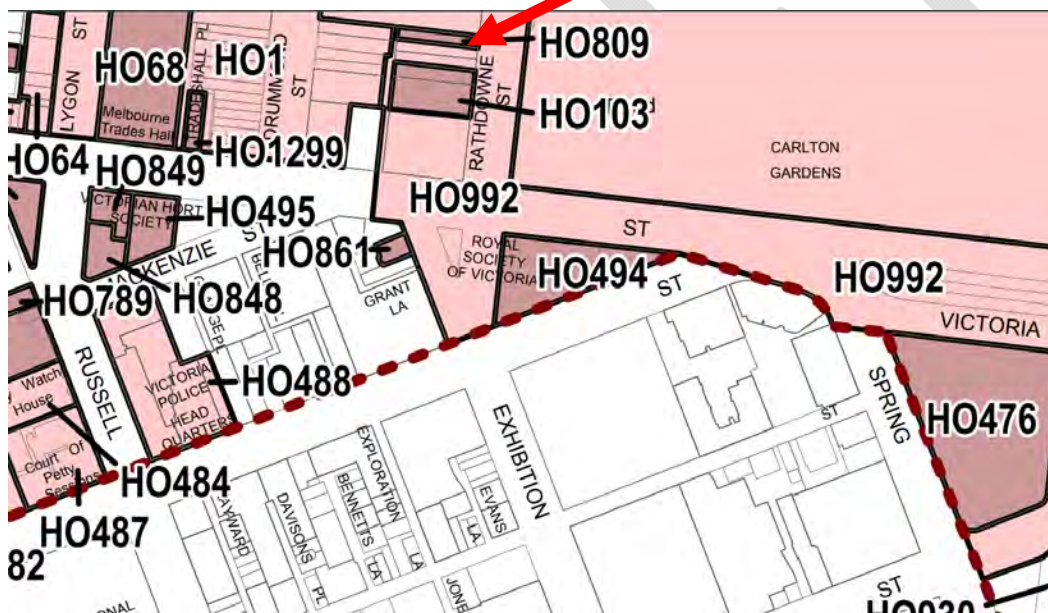


Figure 1 Detail of HO Map no. 8 with the incorrect Heritage Overlay mapped for HO809
Source: Melbourne Planning Scheme

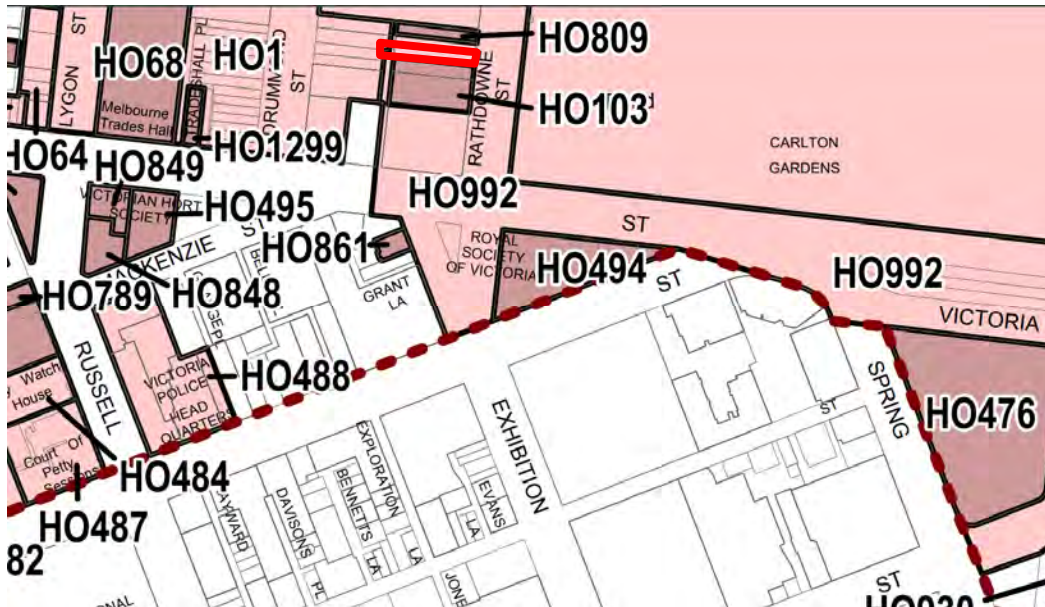


Figure 2 Detail of HO Map no. 8 with the subject site mapped correctly
Source: Melbourne Planning Scheme

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.

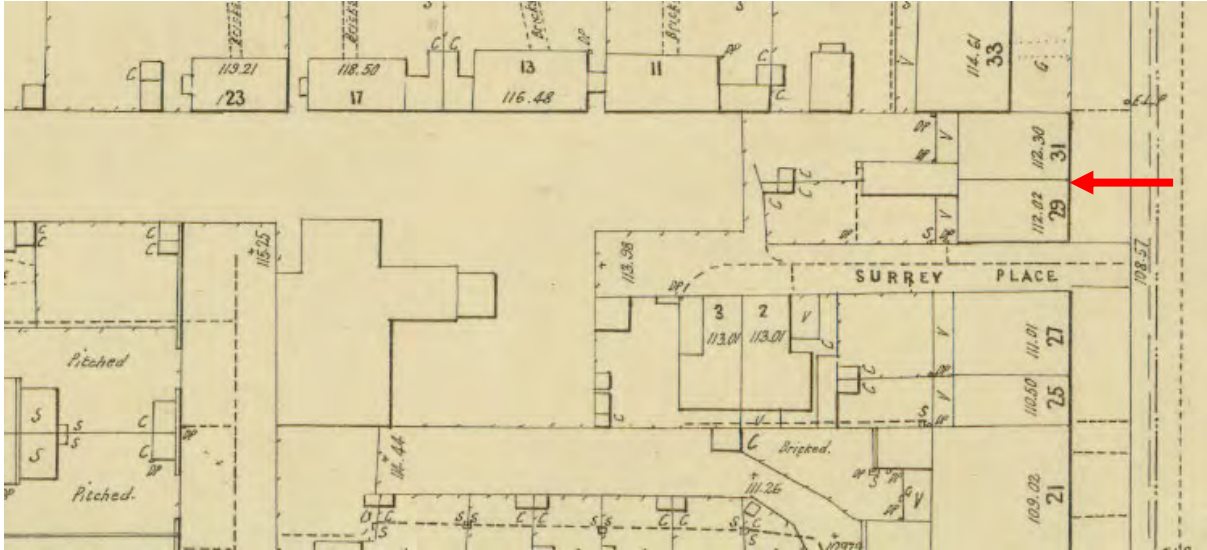


Figure 3 MMBW detail plan no. 1181, 1896, prior to construction of the current building
Source: State Library of Victoria



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	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 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.

PREVIOUS STUDIES

**City of Melbourne
Heritage Review, 1999**

Allom Lovell and Associates

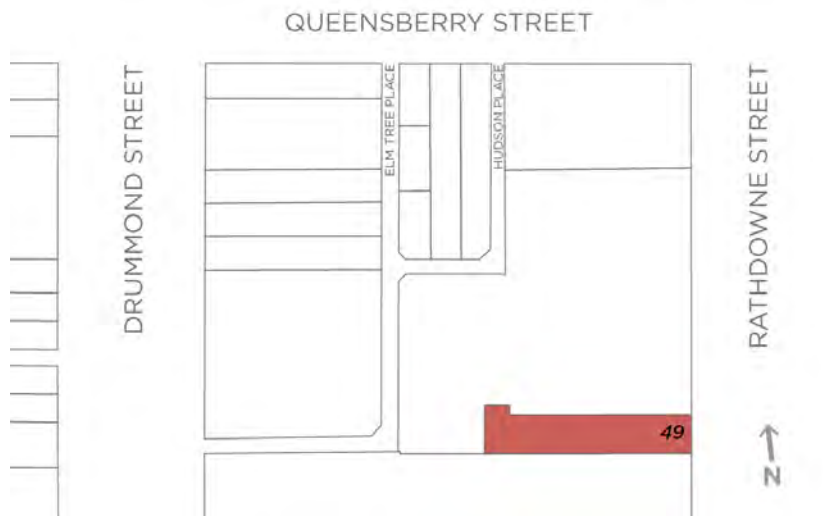
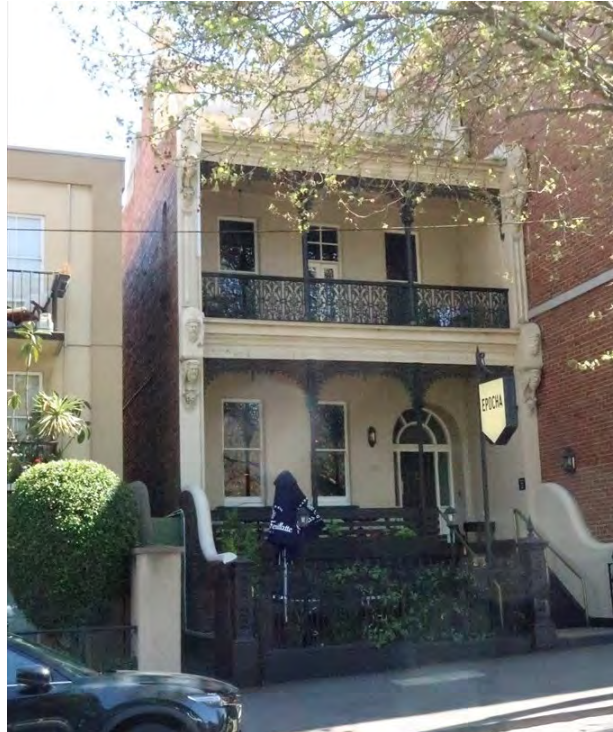
ENDNOTES

- 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.
- 5 City of Melbourne, Building Application Index, 29/31 Rathdowne Street, Carlton, BA1478, 29 July 1919, Public Record Office Victoria, accessed via www.ancestry.com.au.
- 6 *Herald*, 10 July 1919, p. 16.
- 7 City of Melbourne, rate books, Volume 56: 1920, Smith ward, rate no. 1619, VPRS 5708/P9, Public Record Office Victoria.
- 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.

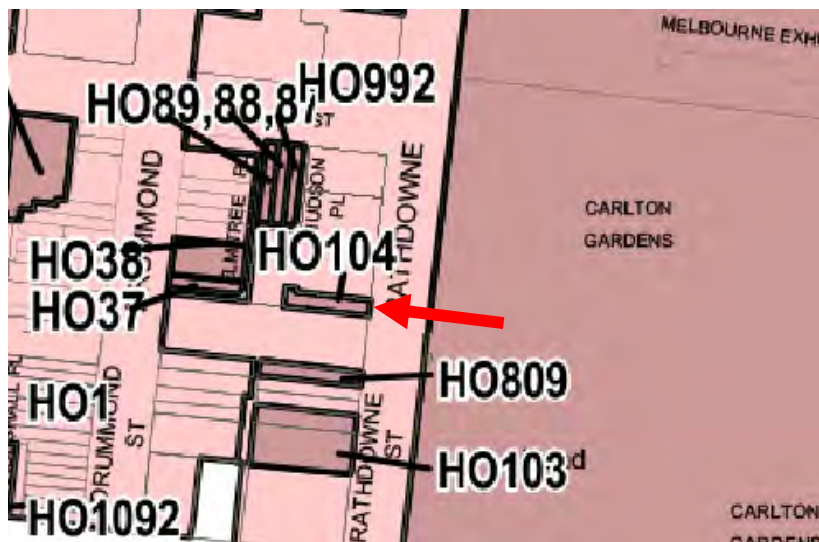


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO104)
Source: Melbourne Planning Scheme

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.

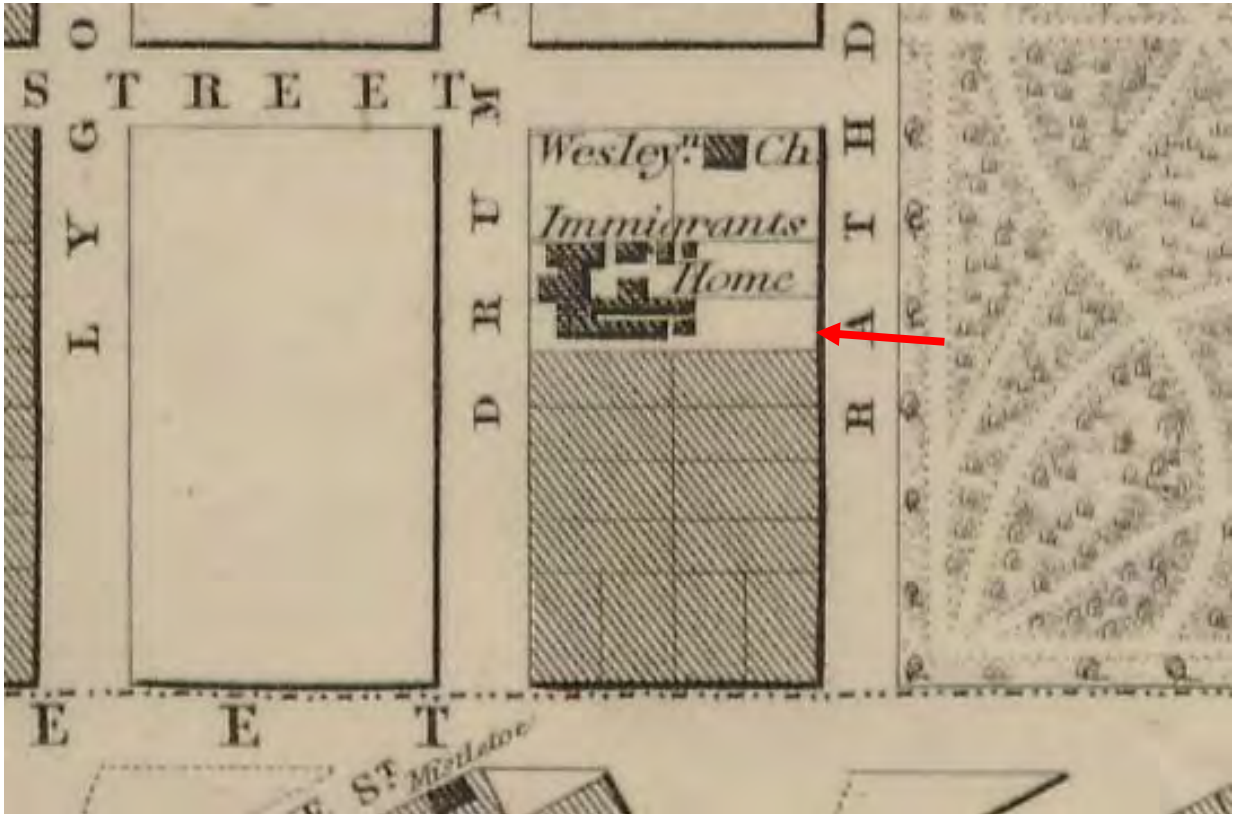


Figure 2 Portion of 'Map of Melbourne and its suburbs', 1855, by James Kearney, with subject site indicated
Source: State Library of Victoria

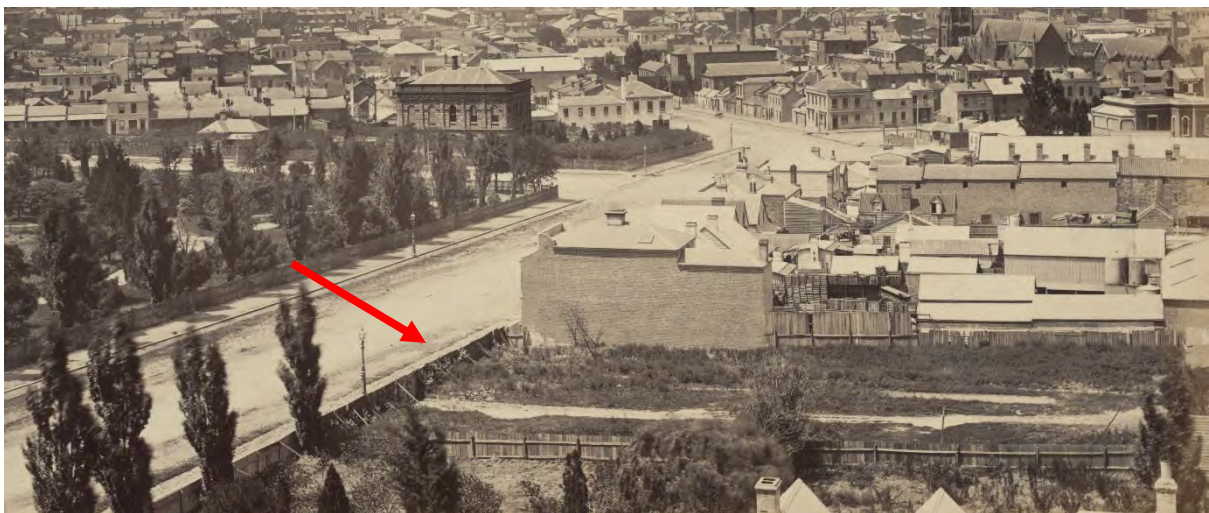


Figure 3 View from Gaelic Church on Rathdowne Street, 1875, showing subject site as vacant, with the roof of the Wesleyan Immigrants Home just visible at the bottom of the image; Carlton Gardens is at left
Source: Charles Nettleton, photographer, H88.22/23, State Library of Victoria

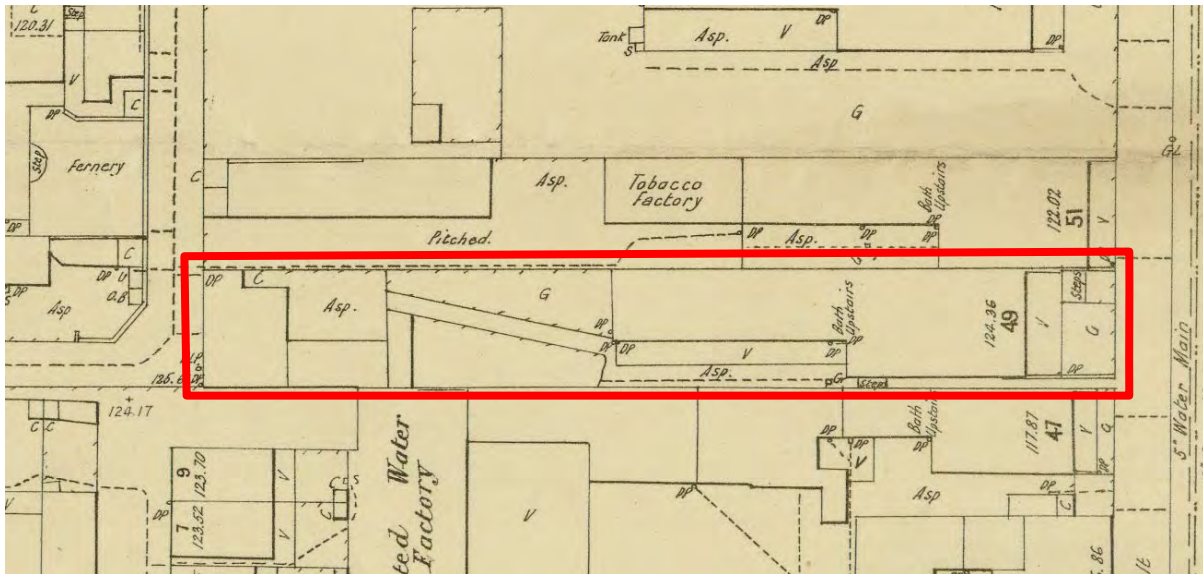


Figure 4 MMBW detail plan no. 1180 and 1181, 1896
Source: State Library of Victoria

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.

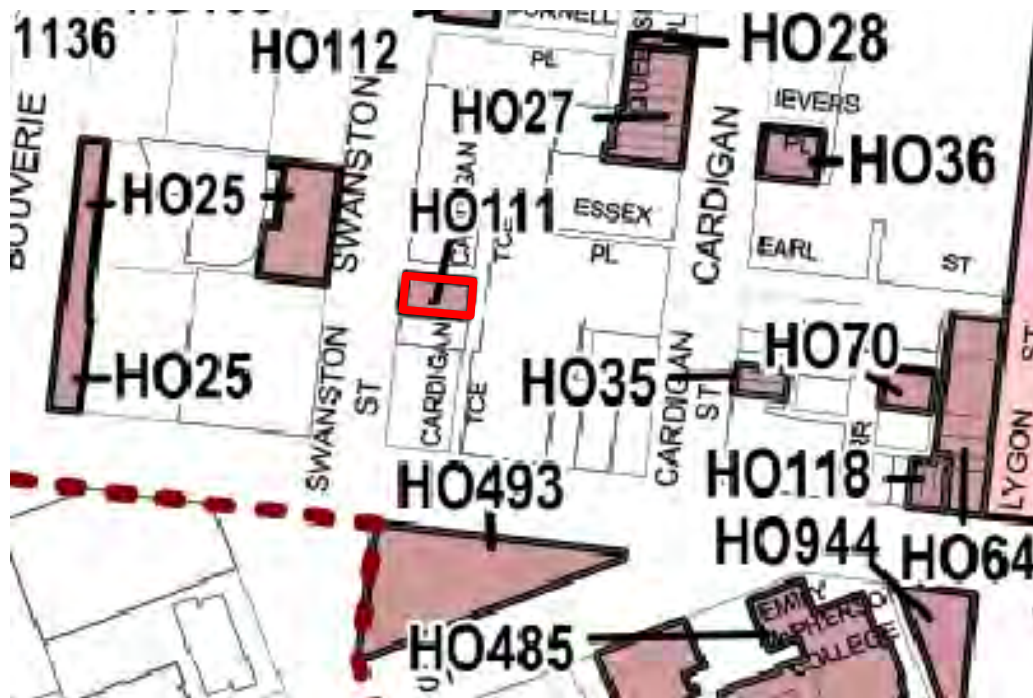


Figure 1 Detail of HO Maps nos 5 and 8 with the subject site indicated (HO111)
Source: Melbourne Planning Scheme

SUMMARY

The two-storey, semi-detached pair of brick shops with dwellings above, constructed in two stages between 1899 and 1903, at [466-468 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.

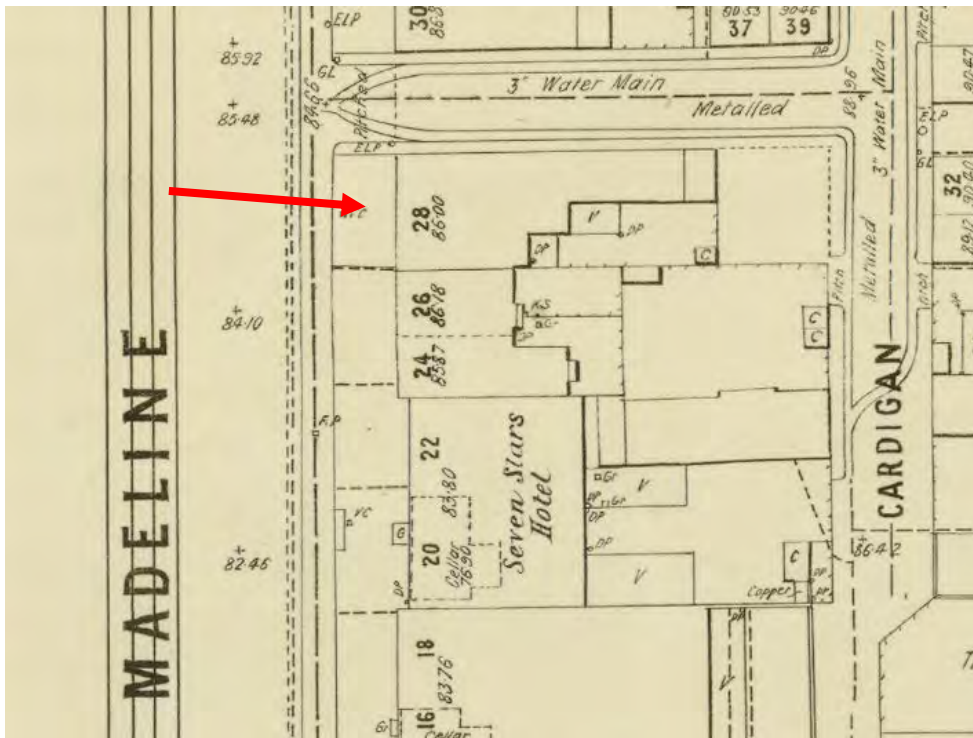


Figure 2 MMBW detail plan no. 1180, 1896, showing (previous) nineteenth century development
Source: State Library of Victoria

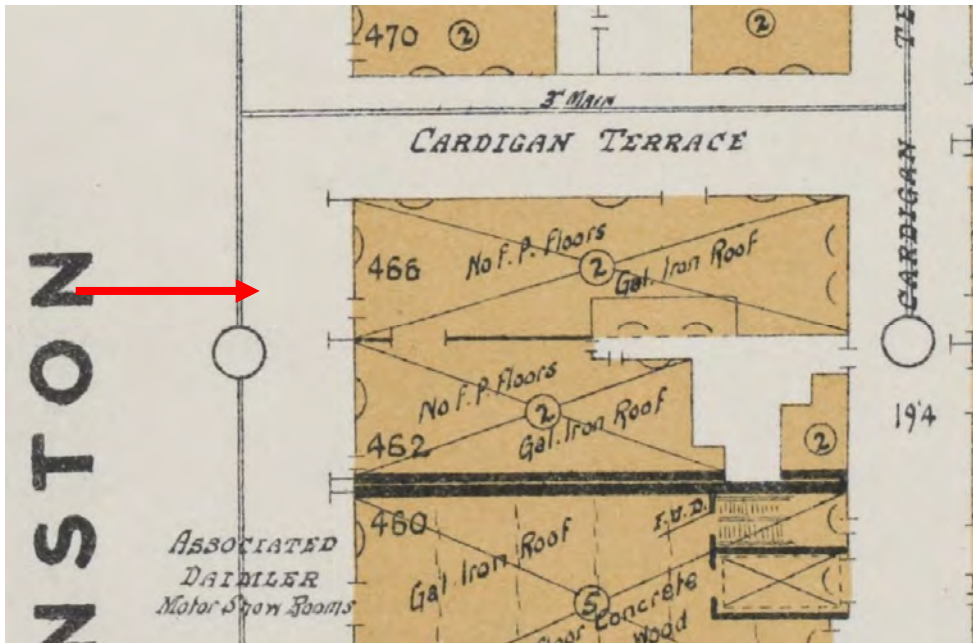


Figure 3 Detail of Mahlstedt fire insurance plan, no. 18A, 1923, showing footprint of subject buildings
Source: State Library of Victoria



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

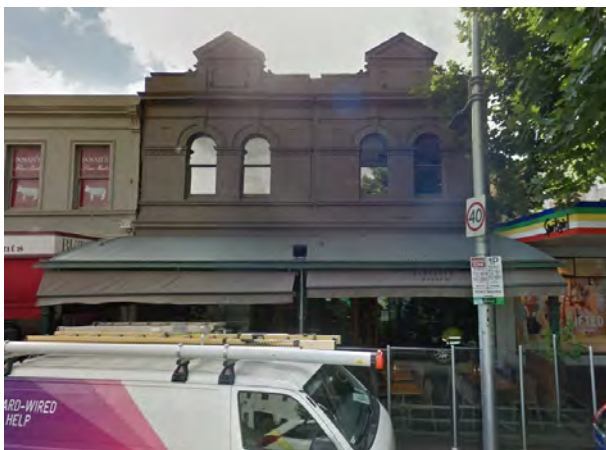


Figure 15 398-400 Lygon Street, Carlton (HO1)
Source: Google Streetview



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

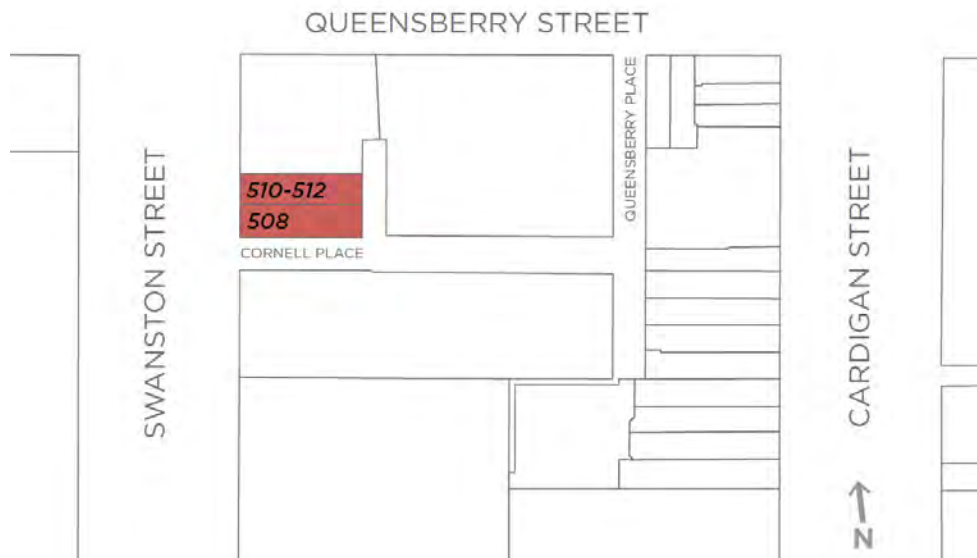
**Carlton Conservation
Study, 1984**

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	<u>508-512 SWANSTON STREET, CARLTON PAIR OF SHOPS AND RESIDENCES</u>
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.

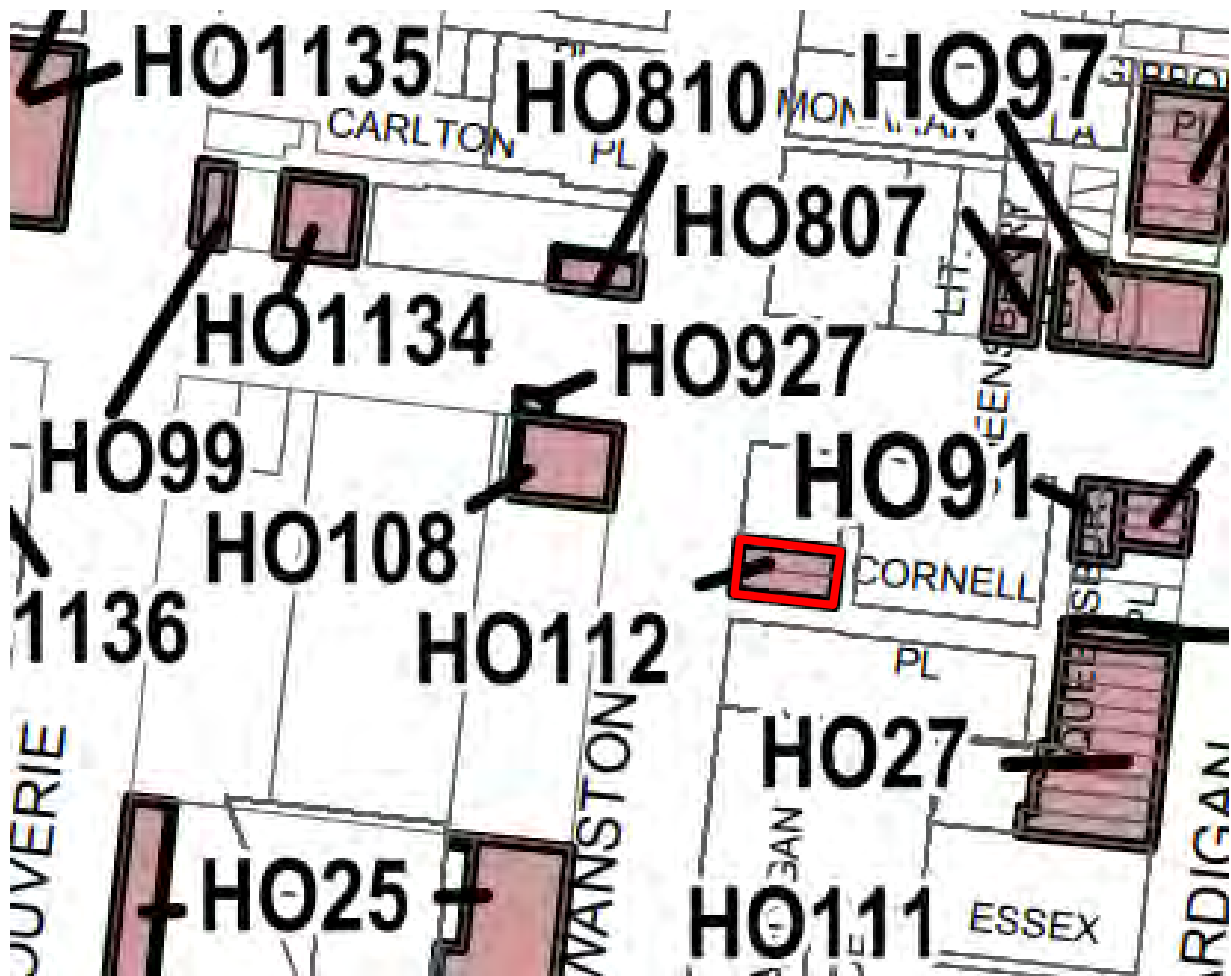


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO112)
Source: Melbourne Planning Scheme

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

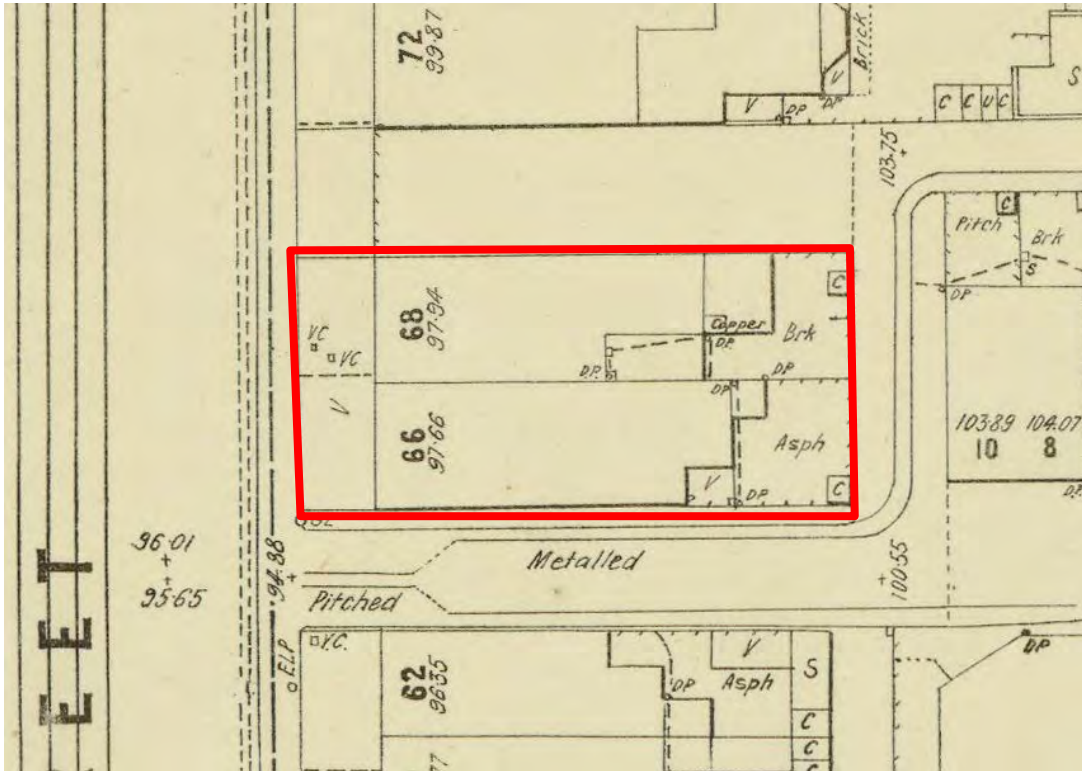


Figure 3 MMBW detail plan No. 1179 and 1180, 1896
Source: State Library of Victoria

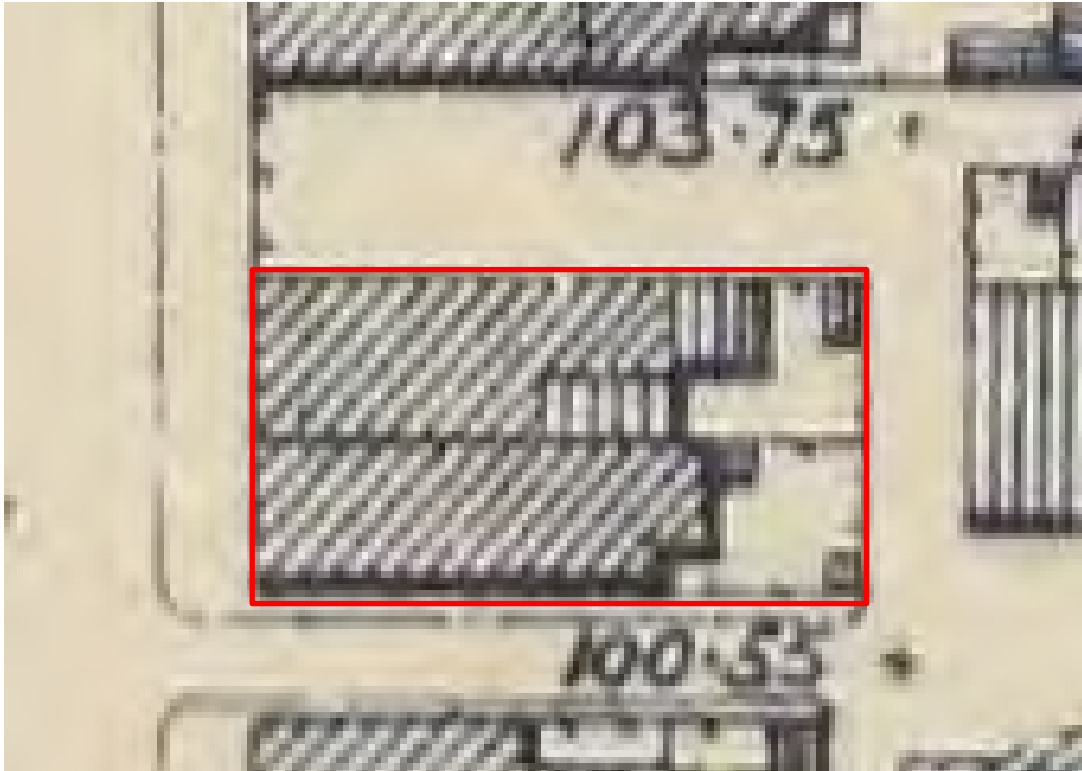


Figure 4 MMBW 160':1" plan no. 30, 1896, with brick structures indicated by diagonal hatching and timber shown as vertical lines; the subject buildings are indicated
Source: State Library of Victoria



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

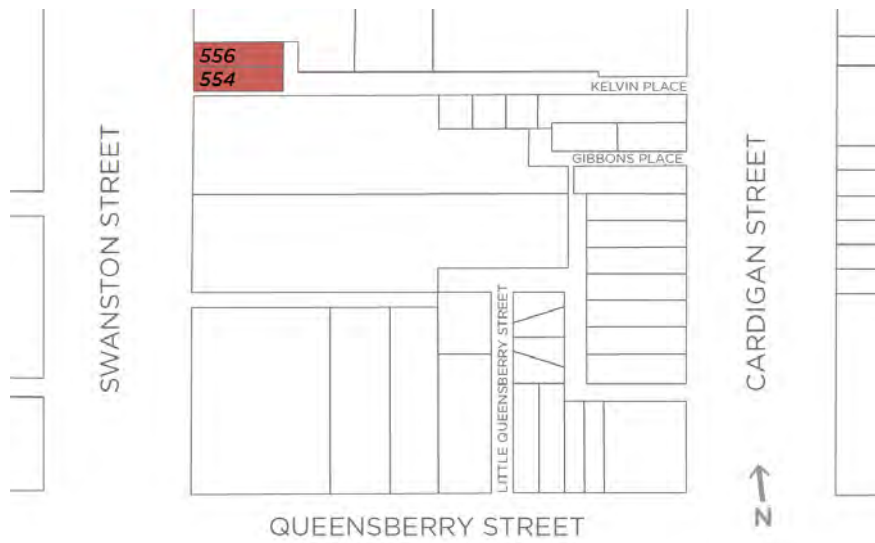
ENDNOTES

- 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.
- 4 *Sands & McDougall directory*, 1870.
- 5 City of Melbourne, notice of intent to build, no. 5450, record no. 77870, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, 18 October 2018.
- 6 City of Melbourne, rate books, Volume 13: 1874, Smith Ward, rate no. 949, VPRS 5708/P9, Public Record Office Victoria.
- 7 City of Melbourne, notice of intent to build, no. 5583, record no. 77889, Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, 18 October 2018.
- 8 City of Melbourne, rate books, Volume 13: 1874, Smith Ward, rate no. 948, VPRS 5708/P9, Public Record Office Victoria, *Sands & McDougall directory*, 1879.
- 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.

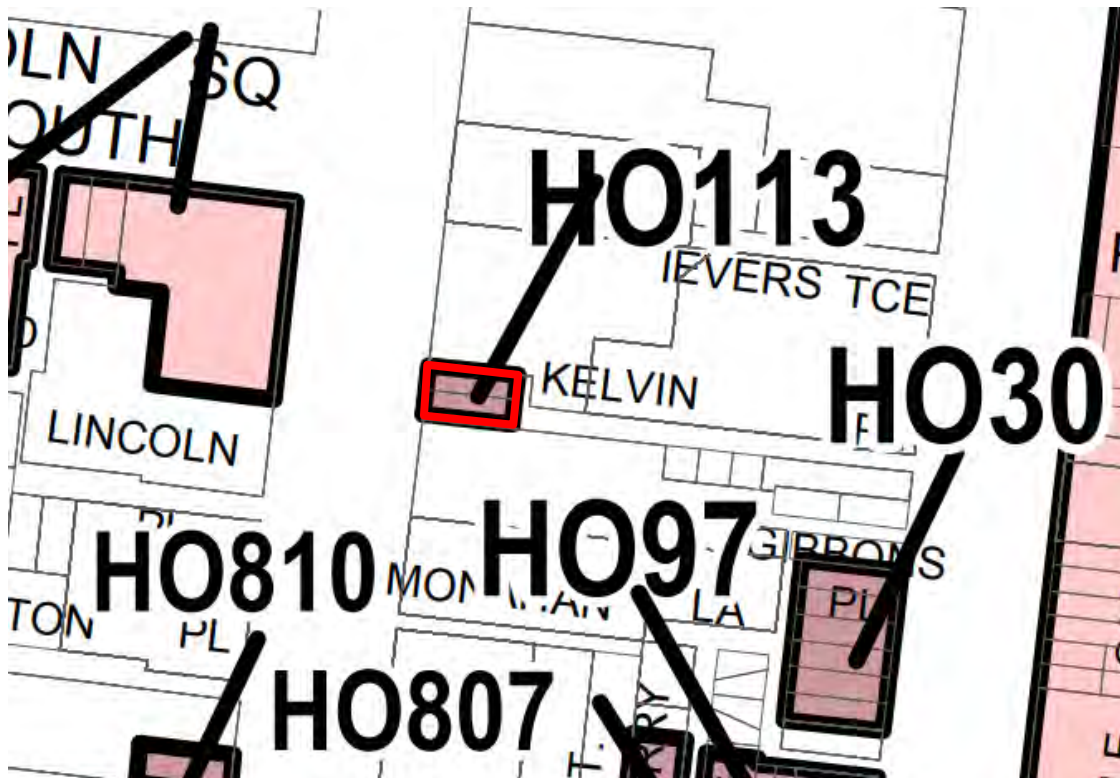


Figure 1 Detail of HO Map no. 5 with the subject site indicated (HO113)
Source: Melbourne Planning Scheme

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

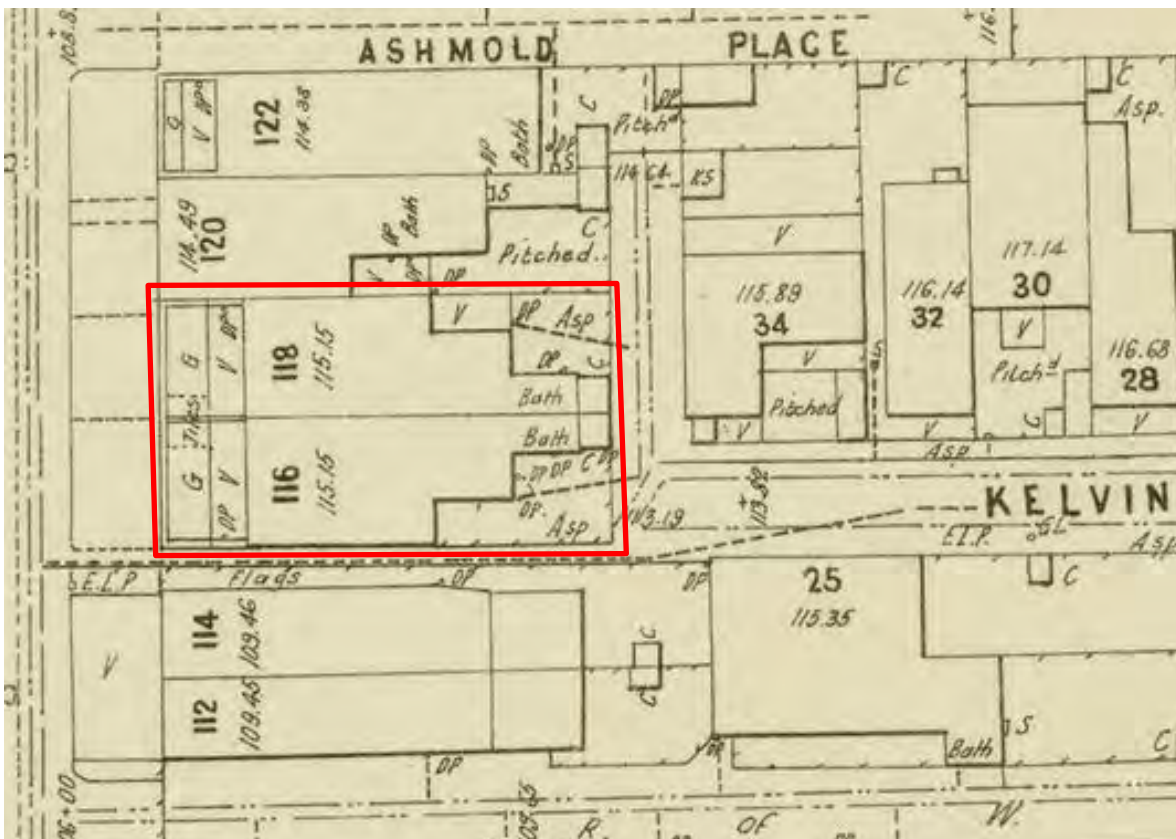


Figure 3 MMBW detail plan no. 1178, 1896, with subject buildings indicated

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 Architecture¹⁸ continues,

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.